City of New Smyrna Beach

Historic New Smyrna Beach Preservation Commission

Ronald Sayyah Nancy Ryan Greg Mercurio Milford Dinker
Jean Mayo Allene Teague Lillian Wilson

2009 GOALS:
>Incentives >Public Awareness/Education >Regulations

February 3, 2010

THIS IS YOUR OFFICIAL NOTIFICATION of the regular meeting of the Historic New Smyrna Beach Preservation Commission to be held on **Wednesday, February 10, 2010 at 5:30 p.m.** at **210 Sams Avenue, New Smyrna Beach, Florida**, for consideration of the following agenda:

1. **Roll Call**
2. **Approval of Minutes** from January 13, 2010 meeting
3. **Public Participation** – In accordance with the City Commission Resolution #11-89, a three-minute limitation is in effect unless otherwise granted by the HPC
4. **Historic Preservation Awards**
5. **Cottage Industry Overlay District**
6. **Historic Survey District Review**
7. **Historic Restoration Proposal for the Chamber of Commerce Building**
8. **Comments from Commission Members and City Staff**
9. **Adjournment**

Respectfully Submitted,

Ron Sayyah, Chairperson
Historic New Smyrna Beach Preservation Commission

210 Sams Avenue • New Smyrna Beach, Florida 32168 7040 • 386 424 2100 • Fax 386 424 2109
www.cityofnsb.com

HISTORIC NEW SMYRNA BEACH
PRESERVATION COMMISSION (HPC)
MINUTES
JANUARY 13, 2010
CITY COMMISSION CHAMBERS
210 SAMS AVENUE, NEW SMYRNA BEACH, FLORIDA

Chair Ronald Sayyah called the meeting of January 13, 2010 to order at 5:30 p.m.

Answering to roll call:
Ronald Sayyah - Chair
Nancy Ryan - Vice Chair
Lillian Wilson
Milford Dinker
Jean Mayo
Greg Mercurio

Also present were staff member Jake Baker, Planner and Dorlisa Pogany, HPC Secretary. Commission member Allene Teague was absent.

APPROVAL OF MINUTES

Regular Meeting October 14, 2009.

Mr. Dinker made the motion to approve the meeting minutes, seconded by Ms. Wilson. The motion carried on roll call vote 6-0.

PUBLIC PARTICIPATION

In accordance with the City Commission Resolution #11-89, a three-minute limitation is in effect unless otherwise granted by the HPC.

With no one present for public participation, Chairperson Sayyah closed the Public Participation portion of the meeting.

Historic Preservation Award

Mr. Baker stated that the Historic Preservation Award applications would be considered at the HPC meeting in February. He stated that he will provide a PowerPoint® presentation of the applications and the applicants will be present to discuss their buildings. Discussion followed.

Mr. Mercurio stated that because 508 North Riverside Drive won the Historic Preservation Award in 2002, he questioned whether it could win the award again. Mr. Baker explained that the new owners submitted an application because they felt that because they changed the exterior of the house, it should be considered again. Discussion followed. The HPC decided that the Historic Preservation Award should be only awarded once per building and they would not consider 508 North Riverside Drive again.

Mr. Baker reviewed the Work Program Schedule. One of the items on the Work Program related to demolishing historic buildings. Mr. Baker said there were several instances in which people expressed interest to City staff about razing a particular house, but after speaking to the owners, they have, to date, decided not to tear down their building.

Mr. Mercurio questioned the results of the work the HPC did for Code Enforcement when they drove through the neighborhoods. Mr. Baker stated that he would look into the matter prior to the next meeting.

There was a brief discussion about Local Landmarks. Mr. Baker stated that establishing a Local Landmark was voluntary, and resulted in a slight overall reduction in the property tax bill. The problem most people found who were interested in establishing their property as a Local Landmark was that it was restrictive. Landmark status meant that they would have to go before the HPC anytime they wanted to make an alteration to the exterior of the building, and this might make the property difficult to potentially sell at a later date.

Mr. Mercurio stated that there must be a way that City's can preserve the City's character. Discussion followed about his perceived weaknesses of the HPC and the general direction of the City.

Mr. Dinker suggested holding a special meeting with the City Commission and the HPC. This way they can inform the City Commission how they feel about the historic character of the City. Mr. Baker stated he would check with the City Clerk to see if he could arrange a special meeting with the City Commission.

Mr. Baker gave a brief description of form based zoning.

Mr. Baker discussed the historic district survey being worked on by consultants hired by the City. He stated that the City is still waiting on information from the consultants who were hired to perform the study of structures in the City's Historic District.

Mr. Baker distributed a series of possible Goals for the HPC to consider for the next meeting, and asked the Board to try to come up with additional goals for the next meeting.

Comments from Commission Members and City Staff

Mr. Baker informed the HPC that future meetings would be held at City Hall.

Adjournment

Being no further business, the meeting adjourned at 6:04 P.M.

–Residential Preservation Award Worksheet –

Address: 821 Live Oak Street

Evaluator:_____

This form quantifies a structure's potential for the preservation award, presented during the May Preservation Week. The following are the criteria used for the review/evaluation process.

Criteria	Maximum Pts.	Pts. Awarded
Historic Significance	**30**	_____
*Promotes and reflects the Historic Nature of New Smyrna Beach *Reflects the original Architecture *Use of appropriate materials/colors		
Charm	**20**	_____
*Aesthetic Value		
Landscaping	**10**	_____
*Use of native landscape material *Aesthetically pleasing		

–Residential Preservation Award Worksheet –

Address: **301 South Orange Street**

Evaluator:_____

This form quantifies a structure's potential for the preservation award, presented during the May Preservation Week. The following are the criteria used for the review/evaluation process.

Criteria	Maximum Pts.	Pts. Awarded
Historic Significance	**30**	_____
*Promotes and reflects the Historic Nature of New Smyrna Beach *Reflects the original Architecture *Use of appropriate materials/colors		
Charm	**20**	_____
*Aesthetic Value		
Landscaping	**10**	_____
*Use of native landscape material *Aesthetically pleasing		

–Residential Preservation Award Worksheet –

Address: 614 Faulkner Street

Evaluator:_____

This form quantifies a structure's potential for the preservation award, presented during the May Preservation Week. The following are the criteria used for the review/evaluation process.

Criteria	Maximum Pts.	Pts. Awarded
Historic Significance	**30**	_____
*Promotes and reflects the Historic Nature of New Smyrna Beach *Reflects the original Architecture *Use of appropriate materials/colors		
Charm	**20**	_____
*Aesthetic Value		
Landscaping	**10**	_____
*Use of native landscape material *Aesthetically pleasing		

–Commercial Preservation Award Worksheet –

Address: Coronado Shuffleboard Courts/ Flagler Avenue

Evaluator:_____

This form quantifies a structure's potential for the preservation award, presented during the May Preservation Week. The following are the criteria used for the review/evaluation process.

Criteria	Maximum Pts.	Pts. Awarded
Historic Significance	**30**	_____
*Promotes and reflects the Historic Nature of New Smyrna Beach *Reflects the original Architecture *Use of appropriate materials/colors		
Charm	**20**	_____
*Aesthetic Value		
Landscaping	**10**	_____
*Use of native landscape material *Aesthetically pleasing		

–Commercial Preservation Award Worksheet –

Address: 313 Julia Street

Evaluator:_____

This form quantifies a structure's potential for the preservation award, presented during the May Preservation Week. The following are the criteria used for the review/evaluation process.

Criteria	Maximum Pts.	Pts. Awarded
Historic Significance	**30**	_____
*Promotes and reflects the Historic Nature of New Smyrna Beach *Reflects the original Architecture *Use of appropriate materials/colors		
Charm	**20**	_____
*Aesthetic Value		
Landscaping	**10**	_____
*Use of native landscape material *Aesthetically pleasing		

–Commercial Preservation Award Worksheet –

Address: The Woman's Club/ 403 Magnolia Street

Evaluator:_____

This form quantifies a structure's potential for the preservation award, presented during the May Preservation Week. The following are the criteria used for the review/evaluation process.

Criteria	Maximum Pts.	Pts. Awarded
Historic Significance	**30**	_____
*Promotes and reflects the Historic Nature of New Smyrna Beach *Reflects the original Architecture *Use of appropriate materials/colors		
Charm	**20**	_____
*Aesthetic Value		
Landscaping	**10**	_____
*Use of native landscape material *Aesthetically pleasing		

Interoffice Memorandum
City of New Smyrna Beach

To: Historic Preservation Commission Members

From: Gail Henrikson, AICP, Chief Planner – Current Planning

Subject: **Cottage Industry Overlay District**

Date: February 3, 2010

Section 801.06 of the City's *Land Development Regulations* (LDR) contains regulations governing the operation of home-based occupations within the City. A copy of these regulations is attached as **Exhibit A**.

Recently, staff was approached by a resident who proposed that the City consider creating a zoning classification or revise its ordinances in order to allow home-based industries and businesses throughout the City. The primary concern was to allow artists to live and work from their residences and to allow them to have a small retail facility from which to sell their art. The resident also provided information from Humboldt County California, where cottage industry regulations have been adopted (**Exhibit B**). Many of the regulations contained in the Humboldt County ordinance are very similar to the existing home occupation requirements specified in the City's *Land Development Regulations.*

Within Florida, several communities have enacted similar overlay zones or regulations to encourage the use of the arts as an economic stimulus tool. One example is in Bradenton, Florida, where a partnership between the City and the Artists Guild of Manatee, Inc. have established the Village of the Arts (**Exhibit C**). Melbourne, Florida has also rezoned a portion of its historic downtown to create an artist's district (**Exhibit D**). Promoting these types of activities can be used not only as an economic development tool but, also as a way to preserve and rehabilitate historic buildings throughout the City.

New Smyrna Beach currently has two National Register historic districts – one on the Mainland and one on the Beachside (**Exhibit E**). These districts include not only many residential structures but also the historic Canal Street and Flagler Avenue business districts. Before proceeding with a text amendment, staff is presenting the concept to the Planning and Zoning Board, Community Redevelopment Agency Board and the Historic Preservation Commission. In addition to any ideas or concerns these boards may have, staff is particularly interested in receiving feedback on the following questions:

1. Are the current home occupation regulations sufficient or should additional changes or new districts be created to allow increased opportunities for home-based businesses?
2. If changes to the home occupation regulations are desired, should they be applied City-wide or only in the existing National Register historic districts?
3. If a Cottage Industry Overlay District were to be created, should it be limited to artists and businesses that would support an arts district or, should it be open to any type of business?

Please be prepared to address these questions and any other questions, comments or concerns you may have at the February 1, 2010 Planning and Zoning Board meeting.

801.06 Home Occupations

A. A home occupation shall be permitted as an accessory use in all residential districts, provided that:

(1) such occupation shall be conducted entirely within the dwelling unit used as the residence and shall not occupy more than twenty (20) percent of the cumulative floor area;

(2) no persons other than members of the household shall be engaged in such occupation;

(3) the use of the dwelling unit for the home occupation shall be clearly incidental and secondary to the use of the dwelling for residential purposes, and such use shall not change the residential character thereof;

(4) there shall be no structural additions, enlargements or exterior alterations to the residence or premises, signs, or other visible evidence of such home occupation;

(5) no additional and separate entrance incongruent with the residential structural design shall be constructed for the purpose of conducting the home occupation;

(6) no advertisement directs consumers to the home or is located at the home;

(7) the home occupation shall not generate the visitation by clients, customers, salesmen, suppliers or any other persons to the premises which results in vehicular traffic generation of more than one vehicle at any one time, or of more than a total of twelve vehicles per day; [Ord. No. 53-00]

(8) no provision for off-street parking or loading facilities, other than the requirements of the residential district in which the use is located, shall be permitted; no part of a required yard shall be used for such off-street parking or loading purposes; and no additional driveways to serve such home occupation shall be permitted;

(9) no equipment or process shall be used in such home occupation which creates noise, vibration, glare, fumes, odors, or electrical interference outside the dwelling. In the case of electrical interference, no equipment or process shall be used which creates visual or audible interference in any radio or television receivers off the premises;

(10) no home occupation shall interfere with the residential uses of adjoining property;

(11) a home occupation shall be required to have a City Occupational License.

[Revised 5/2/01]

B. The following types of occupations are allowed to use a residence address for an occupational license. However, no advertising shall direct consumers to the residence and all vehicles used for the business shall be parked inconspicuously on their property:

(1) Contractors and subcontractors

(2) Lawn care and maintenance businesses

(3) Home, office, condominium, business cleaners

(4) Gardeners and care takers

HUMBOLDT COUNTY PLANNING DIVISION
COTTAGE INDUSTRIES PERMIT

The Humboldt County code defines a Cottage Industry as an establishment primarily engaged in the on - site production of goods by hand manufacturing which involve only the use of hand tools or which have a limited impact on adjoining development by virtue of either low development densities or more stringent review and standards. Examples of typical low intensity uses include ceramic studios, custom jewelry or small furniture and cabinet manufacturers. Additional uses may be considered where specifically identified in a Community Plan. The following questions will help us determine whether a Cottage Industry Permit may be issued to you. If a Cottage Industry Permit may not be approved, you are encouraged to contact the Planning Division at 268-3729 to discuss with Christian other options that may be available.

Yes	No	
☐	☐	(a) Does the cottage industry conform with the development standards in the applicable zoning district? (Setbacks, Lot Coverage, Parking etc.)?
☐	☐	(b) Is the dwelling on the site occupied by the owner of the cottage industry?
☐	☐	(c) Is the cottage industry occupy less than twenty five percent (25%) or 1,000 square feet (whichever is less) of the floor area of the dwelling or accessory structure in which the cottage industry is located?
☐	☐	(d) The cottage industry shall not produce evidence of its existence in the external appearance of the dwelling or premises, or in the creation of noise, odors, smoke, vibrations or other nuisances to a degree greater than that normal for the neighborhood. Will the Cottage Industry meet this requirement?
☐	☐	(e) If there are any structural, electrical or plumbing alterations that are necessary for the cottage industry. Would they be customarily found in dwellings or residential accessory structures?
☐	☐	(f) Are all of the partners or persons employed to conduct the cottage industry residents of the dwelling?
☐	☐	(g) Is all merchandise sold off of the premises?
☐	☐	(h) Are all lights directed on site and shielded to reduce glare to adjacent areas?
☐	☐	(i) Is the Cottage Industry one that does not generate pedestrian or vehicular traffic beyond what is normal in the neighborhood in which it is located?
☐	☐	(j) Is the use one that does not generate any visual or audible interference of radio or television reception?
☐	☐	(k) Are all manufacturing and fabricating areas enclosed in buildings?
☐	☐	(l) Are the hours of operation between 9 am to 5 pm Monday through Friday?
☐	☐	(m) Only one sign is permitted advertising the cottage industry, not exceeding two (2) square feet, that is non-moving, and which has illumination, if any, which is non-flashing. Will the Cottage Industry comply with this condition?
☐	☐	(n) Are your improvements on the property covering less than two (2) acres?

(J:\PLANNING\CURRENT\FORMS\COTTAGE.DOC) Created: Feb 24, 1998 Revised: 11/18/02 CLN

☐ ☐ (o) Have you applied for a regular business license with the Tax Collector?

OVER

If your answered "Yes" to all of the above questions you qualify for a Cottage Industry Permit. If you answered "No" to question(s) c, e, f, g, i, k, l, m, or n; or you are applying as a "Bed and Breakfast" you would qualify for a Cottage Industry Permit upon the succurement of a Special Permit. If you are applying as an "Auto Repair" business you would qualify upon the succurement of a Use Permit. Answering "No" to question(s) a, b, d, h, j, or o; would disqualify you for a Cottage Industry Permit. *More information about Special Permits or Use Permits can be obtained from the Community Development Services Department, Planning Division (3015 H Street, Eureka CA 9501-4484).*

Please sign and return this form along with a ministerial review fee (currently $55.00) with your **Business License** or mail this form and review fee to the Community Development Services Department, Planning Division (3015 H Street, Eureka CA 95501-4484) and we will process your Cottage Industry Permit.

Assessors Parcel Number: ____-____-____ **Name of Business:** _____

Name: _____ **Address:** _____ **Phone:** ___

Description of Business: _____

_____

_____ (use additional sheets if necessary)

Explanation of "No" answers _____

_____

_____

_____

_____

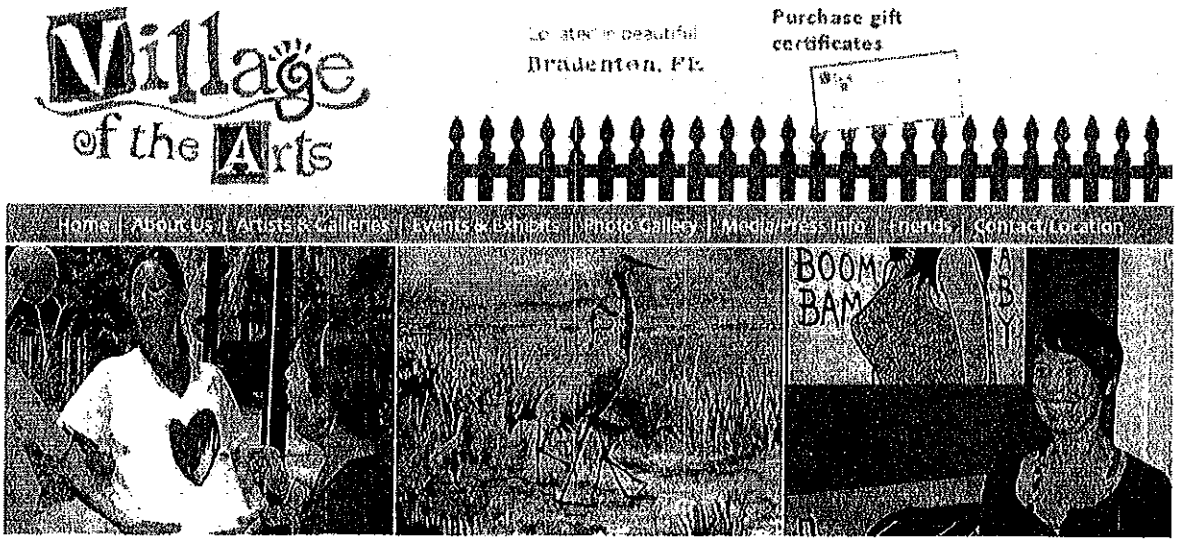
I have read and answered the questions on both sides of this form and described my business to the best of my ability. I further agree to abide by the conditions for a Cottage Industry Permit as set forth in Section 313-54 et al and 314-45.1 et al of the Humboldt County Code.

Date: _____ **Signature:** _____

Please do not hesitate to call Christian Nielsen at Planning if you have any questions -- 268-3729.
You can also check us out on the web at www.co.humboldt.ca.us

(J:\PLANNING\CURRENT\FORMS\COTTAGE.DOC) Created: Feb 24, 1998 Revised: 11/18/02 CLN

EXHIBIT C



About Village of the Arts

The Guild's mission is: *To build a community where artists live and work while enhancing quality of life and creating a harmonious environment.*

The Artists Guild of Manatee, Inc., a 501(c)3 non-profit corporation, was formed in 1999 to establish the Village of the Arts (VOTA) in Bradenton, Florida. The Village is located in the southern portion of downtown Bradenton and consists of approximately 42 acres and 240 existing residential structures. It is bounded on the North by 9th Ave. West (MLK) in downtown Bradenton, on the West by 14th Street West, aka Tamiami Trail a federally designated scenic highway, on the East by 9th St. West (McKechnie Field, winter home of the Pittsburgh Pirates), and on the South by 16th Ave. West.

Bradenton is a city of 53,000 situated 45 miles south of Tampa, FL in the county of Manatee (pop. 323,000) with a median household income of $49,076, Bradenton is bordered on the south by Sarasota, FL. Sarasota boasts cultural destinations such as Ringling College of Art, New College, and the Ringling Museum of Art. The western boundary of Bradenton is composed of barrier islands that attract a large tourist trade. Information on beaches, resorts, and all Bradenton attractions is available through the Bradenton Area Convention & Visitors Bureau. To the east lies Lakewood Ranch, a vibrant, master-planned community of 7000 acres. Manatee County's population and arts based revenues increase seasonally with the influx of both tourists and "snowbirds" (seasonal residents with a second home in Manatee County).

VOTA currently includes about 35 galleries/studios/businesses, of which approximately half are artist-occupied residences. VOTA includes 2 independent bookstores, 3 cafes/restaurants, several arts-related retail establishments, and the Manatee County Cultural Alliance. All businesses in the VOTA are located in refurbished residential properties, many constructed in the 1920's.

Of the 35 businesses in the VOTA, approximately 20% are full-time ventures, the balance supplement their incomes from an outside source (part or full-time employment). The percentage of full-time ventures has doubled over the last several years, and is expected to rise significantly over the next several years as the VOTA continues to invest in marketing, signage, and cooperative ventures with other local cultural venues. Please visit our "Friends" page.

The dream was to build a community where artists of all disciplines could live, work and prosper together. Fast forward to today - - we're living the dream. Our

Galleries for sale/rent

For sale -- **Empty Lot for Sale**
1216 12th Street West
[Find out more]

For sale -- **SHORT SALE! $150,000**
1006 11th Ave. West
[Find out more]

V-8

EXHIBIT C (CONT'D)

vibrant, colorful artists' colony, the largest in Florida, lies nestled among other homes in this multi-culturally rich neighborhood. Pick out our studios by our distinctive Village of the Arts signage.

For more information, please call 941-747-8056
or email villageofthearts@gmail.com

Officers:
President -- Kevin Webb
Vice President -- Anna D'Aste
Secretary -- Mark Hegedus
Treasurer -- Christina Lee

Board of Directors:
Amara Cocilovo
Kathy Blahna
Vicki Rollo
Rochelle Dudley

Advisors:
Scott Edwards, CPA
Jack Hawkins, Attorney

Copyright 2008, Artists Guild of Manatee

Issues with our website?

D. ~~CONSERVATION DISTRICT~~. All areas indicated as "Conservation" ~~on the Conservation~~ District Map maintained by the ~~PCD Director, or areas lying~~ at, or below the 2-foot contour line (two feet above mean ~~sea level) shall be subject to~~ the following regulations. The following are ~~prohibited~~ in the Conservation District except when ~~specifically~~ approved by ~~City~~ Council as being of overriding public interest as defined in these LURs:

- ~~Structures, other than docks; boardwalks; and boat ramps.~~
- Roadways.
- ~~Parking~~ areas and other paved ~~surfaces.~~

1. ~~Development of~~ land which includes more ~~than 200 linear feet of 2-foot~~ contour line shall be approved ~~only through the~~ PDP process (see Subsections 404.A and 202.L) ~~and shall~~ further comply with the following:

   a. ~~The~~ site plan for such projects shall preserve all lands within the Conservation ~~District in~~ compliance with Subsection 301.B.

   b. The 2-foot contour line shall be buffered from upland development ~~by~~ a 35-foot vegetated buffer. ~~The~~ buffer area shall have a maximum ~~slope~~ of 4:1. Vegetation for the buffer shall be ~~approved~~ by the PCD Director. Examples of acceptable vegetation are listed in the Procedures Manual.

   c. Within the PDP, docks, boatramps ~~and~~ boardwalks shall be approved only as common recreation facilities ~~serving~~ the ~~development~~ or open to the public, and shall not be allowed as ~~private~~ facilities ~~with~~ the exception of single family subdivided lots. Such ~~facilities~~ shall be restricted ~~to~~ the minimum needed to serve the development ~~and~~ shall be designed and located in such a manner as to minimize ~~damage~~ to valuable plant communities and ~~habitat~~. Such areas shall include, but are not limited to seagrass beds, mangrove stands, marsh grass and other coastal wetlands, and shellfish beds (see Subsection 301.B.).

2. ~~Removal of vegetation, dredge and fill operations, and earthmoving~~ adjacent to any ~~coastal high hazard line~~ shall be further governed by Subsection 301.B.

E. VILLAGE OF THE ARTS OVERLAY DISTRICT (VAOD). The purpose of the VAOD is to encourage a desired mix of appropriate home occupation and home business uses oriented toward, or supporting a visual or cultural arts theme while maintaining the residential character of the underlying residential neighborhoods. Any proposed home occupation or home business use related and contributing directly to an arts theme, as determined by the PCD Director, unless indicated otherwise, may be approved administratively by the PCD Director if the proposed use meets and complies with the minimum standards contained in this subsection. The PCD Director may consult with residents and business owners in the VAOD to make such a determination. Additional standards may be required for approval, depending on the type of home occupation or home business proposed.

USE	APPROVAL PROCEDURE	
	Administrative	Special Use
PROFESSIONAL: accountant, attorney, consultant, mortgage broker, psychologist, etc.		X
ARTISTIC: Fine arts and crafts creation and sales, (e.g. painting, sculpture, photography, design, handicrafts, gallery)	X	

continued

USE	APPROVAL PROCEDURE	
	Administrative	Special Use
EATING/DRINKING ESTABLISHMENT: Café, coffee shop, bakery.	X*	
OTHER USES:		
Other similar non-intensive, low traffic generating non-residential uses	*	*
Day Care		X
Public Event		X

*Use permission to be determined by PCD Director. Additional standards and review requirements may apply.

1. Live/Work. The proprietor of the home occupation or home business use may live on the premises approved for the use, with the exception of eating/drinking establishments. No more than three employees, including the proprietor and family members, whether full or part time, shall work on the premises at one time, except during special events, whereby one additional employee may be permitted. The proprietor of the home occupation or home business use shall be considered an employee of that home occupation or home business.

2. Parking. Sufficient parking shall be determined by the PCD Director on a case-by-case basis. A blend of available parking standards shall be used in evaluating parking needs for each proposal. Applicants for each proposed use are required to submit a detailed parking plan, in order to facilitate approval. Paved parking is typically required, however, other materials may be permitted depending on the suitability of the overall parking design and landscaping, and compatibility with surrounding properties and the VAOD theme in general. In all cases, extensive landscaping may be required to mitigate the impacts of excessive parking in residential neighborhoods.

3. Signage. Not including District Theme Signage, a home occupation may have one window or hanging façade sign, or ground sign not to exceed six square feet in area. A home business use may have one hanging façade sign not to exceed six square feet in area, or ground sign not to exceed 12 square feet in area. Ground signs must be low profile with a maximum height of 72", including structural components. All signage must be approved by the PCD Director, and be compatible with the VAOD theme.

4. Storage. Outdoor storage is generally prohibited, however, temporary display and limited activities pertinent to the home occupation or home business that contribute to the character of the VAOD may be approved by the PCD Director.

5. Special Events. Special events may be permitted with City Council approval, within a specifically identified area of the VAOD, of no more than three days in duration, if adequate provisions are made to reasonably limit or mitigate any adverse impacts resulting from noise, lighting, vehicular traffic, vehicular parking, pedestrian traffic, solid waste collection and other such matters and effects as may be expected from the occurrence of such special events.

6. Accessory Dwelling Units. It is the policy and intent of the City of Bradenton to promote and encourage the creation of legal accessory dwelling units for existing single-family homes in a manner that enhances the character of the Village of the Arts, provides additional income to artists, and helps residents meet their housing needs.

a. Approval Process. One accessory dwelling unit is permitted per eligible lot, provided the Development Review Manager first approves the proposed accessory dwelling unit and a standard building permit is issued.

b. Permit Renewal. A Certificate of Occupancy issued for an accessory dwelling unit shall expire if the accessory dwelling unit is found in violation by the City of Bradenton Code Enforcement Board or other code enforcement entity. Once an affidavit of compliance is issued by the City of Bradenton Code Enforcement Division or other code enforcement entity and imposed fines are paid to the City of Bradenton, the owner may reapply for a Certificate of Occupancy.

c. Lot Standards.

   i. The lot proposed for an accessory dwelling unit shall contain an existing single-family dwelling unit.

   ii. The lot must meet or exceed the minimum dimensional and area standards set forth in Schedule 402. B.1. for the R-3B District for one dwelling unit to be eligible for an accessory dwelling unit.

   iii. The accessory dwelling unit shall have a minimum side yard setback of ten (10) feet and a minimum rear yard setback of five (5) feet.

   iv. No more than 70 percent of the lot may be impervious.

d. Occupancy Standards. A lot containing an accessory dwelling unit shall be occupied by the owner of the premises, and the owner may live in either the accessory dwelling unit or the principal dwelling unit. Within 30 days of securing approval for construction of an accessory dwelling unit, the owner shall record against the deed of the subject property, a deed restricition running in favor of the municipality limiting occupancy of either the principal dwelling unit or the accessory dwelling unit to the owner of the property. Proof that such a restriction has been recorded shall be provided to the PCD Director prior to the issuance of a certificate of occupancy permit for the accessory dwelling unit.

e. Accessory Dwelling Unit Building Standards.

   i. Accessory dwelling units must be permanent structures that reflect the architectural style and character of the principal dwelling unit.

   ii. No entrance for an accessory dwelling unit shall be permitted on, or, from the front of a principal dwelling unit; the accessory dwelling unit's primary entrance shall not be visible from the street view of the principal dwelling; and the accessory dwelling unit's stairways may not be constructed on the front or side of a principal dwelling unit.

   iii. The building height of an accessory structure containing an accessory dwelling unit shall not exceed 22 feet in elevation.

   iv. The orientation of the proposed accessory dwelling unit shall, to the maximum extent practical, maintain the privacy of residents in adjoining dwellings as determined by the physical characteristics surrounding the accessory dwelling unit, including landscape screening, fencing, and window and door placement.

   v. In no case shall the gross floor area of an accessory dwelling unit exceed eighty (80) percent of gross floor area of the principal dwelling or 1,000 square feet.

vi. The accessory dwelling unit shall not contain more than one bedroom.

vii. The accessory dwelling unit shall not be intended for sale and may be rented.

a. Parking. At least one off-street parking space must be provided in the side or rear yard setback per accessory dwelling unit subject to approval by the Public Works Department.

b. Public Health.

i. Applicants must supply the Development Review Manager with certification by the Public Works Department that the water supply and sewage disposal facilities are adequate for the projected number of residents.

ii. Only one electrical and one water meter shall be allowed to serve the principal dwelling unit and the accessory dwelling unit.

c. Public Safety. Applicants must supply the Development Review Manager with certification by the City of Bradenton Fire Department that the proposed accessory dwelling unit will comply with the Florida Fire Prevention Code.

7. Artisan Workshop/Gallery. An artisan workshop/gallery is a permitted use within an accessory structure on a single-family lot with or without an accessory dwelling unit and is subject to standards set forth in Schedule 402.B.1. for accessory buildings and structures. No more than one principal dwelling unit and two accessory buildings are permitted per lot. The artisan workshop may be incorporated into an accessory dwelling unit as an artist studio. The gross floor area of the artisan workshop shall not exceed 400 square feet. High hazard uses, as identified in the Florida Fire Prevention Code, are prohibited. The artisan workshop/gallery shall not be leased, sold, or used for commercial or educational purposes. It is intended for the owner or resident of the premises to prepare individually crafted artwork as defined in Chapter 600.

F. ~~URBAN CENTRAL BUSINESS DISTRICT OVERLAY. The Urban Central Business District Overlay is the largest, most intensively developed, mixed-use area within the City. Most uses are appropriate in the district, including retail, government offices, service, professional, cultural, entertainment establishments, residences, hotels/ motels, and transportation facilities. Open space and passive recreational facilities are also appropriate providing they do not adversely infringe on other uses or diminish traditional retail, office, cultural, and entertainment functions.~~

G. ~~ANTIQUES DISTRICT OVERLAY (ADO). The purpose of the ADO is to encourage appropriate home occupation and home business uses oriented toward, or supporting an antique collectibles theme with an underlying environment of historic and artistic themes contributing to a desirable mixed-use character. Any proposed home occupation or home business use related and contributing directly to an antiques-oriented theme, as determined by the PCD Director, unless indicated otherwise, may be approved administratively by the PCD Director if the proposed use meets and complies with the minimum standards contained in this subsection. The PCD Director may consult with residents and business owners in the ADO to make such a determination. Additional standards may be required for approval, depending on the type of home occupation or home business proposed.~~

~~USE~~	~~APPROVAL PROCEDURE~~	
	~~Administrative~~	~~Special Use~~

FLORIDA TODAY

Arts in bloom

Turning old Eau Gallie into artists' colony gets boost

Piece by piece, the campaign to turn downtown Eau Gallie's historic district into an artists' colony is moving ahead with the growing potential for it to become a real plus for Brevard County.

More action came last week when the Brevard Cultural Alliance purchased an aging motel-turned-apartment complex that it will turn into its headquarters and live-and-work studios for artists.

Arts activists are calling it a huge step forward, saying it will draw more attention and energy to the area and continue building support for the project.

We've strongly backed the artists' colony idea since its inception several years ago because of possibilities to create new jobs and businesses, attract locals and tourists and generate tax revenue.

With buildings dating to the 1920s, antique shops and proximity to the Indian River Lagoon, it could become the next Cocoa Village or historic downtown Melbourne and blossom into a rejuvenation magnet.

The artists' colony, approved by Melbourne City Council in 2007, is a perfect fit, and the concept can do for Eau Gallie what it has done in two other Florida cities.

One is near downtown Sarasota, where more than 40 studios, galleries and restaurants thrive in the live oak-draped Towels Court artists' colony. The other is Bradenton, where a decade ago, artisans turned a blighted part of town into a vibrant rehabilitated area called the Village of the Arts.

Proponents are working on multiple fronts, including the partnership announced earlier this year between the Brevard Cultural Alliance and the Economic Development Commission of Florida's Space Coast.

Studies have shown that business growth and a thriving cultural scene are linked, with EDC officials saying more businesses come to communities where there is support for the arts.

That's why tax dollars the BCA spends to promote cultural events — which come mostly from bed taxes paid by visitors who stay in local hotels — are well spent, generating an estimated return of $27 for each buck spent on marketing, according to BCA officials.

Construction on the BCA's new half-acre "village" in Eau Gallie could take three to six months after which the nonprofit group will be ready for business.

"We are absolutely ecstatic," said Eau Gallie Arts District director Mary Wallis. "This is just another step towards the revitalization of the arts district. We're starting to see it all happen."

Yes we are, and it's why the effort deserves the community's support.

September 2008 FLORIDA TODAY file

Artistic flair. Alexandra Crooks of the Space Coast Ballet performs during the 2008 Fall for the Arts Premiere Party in Eau Gallie.

EXHIBIT D (CONT'D)

about egad!

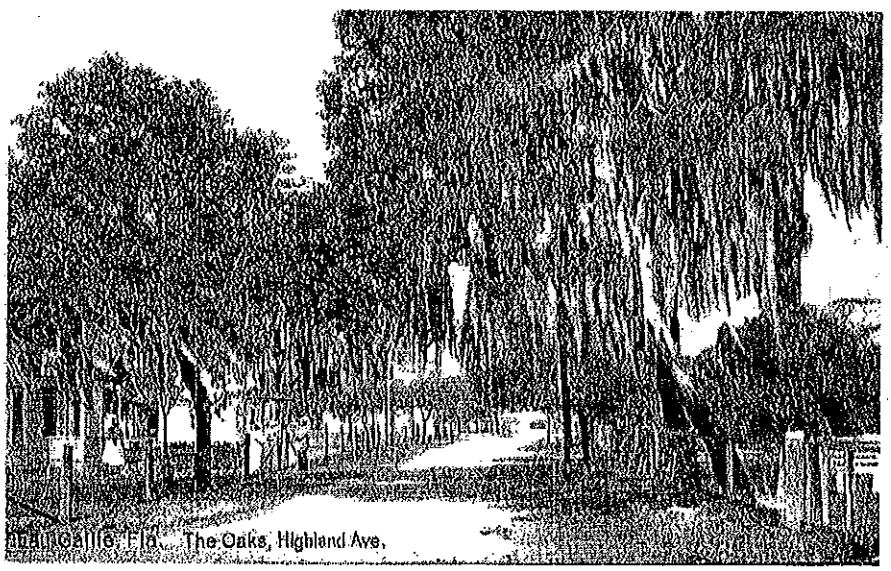
The Eau Gallie Arts District (EGAD) is the arts district of the city of Melbourne. The district includes the Brevard Art Museum, Brevard county's only museum dedicated to the visual arts. The administrative offices of the Brevard Symphony Orchestra are located within the Eau Gallie Arts District. Other cultural venues include a riverfront library, public parks, band-shell, fishing pier, and a civic center.

The Eau Gallie Arts District contains art galleries, an art supply store, artist studios, a B&B, as well many small merchants and restaurants.

The City of Melbourne has re-zoned a residential area within EGAD so that artist may establish studios within their homes, providing a special enclave for working artists.

EGAD is host to several ongoing events. The 1st Friday evening of every month is both Jazz Night within the galleries of the Brevard Art Museum and gallery-walk for all of the art galleries and art studios. Every Saturday morning there is a farmer's market in the Eau Gallie Square. The last weekend before Thanksgiving is ArtWorks in EGAD. This is a weekend-long street art festival in which each exhibiting artist must also demonstrate their art-making technique.

eau gallie history



Olde Eau Gallie

The Eau Gallie Arts District (EGAD) is the arts district of Melbourne, Florida. Melbourne is located half an hour south of Cape Canaveral and an hour east of Orlando, on the Atlantic coast of Florida.

The Eau Gallie Arts District gets its name from the city that was once located in the area. Until the 1960's there were two distinct cities situated on the western end of the two causeways crossing the Indian River Lagoon. The southern city was Melbourne, and the northern city was Eau Gallie. Eau Gallie is french for "rocky water"; the city's founders were from Eau Claire, Wisconsin and liked french names.

In 1969, the two cities merged, taking Melbourne as the name for the unified municipality. However, the original downtown area of Eau Gallie has continued to be referred to by the old city name.

EGAD is the cultural center of Melbourne. It is home to museums, galleries, studios, a bed & breakfast, and an array of shops and restaurants.

EXHIBIT D (CONT'D)

Sec. 3. Overlay zone regulations.

(A) *Eau Gallie art overlay zone.*

(1) *General.* The intent of this subsection is to identify twenty-one (21) square blocks of existing residential housing as an area that supports a live/work environment for artists, limited office, and low intensity commercial uses while maintaining the residential character of the neighborhood. The zone shall promote a scale of development conducive to pedestrian activity and encourage the use of consistent sidewalks, landscaping and business signage. Utilizing the existing scale of structures, new structures and buildings will provide the opportunity to create a focus for revitalization and promotion of the historical, cultural and artistic environment.

(2) *Applicability.* This section shall apply to property located west of Pineapple Avenue, east of Avocado Avenue, north of Creel Street and south of McClendon Street; and the properties located along the west side of Avocado Avenue south of Law Street and north of Creel Street; and the properties located along the east side of Guava Avenue north of McClendon Street and south of Mathers Street.

Overlay regulations only apply to properties with a mixed use Commercial/Low Density Residential future land use classification and C-1 (Neighborhood Commercial) zoning.

(3) *Overlay regulations.*

(a) *Permitted uses.*

1. Bed and breakfast.
2. Dwellings, accessory (see Article VII, Sec. 2(C)).
3. Dwellings, multi-family (see Article VI, Sec. 1(I)).
4. Dwellings, single-family (see Article VI, Sec. 1(I)).
5. Dwellings, two-family/duplex (see Article VI, Sec. 1(I)).
6. Office (professional/business only).
7. Parking facilities as a principal use.
8. Restaurant, thirty (30) seats or less.
9. Retail.
10. Schools, non-academic including performing arts and music lessons.
11. Studio, art.

(b) *Conditional uses permissible by the city council.*

1. Restaurants, thirty-one (31) to fifty (50) seats.
2. Church, convent or parish house, thirty (30) seats or less.
3. Public utility service facilities.

(c) *Prohibited uses.*

1. Assisted living facilities.
2. Bars (see Article VI, Sec. 2(L)).
3. Brewpub.
4. Child care facilities.
5. Clubs and lodges.
6. Community center building.
7. Domestic violence shelter.
8. Financial institution.
9. Group home facilities.
10. Hospitals.
11. Hotel, motels.
12. Laboratories (research, medical and dental) and clinics.
13. Marinas.
14. Mini storage.
15. Nursing and convalescent homes.
16. Office, medical and dental.
17. Public use.
18. Recreation, indoor.

EXHIBIT D (CONT'D)

18. Recreation, indoor.
19. Restaurants over fifty (50) seats.
20. Service, business.
21. Service, personal.
22. Veterinary clinic/hospital.

(d) *Maximum height permitted.*

Forty (40) feet; requests for additional height will not be considered.

(e) *Property setbacks.*

1. Front--Twenty (20);
2. Side corner--Twenty (20);
3. Side--Zero (0)* (7 1/2);
4. Rear--Twenty (20)* (25);
5. Alley--Twenty (20).

*When abutting single-family residential uses, R-2 setbacks shall be used.

(f) *Parking requirements.*

1. A change in use from residential to the following non-residential uses shall not be subject to additional parking requirements if the building footprint remains the same and on-street parking or public parking lots are available within five hundred-foot in an appropriate area, as determined by the planning and economic development director and the city engineer:

(i) Restaurants with up to ten (10) seats;

(ii) Schools with a single instructor and no more than five (5) students;

(iii) Retail uses of one thousand (1,000) square feet or less; and/or

(iv) Bed and breakfast up to three (3) rooms.

2. Parking in the overlay zone will be monitored over time as properties change to non-residential uses to assess the need for amendment to the parking requirements, and the need for additional on-street parking, including angled spaces.

(g) *Signage requirements for the art overlay zone* are subject to the city's sign regulations, and are further regulated as follows:

1. *Permitted signs:*

(i) One (1) detached sign and one (1) wall "mural" sign, per property.

2. *Prohibited signs:*

(i) Wall signs with the exception of wall "mural" signs as per the downtown Melbourne and Olde Eau Galle District Architectural Guidelines;

(ii) Window signs:

a) Neon signs.

b) Reader boards.

c) Flashing and internally lit signs.

(iii) Additional signage or increased sign area is prohibited.

(iv) Detached signs must also comply with the Downtown Melbourne and Olde Eau Galle District Architectural Guidelines as amended from time to time

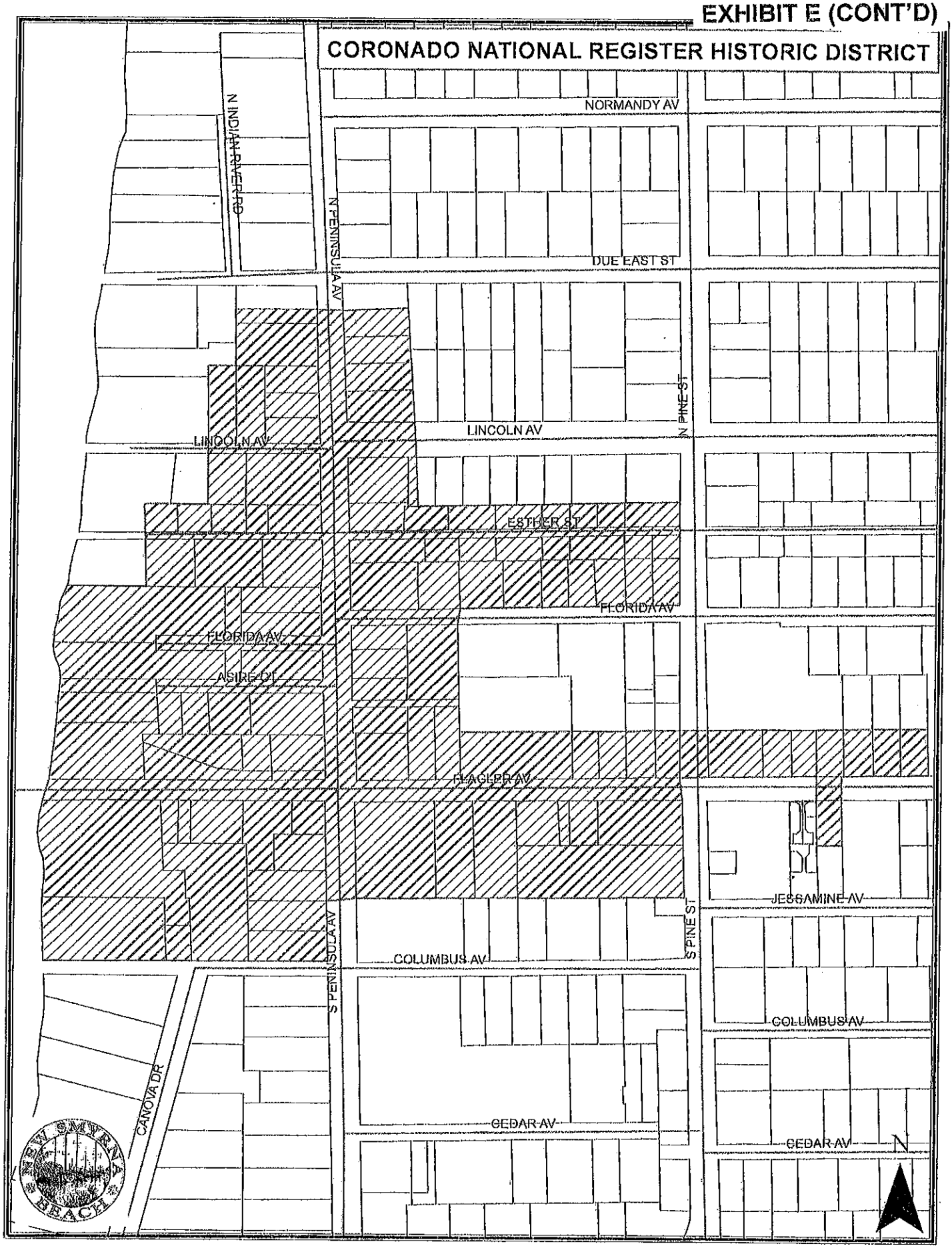
(Ord. No. 2007-92, § 2, 11-27-07)

EXHIBIT E

MAINLAND NATIONAL REGISTER HISTORIC DISTRICT
BALL ST
BONNOC LN
N CAUSEWAY
MARSHALL ST
FALLKNER ST
DORA ST
N ORANGE ST
MARY AV
MURRAY ST
N RIVERSIDE DR
HILLMAN ST
WASHINGTON ST
DIMMICK ST
N DIXIE FRWY
JULIA ST
RUSH ST
CANAL ST
DOWNING ST
RAILROAD ST
LEWIS ST
CITRON ST
S DIXIE FRWY
DOUGLAS ST
SR 41A (LYTLE AV)
S RIVERSIDE DR
ANDREWS ST
SR 44 (LYTLE AV)
S ORANGE ST
PALMETTO ST
ANDERSON ST
SR 44
SMITH ST
CLINCH ST
N

EXHIBIT E (CONT'D)

CORONADO NATIONAL REGISTER HISTORIC DISTRICT



Interoffice Memorandum
City of New Smyrna Beach

To: Historic New Smyrna Beach Preservation Commissioners

From: Marissa Moore, Planner, Development Services

Subject: Historic Survey Report Review

Date: 2 February 2010

The City attained grant funding through the Florida Bureau of Historic Preservation in 2006, which was matched with City funds and in-kind services, to have an historic survey performed within the City. 916 properties have been surveyed by Environmental Services, Inc. Along with the report, Florida Master Site File (FMSF) forms were created, which are formal documents filed with the State recording historic resources throughout Florida. Once the survey and report are finalized, all of these forms will be submitted to the FMSF office for official recording. The FMSF forms are used when applying for landmark designations, inclusion as contributing structures in historic districts, and even the boundaries for the creation of new historic districts or expansion of existing historic districts. The report supports and creates a narrative of the overview of their styles, eras, and uses of structures within a community and how that community grew. Maps of survey properties, photos, and background history are also included. The attached CD has the full Draft Final Report of findings.

Staff is requesting the Historic New Smyrna Beach Preservation Commission review the report for errors, omissions, discrepancies and so forth. Please review the report and provide feedback to staff by **March 10, 2010** for staff to forward, along with staff comments, to the consultant for preparation of the final report.

CITY OF NEW SMYRNA BEACH HISTORIC STRUCTURE SURVEY AND ASSESSMENT, NEW SMYRNA BEACH VOLUSIA COUNTY, FLORIDA

By

Jennifer L. F. Nash
Marissa Condosta Gordon
And Brent M. Handley

For

City of New Smyrna Beach

ESI Report of Investigations No. 1221

EV07181.00

December 2009

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ENVIRONMENTAL SERVICES, INC.
1148 Pelican Bay Drive
Daytona Beach, Florida 32119

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PROJECT STAFF

Project Administrator: Brent M. Handley, RPA

Project Coordinators: Brent M. Handley, Marissa Condosta Gordon and Jennifer L. F. Nash

Historical and Architectural Reports: Jennifer L. F. Nash, M.A.

Field Survey: Jennifer L. F. Nash, Marissa Condosta Gordon, and Brian S. Marks, Ph.D.

Florida Master Site File Form Preparation: Marissa Condosta Gordon

Photography and Graphics: Jennifer Nash, Marissa Condosta Gordon, Rusty Newman, Jared Sellers, and Brian S. Marks, Ph.D.

Computer & GIS Applications: Rusty Newman, Jared Sellers, and Brian S. Marks, Ph.D.

The survey was made possible by funds and services provided by the:

City of New Smyrna Beach

Florida Department of State, Division of Historical Resources

ACKNOWLEDGMENTS

A successful survey of historic properties requires community assistance and cooperation. Among other responsibilities, help is needed to assemble maps, locate sources for local history, and identify old buildings. Inevitably, the survey team accumulates debts that deserve more than our humble acknowledgements. Still, we offer these in a spirit of gratitude.

Without the financial and administrative support provided by the City of New Smyrna Beach the survey would not have occurred. We are also grateful for the administrative support of the City's Project Coordinator Marissa Moore, for helping to arrange public meetings and supplying a base map for the survey. Dedicated residents, business owners, and property owners have worked closely with the City of New Smyrna Beach to obtain a state matching grant from the Florida Department of State, Bureau of Historic Preservation. This project has been financed in part with historic grant assistance provided by the National Park Service, U.S. Department of the Interior, administered through the Bureau of Historic Preservation, Division of Historical Resources, Florida Department of State, and assisted by the Florida Historical Commission. We are indebted to the City Commission and residents and property owners of the City of New Smyrna Beach for funding and promoting the project.

A number of citizens devoted time to public meetings and helping document the historic resources recorded during the survey. Despite our best efforts, some names were illegible and we regret any misspellings. Invariably, whenever a list of names is produced at a public meeting some names are not collected and we also regret those omissions. At the risk of offending important sources of information, we take time to extend our gracious thanks again to the members of the City staff who faithfully provided information and attended those meetings, and to members of the Southeast Volusia Historical Society, the New Smyrna Museum of History, the New Smyrna Beach branch of the Volusia County Public Library system, the staff at Hall Machine Works, to Marissa Moore of the City of New Smyrna Beach, Mary Harrell of the New Smyrna Beach Black Heritage Museum, and local residents Shelly Broussard, Worin Bell, Jack Cole, Richard Crunkilton, Diane DeVry, Flare Elliott, Bob Finta, Mr. Fussel, Mike Farmer, Dee and John Green, Gail Henrikson, Eileen Kilderz, Howard and Maggie Loveless, Sally Mackay, Frank Marshall III, Shawn Mathews, the Midler family, Dot Moore, Jerry Moore, Teresa O'Connor, Lynne Plaskett, Kay Shepard, Ellwood Sides, Deborah and Jessie Strahman, Diana Varrasso, Joan Zetta, for the valuable information they provided. We hope the survey will serve its intended role in the preservation of the cultural legacy of the City of New Smyrna Beach.

We thank the Bureau of Historic Preservation, especially Fred Gaske, State Historic Preservation Officer and his staff who provided technical assistance and administrative support throughout the project. The historic preservation community in Florida is indebted to Fred Gaske and to Kurt S. Browning, Florida's Secretary of State, for their leadership in maintaining Florida at the forefront of historic preservation in the United States. The Florida Historical Commission (FHC), professionals in archaeology, architecture, history, and other fields in cultural resources appointed by the Secretary of State and Florida's Governor Charlie Crist, provides assistance to the Bureau of Historic Preservation by reviewing grant applications and making recommendations. The citizen volunteers who serve on the FHC collectively devote thousands of hours annually to their tasks. The residents and property owners within the New Smyrna Beach area owe the City a vote of thanks for its support.

Finally, we issue a note of thanks to the many residents and property owners of New Smyrna Beach who patiently answered our questions, and accommodated our site inspections and the photographs which we took. We hope the survey will serve its intended role in the preservation of the cultural legacy of the City of New Smyrna Beach.

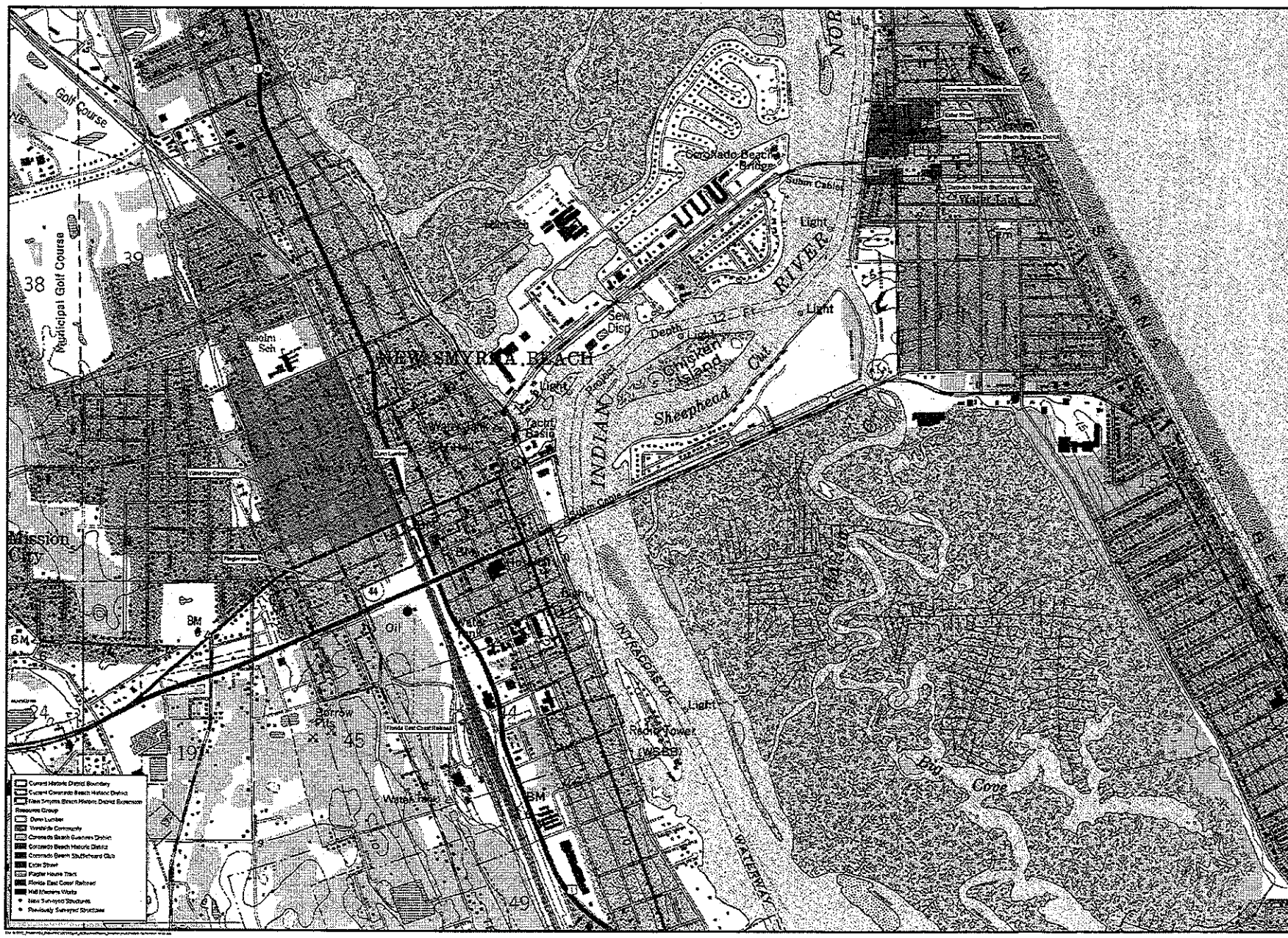
I. INTRODUCTION

In 2007, 2008, and 2009, the City of New Smyrna Beach, hereafter referred to as "the City", contracted with Environmental Services, Inc. to conduct an architectural and historical survey of the New Smyrna Beach in Volusia County, Florida. This report has been prepared in accordance with the standards and guidelines promulgated by the Florida Department of State and cited in Chapter 1A-46 of the Florida Administrative Code Statutes. As a result they are also in alignment with federal requirements cited in Chapter 36 of the Code of Federal Regulations.

The project area is located in Sections 9, 15, 16, 18, 19, 22, 40, 41, 42, 43, 44, and 55 of Township 17 South, Range 34 East on the New Smyrna Beach (1956, rev. 1993) USGS Quadrangle map in the City of New Smyrna Beach, Volusia County, Florida (Figure 1). The Indian River North and the Atlantic Ocean are the largest water sources adjacent to the City and are located to the east. The Indian River bisects the mainland from the area historically known as Coronado Beach. The City is bordered by Port Orange to the northwest, unincorporated Volusia County to the north, Atlantic Ocean to the east, Samsula-Spruce Creek to the west, and the City of Edgewater, Bethune Beach, and the Cape Canaveral National Seashore to the south. In 2007 the population of Volusia County was 500,413 and in 2006, the population of New Smyrna Beach was estimated at 22,732 residents (US Census Bureau 2007). The primary corridors consist of State Road 44, which functions at the main east/west route and US 1 (Dixie Freeway), which serves as the primary north/south route. Both roads (SR 44 and US 1) converge in downtown New Smyrna Beach. The State Road 44 (North Causeway) and SR A1A cross the Indian River North and provide access from the mainland to the barrier island and the Atlantic Ocean. Other important roads in New Smyrna Beach include Canal Street, Flagler Avenue, Ronnoc Lane, Myrtle Avenue, Riverside Drive, Washington Street, and Magnolia Street. The Florida East Coast Railway extends through the City from north to south.

The Scope of Work for the project as outlined by the City included background research, the development of a chronology of historical events, completion of fieldwork necessary to carry out an inventory of historic structures in the area, preparation of Florida Master Site Files for historic buildings and updates for previously recorded buildings, preparation of a survey map of the project area, and preparation of a final report containing all of this information and meeting the standards of the grant agency.

Historic preservation, the process of protecting and maintaining buildings, structures, objects, and archaeological materials of historical significance, can be separated into three phases: (1) identification; (2) evaluation; and (3) protection. This survey represents an important step in the preservation of historical resources in the City of New Smyrna Beach. Documents produced in conjunction with the survey, including the Florida Site File forms and the report, provide information that the City Commission members, property owners, residents, County and City staffs and other municipal officials can utilize to make informed decisions and judgments about resources that have value to individuals and to the community at large. During the course of this survey, 977 structures were inventoried, eight new resource groups were developed and expansions to the New Smyrna Beach Historic District and Coronado Beach Historic District were recommended along with the development of a Westside Historic District.



Project Location Map

New Smyrna Beach Historic Structures Survey

Volusia County, Florida

ENVIRONMENTAL SERVICES, INC.

Scale:	1" = 500'
Project:	EV07181.00
Drawn By:	JVM
Checked By:	CEC
Date:	Apr. 2008

FIGURE NUMBER

1

II. CRITERIA

All surveys conducted in association with the Bureau of Historic Preservation, Division of Historical Resources, Florida Department of State, utilize the criteria for listing of historic properties in the *National Register of Historic Places* (NRHP) as a basis for site evaluations. In this way, the survey results can be used as an authoritative data bank for those agencies required to comply with both state and federal preservation regulations. The criteria are worded in an objective manner in order to provide for the diversity of resources in the United States. The following is taken from criteria published by U. S. Department of the Interior to evaluate properties for inclusion in the NRHP.

Criteria for Evaluation

The quality of significance in American history, architecture, archaeology, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, and association, and:

A) that are associated with events that have made a significant contribution to broad patterns of our history;

B) that are associated with the lives of persons significant in the past;

C) that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction;

D) that have yielded, or may be likely to yield, information important in pre-history or history.

Certain properties shall not ordinarily be considered for inclusion in the NRHP. They include cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past fifty years. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

A) a religious property deriving primary significance from architectural or artistic distinction or historical importance;

B) a building or structure moved from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event;

C) a birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his productive life;

D) a cemetery that derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events;

The historical development of the City of New Smyrna Beach centers around an early emphasis on distinctive community development coupled with entrepreneurial activities that resulted in the development of a dynamic city. The development of the railroad industry within New Smyrna Beach helped the City emerge as a railroad center in the twentieth century. The business community developed along Canal Street and US Hwy 1 within the mainland area and along Flagler Avenue in the Coronado Beach area. The Westside neighborhood, a predominately African American community within the City, experienced growth in the late 19th and early 20th century around Ronnoc Lane and Canal Street. It is anticipated that the completion of the inventory and this report outlining the historical context of the area will lead to a higher level of preservation in the City, as well as a greater degree of understanding of the value of these resources among local residents.

Future endeavors by the City could include the publication of books or pamphlets on local architecture or history, the installation of State Historic Markers, or the nomination of structures or districts to the *National Register of Historic Places*. This report contains suggestions regarding the possible nomination of twenty three historic structures as individually eligible for the NRHP, the creations of the Westside historic district, as well as the expansion of the New Smyrna Beach Historic District and the Coronado Beach Historic District as detailed in the recommendations section of this report.

In order to preserve and protect the historical legacy of the community it is important that the City and all of the citizenry utilize all possible means to achieve their goal. The Final Survey Report and FMSF forms will be held in perpetuity and available to the public at the FMSF in Tallahassee. Voluntary, financial, and legal techniques are available and are discussed in detail in this report.

enclosure are typical alterations that cause a building to lose its historic character. The term "historic building," or "historic resource," means any historic district, site, building, structure, or object included in or determined eligible for inclusion on the NRHP. An ordinance of local government may also define historic properties or historic resources under criteria contained in that ordinance. The identification of historic resources begins with their documentation through a survey conducted under uniform criteria established by federal and state historic preservation offices. Survey is a gathering of detailed information on the buildings and structures that have potential architectural or historical significance. The information provides the basis for making judgments about the relative value of the resources. Not all resources identified or documented in this survey process may ultimately be judged "historic." Still, all resources should be subjected to a process of evaluation that results in a determination of those which should be characterized as historic under either federal or local criteria.

The survey process also includes evaluating the condition of each building, which was evaluated according to standards established by the U. S. Department of the Interior. An objective evaluation, the condition of each building is assessed based upon a visual inspection of the structural integrity, roof profile and surfacing, the integrity of the exterior wall fabric, porches, window treatments, foundation, and the general appearance of the building. Not permitted on private property, the surveyors inspected each building in the New Smyrna Beach area from the rights-of-way, unless invited onto property by the property owner. No attempt was made to examine the interior of buildings, or closely inspect the foundation or wall systems for the extent of integrity, or deterioration, or insect infestation. Consequently, some buildings evaluated as "good" may upon further inspection be found in a "fair," or even "deteriorated" condition. In like manner, some buildings labeled as fair may indeed possess substantial integrity of wall framing with only inconsequential exterior fabric deterioration.

Methodology

Cultural resource management involves a series of activities carried out in succession. The first activity is survey, which is a systematic examination of historic properties. Survey is undertaken to determine the nature, extent, and character of historic properties, which includes buildings, structures, objects, sites, or districts significant in national, state, or local history. Survey should be clearly distinguished from registration and protection of historic buildings, which is provided through listings in the NRHP, and, just as importantly, by enacting historic preservation ordinances.

There are several methodologies for survey. One approach is the thematic survey, which identifies all historic properties of a specific type, such as a survey of African-American schools, courthouses, or lighthouses. A more common survey, and the type utilized for this survey, is the geographic approach that generates a comprehensive recording of all significant themes and associated properties within established geographic boundaries, such as a subdivision, neighborhood, or a municipal limit. Although the goal for this survey was to identify and evaluate the significance of the historic standing structures in the City of New Smyrna Beach up to 716 buildings, during the course of the survey 977 historic resources in the New Smyrna Beach area were recorded as requested by the City. The planning office of New Smyrna Beach provided ESI with a list of structures located in Coronado Beach, mainland New Smyrna Beach and the

E) a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived;

F) a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or

G) a property achieving significance within the past fifty years if it is of exceptional importance.

Florida Master Site File (FMSF)

The Bureau of Historic Preservation employs the same criteria in a less restrictive manner for selecting properties to be placed in the Florida Master Site File (FMSF), a repository located at the R. A. Gray Building in Tallahassee. The FMSF is administered by the Bureau of Historic Preservation, Division of Historical Resources, Florida Department of State. It should be pointed out that the FMSF is not a state historic register, but an archive that holds thousands of documents intended for use as a planning tool and a central repository containing data on the physical remains of Florida's history. A system of paper and computer files, the FMSF contains thousands of files on archaeological sites, historic-period bridges, cemeteries, and standing structures and hundreds of reports associated with field surveys. The form on which a building is recorded is the FMSF Historic Structure form. Other forms are available for bridges, cemeteries, and archaeological sites. Recording a resource on a FMSF form does not mean that it is historically significant, but that it meets a particular standard for recording. A building, structure, or site should be fifty years old or more before it is recorded and entered into the FMSF. Lastly, and perhaps most importantly, relatively few buildings or sites included in the FMSF are listed in the NRHP, the accepted criterion for a "historic resource." Each FMSF form represents a permanent record of a resource.

During the course of the survey, 977 resources were recorded or revisited in the City of New Smyrna Beach. Of those, 291 structures were previously recorded at the Florida Master Site File. Of the 291 structures previously recorded, many were listings by individuals and others were inventoried during 1988 and 1995 surveys. However, 64 of those that were previously recorded are gone either from being demolished or having been moved. The remaining 686 resources were newly recorded during this survey. In addition, eight resource groups were also recorded bring the total number of resources surveyed to 984. At the request of the City of New Smyrna Beach, the year 1960 was selected as the cut-off date to fulfill the fifty-year criteria used by the NRHP for assessing historic resources, and as a planning tool for the City's staff. The resulting files and reports will offer a comprehensive collection of documents for assessing the historic architecture within the New Smyrna Beach area. Building age was estimated using various sources, including the dates of subdivision platting and recording; Sanborn ™ Fire Insurance maps, data provided by the Volusia County Property Appraiser's office; informant interviews, and architectural evidence, which is based on comparisons between documented examples of resources of similar size and design.

The inclusion of buildings in the survey was based on criteria established by the U. S. Department of the Interior for listing buildings and properties in the NRHP. Extensive additions and modifications, the use of incompatible exterior sidings and windows, and porch removal or

Analysis of the properties was then conducted by architectural style, condition, date of construction, and subdivision development trends. Collection of research followed and included the examination of a guidebook entitled *Images of America: New Smyrna Beach;* a 2004 Cultural Resource Assessment Study; history books published by Gary Luther, L. M. Kress, Fannie Minson Hudson, and E. P. Panagopoulos; New Smyrna Beach area plat and Sanborn fire insurance maps housed at the New Smyrna Museum of History; and historic-period maps. Additional historical research was conducted at Volusia County Courthouse, public library in New Smyrna Beach, and Southeast Volusia Historical Society archives. As part of the process, a public meeting was held with interested residents to collect historical information. Residents and property owners in New Smyrna Beach who attended these meetings and contributed to the project, include Marissa Moore of the City of New Smyrna Beach, and local residents Flare Elliott, Dee and John Green, Gail Henrikson, Eileen Kilderz, Sally Mackay, Frank Marshall III, Dot Moore, Teresa O'Connor, Lynne Plaskett, and Deborah and Jessie Strahman.

Information was also obtained through informant interviews and site visits with staff at Hall Machine Works, the Smyrna Yacht Club, the Southeast Volusia Historical Society, and with Mary Harrell of the New Smyrna Beach Black Heritage Museum, archaeologist Dot Moore, with residents Worin Bell, Janet Bergman, Jack Cole, Richard Crunkilton, Diane DeVry, Bob Finta, Mr. Fussel, Mike Farmer, Howard and Maggie Loveless, Frank Marshall III, Shawn Mathews, the Midler family, Shelly Broussard, Jerry Moore, Kay Shepard, Ellwood Sides, Diana Varrasso, Joan Zetta.

Following the analysis and evaluation, a report was composed, compiled, and organized by historic and architectural significance using themes and periods of significance. Narratives supported by figures and tables were developed for the historical and architectural reports. A recommendations section was composed pertaining to National Register Nominations, historic preservation ordinances, and other assistance, economic, protective, and educational measures associated with historic preservation.

Westside Community that were to be surveyed. The database file sent by the City contained 777 resources and of those, 486 were newly recorded and 291 were previously recorded. Of those resources, 713 are still standing and 64 have been demolished. In addition, eight resource groups brought the total up to 785 resources. In 2009 the City contracted with ESI to survey and additional 200 historic structures within the exisiting historic districts and the recommended historic district expansions. These structures were identified during the 2007-2008 survey and all were newly recorded structures. The FMSF numbers and addresses of all the resources are presented in Appendix A. Two resources prior to this survey have been listed on the NRHP and include the New Smyrna Beach Women's Club (NRHP 1983) and the St. Rita's Colored Mission Church (NRHP 2007). Outside the survey area stands the El Rio Retiro (NRHP 1987). Despite the historic preservation efforts undertaken by New Smyrna Beach fires, neglect, and relocation, have damaged or destroyed many of New Smyrna Beach's historic buildings. Consequently, the survey should be followed with measures to further protect the City's large and diverse collection of resources.

The survey began after meeting with representatives of the City to discuss the scope of work and project objectives and goals. A base map and shape files provided by the City and Volusia County Property Appraiser was used to determine the locations of historic buildings. The survey route began in the northwestern quadrant of the Coronado Township and followed a geographical pattern south and then east along the Atlantic Ocean. After the peninsula was complete, the survey was initiated on the mainland and began in the southeastern most portion of the survey area at 5th Street and moved north along Riverside Drive until ending at Louise Avenue and west until running into US Hwy 1. The final phase of the survey concentrated on the neighborhoods of Southwest and Westside moving from the south at Field Street to the north at North Duss Street. Each street in the survey area was either walked along or driven along to ensure a comprehensive coverage of the region. Historic structures were assigned site numbers and were plotted onto aerial maps prior to the field survey. Newly recorded structures were shown in red and previously recorded structures were depicted in blue on a 2007 aerial photographic map. A date and photograph number was assigned to each structure and recorded both on the map and in a spreadsheet to ensure accuracy. Architectural data was recorded in the field and a digital image was taken of each resource.

The integrity of each resource was evaluated on the basis of guidelines established by the NRHP and the FMSF. The survey team respected private property rights and recorded the resources from the rights-of-way. Many residents expressed considerable interest in the project and provided the survey team with historical data about their homes or buildings.

Following the field survey, FMSF forms were prepared using a SMARTFORM template. The properties previously surveyed were updated. In addition to architectural data, each building was assigned a style, address, legal description, and present use. The condition of each building, a subjective evaluation, was assessed based upon visual inspection from the rights-of-way of structural integrity, roof surfacing, exterior wall fabric, porches, window treatments, foundation, and the general appearance of the building. With few exceptions, the surveyors were not permitted on private property; therefore, each building was inspected from the rights-of-way, making no attempt to closely inspect foundation or the wall systems for structural integrity.

III. Historical Context of New Smyrna Beach

Colonial Periods, 1516-1821

Between the sixteenth century and the 1760s, the Spanish Crown experienced significant difficulties developing Florida into more than a military outpost at St. Augustine. It encouraged settlers to develop farmsteads outside of the town, but attacks by Native Americans and Colonial southerners to the north hampered growth. In 1702, the Spanish erected a series of fortifications to protect St. Augustine. Later, additional forts were installed to broaden the line of defense. Several of those included Fort Matanzas, Fort Picolata, and Fort San Diego. Work on those fortifications began in the late-seventeenth century, and improvements were made during the eighteenth century (Adams Bell Weaver 1985:17, 20).

Farmers and ranchers cleared land for cattle and citrus. However, the growth of English colonies to the north and forays by those settlers and militia into Florida destabilized the nascent agricultural economy and mission system. In 1702, Governor John Moore of South Carolina attacked St. Augustine and burned the city. Later, in 1740, James Oglethorpe led his Georgia troops into Florida. Oglethorpe captured Fort San Diego and Fort Picolata, using the former to the south of the as his Florida headquarters. In 1743, he again invaded Florida and burned Fort San Diego upon his departure. Although Oglethorpe's troops destroyed Fort Picolata in 1739, the Spanish rebuilt it in 1755, this time with coquina. The incursions by the English dampened further expansion of the land grant system and the nascent economy based on cattle ranching and citrus languished (Adams Bell Weaver 1985:18, 22; Sastre 1995:26-29, 32, 35).

In 1763, the Spanish Crown, for its part in backing the defeated French in the Seven Year's War, agreed to surrender Florida to England. The British Crown appointed James Grant as governor of East Florida with a dividing line established between East Florida and West Florida at the Apalachicola River. St. Augustine became the provincial capital of East Florida. In 1765, Indian leaders and Crown officials met at Picolata, where they agreed to limit English expansion to the northeastern part of the province. The British invalidated the earlier Spanish land grants, and implemented a liberal land grant system. British accounts, including those of William Bartram, indicated that huge citrus groves sprinkled the banks of the St. Johns River and near St. Augustine. Within several years, Grant's Villa, the governor's plantation, became a model plantation producing indigo and functioning like a modern agricultural experiment station (Gannon 1993:20-23; Harper 1958:118; Schafer 1982:49-50; Rogers 1976:479; Siebert 1929 1:68; Mowat 1943:21-26, 53-55, 61).

The British found Florida with few remaining European settlers, for more than 3,000 people left with the evacuating Spanish. Without colonists, the English government realized its plans for developing the province were threatened. Consequently, Grant and the British Crown launched a vigorous public relations and land grant program designed to encourage settlers and development. The program enjoyed some success, for between 1764 and 1770 approximately 3,000,000 acres of grants were issued by the Crown in East Florida alone. But, only sixteen grants were settled by English grantees by the outbreak of the American Revolution (Rogers 1976:479; Siebert 1929 1: 68; Mowat 1943:21-26, 53-55, 61; Schafer 1995:1-11).

The largest colonization experiment of Florida's British period and one of the largest in American history occurred at New Smyrna Beach. Conceived by Andrew Turnbull, a Scottish physician, the New Smyrna Colony consisted of 1,255 colonists who arrived by ship at New Smyrna in 1768. The physician named the East Florida colony after his wife's home in Smyrna, Asia Minor. On 2 July 1768, Governor Grant wrote to Count Shelburne in London that "This, my Lord, I believe is the largest importation of white inhabitants that ever was brought into America at a time." Turnbull served as a primary investor and manager of properties granted by the English Crown to members of the East Florida Society of London, a private club comprised of members of parliament, dukes and earls, merchants, and physicians. After arriving in Florida, Turnbull gained favor with Governor Grant and was appointed secretary of the East Florida Council in 1767. Certified in January 1767, his grant at Mosquito Inlet amounted to 20,000 acres and coupled with another 20,000-acre grant to William Duncan and properties from other investors brought the New Smyrna Colony to approximately 100,000 acres. Among other prominent investors of the colony was Lord George Grenville, a former prime minister of England. In all, members of the East Florida Society of London held approximately 600,000 acres of East Florida properties, most of which were undeveloped in 1764 and many of which remained part of the province's unbroken wilderness at the close of the British period (Bailyn 1986:451-454; Rogers 1976:479-496).

For the colony, Turnbull had arranged for 500 African-American slaves to precede his Mediterranean settlers to East Florida, where they would cut into and drain the unbroken frontier wilderness. The ship sank in route with a tragic loss of all hands and bondsmen, a severe setback for Turnbull, his investors, and especially the settlers. The Corsican, Greek, Italian, and Minorcan settlers who arrived at New Smyrna, most of whom had been indentured for a period of six to ten years, had become intrigued with Turnbull's sonorous prospects of a life of eventual freedom, security, and peace in the sunny land of orange groves, religious toleration, and gentle breezes. The plans and promises far outran the reality. Instead, Turnbull and his settlers found excessive heat, mosquitoes, and a jungle-like climate and landscape, none of which had been cleared. He purchased forty bondsmen and hired two overseers in February 1767 who began clearing operations. Of 1,403 original colonists, only 1,255 survived the passage and by 1770 over one-half were dead from sickness, exposure, and cruelty from Turnbull and his overseers. In January 1778, approximately six months after the settlers abandoned the colony for St. Augustine; only 419 colonists remained alive in the Ancient City with 128 of those children who had been born in New Smyrna (Panagopoulos 1978:10-11, 45, 57-58, 174; Rogers 1976:479-496; Andrew Turnbull to William Duncan, 1 February 1767 Floridahistoryonline).

A variety of maps and surveys from the British period document the New Smyrna region, but none depicts the canal system as developed by Turnbull and the settlers. A portion of the canal was covered by sidewalk in 1924 to Myrtle Avenue (Figure 2). Most of the earliest surveys and maps were prepared by William Gerard DeBrahm. A native of Germany trained as an engineer; DeBrahm immigrated to America in the 1740s, arrived in Georgia in 1751 and published his first map of the colony in 1752. DeBrahm's skill as a cartographer soon extended beyond Georgia and England's surveyor general called upon the engineer to develop plans for defenses and coastal maps. He was appointed surveyor general for the southern district of North America in 1764 and relocated to St. Augustine in 1765 to serve as East Florida's surveyor general of lands. But friction developed between Governor Grant and DeBrahm, who was ordered to London in 1771 to answer charges of malpractice in his official capacity. In 1773, while in London awaiting his hearing,

DeBrahm published a lengthy textual report replete with maps of the coasts of South Carolina, Georgia, and East Florida. In 1774, he was reinstated as East Florida's provincial surveyor, all the while retaining the title of surveyor general of the southern district of North America (DeVorsey 1971:6-8, 33-35, 46-47).

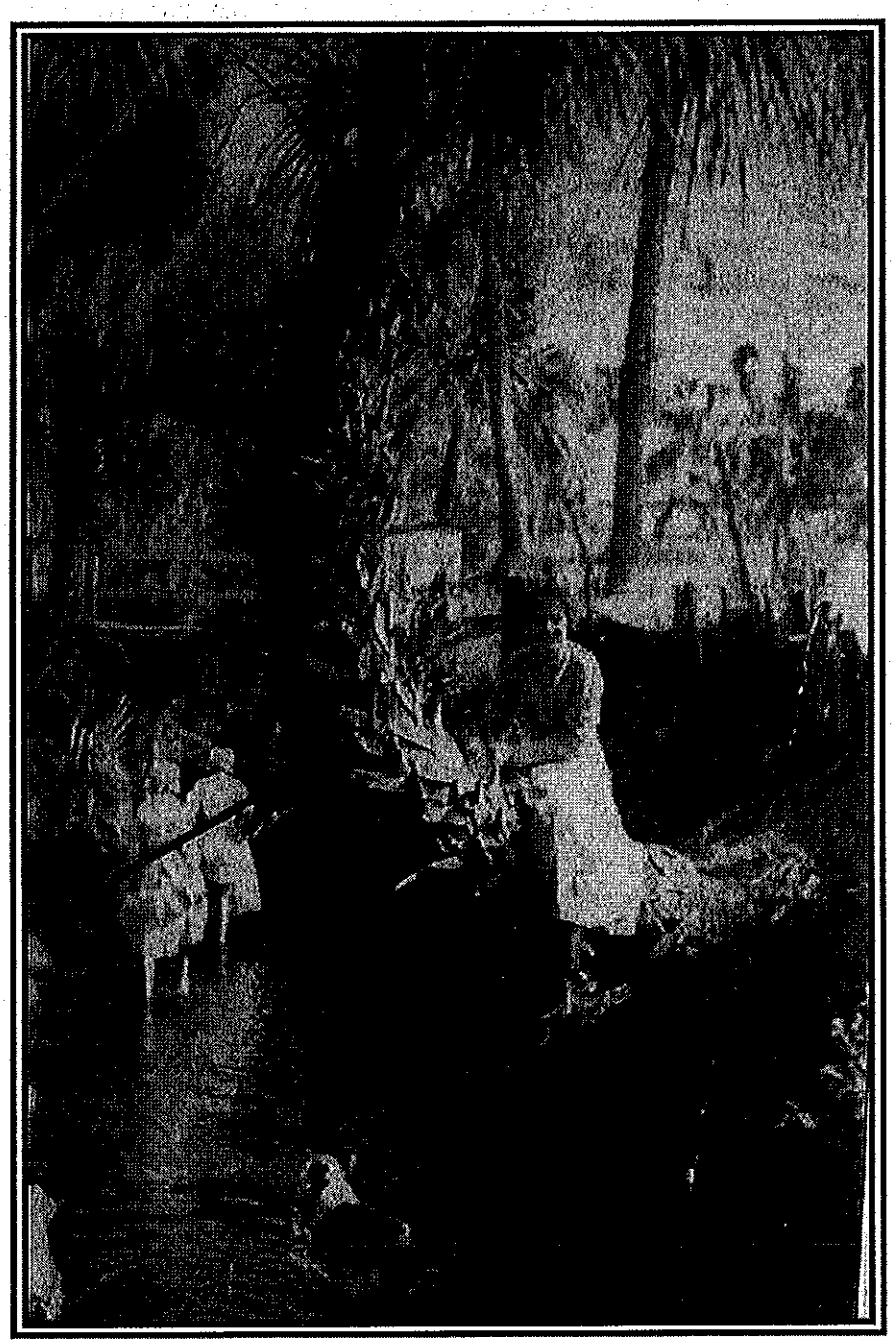


Figure 2. Turnbull Main Canal, c. 1770s (picture was taken c. 1920, courtesy New Smyrna Museum of History)

In addition to financial compensation, DeBrahm received various land grants in Georgia and Florida for his loyalty and services to the British Crown. DeBrahm acquired substantial landholdings in Georgia in the 1750s, but he became disenchanted with his lands near Savannah and sold most of those holdings. By 1757, he had based his operations at "Anaugusta" near Ebenezer, where he remained until 1760, when he built a home in Savannah (DeVorsey 1971:27-29, 34). Despite his superior ability at mapping, DeBrahm "was not a great planter and did not understand how to use slavery and land to gain riches." (Gallay 1989:98; DeVorsey 1971:44).

DeBrahm played an important role in charting Florida's coast and interior, marking the locations of grants, an important contribution to the cartographic history of Florida's brief English period (1764-1783). Despite DeBrahm's substantial engineer skills, he assigned names to a number of lakes that later were changed, including Lake Beresford and Lake Grant, which were later renamed Lake Jesup and Lake George, respectively. To further complicate matters, a smaller unnamed lake on DeBrahm's 1769 map was later named Lake Beresford. In addition, Woodcutter's Creek was later designated Moultrie Creek, all historical circumstances that caused later historians to doubt DeBrahm's cartographic skills. (DeBrahm 1769).

DeBrahm published several maps of the New Smyrna region, in part, because of interest and the need for land title documentation and boundaries in the new colony. A map prepared from surveys conducted in 1765 and 1767 by DeBrahm shows "Mukoso Inlet & Environs" (Figure 3). In addition to creeks, meadows, rivers, and the inlet radiating across the landscape, DeBrahm noted the "Place intended to the Town of Smyrnea" and the location of Captain Bisset's House, perhaps the first structure built by a European at New Smyrna. Another survey conducted by John Funk under DeBrahm's direction in January 1767 (Figures 4, 5, and 6) depicts the boundaries and some features associated with Turnbull's 20,000-acre grant, but provides no locational information or associated buildings and structures for the proposed colony. Published after the settlers arrived in New Smyrna and began clearing land and constructing buildings, the survey illustrates how the grants awarded to Duncan, Townshend, Turnbull, and Upton were interrelated at New Smyrna and indicates the location of "the Settlement of the Grecian, Italian, and Minorcans," but did not specify the site of canals and other structures associated with the colony. Cautioned to examine lands along the Altamaha River, Savannah River, and St. Marys River instead of in East Florida, Turnbull was accompanied by two deputy surveyors and two knowledgeable St. Augustine residents on his tour of the newly acquired province. Disregarding the advice of Henry Laurens of Charleston to avoid East Florida lands, Turnbull helped select the site at New Smyrna (DeBrahm 1769; DeVorsey 1971:206; Rogers 1976:479; Siebert 1929 1: 68; Mowat 1943:21-26, 53-55, 61; Schafer 1995:1-11; Andrew Turnbull to James Grant, 24 January 1767 Floridahistoryonline).

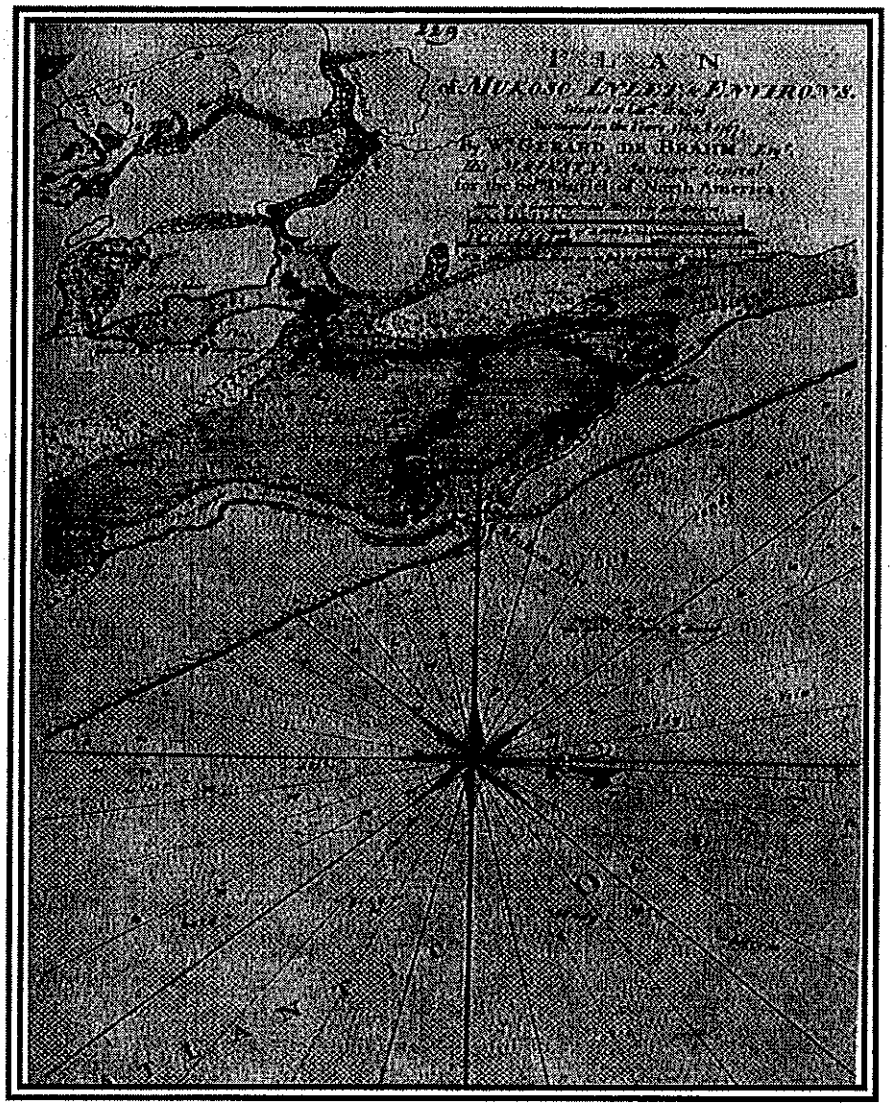


Figure 3: Plan of Muskoso Inlet & Environs, 1765-1767 (Devorsey 1971)

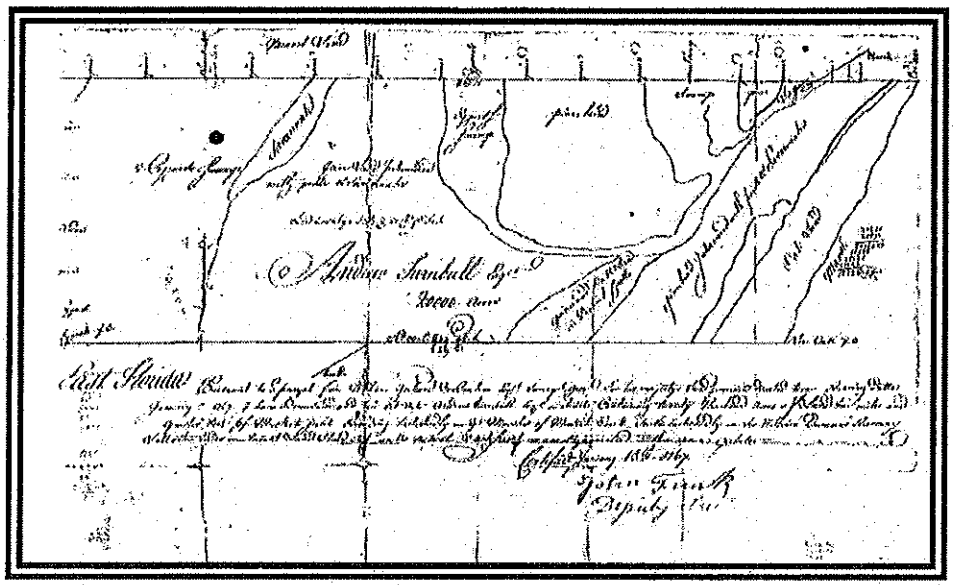


Figure 4. Andrew Turnbull Grant, 1767 (Funk 1767)

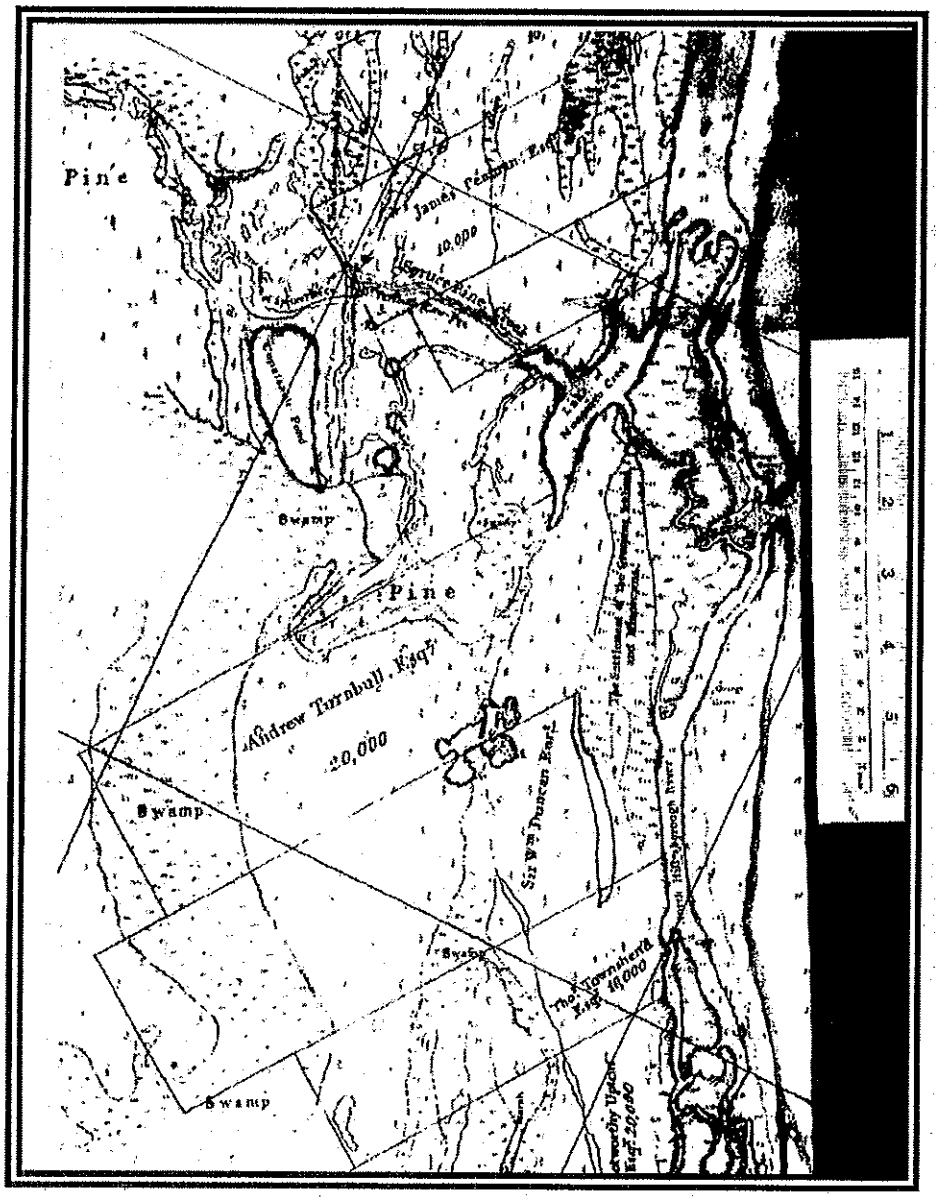


Figure 5. New Smyrna, 1767 (DeBrahm 1769)

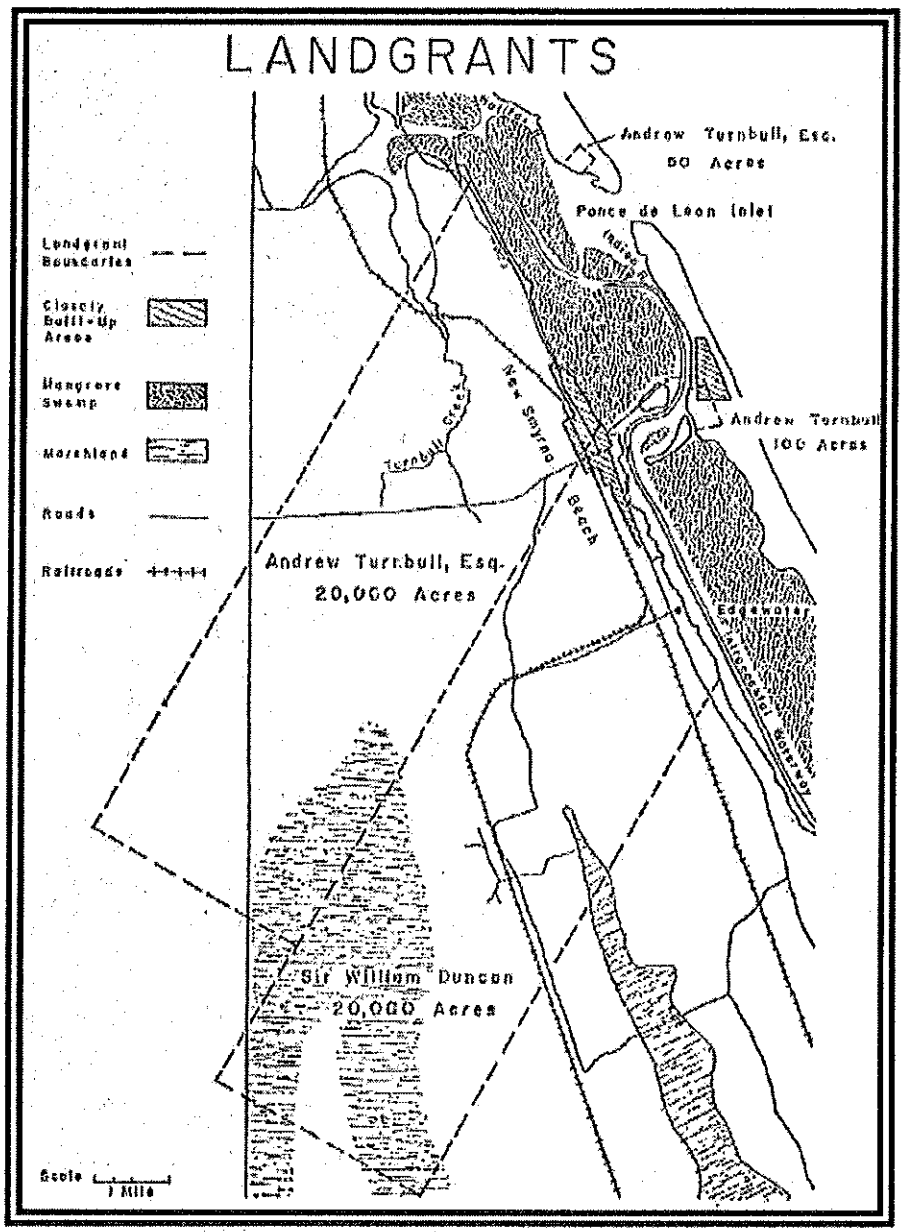


Figure 6. New Smyrna, 20th Century Map created by Mr. Nate Meleen from 1767 Platt

DeBrahm's surveys and maps appeared in the early years of the New Smyrna Colony. In 1769, Cuban fishermen reported the existence of three brick buildings a church, a priest's house, and Turnbull's residence. As late as September 1770, Governor Grant revealed that most settlers continued to reside in "small huts put up in a hurry to shelter them from the weather upon their first arrival." Permanent dwellings of wood frame construction eventually replaced temporary shacks. In 1777, William Watson, a carpenter who supervised much of the construction in the colony, reported that 145 houses were completed. Each cost £35 to construct. Turnbull's house, the location and materials of which were not indicated, was a larger edifice, costing £270 to construct.

Watson also reported the existence of a number of additional buildings and structures: two stores costing £500; an indigo house built for £100; a windmill appraised at £300; four cedar bridges each constructed for £30; and twenty-two double sets of indigo vats originally valued at £50 each, a value nearly twice the amount of the settlers' permanent homes (Griffin and Steinbach 1990:30; Panagopoulos 1978:71, 83, 106-107, 174; Griffin 1991:38, 44-45, 81-82, 88-89; Doggett 205).

By September 1769, the settlers had established farms along the west bank of the Indian River. Each farm had an exposure of 210 feet along the riverfront and extended several acres into the interior. Amounting to approximately 200, these farms extended for approximately eight miles along the river bank. The settlers also dug what historian Panagopoulos has described as "an amazing irrigation system." In October 1774, only three years before the collapse of the colony, Turnbull described the system to Shelburne as "the Egyptians' mode of watering. This is new to American planters and is talked of as Chimerical; but as I have seen the utility of such modes of culture, and am convinced of the necessity of them in this Climate, I go on, being certain of succeeding." After enduring droughts in 1774 and 1775, Turnbull ordered the colonists to expand the canal system to introduce irrigation into its original drainage purpose. Further describing the aesthetics of the settlement to Shelburne, Turnbull compared the colony to "an Eastern or Chinese plantation," in part, because of the "nearness of the Hutts to one another..." Eventually, the canal system provided water in times of drought and drained excess water into the river. Oral tradition asserts that the main canals were cut into the underlying coquina, a natural rock comprised of fragments of marine shells and coral, and where necessary the sides were faced with the stone. Indicative of the well built drainage and irrigation system, between 1771 and 1777 the colony exported to England 42,283 pounds of indigo, the primary cash crop produced at New Smyrna. Despite the cash crops, the settlers struggled for food and only after September 1770 did food supplies become more dependable. Still, hominy grits remained the staple and "starvation was endemic in New Smyrna...and gripped the memories of the survivors." Hardly able to provide sufficient food for their survival, it is amazing that the settlers were able to clear any fields or dig any canals. Turnbull revealed the size and extent of the colony through a "ground plan," that is, a bird's eye view from the ocean, that located New Smyrna's buildings and canals along the riverfront, but did not depict improvements farther west (Panagopoulos 1978:71, 76-77, 83, 85, 106-107, 174; Griffin 1990:44, 90; Floridahistoryonline).

One of the best narrative descriptions of the colony came from an American planter. Writing from New Bern, North Carolina in November 1773, Archibald Neilson, the secretary to North Carolina's last colonial governor, revealed that "The soil in [New Smyrna] Florida, as in general in the lower parts of North America, consists of marle, salt & fresh Hammoc, Savannahs, pine Barren & Swamp. Of the first (salt marsh) there is a large tract on the front of the Settlement, of some thousand acres; which, if drained, would it be probable, afford rich pasturage for cattle; tho' as it has not been as yet tried, I will not speak certainly; at present, the grass on it is cut as feed for the horses." He reported to an investor and fellow planter, George Ramsay that the New Smyrna settlement was

> "upwards of seven miles" along the riverfront and "about half a mile wide; being 1600 acres—nearly all of which is in cultivation. Indigo and corn is produced from this land in moderate quantity, but it must rest after the third year's crop to recruit from its waste; which it does in two or three years' fallow. Mr. Turnbull

proposes next year to turn two thirds of this hammock land into pasturage as being exhausted from culture...

Behind this Hammoc extend the Savannahs or natural meadows of the same length, and in many places, half a mile in breadth. They are divided by thickets and are in the main but one great Savannah, plain verdant, enameled with various flowers and studded with clumps of beautiful Trees and shrubs; they offer to the Eye a prospect of the most agreeable; nor are they divested of utility, affording an excellent and convenient range for the Black cattle & horses; perhaps too, they may be applied to yet a more profitable use; for there are some who pretend that, by proper culture they will produce provisions, or even Indigo; the Soil being of a good quality. Others again reject this opinion, thinking that either from the effects of the water having long stood on them, or from an inherent quality, they have a sourness, perfectly contrary to the healthy vegetation of either corn or indigo.

"From the farthermost verge of these meadows to the first swamp, at a mile and half's distance, pine barren intervenes. This swamp is intersected in its length, but put together, amounts to above six miles long and near a mile broad. It bears all the promising marks of good land, is heavily wooded, with cedar, live oak, ash & etc., growing from a strong unctuous Black mould, intermixed with marle, lying upon a clay bottom, at a considerable depth from the surface. To all appearance this is as rich soil as in America, and by a presumption, strengthened by experiment this last year, it will produce corn and indigo in great luxuriance. Indeed many seem to judge that the fortune of the province depends on the swamps and on the event of the culture.

"Of this swamp, Mr. Turnbull has already seventy or eighty acres in culture, and next year expects to have five hundred; which with what he plants of the hammoc will be his cultivation.

"To the North West, across two miles of barren, lies another Tract of Swamp, three and a half miles long, and one mile broad, of which seventeen hundred acres taken up this summer.

"More to the South West, at three miles from the first swamp, a pine barren interjacent, is situated, the second, or great swamp, seven miles in extent, lying nearly in the direction of the front hammock, North West & South East and two miles wide, with as good land in it as that in the first; but not so much in proportion caused by the interspersion of unfertile spots and small marshes & ponds difficult to be drained. It has been supposed that one-half of it may be good plantable land. This swamp bounds the mosquito tracts to the North West.

"The Grant on the St. Johns River, at not many miles back from the last mentioned, contains some excellent land: it is yet uncleared. But in the like

soil, in its neighborhood, lying in a similar manner, on the banks of St. Johns, I have seen by much the finest crop of corn and indigo that I have met with in Florida: the plantable land is not however in proportion to that on the former two tracts.

"The other grants to this association on Nassau & St. Marys, are equal in quality if not superior to those of others in the same districts of the province: and, from the fresh marshes contained in them promise, at a convenient period, good returns from the cultivation of rice.

"Mr. Turnbull conjectures that of the last mentioned propertys, one fourth is plantable land. Where land is in a state of nature, a mistake may be readily made on any side. I have heard others say they did not apprehend there was one half of that quantity plantable.

"I return to the Inhabited country – a good Cart Road runs from one end to the other of the cultivated Hammoc at Smirnea North West. It passes thro' the village, and from it several other lead to the different Indigo vats. Along the North East side are the Houses of the country labourers, many of palmetto but thirty-seven of Tabby, fifty more of the last will be built this winter, materials being already provided. One house lodges two Families, and comfortably, each having one pretty large Room on the ground, and another on the upper floor. The corporals and overseers have each a House for their Families.

"In the Town, or Village, is an excellent Windmill, and thirty-one Houses and Stores all framed and plastered. These Houses are occupied by the Superintendents, clerks and Tradesmen."

"In the country, at convenient distances, are found four double setts of vatts and Indigo Houses of the size as in the draught accompanying this, and twenty sets of single vats, twenty more are provided and ready to set up as wanted. There is also a church or chapel.

"The people are divided into nine corporalships or regular gangs of field labourers, besides clerks Tradesmen and Negroes, and amount in total as particularly specified, in a separate note sent with this, to Seven hundred Twenty four Souls.

"They are fed and cloathed in the most parsimonious manner; it costs but a trifle more for each person than is used by Negroes, and yet from being managed with Humanity Method and propriety they seem hale and contented. In 1772 the increase by Births was Thirty, and Deaths in all twelve; from the 1st Janry to 1st July this year Twenty Children have been born, four adults have died.

> "By the accounts, the people still stand indebted to the contracting associates in Seventeen thousand, seven hundred and seventy nine pound 3/ Sterling.
>
> "The annual expences of such provisions for the people as are not raised at Smirnea, is eight hundred pounds, as much goes for cloathing; for clerks overseers and trades mens' wages four hundred pounds must be allotted; and for contingent expences, at least one hundred and fifty pounds. The goods in the stores are sufficient to last them for many months.
>
> "The Live Stock consists of two hundred and sixty black cattle, thirty seven horses, and sixty hogs; Poultry each family raises for itself and to spare. With regard to the accounts, each person is debited with the value of what he gets, and credited for his share of the produce, which is proportioned to him. This mode properly adhered to: the Balances at due times sent home, with Inventories and copies of Invoices etc. regularly transmitted, all which Mr. Turnbull proposes doing. I flatter myself there can be no difficulty in auditing the accounts with you.
>
> "I should not proceed to describe the cultivation and manufacture of Indigo, but that I beg leave to append in a paper by itself.
>
> "There are mulberry and olive trees which seem to thrive but at present are not worth mentioning; any more than the vines (Archibald Neilson to George Ramsay, 15 November 1773 Floridahistoryonline).

In November 1770, Turnbull wrote to his partner, William Duncan, that "I have cut a canal thro' the Ridge on the river side, you see it in the ground plan almost a mile from this Town. This is to drain the meadows, and the lowest part of the Hummock. My intentions are to put this front of sixteen hundred acres into a state of plowing as soon as possible, that I may then remove half of our People to the east side of the Swamp, about a mile and a half to the west southerly from this hummock... The Drain in the Swamp, which must be wide enough for boats of ten ton's burden, will cut it lengthways, and be a boundary between the two lines of Farms. The other great Swamp two miles behind that, and westward from it, may be settled with Farms on the same plan." I have taken much pains lately in examining the swamps nearest us, and find it a most promising soil, when I can get a traverse survey of it taken, I shall be better able to tell you what proportion the high lands must bear to the lower" (Andrew Turnbull to Sir William Duncan, 12 November 1770 Floridahistoryonline). It took several years for Turnbull to move his farms beyond the riverfront. In the process, he used the term "drain" more than "canal" to describe the below-grade structures that radiated across New Smyrna's landscape.

Claiming that "every possible obstacle" had been thrown into his path at New Smyrna, Turnbull asserted that after completing the "great drain" system, he "...would erect the buildings and set all the machinery going without laying out a farthing except for the boilers and iron work...wheels, rollers, etc... Through all the low lands I plan to cut small drains at 100 feet to drain off sour water from new lands and to serve as reservoirs afterwards to water our lands and secure crops in dry months. I [expect to plant] between 800 and 1000 acres in Indigo next

year..." Turnbull indicated that self sufficiency could not be accomplished immediately (Andrew Turnbull to George Ramsay, 28 August 1774 Floridahistoryonline).

In 1783, six years after the settlers abandoned the colony, visitors to the area reported the existence of approximately 100 wood-framed buildings standing in the forsaken settlement. The colonists only wished to escape their arduous existence at New Smyrna. Father Pedro Camps, the priest at New Smyrna, was among the last of the settlers to flee to St. Augustine in November 1777. Writing in the 1970s, historian Panagopoulos discussed Camps' spiritual and physical tribulations and those of the settlers, turning to letters and recorded hearings in St. Augustine maintained in manuscript collections. (Floridahistoryonline; Panagopoulos 1978:76, 105).

Beyond the New Smyrna Colony, Governor Grant encouraged settlement in East Florida by improving existing roads, such as the alignment between St. Augustine and Picolata, and establishing new roads. By December 1767, the route for a road had been surveyed between St. Augustine and Mosquito Inlet and New Smyrna to the south. Completed from the provincial capital to the Matanzas swamp by 1772, the road was opened to Mosquito Inlet in late-1774 and into south Georgia by 1775. The road followed a relatively long, circuitous inland route through the higher pine forests to avoid a shorter, but more expensive alignment through extensive creeks, marshes, and rivers closer to Florida's coastline. The Reverend John Forbes praised the effort, stating that "the road really may with propriety be called the King's Highway: it forms a wide beautiful avenue, not a stump or tree to be found." Later called by historians "Florida's First Highway," the King's Road encouraged some British investors and settlers to organize plantations near its alignment (Coombs 1975:37-74; Adams Schafer Steinbach Weaver 1997:1-2).

The end of the New Smyrna Colony coincided with the unrest of the American Revolution. Throughout the Revolutionary War, the royal province of East Florida remained conspicuously loyal to the Crown. East Floridians realized that the amount of money expended in the province by the British government greatly exceeded the taxes they paid. They also needed the protection of the Crown. Residents of the sparsely settled region could not afford to protect themselves from Indians. In addition, African-American inhabitants outnumbered whites two-to-one, and an exposed coastline, vulnerable to French and Spanish warships, also demanded security measures. The presence of the British Army irritated colonists in heavily populated areas in England's older colonies, but in Florida their presence gave residents a sense of well being. In 1782, many Loyalists from Charleston and Savannah fled to Florida during the conflict to avoid persecution by patriots. The population of East Florida increased from 3,000 in 1776 to nearly 17,000 by 1784. In 1776, after Patriots invaded East Florida and plundered several plantations along the St. Johns River, Governor Tonyn ordered the destruction of any remaining plantations west and north of the river to prevent Patriots from obtaining further supplies from planters and settlers. In the 1780s, the British government awarded some recently arrived Loyalists grants along the St. Marys River, St. Johns River, and elsewhere, and a few sizeable investments were made. The process was complicated by the large grants made to absentee owners in the 1760s and early 1770s, most of which had not been settled or developed, but the owners still held title. Consequently, a few owners of large tracts divided their properties for resale and some planters sold out to new owners. It does not appear that Duncan or Turnbull divided or sold any of their properties associated with New Smyrna to new planters or investors. Any prosperity anticipated by the recently arrived Loyalists in the early 1780s was cut short by the close of the conflict. Most colonists had

abandoned the colony by 1784, when the British Crown returned Florida to Spain as part of its agreement outlined in the Treaty of Paris to end the American Revolution. By 1785, only 450 whites and 200 blacks remained in East Florida. Within several years, much of the progress made under British rule had unraveled, and Florida's economy stagnated as the province returned to the status of an obscure Spanish outpost (Murdoch 1951:3; Proctor 1978:1-7; Schafer 2001:213-215).

Development in East Florida slowed following the transfer of Florida to Spain in 1784. To promote settlement, the Spanish Crown emulated British policy by improving roads and awarding large land grants. In 1790, the Crown issued a royal order that opened East Florida to all English speaking settlers professing the Roman Catholic faith. Among the few requirements for land ownership leading to the establishment of a farm or plantation included evidence of financial resources and the swearing of an oath of allegiance to Spain. Contrary to official policy elsewhere in the Spanish empire, the Crown permitted non-Catholics to settle and receive land grants in Florida. Yet, by permitting settlers from Georgia, the Carolinas, and other states in the newly formed United States of America to establish farms and plantations in East Florida, Spanish authorities helped set the stage for unrest and rebellion in the province. Military conflict became endemic in the colony in the 1790s, in part, because of Spain's restrictive business and trade climate imposed upon its citizens, and, in part, because of the economic and social unrest prevailing throughout Europe associated with the French Revolution and the Napoleonic Wars. In addition, Jay's Treaty of 1795, a low water mark in the administration of President Washington, failed to curb the British Navy's impressments of American merchantmen into its service and did not compensate American planters for slaves kidnapped or liberated during the Revolutionary War. Dissent against Washington and the Federalist Party was especially sharp in the South. American settlers in East Florida took a dim view of foreign interference in America's domestic affairs and increasingly perceived Spain as ineffectual in its governing of East Florida (Tanner 1963:13-36; Miller 1974:1-10; Murdoch 1951:5-6).

In 1801, an Episcopal Rector named Ambrose Hull left the northeast to plant crops in Florida. He received twenty-six hundred acres in areas named "Turnbull's Eastern Hammock" and "Turnbull's Western Swamp". The eastern hammock was divided by the Martin grant that would later form part of the historic African American Westside Community. Hull constructed his homestead at the location of modern day Old Fort Park and based his operation near the old stone wharf. He developed a large plantation in 1803 with the help of settlers from the Bahamas (Johnston 2000).

Late in the second Spanish period, headright and service grants accounted for a large number of acres furnished to settlers and loyal subjects of Spain. Between 1815 and 1818, the Crown awarded seventy-eight headright grants, amounting to 47,496 acres, or twenty-two percent of all grants later confirmed by the U. S. Board of Land Commissioners. In contrast, service grants to veterans during the same four years amounted to 322,884 acres, which accounted for more property than all the headright grants awarded during the entire second Spanish period. The service grants were most often associated with military service or government duty. Eighteen individuals received most of the service grants awarded by the Spanish Crown, and eleven received more than 10,000 acres each during those four years (Hoffman 2002:269-271).

The Spanish Crown granted many tracts in the region that became east Volusia County. Most grants radiated out from the proximity of St. Augustine, but others sprinkled the Atlantic coast and

the banks of the St. Johns River. In 1812, the United States government contributed to what historian James Cusick has aptly named the "Other War of 1812." The previous year, President James Madison appointed General George Matthews, a former governor of Georgia, as a commissioner to confer with Spanish authorities about their temporary cession of Florida to the United States. Madison authorized the support of federal troops, should the need arise. Matthews exceeded his authority and launched a campaign of "armed diplomacy" using frontiersmen and adventurers in his patriot army. In March 1812, with the support of federal gunboats, Matthews attacked Fernandina, invaded Amelia Island, and then moved into the interior. Led by Lieutenant Colonel Thomas Adams Smith, 276 federal soldiers landed on the island on March 1812 and by July 1812 established bivouacs at Davis Creek, Fernandina, Hollingsworth's Plantation near Cowford on the St. Johns River, Pass Navarro near St. Augustine, and Picolata. During the passage along the province's rivers and roads patriots burned and looted numerous plantations, including several along the Halifax and Indian Rivers. Demands associated with the War of 1812 and political pressures at the national level forced a recall of the federal troops, who retreated from their outposts and evacuated Amelia Island in May 1813. Following the evacuation of the federal troops, Matthews's irregular forces retreated (Alexander 1978:283, 285, 295-296; Davis 1930:1; Cusick 2003).

The survey and subsequent sale of properties in the New Smyrna area occurred during an era of unrest that culminated in the transfer of East and West Florida from Spain to the United States in 1821. For decades, the Floridas had presented the United States government with several challenges. First, the area provided a haven for runaway slaves and Seminoles involved in armed conflicts with settlers residing in Georgia and Alabama. East Florida, in particular, provided a setting for contraband trade and slave smuggling, both of which contravened American policy and law. The vast, largely undeveloped area tempted the expansionist government, and private land speculators lobbied in Washington for its acquisition. Finally, due to its strategic geographic location, some political leaders believed that Spanish Florida threatened the nation's security. The area could serve as a base for attacking the United States if acquired by a foreign power, particularly England. When Andrew Jackson invaded Florida in 1818 as part of the first Seminole War, it became clear that Spain no longer could control Florida. In 1819, mounting pressure from the United States forced the signing of the Adams-Onis Treaty. Diplomatic delays postponed transfer of power until 1821. As part of the treaty, the United States relinquished all claims to Texas, transferred much of Spain's claims in the Pacific Northwest to the United States, and assumed the unpaid damage claims of Florida's citizens, which amounted to approximately $5,000,000 (Dovell 1952 1:169-170).

Territorial and Statehood Periods, 1821-1860

In 1821, the United States government created the Territory of Florida and named Andrew Jackson military governor. Jackson initiated the Americanization of Florida, naming Tallahassee the seat of the territorial government and providing for county courts and trials by jury. St. Augustine lost its political influence as capital of the province of East Florida, and instead became the seat of government for St. Johns County. Using the Suwannee River as the dividing line, Jackson created Escambia County out of the former West Florida province and St. Johns County out of the former East Florida province. In 1822, responding to political and practical needs, the Territorial Legislature began reducing the size of the two counties. That year, the body created Duval County,

a relatively large political jurisdiction that initially extended from the Atlantic Ocean, Gulf of Mexico, St. Marys River, and Suwannee River. The creation of Alachua County and Mosquito County in 1824 significantly reduced the sizes of the older county jurisdictions. A large geographic region that extended from south of Lake Okeechobee and Charlotte Harbor to just south of St. Augustine, Mosquito County was organized in 1824. Between the 1820s and 1840s, Mosquito County served as the governing jurisdiction for New Smyrna (Figure 7). Possessing a name destined to keep settlers at bay, Mosquito County was legislated out of existence in 1845, when the newly-organized Florida Legislature created Orange County. Orange County maintained jurisdiction over New Smyrna until December 1854, when the legislature created Volusia County, Florida's thirtieth county (WPA 1936).

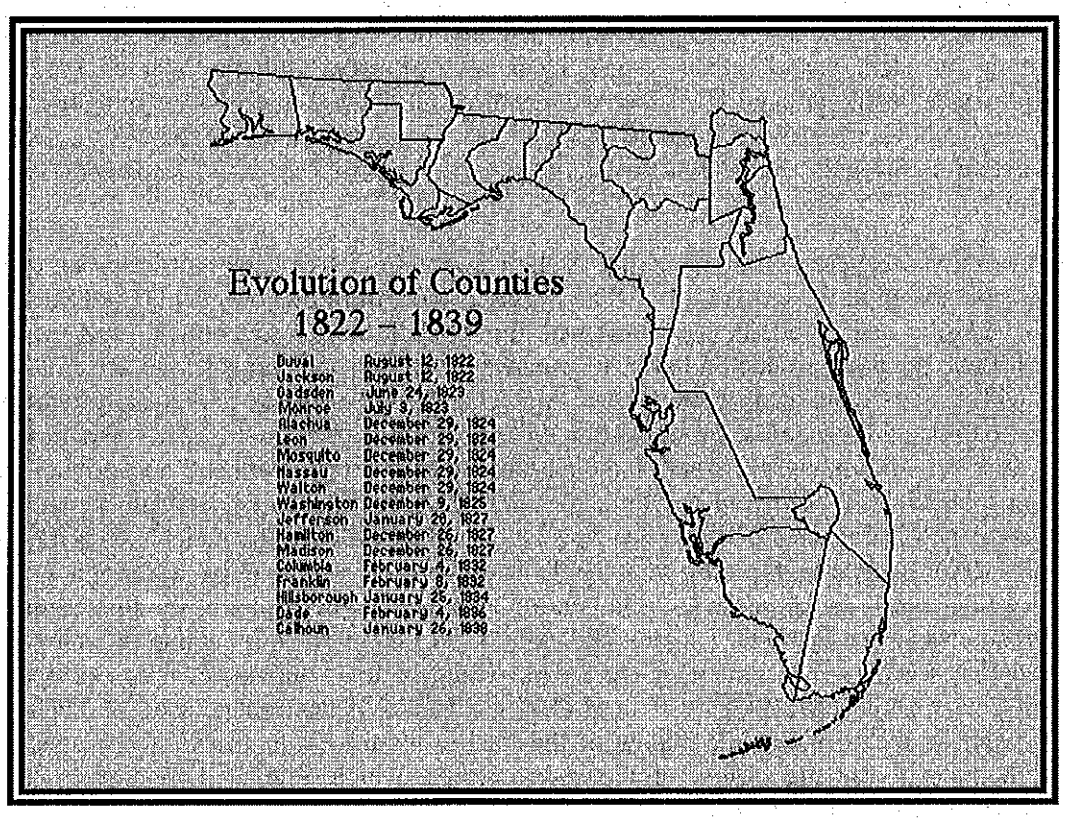


Figure 7: Florida Counties from 1822-1839
http://www.luddist.com/coevo2.GIF

In 1822, the Congress appointed a board of land commissioners, who reviewed and either confirmed or rejected private claims in Florida. A process that often included translating Spanish documents, obtaining old surveys from archives, and deposing witnesses, the reviewing of claims slowed the public survey and land sales by the state and federal governments. Still, by the end of 1825, the East Florida commissioners had confirmed 325 claims and rejected sixty-one others. The Congress furnished final adjudication for eighty-eight other claims that consisted of 3,000 or more acres. Several large grants were adjudicated in the courts during the 1830s (FSA N4 Confirmed; WPA1939 4:137-138; Tebeau 1971:123-124).

In the 1820s, the federal government initiated the process of surveying the public lands and reviewing private claims throughout Florida. Surveying began in Tallahassee in 1824, and public land offices initiated sales at the territorial capital in 1825 and from St. Augustine in 1826. Surveyors laid out the parallel basis, range and township lines, then subdivided those areas with sections and private claims associated with Spanish land grants. Surveyed in 1835 and 1850, the township associated with the project area presented typical challenges including widely distributed hammocks and wetlands often encountered by deputy surveyors and chainmen (Butler 1835; Putnam 1850).

Between 1821 and 1845, Florida was the scene of numerous hostilities between transplanted Creek Indians (Seminoles) and white settlers. To the south, the rich pasture lands around East Lake Tohopekaliga were used by Spanish ranchers and Seminole Indians during the 19th century (Federal Writers Project 1939:364, quoted in Williams and Almy 1977). The First Seminole War erupted in 1817 when Andrew Jackson ordered Major David E. Twiggs to attack the village of Fowltown and remove the Seminoles from American territory. Neamathla of the Red Stick led the villagers to Lake Miccosukee, where they regrouped and ambushed a boat under the command of Lieutenant Robert W. Scott on the Appalachicola River (Covington 1993:41-42). This conflict ended with the occupation of Pensacola by the forces of General Andrew Jackson in 1821.

The 1823 Treaty of Moultrie Creek confined the Seminoles to an approximately 4 million acre tract in the center of the state (Mahon 1967:50). Over the next decade, two more treaties were forced upon the Seminoles in an attempt to remove the Seminole population to Oklahoma. The terms of the treaties were considered unfair by the Seminoles, and their signing led to the Second Seminole War in 1835 (Mahon 1967:75-83). The Second Seminole War broke out in 1835 due to border tensions, Georgian aggressions against free blacks among the Seminoles, United States Indian agent mismanagement, and the terms of the Treaty of Moultrie Creek (Fairbanks 1978:185-186).

The conflict altered the culture and landscape of northeast Florida, causing panic and alarm, terrorizing settlers and residents, and resulting in the destruction of numerous plantations. Seminoles attacked New Smyrna on Christmas Day, 1835, burning several outlying plantations and dwellings in the town. In contrast, the war also brought new roads and bridges, an increase of steamboat traffic, and the establishment of forts. New Smyrna, Palatka, Picolata, and St. Augustine served as important supply depots and staging areas during the conflict. Ships sailed through Mosquito Inlet transporting troops and supplies. The King's Road was a critical artery between New Smyrna, the "Ancient City," and interior forts and posts. Following the destruction of New Smyrna, the Battle of Dunlawton occurred in January 1836, a Seminole engagement that resulted in the burning of an important plantation north of the port town. A setback for the militia, planters, and white settlers of East Florida, the destruction and battle opened the country south of St. Augustine to Seminole depredations. Writing in February 1836, one correspondent for *Niles Weekly Register* reported that "The whole of the country south of St. Augustine has been laid waste during the past week, and not a building of any value left standing. There is not a single house now remaining between this City and Cape Florida, a distance of 250 miles, *all, all have been burnt to the ground.*" Joseph M. Hernandez and two other major planters—John J. Bulow and Orlando Rees—bore the brunt of the destruction with their plantation and personal losses amounting to

$300,000. One estimate assessed the losses throughout the region attributed to Seminole incursions in early 1836 to $2,500,000 (Knetsch 2003:83; Schene 1976:37-49).

The conflict extended between 1835 and 1842, and raged throughout much of the territory, but was particularly brutal in Florida's peninsula. Bloody engagements took place from Jacksonville to the Suwannee River, and deep into the Everglades. Frontier settlements were especially vulnerable to Indian raids. Many plantations were abandoned as settlers withdrew to fortified areas and established communities. A few established towns provided staging points for federal troops and safe havens for planters and settlers compelled to abandon their lands. Many of America's highest ranking military officers were outfought by Seminoles, who engaged in guerilla style warfare. Still, by January 1838, federal troops had broken the Seminoles organized resistance, but, amid continued sporadic violence, the war sputtered to a fitful and bloody end four years later. Peace of sorts came in 1842, when most of the remaining Seminoles were shipped west to Oklahoma Territory, and a few of the tribe moved south into the Everglades. Accelerated in the 1830s during the presidency of Andrew Jackson, the United States' Indian removal policy met some of its fiercest resistance from Florida's Seminoles. The Second Seminole War proved to be one of America's longest and costliest Indian wars, amounting to approximately $40,000,000 with the additional effect of destroying much of the incipient plantation growth and plunging the territory's economy into a recession (Mahon 1967:150-151, 326; Dovell 1952 1:418; Knetsch 2003:83; Mahon 1967:150-151, 326; Dovell 1952 1:418).

With the end of the Second Seminole War, the Armed Occupation Act was approved in 1842 to encourage settlement of Florida. As a result, any family head or male over the age of 18 was eligible to receive 160 acres provided they agreed to cultivate at least five acres, build a dwelling, and reside there for at least five years (Tebeau 1980:149). In December of 1855, the Third Seminole War started as a backlash to increased population pressure and pressure by the government on the few remaining Native Americans in Florida to emigrate west. The Third Seminole War was over by May of 1858 after the U.S. government resorted to monetary persuasion to induce the remaining Seminole to move west.

In March 1845, Florida gained statehood, entering the Union as a slave state, paired against Iowa to maintain a balance of representation between free and slave states in the U.S. Senate. New Smyrna languished as a port town with property owners and planters struggling to rebuild after the Seminole onslaught. More activities seem to have occurred in northeast Florida, where the Florida Railroad constructed tracks between Fernandina and Cedar Keys. Completed in March 1861, the railroad was Florida's first cross-state railroad and one of the few southern railways to serve two port communities. Most southern antebellum railroads were relatively short plantation-to-market spur lines. Few were built to connect port towns, or with an eye to military purposes. In the 1850s, most military leaders viewed railroads as a civilian exercise with little military merit and instead focused their attention on static fortifications on the coastal perimeter with little regard to interior lines of transportation and the strategic utility of railroads (Prince 1969:73; Pettengill 1952:21; Johnson 1969:292-294; White 1907 5:96; Johannes 2000:30).

In addition to railroads, steamships were introduced into Florida during the antebellum period, although again their presence primarily affected the St. Johns River rather than coastal rivers, lagoons, and settlements. Although New Smyrna enjoyed some shipping, the lighthouse built by

the federal government in 1835 toppled into the ocean the following year and would not be replaced until the 1880s, making navigation through Mosquito Inlet hazardous. Navigating a treacherous bar at the mouth of the St. Johns River, the first steamboats entered the state's primary river in 1829 and reached Picolata in 1833. The presence of steamboats briefly expanded during the Seminole conflict, but regular service upriver of Volusia was forestalled, in part, because of bars at Lake George and Lake Monroe. As the war shifted southward to Lake Okeechobee in the late 1830s, the need for military steamers on the St. Johns River diminished and conditions remained too unsettled to encourage commercial steamboat ventures. In the 1850s, steamboat service began on the upper St. Johns River, specifically to service passengers between Jacksonville and a landing built by Jacob Brock at Enterprise. A native of Vermont, Brock settled at Enterprise in the 1850s to develop a hotel and a wharf on the St. Johns River. In 1852, Brock acquired the *Darlington,* a side-wheel western-style steamer, and initiated river transportation between Jacksonville and Enterprise. Some steamers stopped at nascent settlements at Green Cove Springs and Magnolia Springs. In 1855, approximately 300 people resided in newly organized Volusia County and 102 acres were assessed as prime arable lands. Only Jacob Brock's property in Enterprise contained improved structures with most other buildings in the County dilapidated and possessing little value (Buker 1992:39-46; Sastre 1995:46; Schene 1976:59).

Civil War, Reconstruction, and Late Nineteenth Century, 1861-1903

Florida saw very little military action during the American Civil War. The Civil War curtailed economic growth of plantations and the nascent tourist trade initiated by steamboats during the 1850s. The third state to secede from the Union, Florida joined the Confederate States of America in January 1861. Within months of that action, the Confederate government requested that Florida supply 5,000 troops. Many male residents abandoned their farms to join the army, leaving the rural economy with only half of its work force. Federal steamships patrolled the coastline and gunboats sailed into ports at Jacksonville and St. Augustine in 1862 to accept the surrender of those cities by civilian authorities. Union troops made little effort to extend their control beyond the limits of those towns initially, in part, because the region east of the St. Johns River, including the project tract, and north of Matanzas Inlet became known as "Lincoln's congressional district in East Florida." Union gunboats sailed the length of the St. Johns River in 1862, in part, to destroy blockade runners and prevent Confederate troops from crossing to the east bank of the river (Buker 1986:3-9, 18).

The U. S. Navy instituted the South Atlantic Blockading Squadron and East Gulf Blockading Squadron to forestall Confederate troop movements along the coasts and major rivers and prevent southern businesses from importing and exporting goods and products. Some riverboat owners holding strong southern sympathies ran the Union blockade with their steamers. The first documented case of a rebel ship running the Union blockade was Brock's *Darlington,* which delivered supplies into Jacksonville. The crew of the steamer *Caroline* unloaded arms and ammunition at New Smyrna in 1862. Union gunboats soon patrolled Mosquito Inlet, including the *U. S. S. Penguin* and *U. S. S. Wyandotte.* Union troops also conducted an expedition against New Smyrna and the surrounding region. In March 1862, they destroyed a salt works at Oak Hill, but were ambushed by Confederates as they returned to their ship at New Smyrna. In March 1863, the *U. S. S. Arizona* captured the Confederate sloop *Aurelia* near Mosquito Inlet. The rebel activities prompted the federal commanders to destroy the small settlement. In July 1863, Union gunboats *U. S. S. Beauregard* and *U. S. S. Oleander* shelled New Smyrna with the first cannon blasts falling

on a forty room hotel that had been built by the Sheldons in 1861. The Union sailors and troops eventually burned the entire village. Without storage facilities, buildings, and Confederate sympathizers, New Smyrna lost its usefulness for blockade running. Still, the Union Navy maintained a presence at the inlet for most of the war. The *U.S.S. Columbine, U.S.S. Darlington, U.S.S. E.B. Hale, U. S.S. George Mangham, U.S.S. Norfolk Packet, U.S.S. Ottawa, U.S.S. Pawnee,* and other gunboats regularly sailed Florida's Atlantic Coast and patrolled Mosquito Inlet. Maps prepared by Federal cartographers during the conflict depict the Florida landscape. The maps show the King's Road extending through the region and identify New Smyrna and a sugar mill farther north (Figure 8) (Cowles 1891-1895:plate 146; Schene 1976:70-71; Buker 1992:52, 55-56, 66; ORN Series 2 Volume 1 1921:72).

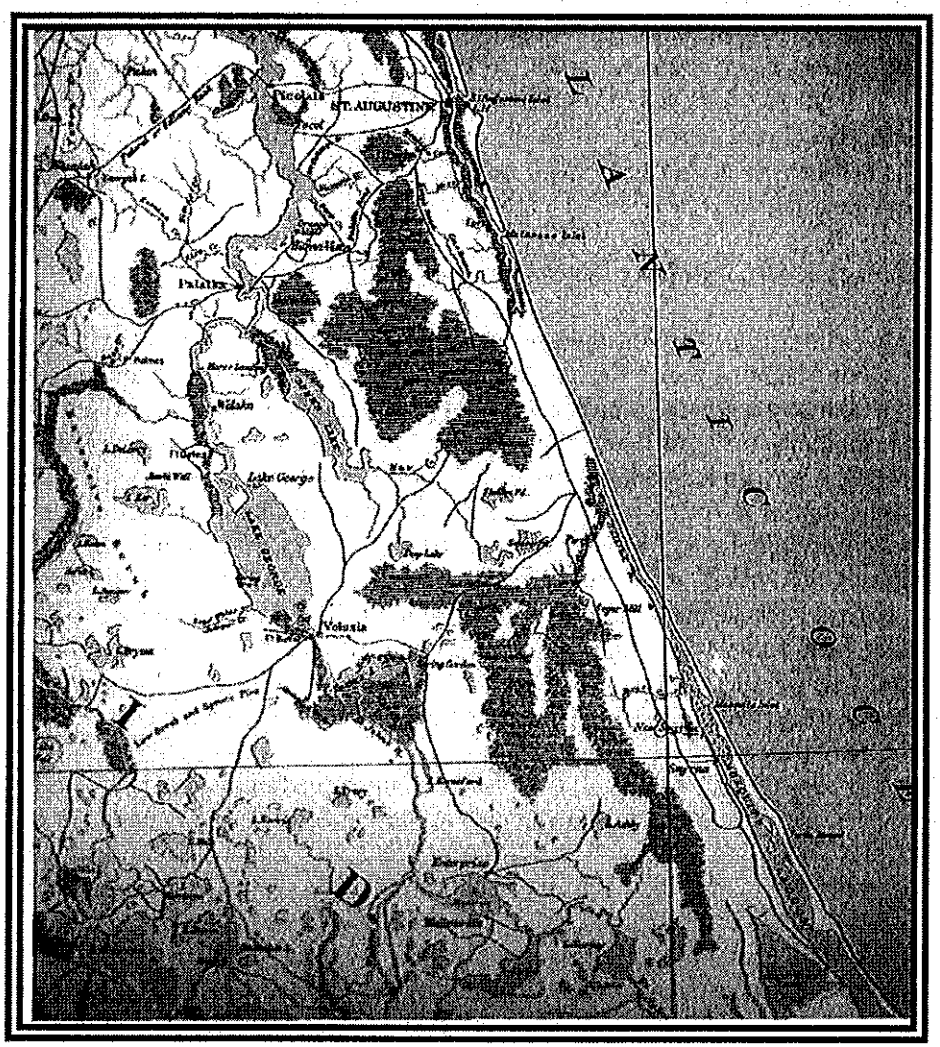


Figure 8. New Smyrna during the Civil War, 1864 (Coweles 1891-1895)

In the decade following Lee's surrender at Appomattox, Florida and the rest of the South endured a turbulent period of Federal Reconstruction. Although the state did not suffer the extensive destruction that occurred in other areas of the South, most of its cities had been occupied by Federal troops and some interior settlements were abandoned. Floridians faced the daunting task of rebuilding their society. The war decimated the state's economy and compelled Floridians to develop a labor system that did not depend on bondsmen for labor. Throughout the state property values plummeted, and agricultural and industrial production declined. The state's financial institutions collapsed. Punctuated by violence, lawlessness, and unscrupulous politics, Reconstruction proved in some ways as difficult as the war (Donald et al 2001; Shofner 1974:17-18, 154-155).

Despite those hardships, Florida entered its golden age of steamboating following the Civil War. The first steamboat navigated the St. Johns River bar and inlet in 1829, and regular service was initiated in 1831, when the *George Washington* made trips between Savannah, Jacksonville, and Picolata. By 1851, the *Gaston, Magnolia, Ocmulgee, St. Matthews,* and *Welaka* plied the waters between the port cities, and smaller destinations along the St. Johns River. In 1860, the schooner *J. B. Bleeker* had navigated the river to Tocoi, where it delivered railroad tracks, spikes, and rolling stock for the nascent St. Johns Railway. Picolata enjoyed a brief existence as a resort village with steamboats delivering passengers to the Picolata Hotel. In 1866, Hubbard Hart initiated his Hart Lines Company, and the *Kate* and *Dictator* operated between Palatka and Charleston. The King's Road continued to serve as an important transportation corridor. Late in the Reconstruction era, Volusia County's leaders adopted several actions to rationalize its road system. In 1874, the council discontinued and abolished all of its public roads with the exception of the "...road leading from Enterprise to Sand Point; the road leading from Enterprise to New Smyrna and Port Orange; the road leading from Enterprise and running by the house of S. J. Cook to Volusia." Then, councilors began receiving petitions from residents for public roads in their neighborhoods, generating discussion and debate about the extent, nature, and costs of maintaining public roads (Sastre 1995:46; Buker 1992:46; Wood 1989:327; Shofner 1974:119; Schene 1976:82; Minutes, 6 January, 3 February 1873, 5 January, 2 February 1874, 8 January 1878, 1 May 1882, 5 May 1887, 3 September 1895 Volusia County Council).

Until the advent of railroads, steamboats and roads remained the primary modes of transportation. During the nineteenth century, steamboat travel along the Atlantic Coast and especially through the treacherous, shifting inlets that opened into the inland rivers and lagoons was less certain and safe than along the St. Johns River. Navigators considered Mosquito Inlet, a name that persisted until 1927 when it was renamed Ponce DeLeon Inlet, the seventh most dangerous inlet along the nation's Atlantic Coast. More than seventy shipwrecks had occurred off the inlet by the early twentieth century, including the *Commodore,* a steamship returning from a filibustering expedition to Cuba in 1898 and made famous by Stephen Crane's short story "The Open Boat." A lighthouse built in 1835 on the south side of the inlet had never been illuminated. Within a year of its completion, it was undermined by the shifting tide and then toppled into the sea. The Seminole conflict and Civil War delayed the replacement of the initial aid to navigation. Then, in 1887, the Lighthouse Board completed a magnificent new lighthouse, the second tallest on the Atlantic Coast. The new lighthouse improved ocean going travel along the coast between St. Augustine and Cape Canaveral, and helped open the Halifax River and Indian River to travel by investors, settlers, and visitors. Despite its relative isolation, nineteenth-century Florida attracted vacationing northerners, some

seeking investment opportunities and prompting a flurry of Florida guidebooks. Philadelphia physician and medical journal editor Daniel Brinton published one of the first in 1869, *A Guide-Book of Florida and the South for Tourists, Invalids and Emigrants.* He recommended that persons wishing to visit Florida's east coast to camp and hunt hire an open boat, guide, and tent at Jacksonville, and sail to Enterprise by the St. Johns River on a steamer. Brinton advised travelers to St. Augustine to stop at Picolata. His map of the state differed little from the 1864 map prepared by military cartographers, depicting the King's Road and little else at New Smyrna (Brinton 1869:61-62, 71-75; Taylor 2001:47-52).

Within two decades of Brinton's and Lanier's treatises, Chicago newspaper journalist George Barbour had published two Florida guidebooks, derived, in part, from his observations while on tour in 1879 with former President Ulysses Grant, and, in part, from a subsequent tour with state commissioner of immigration Seth French. Barbour traveled many of the state's rivers and in his *Florida for Tourists, Invalids, and Settlers* commented on the Halifax River. He revealed that "The hamlets and towns of Holly Hill, New Britain, Daytona, Halifax City, Port Orange, Blake Post-Office, and New Smyrna, on the margin of the river, are desirably located, principally on rich, high hammock-lands of palmetto, oak, and other forest-trees. The inhabitants are from all sections of the Union, generally prosperous and anxiously awaiting the opening of the canal [ed. Intracoastal Waterway], and the consequent impetus to the general industries of the country." His advice in 1882 to reach the Halifax and Indian River regions consisted of boarding a steamer to "...DeLand or Blue Springs Landing, on the St. John's, then *via* carriages across to the coast; or go to St. Augustine and then *via* sail-boats down, a day's sail." A map included in his 1882 volume depicted many of the place names along the Indian River, including New Smyrna (Barbour 1882:178, 307).

Similarly, in 1885 compiler Wanton Webb of New York and Jacksonville published a historical guide to the state. Along the east coast, he noted many river and inland settlements, towns, and villages. Webb commented that New Smyrna was"...in one of the most famous orange growing districts in the world." He noted the village contained 200 residents and W. S. Abbott and M. Lewis were the largest citrus growers (Webb 1885:109). The publication of these guidebooks and gazetteers coincided with the U. S. Coast and Geodetic Survey issuing maps of Florida's northeast coast. Published in 1882 with corrections in 1906, the map depicted the towns of Daytona, New Smyrna, and Ormond with their collection of buildings, but did not extend sufficiently inland to cover the project tract. Primarily a coastal navigation chart, the chart depicted soundings in the Halifax and Indian Rivers, points on the mainland jutting into the river, and bridges spanning the waterway. New Smyrna and Port Orange were shown with well developed fields and farmsteads to the north and south of the respective villages (USCGS 1882-1906).

In August 1883, coinciding with the publication of the guidebooks and chart, Charles Dougherty, a prominent attorney and politician, divided the Napier grant into a series of larger square blocks and lots. Dougherty's father, William Dougherty of Georgia, had acquired the grant from Mary G. A. Hunter in November 1870. In turn, Hunter's father, Joseph Hunter, had earlier acquired the property from the Napier heirs. In 1868, after Mary Hunter inherited the property, she secured a mortgage against it from Margaret Abbott. After clearing the title, Dougherty hired civil engineer J. W. Douglas to create his subdivision. A native of Athens, Georgia, Dougherty became known as the "Tall Cypress of the Halifax." He initially made his base of operations at Dunlawton in Port Orange, where he managed his father's estate, but moved to New Smyrna in the 1880s. Educated at the

University of Virginia, Dougherty arrived in Volusia County in 1871 to supervise his father's landholdings. He inherited his father's estate in 1873 and over the following decades acquired still more tracts in coastal Volusia County, most of which he subdivided. Dougherty eventually owned homes in Daytona Beach and Port Orange, as well as a residence on the west bank of the Indian River in New Smyrna (*New Smyrna News,* October 15, 1915; Deed Book A, p. 197, Deed Book M, p. 187, Deed Book O, p. 25, Deed Book Y, p. 416, Miscellaneous Book B, p. 588 Clerk of Court Volusia County Courthouse; Schene 1976:143; Fitzgerald 1937:173-174).

He began his land division and sales in New Smyrna in the 1880s. In 1883, he subdivided his holdings in the Hull grant north of the downtown into twelve blocks. One of New Smyrna's largest nineteenth century plats, the subdivision furnished a plan for development along the riverfront north of the nascent downtown. The plat offered sites intended for homesteads, farms, and groves, rather than suburban development. Neatly dividing the subdivision in half, Mary Avenue led to Enterprise Road, which made the former a significant artery west of town by the time Dougherty opened his first New Smyrna subdivision. Flush with success from his downtown subdivision, Dougherty next turned to the Napier grant. There he created tracts for farmsteads and homesteads. His surveyor, J. W. Douglas, provided a system of roads or streets running in an orthogonal grid and recorded a canal extending the north-south length of the plat and an old road at the southeast corner, but no other manmade features. Surveyor J. W. Barrs subdivided the middle one-third of the Ambrose Hull grant south of Dougherty's Napier grant in 1890, marking a system of canals, ditches, and Turnbull Road that radiated across the landscape (Hawks 1887:81; Deed Book L, p. 538, Deed Book M, p. 688, Deed Book Y, p. 200-203, Plat Book 1, p. 141 Clerk of Court Volusia County Courthouse.

Although Dougherty enjoyed brisk land sales in his subdivision north of New Smyrna's downtown, they languished at the Napier grant. In 1885, he and several adjacent property owners conveyed rights-of-way to the Blue Spring, Orange City, and Atlantic Railroad (BSOC&A), which "is about to construct its line of railroad from Blue Spring to New Smyrna." Dougherty agreed to convey the right-of-way, stipulating that "...said road shall be completed within one year from date of this instrument." Dougherty had reason for concern about the railroad being built. The company had been chartered in 1878, and construction began at Blue Spring in 1883. The company completed the tracks in 1886, and the following year the railroad was reorganized as the Atlantic and Western Railroad.

In 1883, Washington Everett Connor purchased a large tract from Charles Dougherty. He helped finance the construction of the bridge that connected the mainland and peninsula, which opened in 1893 (Johnston 2000). He also financed the construction and maintenance of the city library and purchased the site of today's Fort Park in order to preserve the stone ruins (Figure 9). He purchased three thousand acres and developed the area into fruit groves and vineyards. At Ronnoc Grove, a 450 acre tract, he developed the area with its picturesque landscape into a tourist attraction. Ronnoc Lane, which is Connor spelled backwards, extends from the river westward and ends in the Westside Community. The Connor Library was donated to the City in 1924. The Connor Library was renovated and moved to Riverside Park in 1992 (Figure 10).

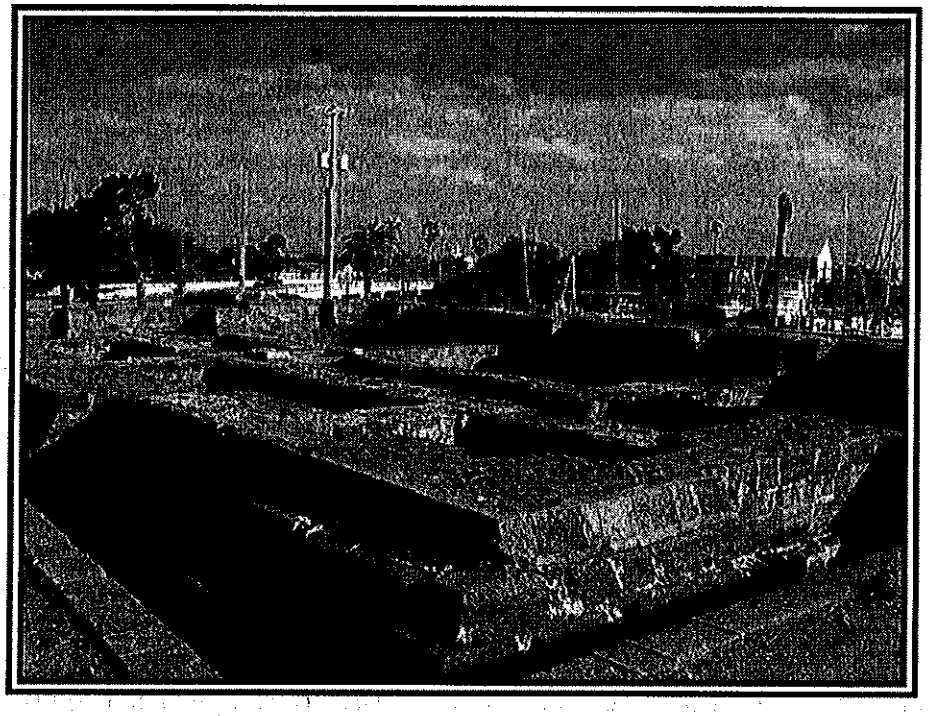


Figure 9. Historic Tabby Ruins at Riverside Park (8VO00105)

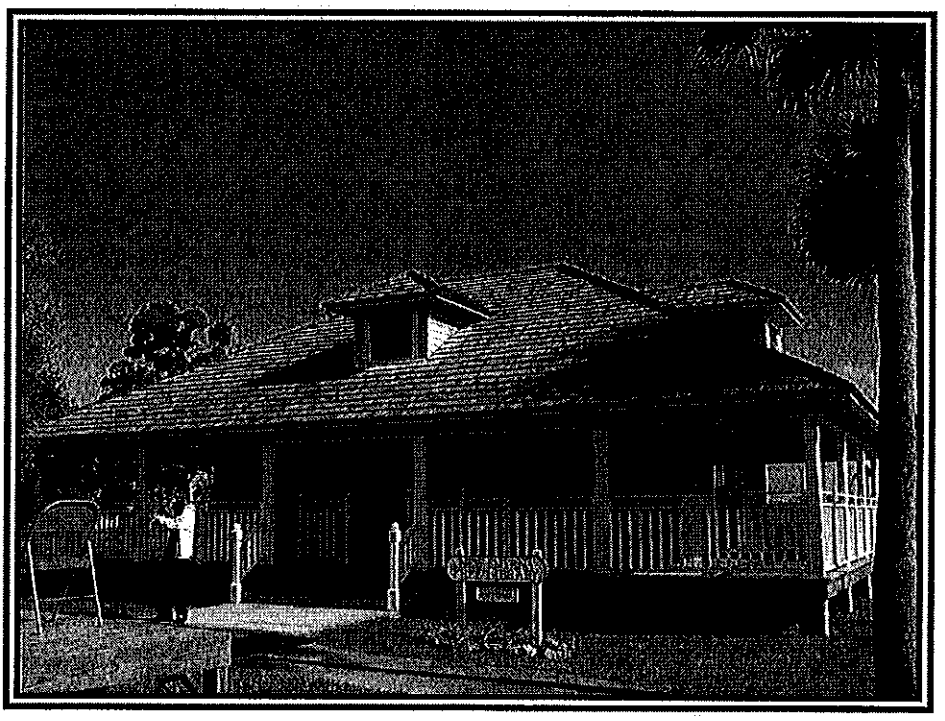


Figure 10. Historic Connor Library, Julia Street, 8VO8866, 1901

During the 1880s, the first school, first church, and first newspaper were established in New Smyrna (Sweet 1940). The first school in New Smyrna was also the first school in Volusia County as was located near the future site of the New Smyrna Museum of History at 120 Sams Avenue. Delia Stowe became Volusia County's first teacher at the school. The second school was built on the corner of Canal and Live Oak streets in 1885. The Mary Avenue School opened in 1901 and included the high school grades in 1912 (Luther 2002). Hall Machine Works (8VO8610) resource group (8VO8638, 8VO08656, and 8VO08647) is located on Downing Street between Orange Street and US Hwy 1. The structures have changed many hands over the years and were originally owned by Andrews in 1895. Subsequently, he sold the shop in 1896 to Douglass, who in turn sold the shop to Bouchelle in 1902. The shop was bought by Annie Newell and Prucilla Laws in 1903 and was bought out by Newell in 1905. The shop was known as Sanbo Stephen's Trim Shop in 1912. The shop was known as the Colee Blacksmith shop in 1915 (Figure 11). Phillips and Hull bought the shop in 1922 and converted it into a trim shop in 1950. A machine shop was added in 1936. The current owners bought the three structures in 1980 and still run the property as Hall Machine Works. The name Stephen's Trim Shop is still present on the center structure (Figure 12).

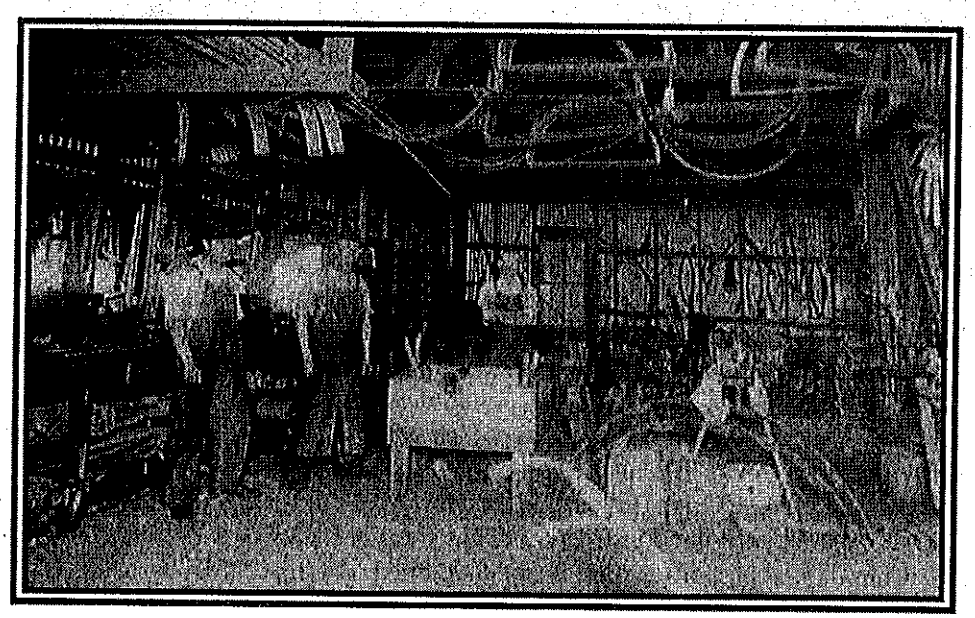


Figure 11. Colee's Blacksmith Shop, c. 1920s (courtesy the New Smyrna Museum of History)

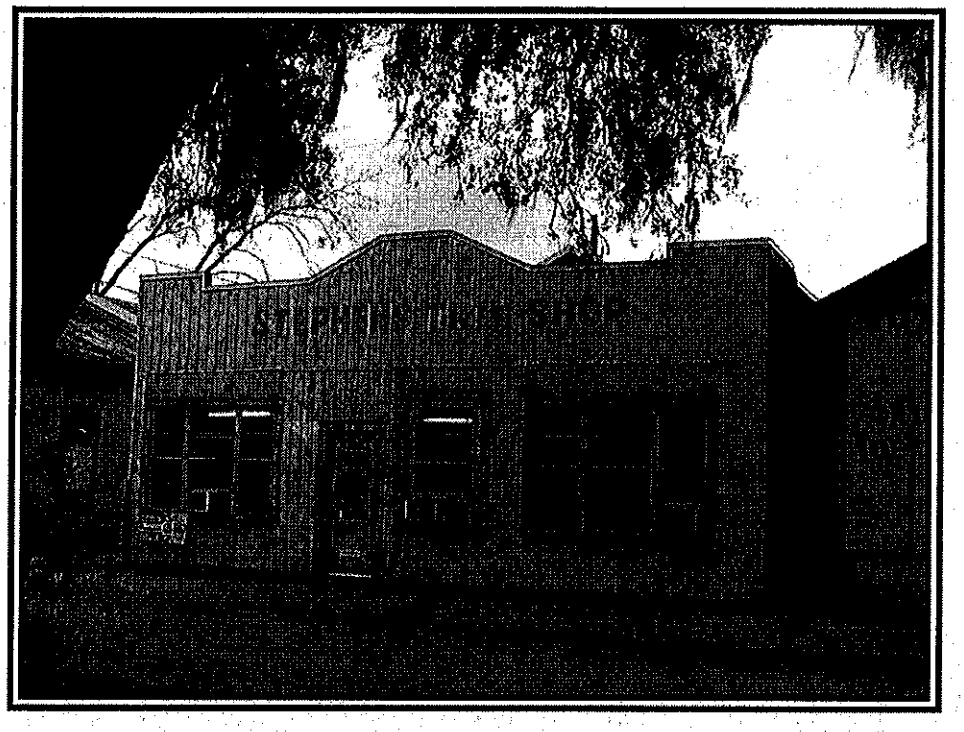


Figure 12. Hall Machine Works, 8VO08648, c. 1895

New Smyrna Beach's original downtown was not located along Canal Street, as it is today. Instead, commercial activities were centered near the Blue Spring, Orange City, and Atlantic Railway. As depicted in Figure 13, in 1888, the entire city block bounded by Lytle Avenue and Live Oak, Andrews and Palmetto Streets was reserved as a "Central Square" for municipal buildings. Until the late 1930s, City Hall, the police department, fire department, jail, and zoo were located in the Central Square. Today, Bert Fish Medical Center occupies this area. The BSOCA railway ran down Lytle Avenue to a steamboat wharf north of Riverside Apartments at 408 South Riverside Drive. Situated along Riverside Drive (originally Front Street), this first business district prospered until the construction of the Florida East Coast Railway (FEC) in 1892 (Luther 2002). Commercial properties were being developed on Canal Street by 1900.

In 1896, the FEC acquired the twenty-six mile railroad, providing the larger company with access to the St. Johns River in Volusia County. The arrival of the BSOCA in 1886 linked New Smyrna with the St. Johns River and the villages of Lake Helen and Orange City in west Volusia County. The railroad initiated a new era in New Smyrna Beach's growth, encouraging settlement and bringing winter visitors to take advantage of New Smyrna Beach's ocean breezes and vistas. In 1887, the population of New Smyrna reached 150 and the following year the town boasted nearly eighty buildings, including forty-one dwellings, three general stores, and two churches. The cultivation of oranges, commercial fishing, and tourism were principal economic activities. Residents incorporated the Town of New Smyrna in 1887 and in 1890 the population reached 287 (Deed Book 5, p. 517, 537 Clerk of Court Volusia County Courthouse; DaCosta Printing and Publishing House 1888:22-24; WPA 1939:87; Bureau of the Census 1913:310; Bramson 1984:25-26).

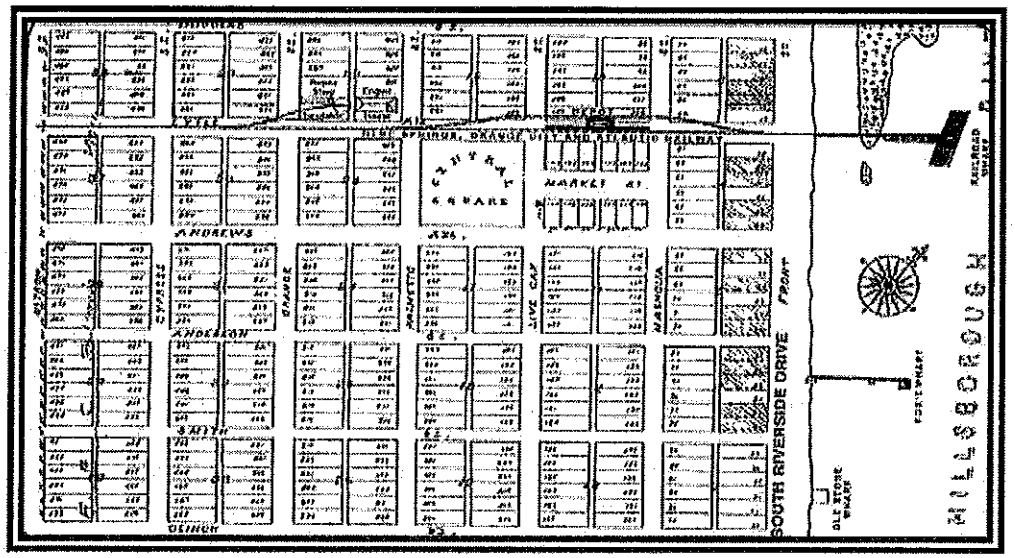


Figure 13. R. Snowden Andrews Subdivision, 1888 Survey (Luther 2002)

Economic activities important to the area include the fish and shrimp industries, agriculture, cattle, and turpentine. Agricultural pursuits include strawberries, potatoes, bell peppers, and bulb and flower farms. Honey, poultry, dairy farms, and cattle are important industries. Cattle have been raised in New Smyrna since the 1850s, when beef was supplied to the Army and hides were shipped to tanneries. The famous Indian River citrus belt begins at the Turnbull Hammock and follows the river south down the coast. According to William Bartram, miles of wild orange trees were growing in the area in 1763 (Sweet 1940; Quinby n.d).

In 1894, hard freezes destroyed the livelihood and crops of many Florida farmers. In the early morning of 29 December 1894, temperatures dipped throughout Florida, reaching 17°F in DeLand and 19°F in Rockledge. The cold defoliated many citrus trees and caused fruit to drop and ruined winter vegetables. A warm interval followed which promoted the flow of tree sap and encouraged farmers. But, on 8 February 1895, temperatures again dropped well below freezing with a light frost reported in Key West. The cold blast split and killed thousands of citrus trees across the peninsula and destroyed the remaining vegetable plants. The relatively warm waters of the Atlantic Ocean and Halifax and Indian Rivers mitigated some of the worst effects of the cold, but most citrus trees in east Volusia County were killed or badly damaged. Reports along the north end of the Indian River indicated severe damage to citrus trees, even those planted near the coast. Statewide before the freeze Florida's orange trees had numbered approximately 3,000,000 and yielded annual harvests of 2,500,000 boxes of fruit. In 1896, the numbers had fallen to 90,000 trees that produced 150,000 boxes. The freezes and more attractive properties closer to New Smyrna account for lethargic land sales experienced by Dougherty at the Napier grant and Rolfe farther north (Rerick 1902 1:355-356; Attaway 1997:29-37).

Westside Community

The Westside Community began to take form in the 1800s out of two large subdivisions, Doughtery's New Smyrna and Lewis's Homestead. In 1883, Dougherty subdivided his holdings in the Hull grant into blocks. Within the Westside community, the blocks measured 2,000 feet by 300 feet, a design for homesteads, farms, and groves, rather than urban development. Dougherty eventually sold five acres to Gustavus Spleis and in 1920 his heirs opened Spleiss's Subdivision (Johnston 2000).

The Blue Spring, Orange City & Atlantic Railroad drew African American settlers, looking for opportunities to work and to begin to build a community. Some settled in the larger region known as New Smyrna's Cotton Shed Hammock in which Westside Community would emerge. By 1885, about ten African American families resided in the town. The Florida East Coast Railroad brought further development of the area in 1892. The community lay on both sides of the railroad tracks, however, the largest part lay west of the line. The Mt. Calvary Baptist Church was constructed on Washington Street in 1886. By 1894, a second church, St. Paul's M.E. Church, was constructed at 519 Washington Street and established Washington Street as an early important social and religious center of the Westside Community (Johnston 2000; Hudson 2006).

By the turn of the 20th Century, approximately eighty dwellings were present in the community and 300 people lived there. Many of the buildings were constructed by Westside carpenters Edward Davis, William Goodwin, David Livingston, and Birch Stover. Houses were concentrated along Julia Street, Washington Avenue, Palm Street and Sheldon Street. A public school and the Mt. Olive Primitive Baptist Church were constructed on Washington Avenue. By WWI, general stores, social halls, dwellings and churches were present on the streets of the community and many of the residents worked for the railroad (Hudson 2006). Due to the railroad industry, the population rose within New Smyrna and subsequently, the Westside Community experienced significant development. New subdivisions opened up and vacant lots were filled as a result, but little large scale development was occurring (Johnston 2000).

The Sacred Heart Catholic Church on Faulkner Street was constructed in 1899 and consisted of a primarily white congregation. In 1941, the Catholics organized a Christian social center to provide assistance to the Westside community. The sanctuary was moved from Faulkner Street to 314 Duss Street in the Westside community. The building was renamed the St. Rita's Colored Catholic Mission and symbolizes the unity between the white and black communities in New Smyrna Beach (Figure 14). The church currently serves as the St. Rita's Black History Museum, which sponsors an annual Black Heritage festival. In 1999, a renovation of the church was completed on its 100th anniversary of the founding of the Mission.

Many of the buildings in the Westside community have been destroyed in the last half of the twentieth century. The hardest impacted areas appear to be located along Canal Street and US Hwy 1. Many have been lost not only to new development, but also to fire and deterioration. Many of the significant historic homes have been lost with little regard to their individual historic significance or the overall loss to the neighborhood.

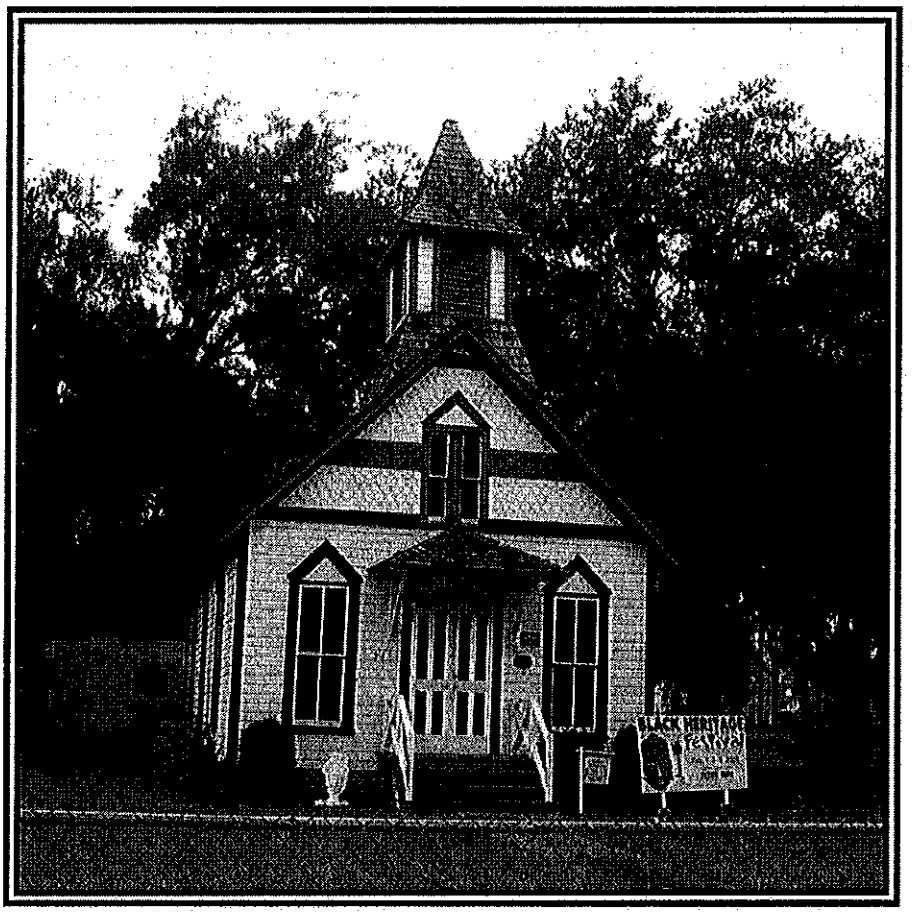


Figure 14. St. Rita's Colored Catholic Mission, 314 Duss Street, 8VO07672, b. 1899, NRHP 2007

Florida East Coast Railroad

The Florida East Coast Railroad (8VO08606) arrived in New Smyrna in 1892 and established New Smyrna Beach as a railroad town. The route allowed tremendous growth in timber and turpentine production, especially in New Smyrna. Citrus and tourism grew in importance as rail transportation provided access to markets to the north. By 1896, the FEC reached Biscayne Bay in Miami. The stock market crash of 1929 forced the FEC into receivership by 1931. Further decline of the line was exacerbated as bus service began to substitute commuter train service. The Florida East Coast Railway continues to operate from its headquarters in St. Augustine. The route has stayed relatively intact with the exception of the Moultrie Cutoff, which was built in 1925 to shorten the distance south of St. Augustine. Passenger service was discontinued in 1968 after labor unrest and today the company provided only freight service (Kress 1989; Luther 2002).

A depot station was originally located on the east side of the tracks, but was subsequently moved to the west side of the tracks in 1906. A maintenance and repair facility was opened in 1925 and created great economic stimulus for the City (Figure 15). The facility housed nine pits, turntable, and roundhouse and employed around 250 workers. The FEC railroad was the largest employer in the City in the 1920s, employing over one thousand residents. In 1963, the workers decided to strike and included, clerical workers, car inspectors, brakemen, engineers, firemen, conductors, and others. The strike so angered the president of the FEC railroad, that he ordered all the shops shut down and eventually demolished the administrative offices, engine round house, depot waiting station with its unique gingerbread trim, a restaurant, and waiting rooms. The strike changed the face of the town and affected all of the City's businesses (Kress 1989; Luther 2002; Sweett 2007. Today, the railroad provides freight service to New Smyrna Beach and some administrative offices and an inspection station have since been rebuilt by the railroad (Figure 16).

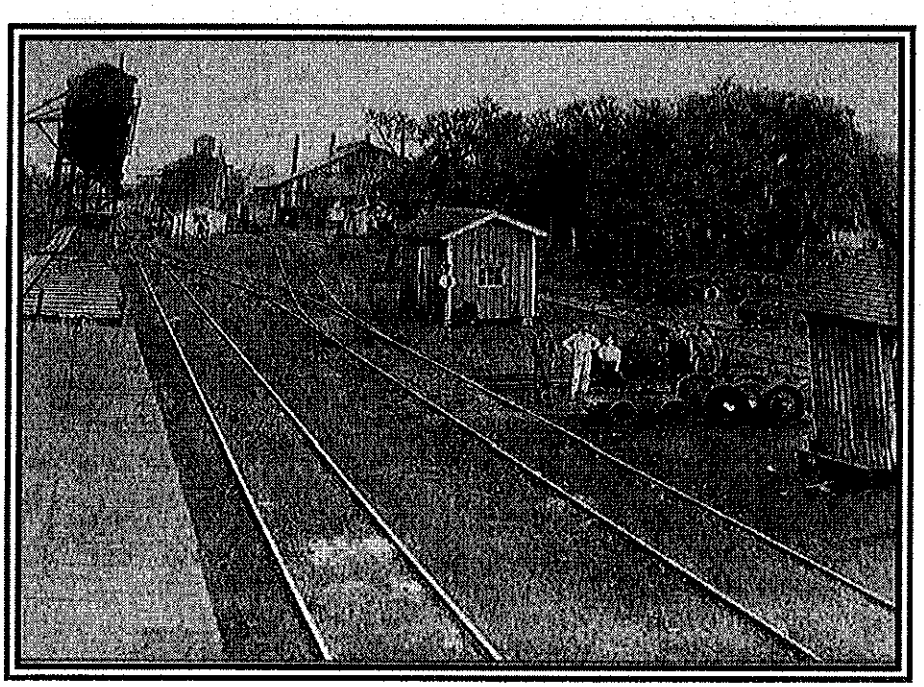


Figure 15. FEC Railroad Yard, c. 1926
(courtesy of the New Smyrna Museum of History)

Figure 16. FEC Railroad, 8VO08606, View South (Picture by Gary Haddle)

Twentieth Century

By the start of the 20th century the City of New Smyrna Beach had a thriving downtown, paved streets, city water, telephones and electric lights (Figures 17 and 18). The County of Volusia saw the development of new towns spawned by the railroad expansion. Citrus and lumber encouraged the arrival of investors and speculators to the area and the railroad brought tourists which stimulated the development of a tourism economy.

L. B. Bouchelle was one of New Smyrna Beach's prominent developers of the early twentieth century. A native of Georgia, Bouchelle graduated from Emory University and opened his medical practice in Haynesville, Alabama. In 1892, he moved to Jasper, Florida and then to New Smyrna Beach in 1894. In addition to his medical practice, Bouchelle opened a drug store and then began purchasing and developing real estate. He helped organize the New Smyrna Investment & Loan Association and New Smyrna State Bank about 1912. He served on the Volusia County Council for several terms and by the 1920s owned a "splendid orange grove at Turnbull Hammock."

During the Florida land boom of the 1920s, New Smyrna Beach experienced substantial growth whereby upscale real estate developments became more common. The boom led to a population increase in New Smyrna Beach and a period of increased construction. Bolstered by the influx of people looking for "cheap land" and a tropical paradise, new construction of roads, bridges, railroads, and airports began in earnest, and by 1929 the state had created 2,000 miles of highway and 17 miles of bridges.

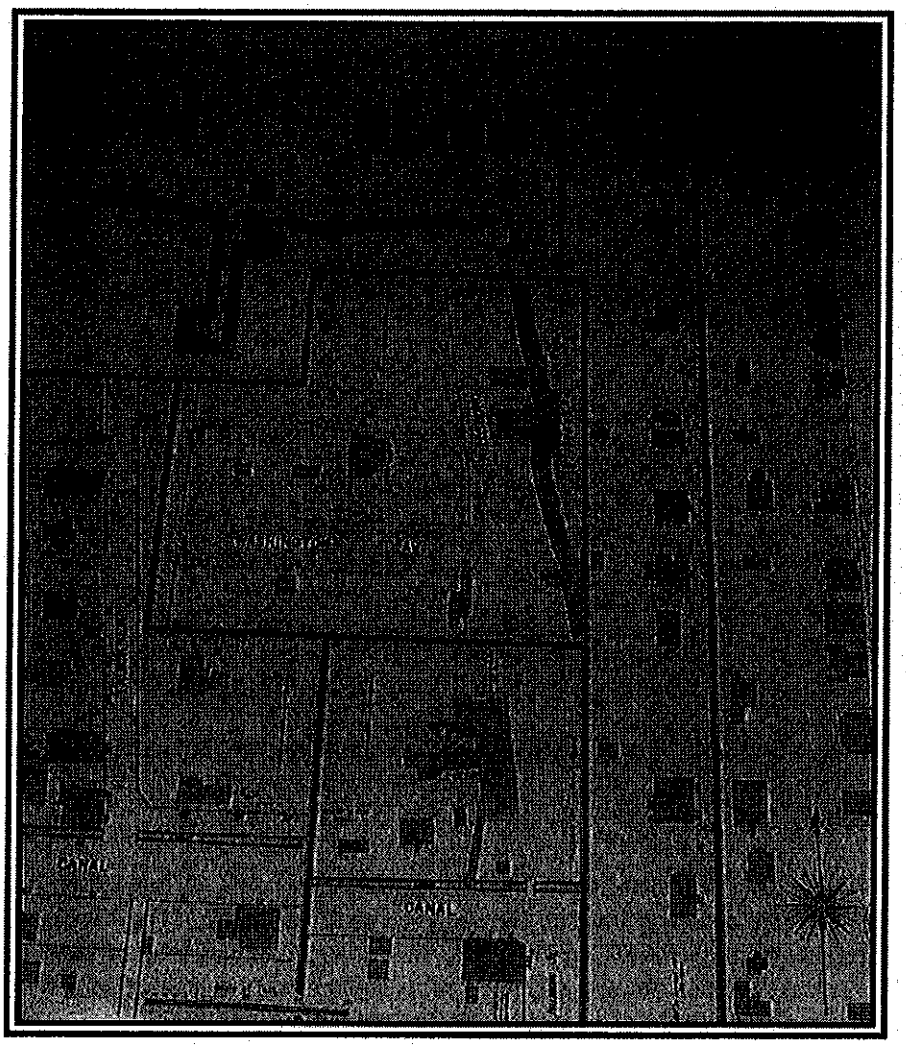


Figure 17. 1901 Sanborn Fire Insurance Map
(Courtesy of the Southeast Volusia Historical Society)

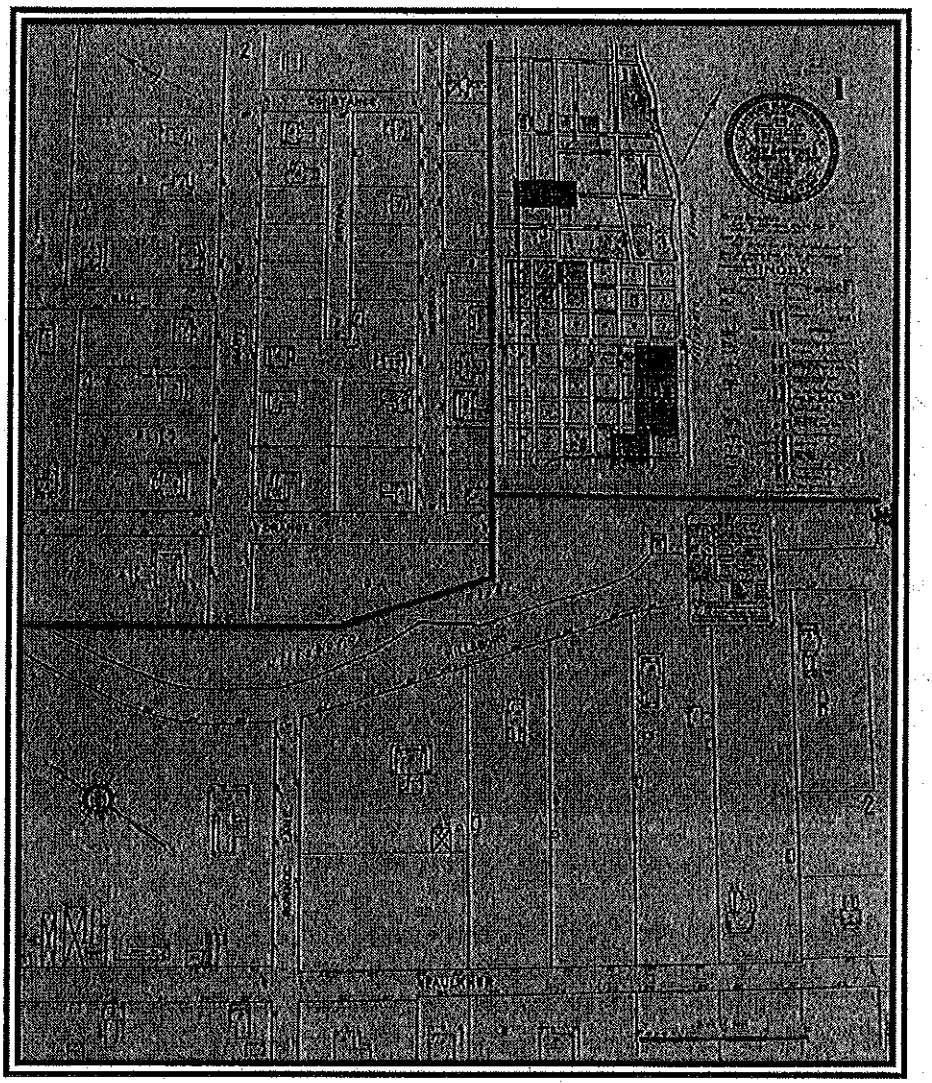


Figure 18. 1916 Sanborn Fire Insurance Map
(Courtesy of the Southeast Volusia Historical Society)

However, over exuberant land speculation led to a land "bust" by the mid 1920s. The area received further economic hits when two hurricanes hit south Florida in 1926 and 1928 coupled by a devastating infestation of the Mediterranean fruit fly in the Orange industry. The Canal Street business district and many homes were flooded in 1924 during a 24 hour period of rain from a storm (Figure 19). During this time, the major architectural influences within the City included Mediterranean Revival, Greek Revival, and Arts and Crafts. Although the primary style found in many parts of the City is Vernacular, many structures exhibit influence in design from Craftsman/Bungalow style. The Bungalow emerged as a popular residential design in Florida during the first three decades of the twentieth century, but has its roots in the Far East, including India and the Orient.

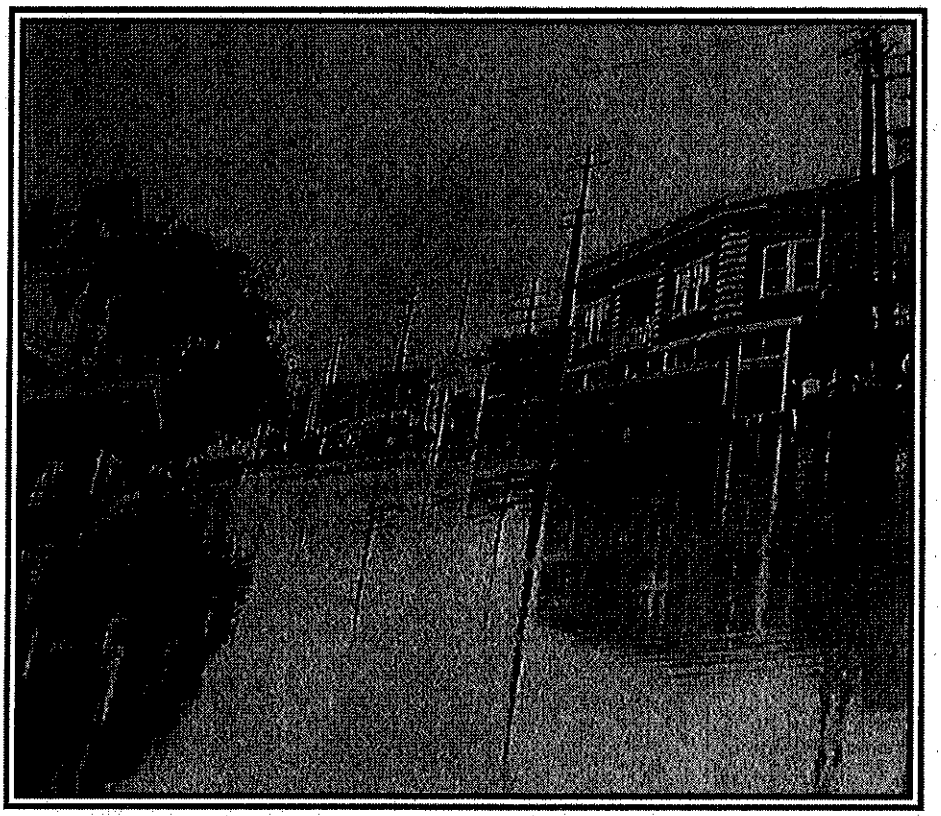


Figure 19. Canal Street Flood of 1924

In 1928, 36 families of New Smyrna Beach formed a yacht club (Figure 20). The clubhouse was built with Moorish Revival styling at the request of F.D. Bristley by architect Harry M. Griffin and built by Alex W. Hermanson (Figures 21 and 22). Bristley served as the Vice president of the national baking powder company and also influenced the building of the Chamber of Commerce on Canal Street in the same style. Russ J. Cristy served as the first commodore and helped to build the facilities. The clubhouse was built on a spoil island from sand pumped from the intracoastal riverbed and was leased from the City for one dollar a year (Kress 1989). The club sponsored international regattas and the first race may have attracted more than 20,000 fans.

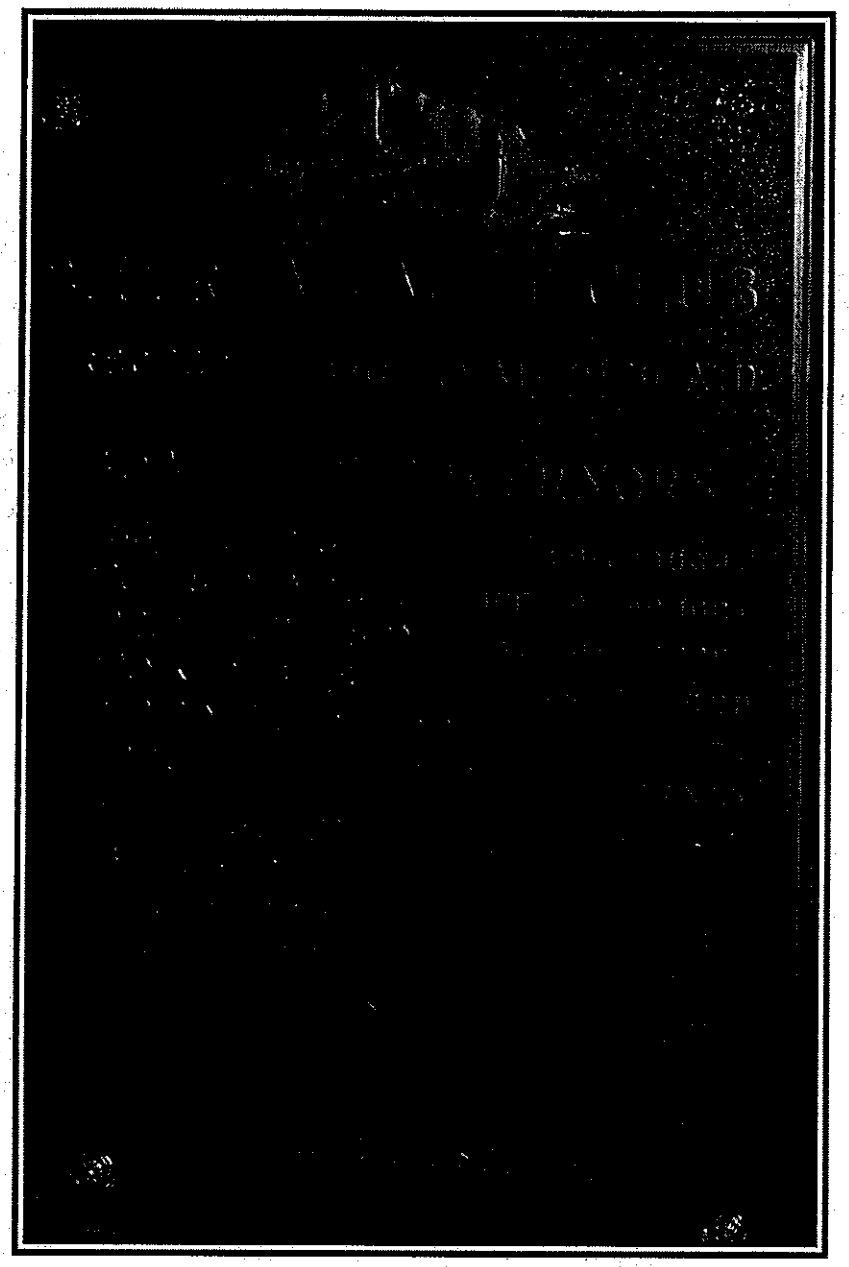


Figure 20. Smyrna Yacht Club Plaque, 1930

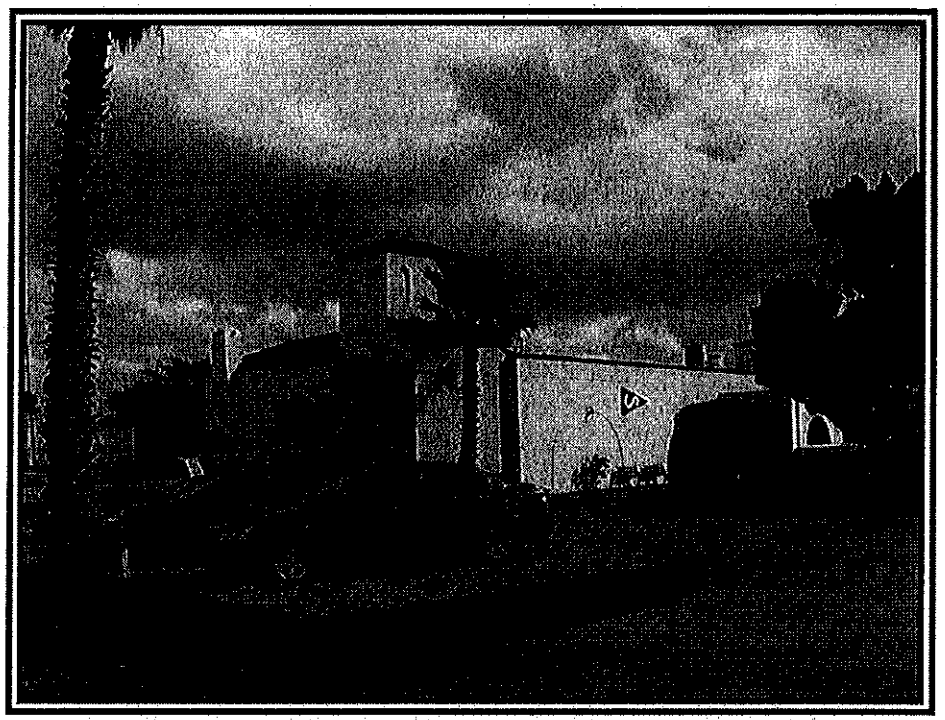


Figure 21. Moorish Revival Style, Smyrna Yacht Club, 8VO08428, 1201 South Riverside Drive, constructed c. 1930

Figure 22. Smyrna Yacht Club Interior, photograph c. 1930s

The stock market crash of 1929 and the onset of the Great Depression led to stagnant growth. Initiated in the mid 1930s, Franklin D. Roosevelt's New Deal program aimed at pulling the nation out of the Great Depression. In the 1930s, New Deal era projects improved the infrastructure of countless cities and towns, and provided jobs to millions of Americans. In New Smyrna Beach, the Works Progress Administration (WPA) funded the construction of 11,350 linear feet of ditches to drain the truck farming section. Authorized in September 1938, the project employed thirty-six workers for ten months. Since the Turnbull era, drainage and irrigation had plagued farmers, investors, residents, and settlers alike (*Jacksonville Florida Times Union,* 29 September 1938; Minutes 7 April 1938 Volusia County Council; *New Smyrna News,* October 15, 1915, 29 June 1917, 19 December 1919, 10 June 1921, 13 February, 17 April 1925, 13 November, 21 December 1926).

New Smyrna Beach's City Hall was constructed through the WPA work program as a cultural center to house the overflow of the old Connor library and to house City offices (Kress 1989) (Figure 23). The building was constructed from blocks that were formed from a mixture of coquina stone and cement, which gave the building a unique look with local materials. The architectural plans for the building did not have restroom facilities until the oversight was detected and corrected. The City flag was also designed and made by W.P.A. workers during this time. A detailed description of the flag can be found in L. M. Kress's work (1989:55). Through programs set up to employ large numbers of workers, the nation was recovering from the effects of the Depression by 1940. The programs were instrumental in the construction of roads, bridges, parks, buildings, and infrastructure.

Figure 23. Mixed Style, City Hall, 210 Sams Avenue, 8VO01490, ca. 1930

The St. Johns River Bridge was created as a transportation link between Seminole and Volusia Counties, and was completed in 1934. It is the oldest electronically operated thru-truss swinging bridge in the state, and the only known bridge in Florida to have been built by the Ingalls Iron Works Company of Birmingham, Alabama (Greiner 1988:6). In 1937, the citizens of New Smyrna changed the name to New Smyrna Beach.

During World War II, the US Government took over the area to the north and west of US Hwy 1, which as at that time a golf course, and turned the area into a U.S. Navy airfield. Riverfront Park on South Riverside Drive was leased from the City by the government to house navy personnel and serve as a base of operations. After the war, the area was released to the City and Riverfront Park was reinstated as a park (Kress 1989).

Following World War II, Florida experienced a population boom. Citrus farms, fishing, cattle ranches, and "turpentining" were the dominant early 20th century economic activities in the vicinity, although today it is tourism that draws people to New Smyrna Beach and its beaches each year.

Aerials published by the U. S. Department of Agriculture in 1943 confirm the development of the mainland and peninsula (Figure 24). A 1944 topographic map (Figure 25), a 1945 topographic map (Figure 26) and a 1956 aerial (Figure 27) confirm that State Road 44 was constructed through the area in the mid-1950s, bringing with it change in the form of new buildings, subdivisions, and streets that sprinkled the landscape (USGS 1944; USGS 1956; USDA 1942; USDA 1956).

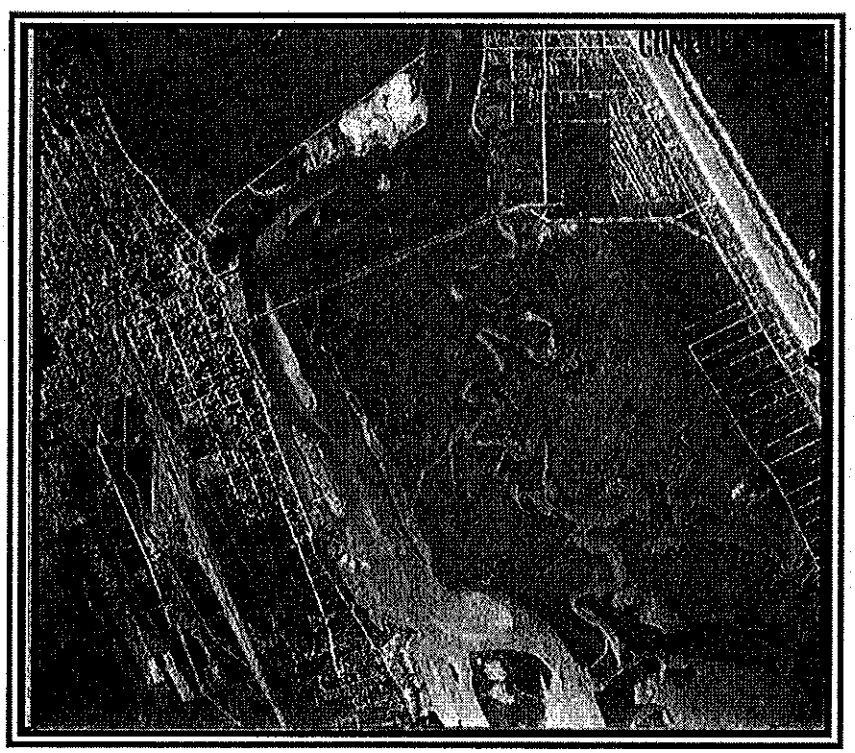


Figure 24. 1943 Historic Aerial

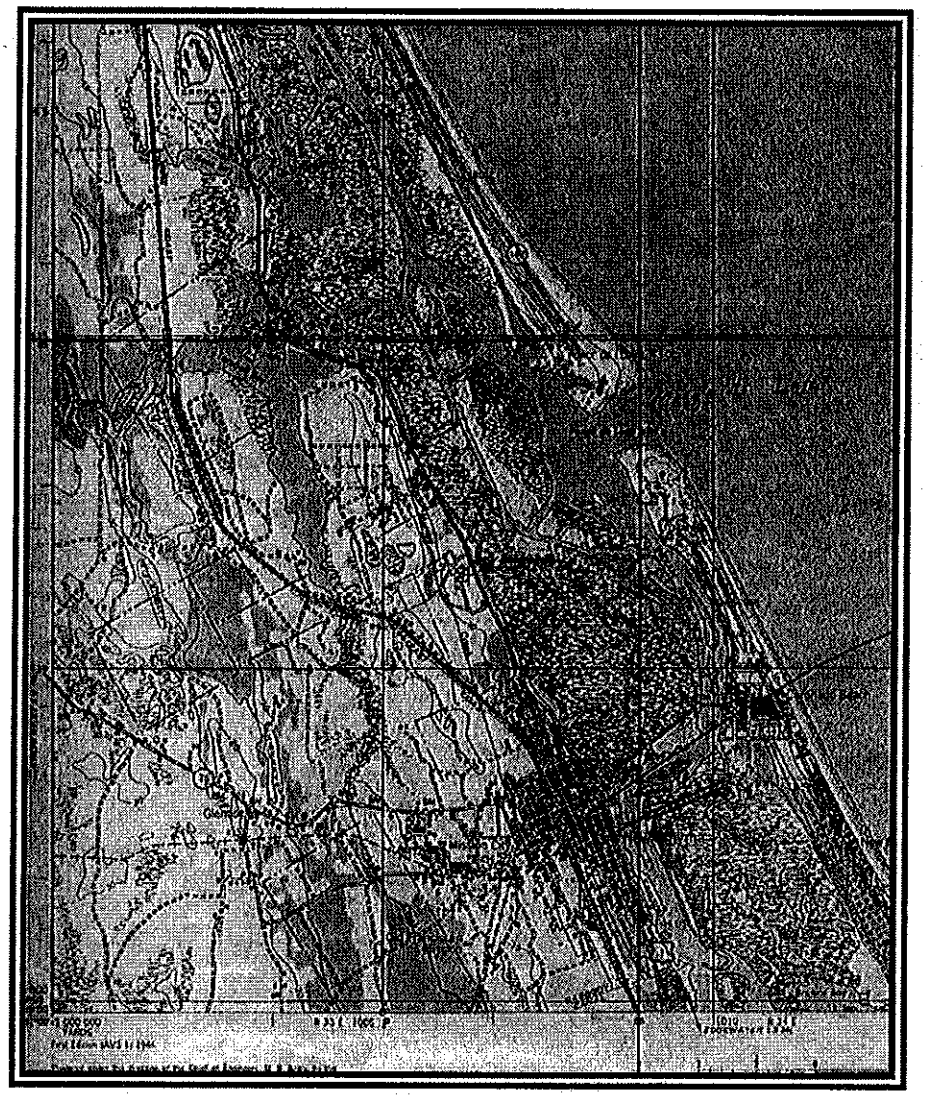


Figure 25. 1944 USGS Topographic Map

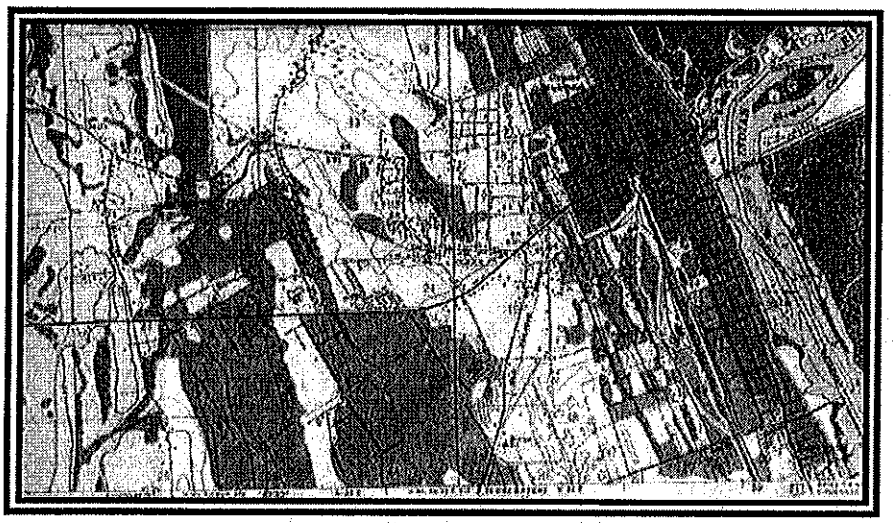


Figure 26. 1945 USGS Topographic Map

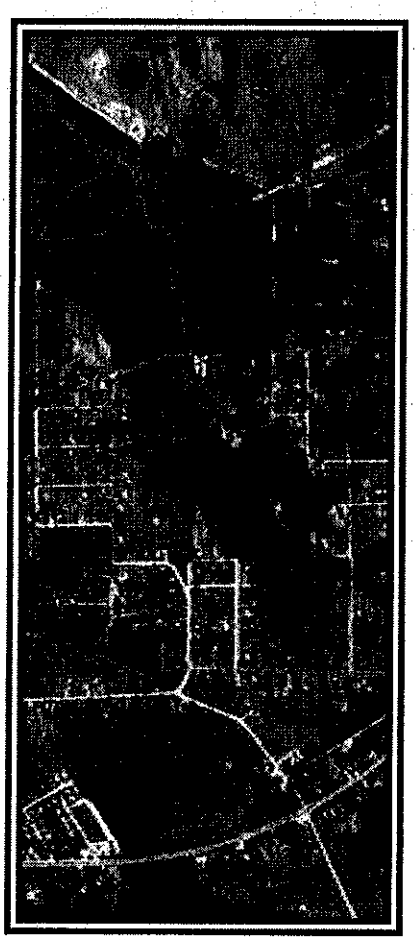


Figure 27. 1956 Historic Aerial (LABINS 2008)

History of Coronado Beach

The name "Coronado" appears in 1885 and is attributed to homesteader Foster Austin a native of California who was from a town with the same name. The development of Coronado Beach began as a string of cottages on the beach at Hill Street about one mile south of Flagler Avenue. The only access to Coronado was by ferry and down a path through a hammock. This path would become, Esther Street, the first street in Coronado Beach (Figure 28). The resources along Esther Street serve are some of the earliest construction in the area for the Coronado Beach community in the late 1800s. The original fruit packing shed is located at 105 Esther Street and the original seawall is still present although the ferry landing and docks are not (Figure 29). The ferry brought tourists and supplies from the mainland to Coronado Beach. The peninsula was purchased in 1885 by Elisha S. Babcock, Jr. and Hampton L. Story.

The Riverview Hotel was built in 1885 by Captain S. H. Barber as a two-story fishing and hunting lodge. In 1904, Barber had the hotel raised and built a new lobby and dining room underneath the first two stories. The three story building was originally named the "Barber house", but was changed after the renovations to the "River View Hotel" in 1924. Fred Tryon purchased the hotel in 1936 and made further changes to the hotel with a west wing addition and the addition of individual bathrooms and steam heat. Upon his death, his heirs received the hotel and in the 1970s with declining hotel occupancy, the hotel was used as a youth hostel. The hotel was closed in 1980 due to its deterioration; however, John Spang bought the property and renovated the hotel. The property was purchased in 1990 and the owners made further renovations (Luther 2001) (Figures 30 and 31).

Figure 28. View East from Seawall down Esther Street to Packing House

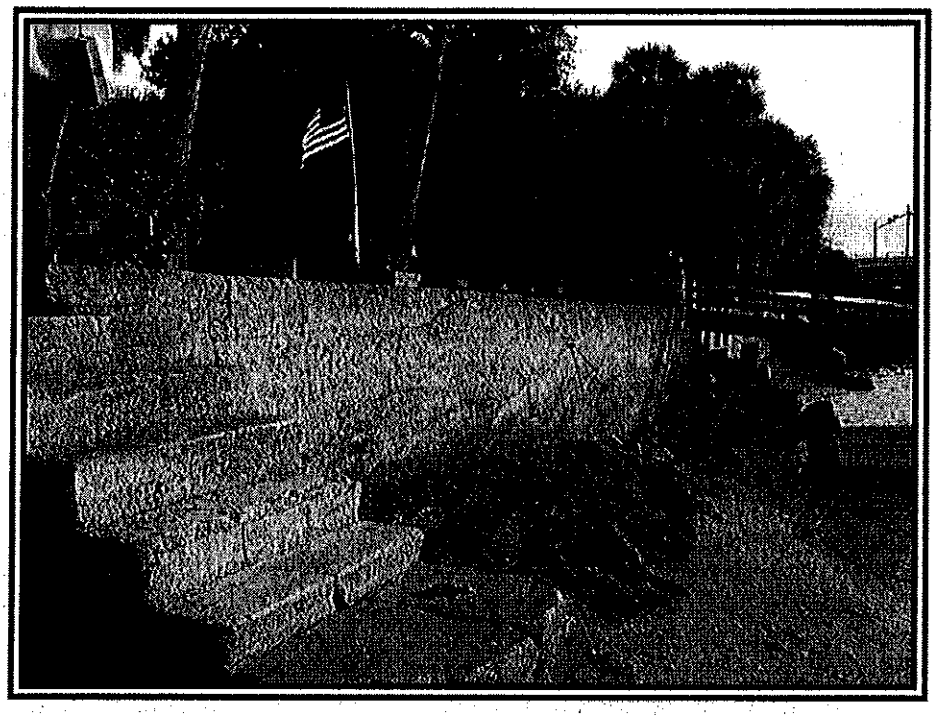


Figure 29. Coronado Seawall

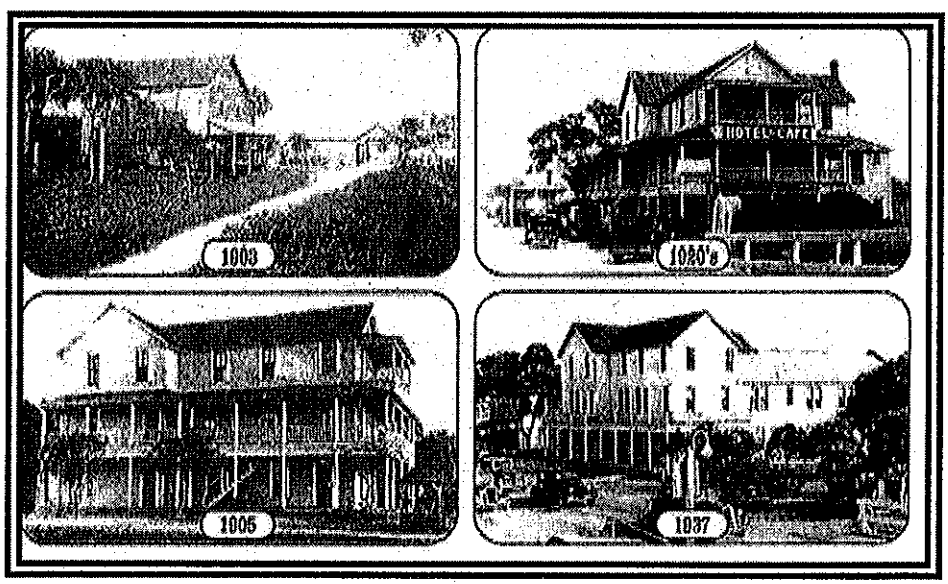


Figure 30. Architectural Evolution of the Riverview Hotel, 101 Flagler Avenue, 8VO00261 (Luther 2001)

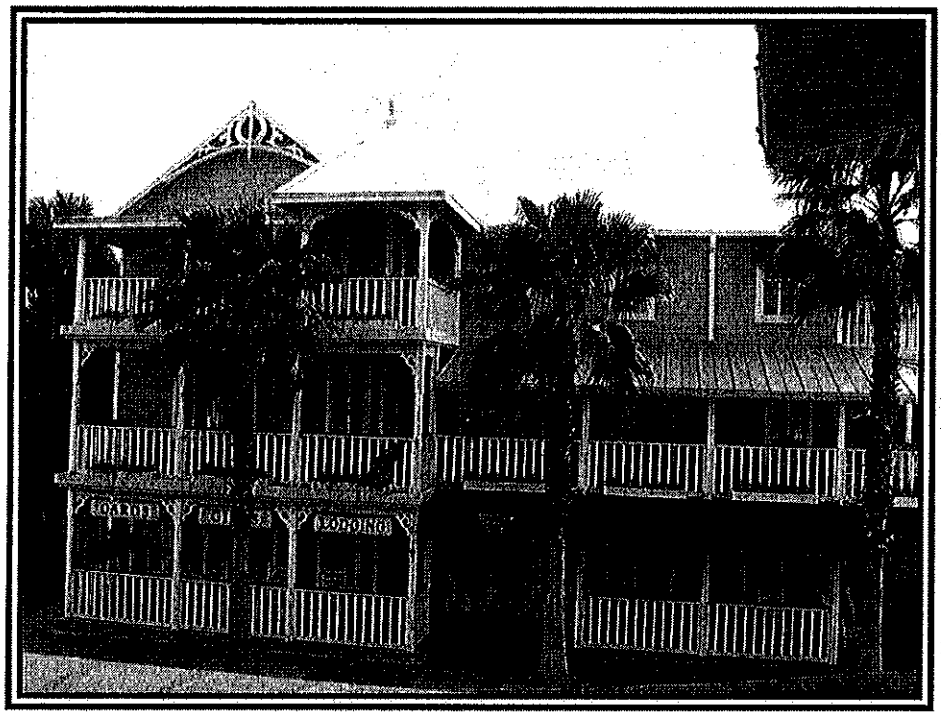


Figure 31. Riverview Hotel, 101 Flagler Avenue, 8VO00261, 1885

Coronado Beach's first bridge was constructed in 1891, but was destroyed during a hurricane in 1893. Rebuilt a year later, the bridge provided easier access to the peninsula and the town was incorporated in 1924. By 1894, there were approximately 25 buildings located in Coronado Beach. Economic pursuits included citrus, honey, and guava. The Intracoastal Waterway was completed to New Smyrna Beach by 1901 (Southeast Volusia Historical Society 2008).

Between 1901 and WWI, houses exhibiting distinctive characteristics appeared in Coronado and included such styles as Craftsman, or Bungalow, and Mediterranean Revival. The first oceanfront hotel was called the Atlantic House and it became a popular community center. It was destroyed in 1916 by a fire. The first school on Coronado Beach was built in 1901. The school is still present at the location and is now used as the kitchen of the Cormeth Beach Club. The Cormeth Beach Club, originally named the Coronado Beach Club, was established in 1916 and provided community activities such as bridge, five hundred, dominos and singing. It is located at 201 Flagler Avenue and is a Craftsman style building constructed in 1917 (Figure 32).

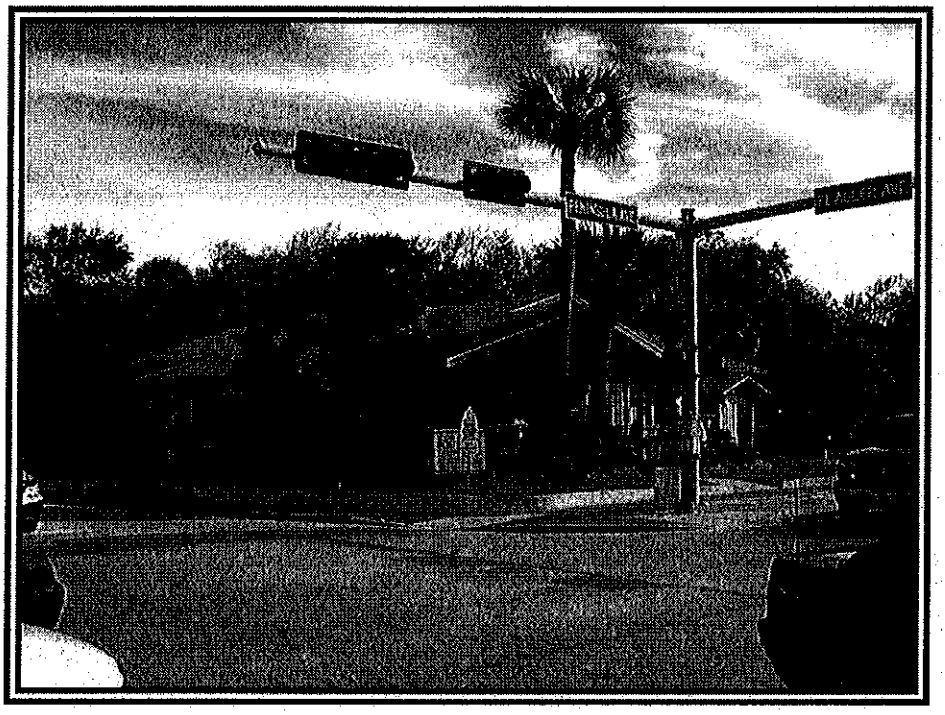


Figure 32. CorMeth Beach Club, 201 Flagler Avenue, 8VO01230, Craftsman or Bungalow Style, c. 1917

The Coronado Beach area experienced the same land boom and bust as the rest of Florida. By 1924, the area had nearly 300 permanent residents and by 1930, the number declined to 214. Between 1924 and 1926, six subdivisions were opened. The heaviest area of development occurred along Peninsula and Flagler avenues. The Coronado Beach Shuffleboard Club was built in the 1930s as a community center. The first building and 8 shuffleboard courts were built at 225 Flagler Avenue (Figure 33) and an assembly hall was built c. 1945. According to local informants, the Assembly hall was enlarged and covered with asbestos shingles between 1950 and 1951. The courts, bleachers, cue house, and building were built by the early members of the club. Early activities included weekly dances, Bingo, parties, raising money for charities, and shuffleboard.

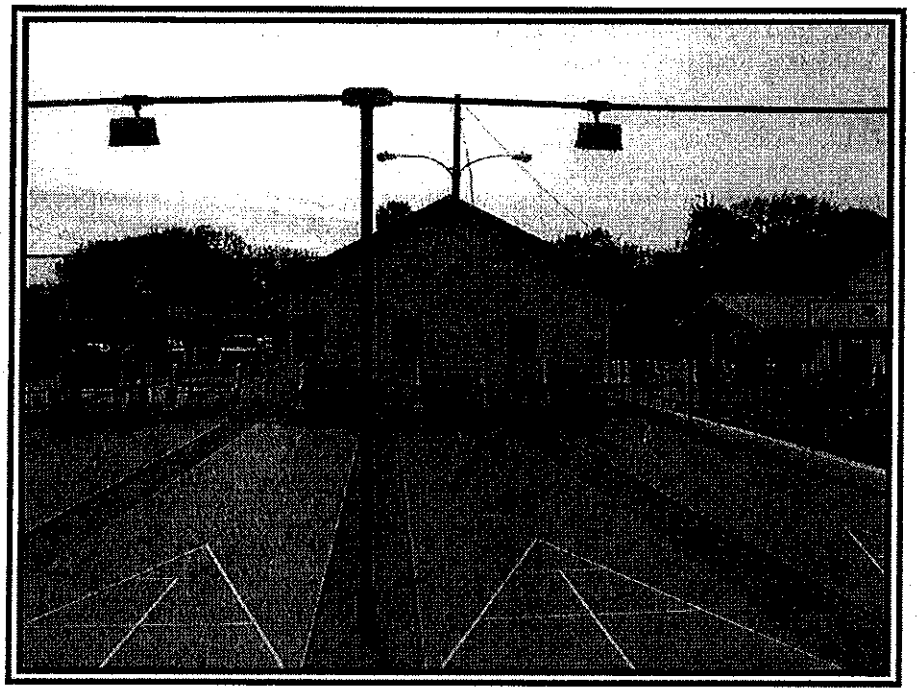


Figure 33. Coronado Beach Shuffleboard Club, 225 Flagler Avenue, 8VO08429, c. 1930

Coronado Beach had no water supply and its water was piped in from New Smyrna Beach. In 1945, citizens voted to merge Coronado Beach and New Smyrna in a referendum. The vote passed and the two areas merged officially in 1946. The merge allowed Coronado Beach to benefit from such improvements as police protection, garage pickup, fire protection, infrastructure improvements such as street paving and extension of sewer and water lines. New Smyrna Beach benefited from the access to beaches. In October of 1947, a storm caused damage to oceanfront properties and eroded the beach line. Many historic homes were lost and due to the loss of beach area, special permits are now needed to build on oceanfront properties (Kress 1989).

IV Description and Analysis of the Historic Architectural Resources of New Smyrna Beach, Volusia County, Florida

Analysis of Survey Findings

The scope of the New Smyrna Beach project was to survey and record a total of 716 historic resources that included 436 unrecorded and 280 previously recorded historic resources chosen by the City of New Smyrna Beach (Figures 34A, B, C, and D). The geographic quadrants were based upon the historic axes formed by US Highway 1 and Canal Street, which converge in the center of the area. During the course of the survey 977 historic resources in the New Smyrna Beach area were recorded as requested by the City (Figure 1). Of those, 686 were newly recorded and 291 were previously recorded, of which 64 are demolished and 913 are still standing. In addition, eight resource groups, were surveyed and recorded.

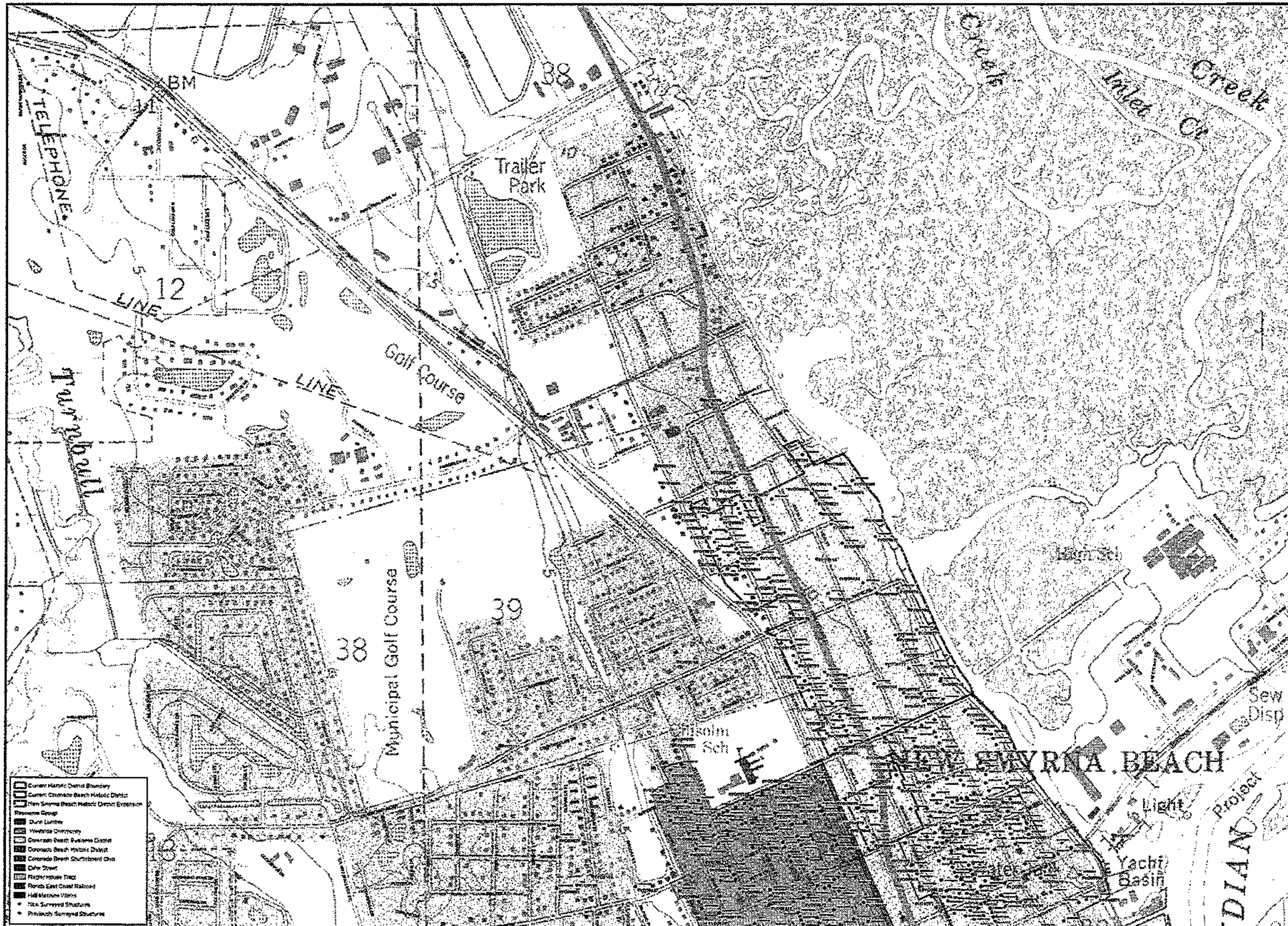
The historic architectural resources of the New Smyrna Beach area are representative of national and statewide trends in architecture during the late nineteenth and first half of the twentieth centuries. Based on survey criteria, 977 buildings were surveyed and eight new resource groups were developed. In addition, 64 buildings that were previously recorded have been demolished or moved.

The majority of the buildings in the New Smyrna Beach area were constructed as dwellings. Most exhibit no formal architectural style or even the influence of a style, and consequently are termed "vernacular." Beyond residential, other original functions recorded during the survey include church, business, school, depot and firehouse. Some change in use has occurred over the decades, primarily the conversion of some former residences to serve a commercial function. Still, many of the historic buildings in the New Smyrna Beach area still serve the functions for which they were originally intended.

The following analysis includes a statistical review of the survey findings. The narrative discusses the architectural styles documented and illustrated with representative models of each style attributed to the resources. A list of addresses, styles, and dates of construction is located in a comprehensive inventory at the end of the report (Appendix A).

Historic Development Patterns, Periods of Construction, and Subdivisions

The development of historic buildings in the New Smyrna Beach area, as depicted in Table 1, is grouped into four periods of development, extending between c. 1880 and 1957, which include: Late 19th Century & Progressive Era, (1880-1919); the Florida Land Boom (1920-1928), Great Depression (1929-1941), and World War II and Post-War Development (1942-1957). This organization of resources into periods associated by development is more meaningful than simply classifying buildings by decade. Conceptualized using events that effected the development of the City, the periodization strategy associates buildings within broader national and statewide historic contexts and provide a useful context for assessing historic architectural resources.



Sources:
USGS Topographical Survey, New Smyrna Beach, FL Quadrangle (1980)

ENVIRONMENTAL SERVICES, INC.
7220 Financial Way, Suite 100
Jacksonville, Florida 32256
(904) 470-2200
(904) 470-2112 Fax

Topographic Map of Surveyed Historic Resources

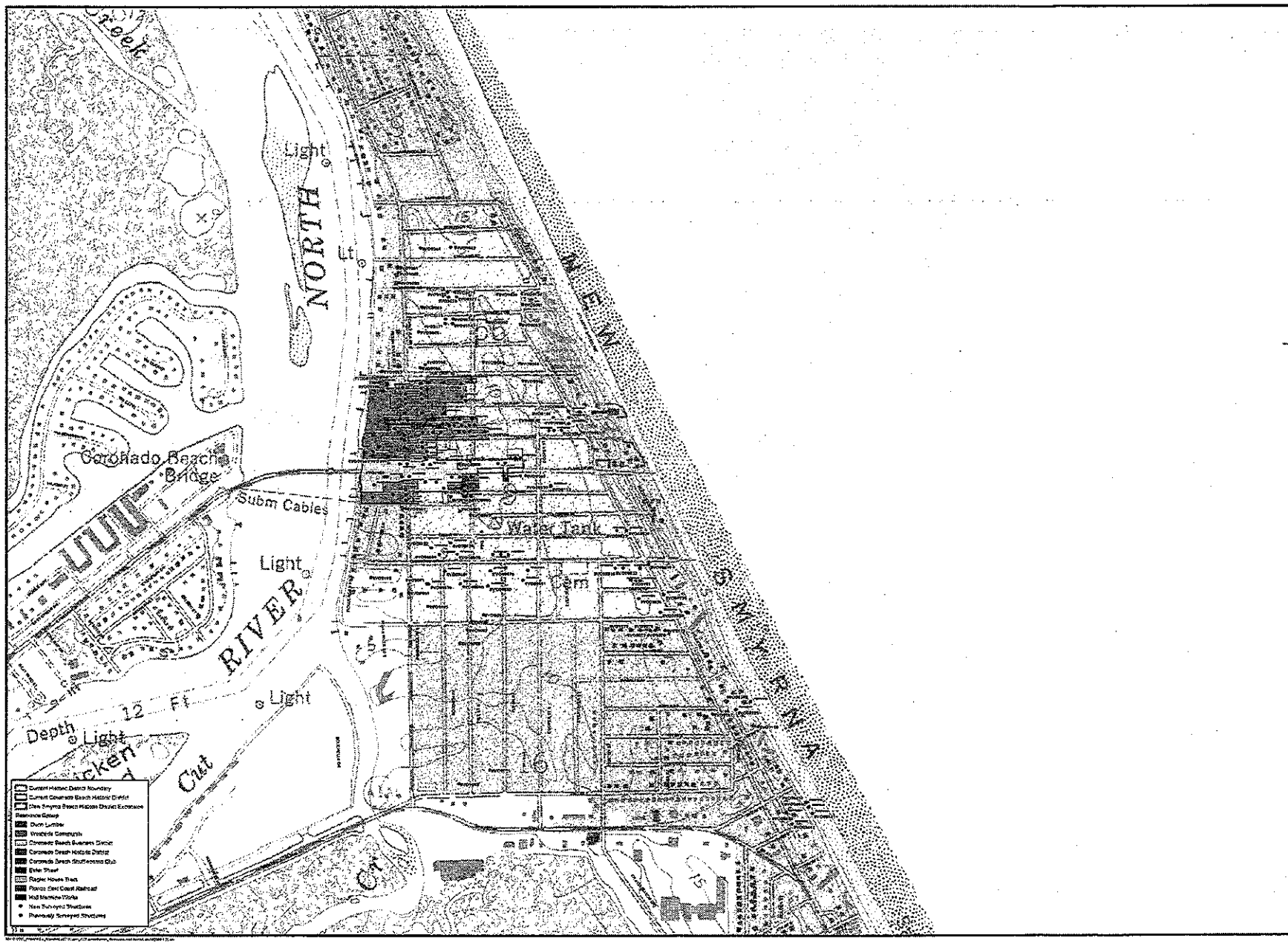
New Smyrna Beach Historic Structures Survey

Volusia County, Florida

Scale:	1" = 500'
Project:	EV07181.00
Drawn By:	JVM
Checked By:	CEC
Date:	Apr. 2008

FIGURE NUMBER

34A



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ENVIRONMENTAL SERVICES, INC.

Topographic Map of Surveyed Historic Resources

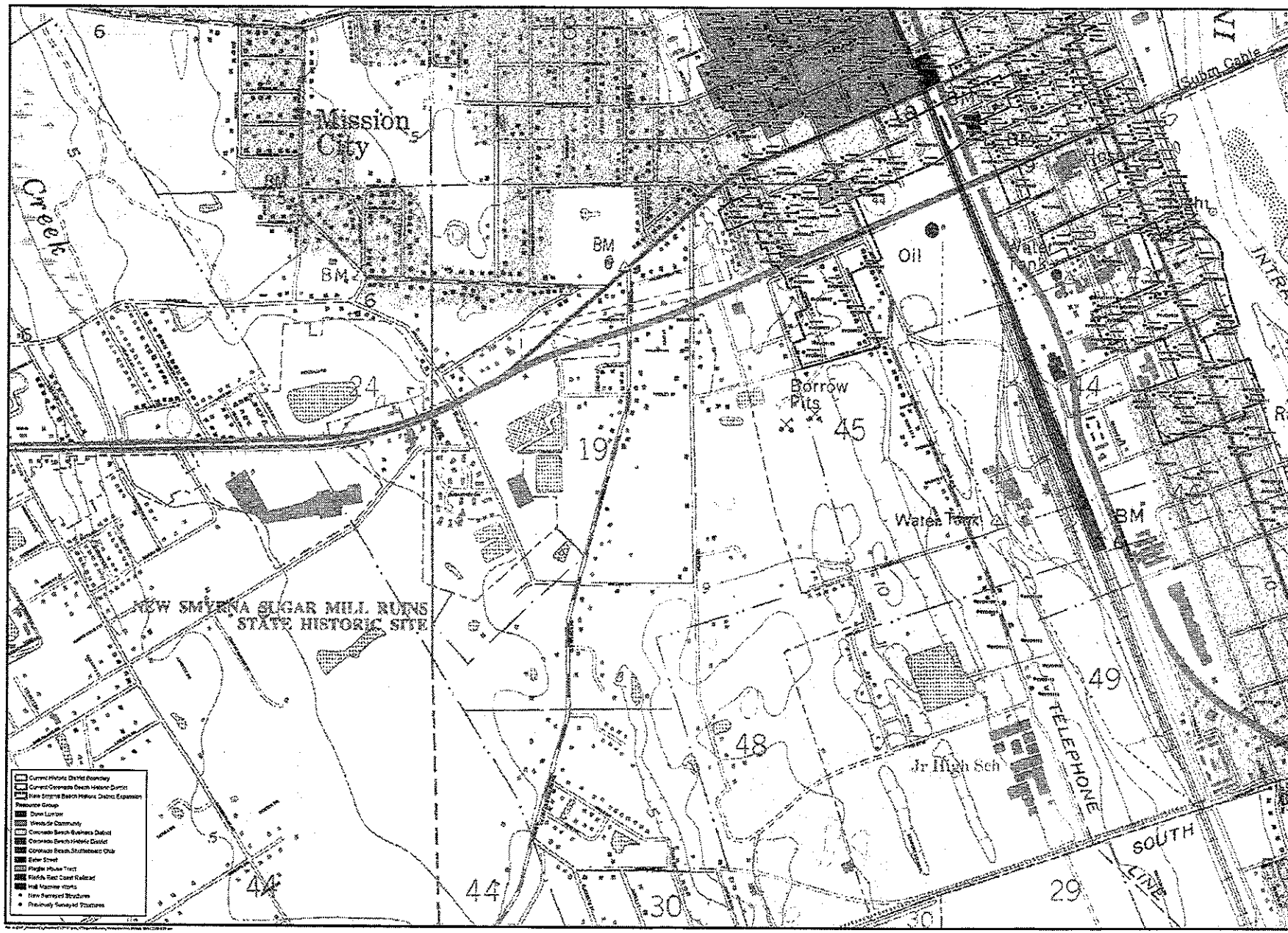
New Smyrna Beach Historic Structures Survey

Volusia County, Florida

Scale:	1" = 600'
Project:	EV07161.00
Drawn By:	JVM
Checked By:	CEC
Date:	Apr. 2006

FIGURE NUMBER

34B



Topographic Map of Surveyed Historic Resources

New Smyrna Beach Historic Structures Survey

Volusia County, Florida

ENVIRONMENTAL SERVICES, INC.

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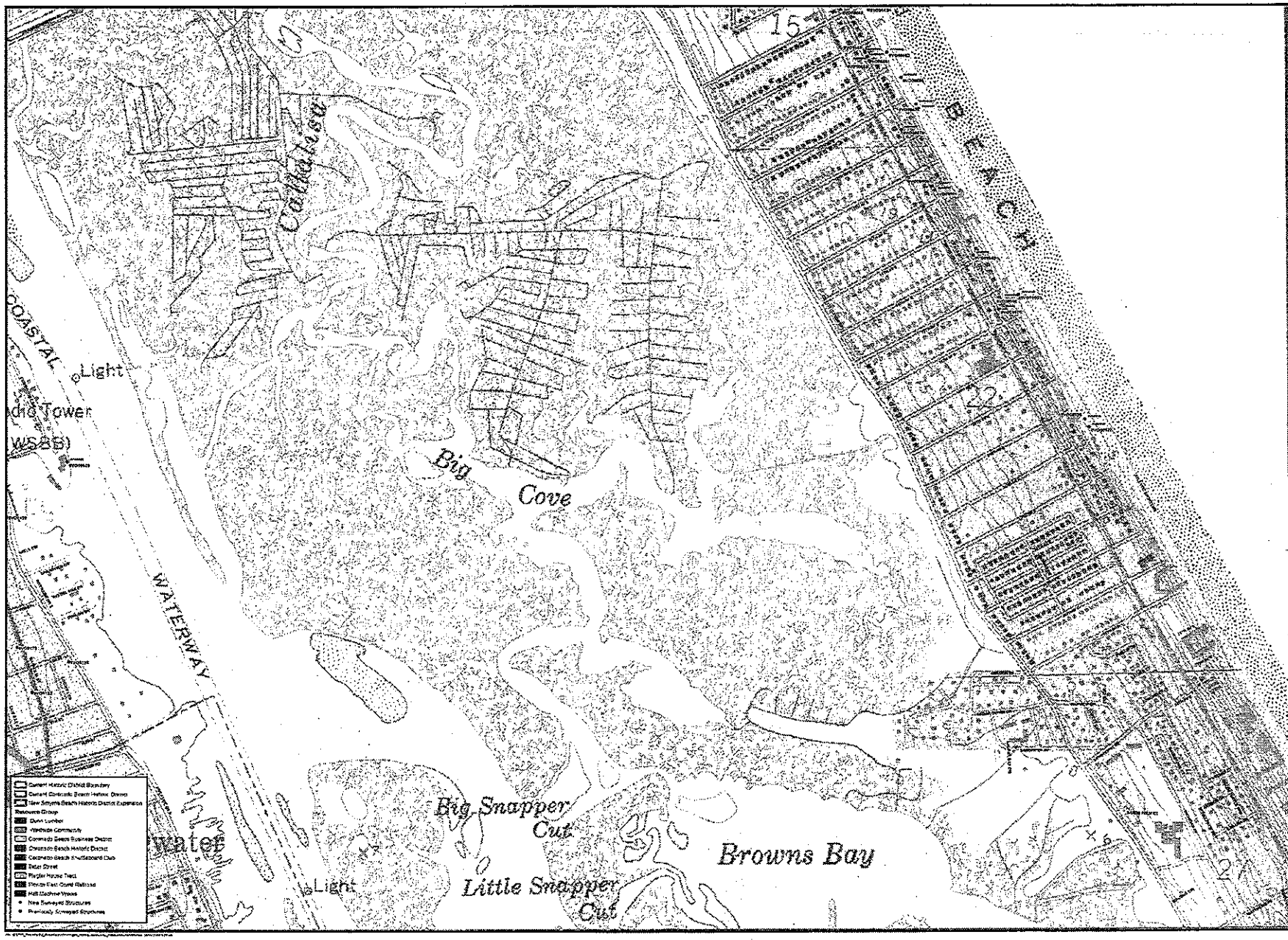
Drawn By:	JVM
Checked By:	CEC
Date:	Apr. 2008

FIGURE NUMBER

34C



Topographic Map of Surveyed Historic Resources

New Smyrna Beach Historic Structures Survey

Volusia County, Florida

ENVIRONMENTAL SERVICES, INC.

Scale:	1" = 600'
Project:	EVS7181.20
Drawn By:	JVM
Checked By:	CEC
Date:	Apr. 2005

FIGURE NUMBER

34D

Table 1: Construction by Historic Period in New Smyrna Beach		
Period of Development	**Number**	**Percentage**
Late 19th Century & Progressive Era, 1880-1919	183	20
Florida Land Boom, 1920-1928	300	33
Great Depression, 1929-1941	223	24
World War II & Post War Development, 1942-1957	207	23
Total	913	100

The first period extends between the 1880s and World War I. During the era, residents organized a municipal government, farmers planted citrus groves, and railroads established a presence in the city. During the survey 183 buildings, or approximately 20 percent of the resources inventoried, were documented from this period.

A significant amount of construction occurred during the relatively brief Florida Land Boom of the 1920s, when 300 resources, or 33 percent of the total, were built. New Smyrna Beach and Volusia County experienced some of the same explosive growth patterns evident elsewhere in Florida during the land boom. New subdivisions were carved out of existing plats and undivided tracts and developers and property owners constructed new buildings. The collapse of the boom resulted in Florida entering a period of economic decline several years before the rest of the nation.

The Depression/New Deal era of development extends between 1929 and the America's entrance into World War II. Development was slow during the first part of this era, but gained strength in the late-1930s with construction of new housing and commercial architecture. Implemented by the administration of President Franklin D. Roosevelt, New Deal "alphabet programs" assisted the various cities with construction project. The Federal Housing Administration (FHA) assisted property owners with new home construction and the Works Progress Administration (WPA) and the Public Works Administration (PWA) helped build infrastructure across the United States. New Smyrna Beach's City Hall was an important project initiated by the W.P.A. During this period, 223 resources, or 24 percent of the total, were built.

The fourth period of development between 1942 and 1957 saw the construction of 207 resources or 23 percent of the total. During WWII, the development of the New Smyrna Air Field and related auxiliary military facilities promoted development in Volusia County. In the aftermath of the war, housing starts and commercial development increased and then accelerated in the 1950s.

Functions and Condition of Resources

As depicted in Tables 2 and 3, 633 properties, or 89 percent of the resources included in the survey, were originally constructed for residential purposes. At present, that number has dropped to 616 or

86 percent of the total, most likely due to the repurposing of homes into commercial buildings. Buildings that initially served a commercial function totaled 48 or six percent. At present, the percentage of buildings utilized for commercial purposes has increased to 71 buildings or ten percent of the total. The collection of commercial buildings includes diverse subtypes, including the CorMeth Beach Club and railroad tracks, as well as typical businesses and stores. Institutional buildings initially comprised 1% (n=6) resources and included resources such as the City Hall and the New Smyrna Beach Women's Club. This figure has remained steady with only a slight increase to eight buildings. Eight historic-period churches, comprising 1% of the total surveyed structures, were located within the study area, but currently only six still serve their original church function. St. Rita's Catholic Mission Black Church is an example of a church repurposed as an African American Museum. Recreational buildings consist of six buildings or one percent of the total and include shuffleboard courts on the mainland and on Coronado Beach as well as other unique recreational facilities that take advantage of New Smyrna Beach's location on the coast. These resources contribute to a distinctive presence, historic ambiance, and a unique sense of place to the New Smyrna Beach area.

Table 2: Original Functions of Historic Period Resources in New Smyrna Beach

Functions	Number	Percentage
Residential	814	89
Commerce	60	7
Churches	11	1
Institutional	8	1
Recreational	8	1
Other/Unknown	12	1
Total	913	100

Table 3: Present Functions of Historic Period Resources in New Smyrna Beach

Functions	Number	Percentage
Residential	789	86
Commerce	89	10
Churches	8	1
Institutional	10	1
Recreational	9	1
Other/Unknown	8	1

Table 3: Present Functions of Historic Period Resources in New Smyrna Beach		
Total	913	100

Integrity of function is an important consideration for determining the significance of a historic property. A resource that retains its original function is more likely to meet the requirements for listing in the NRHP than one that has been altered for a use that differs from its originally intended function. A comparison of present use with original use data in Tables 2 and 3 indicates that there has been relatively little change over time to the functions of the structures in New Smyrna Beach.

Table 4 depicts the consultant's evaluation of the condition of the historic-period resources in the New Smyrna Beach. A resource that is in good or fair condition is more apt to be given consideration for listing in the NRHP than a resource evaluated as either deteriorated or ruinous. Condition is a objective evaluation based on visual inspection from the street or right-of-way. The consultant observed all private property laws. No attempt was made to leave rights-of-way, examine the interior of buildings, conduct tests of structural integrity, or closely inspect the roof, wall, or foundation systems. Consequently, some buildings evaluated as good may upon further inspection be found in a fair or even deteriorated condition and some of those labeled as fair may indeed possess substantial integrity of wall framing with only inconsequential exterior fabric deterioration.

As revealed in Table 4, the historic resources in New Smyrna Beach appear to possess a high degree of integrity. Of the resources surveyed, sixty four or seven percent of the total were recorded as being in excellent condition. However, the majority of the standing resources, 674 or 69% of the total, were recorded as being in good or fair condition. Another 158 resources, totaling 16% of the total, were listed in deteriorated condition. Seventeen resources or 1% were assessed as ruinous and 64 or 7% were destroyed.

Table 4: Condition of Historic Period Resources in New Smyrna Beach		
Condition	**Number**	**Percentage**
Excellent	64	7
Good	282	29
Fair	392	40
Deteriorated	158	16
Destroyed	64	7
Ruinous	17	1
Total	977	100

The scope of the New Smyrna Beach project was to survey and record a total of 716 historic resource that included 436 previously unrecorded and 280 previously recorded historic resources chosen by the City of New Smyrna Beach (Figures 34 and 35). The geographic quadrants were

based upon the historic axes formed by US Highway 1 and Canal Street, which converge in the center of the area. During the course of the survey 977 historic resources in the City of New Smyrna Beach were recorded as requested by the City (Figures 17 and 18). Of those, 686 were newly recorded and 291 were previously recorded, of which 64 are demolished and 913 are still standing. In addition, eight resource groups were identified and evaluated.

Resource Groups

Eight resource groups were identified during the New Smyrna Beach historic survey. All were newly recorded and include one linear resource, one designated historic landscape and six FMSF building complexes. Six of these resource groups have sufficient integrity to be considered eligible for listing on the NRHP. The designation "NC" following certain site numbers in the following paragraphs indicate noncontributing resources that are historic, but have been too altered to contribute to the resource group.

The Coronado Beach Shuffleboard Club resource group (8VO08429) consists of two buildings (8VO05361 and 8VO08864) and 16 shuffleboard courts in the historic Coronado Beach and Flagler Avenue downtown area. The contributing structures consist of a frame vernacular cue house (8VO05361) at 225 Flagler Avenue constructed in the 1930s, and a frame vernacular Assembly hall at Flagler Avenue constructed c. 1945 (8VO08864). According to local informants, the Assembly Hall was enlarged and covered with asbestos shingles between 1950 and 1951. The courts, bleachers, cue house, and building were built by the early members of the club. Early activities included weekly dances, Bingo, parties, raising money for charities, and shuffleboard. Although the structures themselves are not individually eligible for the NRHP, the Coronado Beach Shuffleboard Club as a resource group is potentially eligible for the NRHP.

The Esther Street resource group (8VO08515) is also in the Coronado Beach area and consists of six historic orange grove worker houses (8VO01203, 8VO01205, 8VO01206, 8VO02481, 8VO02482, and 8VO05377). Esther Street was the first street in Coronado Beach and the resources along Esther Street are some of the earliest construction in the area for the Coronado Beach community and a good representation of early agricultural pursuits in the area. The Esther Street resource group is potentially eligible for the NRHP.

The Coronado Beach Business District (8VO08535) is a resource group consisting of eighteen resources that comprise the historic commercial center for the community during the 1930s, 40s and 50s. The highest density of buildings is located along the north and south sides of Flagler Avenue between the Indian River and Cooper Street. The buildings that contribute are: 8VO00261; 8VO01226; 8VO01227; 8VO01228; 8VO01229; 8VO01230; 8VO01231; 8VO01232; 8VO01234; 8VO01238; 8VO01239; 8VO01240; 8VO05361; 8VO05362; and 8VO08864. Four previously recorded historic structures (8VO01233; 8VO01235; 8VO01236, and 8VO016763) have been destroyed and three buildings (8VO05360, 8VO05359, and 8VO08404) are noncontributing resources. The resources consist of storefronts and homes that have either been converted into businesses or were a combination of home and commercial enterprise. The buildings include a diversity of commercial enterprises such as a bar, clothing stores, artisan store, shuffleboard club, candy company, florist, spa, architectural firm, real estate office, and restaurant. Many of the structures exhibit Frame Vernacular architecture, but there

were examples of Bungalow, Craftsman and Victorian architecture present. The Riverview Hotel, 8VO00261, is one of the examples of Victorian architecture found in this area. The Cormeth Beach Club (8VO01230) is a Craftsman style building that housed the first school on Coronado Beach in 1901. This area is already part of the Coronado Beach Historic District and should not become a separate historic district.

The Florida East Coast Railroad (8VO08606) resource group is a linear resource and is potentially eligible for the NRHP. New Smyrna Beach emerged as a railroad center in the early twentieth century due to the presence of the Florida East Coast Railroad. New construction included a roundhouse, shops, turntable, and a new branch line, most of which is no longer present in the area. The FEC railroad was the largest employer in the City in the 1920s, employing over one thousand residents.

Hall Machine Works (8VO8610) resource group consists of three historic structures (8VO8638, 8VO08656, and 8VO08647) located on Downing Street between Orange Street and US Hwy 1. The structures have changed hands many times over the years and were originally owned by Andrews in 1895. Subsequently, he sold the shop in 1896 to Douglass, who in turn sold the shop to Bouchelle in 1902. The shop was bought by Annie Newell and Prucilla Laws in 1903 and was bought out by Newell in 1905. The shop was known as Stephen's Trim Shop in 1912. The shop was known as the Colee Blacksmith shop in 1915 and also housed the fire department. Phillips and Hull bought the shop in 1922 and a machine shop was added in 1936. The structure was converted into a trim shop in 1950. The current owners bought the three structures in 1980 and still run the property as Hall Machine Works. Due to the age and history of the structures as a collective, this resource group is potentially eligible for the NRHP.

Dunn Lumber Company (8VO08652) is located northwest of the intersection of US Hwy 1 and Canal Street and south of Julia Street. The lumber company is currently abandoned, but once supplied lumber to be shipped on the Florida East Coast Railroad, which abuts the property to the west. The property currently consists of two buildings (8VO08698 and 8VO08867), an office, and a loading area. The structures are in a dilapidated condition and will likely soon completely deteriorate. The structures are not eligible for the NRHP.

The Flagler house tract resource group (8VO08831) is comprised of six houses within close proximity that were built by Henry Flagler in the early 1900s. These structures were constructed to house railroad workers. The six structures are situated in the Southwest neighborhood south of Downing Street, north of Lytle Avenue, and along the east and west sides of Myrtle Avenue. The contributing structures include 8VO08458, 8VO08461, 8VO08465, 8VO08469, 8VO08472, and 8VO08483. This resource group is potentially eligible for the NRHP.

The Westside neighborhood is a historically African American community that was recorded as Resource Group (8VO08538) and consists of 153 resources in which 116 are contributing resources. The community is bound by Wayne Avenue to the north, the FEC Railroad line to the east, Canal Street to the south, Milford Place and Oleander Street to the west. The buildings that constitute this resource group are listed in Appendix B. The resources consist predominately of houses but the area also includes a diversity of commercial enterprises such as a barber shop, churches, a grocery store, museum, and bar. Most of the structures exhibit Frame or Masonry

Vernacular architecture. The structures exhibit sufficient quantity and quality to be eligible for the NRHP as a resource group.

Historic Architectural Styles

As depicted in Table 5, the resources surveyed in the New Smyrna Beach area exhibit a modest range of forms and architectural styles. Those resources were primarily designed and constructed by lay builders who drew upon traditional building techniques and contemporary stylistic preferences for their inspiration. Primary consideration was given to providing functional spaces for the owners; decorative features were generally of secondary importance.

The styles found in New Smyrna Beach were popular throughout the United States during the late nineteenth and early twentieth centuries. After the Civil War architectural pattern books promoting various residential designs were made available to a wide audience. That trend, combined with the mass production of architectural building components and improved means for their transportation, made it possible for a builder in Maine to construct nearly the same house as a builder in California.

Of the 913 standing resources, 683 or 75% were categorized as vernacular: 517 as Frame Vernacular, 156 as Masonry Vernacular, and 10 as Industrial Vernacular. The bungalow style accounted for 106 or 12% of the resources, Mediterranean Revival accounted for 35 structures or 4%, structures exhibiting mixed architectural styles represent 31 or 3%, and Victorian and Georgian styles accounted for 25 and 10 structures respectively, which would account for 3% and 1% of the total structure count. Ranch architecture accounted for 5 structures or .5% of the total structure count. Dutch Colonial/Colonial Revival account for 5 structures or .5% and Neoclassical Revival accounted for 4 structures or .2% of the structure count and Greek Revival accounted for 3 structures or .2% The styles that accounted for the fewest structures were Art Deco, Art Moderne, Shotgun and Moorish Revival with one example apiece, totaling less than 1% of the structures. Some of those styles are represented by landmark buildings, others with restrained influences of the style.

Table 5: Historic Architectural Styles of Resources in New Smyrna Beach

Style	Number	Percentage
Frame Vernacular	517	57
Masonry Vernacular	156	17
Bungalow/Craftsman (Arts and Crafts)	106	12
Mediterranean Revival	35	4
Mixed	31	3
Victorian	25	3
Georgian	10	1

Table 5: Historic Architectural Styles of Resources in New Smyrna Beach		
Industrial Vernacular	10	1
Ranch	5	.5
Dutch Colonial/Colonial Revival	5	.5
Neoclassical Revival	4	.2
Greek Revival	3	.2
Federal	2	.2
Moderne/Art Deco	2	.2
Moorish Revival	1	.1
Shotgun	1	.1
Total	913	100

The stylistic descriptions that appear below are derived from a variety of sources, including John Baker, *American House Styles* (1994); John Jakle, Robert Bastian, and Douglas Meyer, *Common Houses in America's Small Towns* (1989); Rachel Carley, *The Visual Dictionary of American Domestic Architecture* (1994); Cyril Harris, *American Architecture: An Illustrated Encyclopedia* (1998); Jeffrey Howe, *The Houses We Live In: An Identification Guide to the History and Style of American Domestic Architecture* (2002); Anthony King, *Buildings and Society: Essays on the Social Development of the Built Environment* (1980); Richard Longstreth, *The Buildings of Main Street: A Guide to Commercial Architecture* (1987); Diane Maddex, *Built in the U.S.A.: American Buildings from Airports to Zoos* (1985); Lee and Virginia McAlester *A Field Guide to American Houses* (1986); John Poppeliers, S. Allen Chambers, and Nancy Schwartz, *What Style Is It?: A Guide to American Architecture* (1983); John Henry Parker, *A Concise Glossary of Architectural Terms* (1994); Carole Rifkind, *A Field Guide to American Architecture* (1980); Lester Walker, *American Homes: An Illustrated Encyclopedia of Domestic Architecture* (1996); and Marcus Whiffen and Frederick Koeper, *American Architecture, 1607-1976* (1981).

Vernacular Architecture

The majority of the standing historic resources exhibit so-called "vernacular" influences derived from common cultural traditions in architecture. The term vernacular does not, however, 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."

Vernacular buildings display little of the popular, formal architectural influences available to architects and builders during the period in which those resources were constructed. Rather than conveying a particular style of architecture, vernacular buildings are often best categorized in terms of building forms. For wood frame vernacular dwellings, architectural historians commonly employ various nomenclature, such as composite, double-pile, single-pile, dog-trot, I-house, irregularly massed, saddlebag, and several other terms. Associating buildings with a particular stylistic influence or form is largely a subjective process, and often buildings are a blending of forms rather than attributed to one specific pattern or type.

Frame Vernacular

The term, Frame Vernacular, a prevalent style of residential architecture in Florida, refers to the common wood frame construction technique 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. 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 New Smyrna Beach, 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- or single piles, 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 front-facing gable roof with living spaces two or three rooms deep with a side hall extending the length of the dwelling, the Shotgun house often defines dwellings 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, such as wood shingles of various configurations, clapboards, drop siding, and weatherboards, 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 facade is often placed on the gable end, making the height of the facade 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, brackets and purlins mounted under the eaves, and exposed rafter ends.

During the Great Depression and the post-World War II era, Frame Vernacular construction remained an important influence on the architecture of New Smyrna Beach. Those buildings, primarily dwellings, reflected a trend toward simplicity. Residences are smaller in size and scale, more restrained in detailing, and more shallow-pitched roof lines than those of the previous decades. The decrease in size of the private residence is largely a reflection of the diminishing size of the American family. Another influence on residential designs in the 1930s and 1940s was derived from the proliferation of the automobile, which resulted in the design of garages, carports, and *porte cocheres,* open overhangs that a car can be driven through.

Frame Vernacular construction accounts for 57% (n=517 structures) of the resources surveyed in the New Smyrna Beach area. One of the most unchanged examples is at 120 Faulkner Street, (8VO01212, Figure 35). Built in 1900 by Rudds, who started the newspaper in New Smyrna Beach, the dwelling displays a traditional central hallway form with a two story side-facing gable roof surfaced in composition shingles. A brick chimney is located on the south exterior of the structure. The windows are two-over-two light double hung sash original wooden windows. A shed porch that extends the length of the structure and a small gable dormer is located over the central entrance. A central entrance opening and drop siding comprise the facade. A hip dormer with two casement windows pierces the roofline. A system of concrete block piers supports the dwelling. A shed covering a cistern is located to the rear of the structure.

Figure 35. Historic Rudds House, Frame Vernacular Style, 120 Faulkner Street, 8VO01212, Built c. 1900

Masonry Vernacular

One-hundred and fifty-six buildings of Masonry Vernacular construction, including both residences and commercial buildings, account for 17 percent of the resources surveyed in the City. The term, Masonry Vernacular, is defined as the common masonry construction techniques of lay or self taught builders. The term applies to buildings with brick, concrete block, concrete brick, poured concrete, or ceramic hollow tile wall systems and display no formal style of architecture. In the eighteenth century, vernacular designs were local in nature, transmitted by word of mouth or by demonstration, and relying heavily upon native building materials. In the early nineteenth century, masonry vernacular commercial buildings emerged as a distinct building type, due largely to the rapid growth of commerce and manufacturing associated with the Industrial Revolution. During this period, mass manufacturers exerted a pervasive influence over vernacular building design. Trade and architectural journals and popular magazines, which featured standardized manufactured building components, flooded building and consumer markets and helped to make construction trends universal throughout the country. The railroad 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 create his own designs.

Masonry Vernacular is more commonly associated with commercial buildings than with residential architecture where wood frame dwellings dominate. With regard to commercial buildings, the name applies to a large range of resources from relatively small one-story stores and shops to four-story

buildings that contain a variety of uses, including apartments and public meeting halls in the upper stories. Elaborate late-nineteenth century models often displayed heavily accented cornices, window hoods, and iron-framed storefronts. Oriels or bays protruded from corners or wall surfaces. Some examples featured the rough-faced cast concrete block popularized by Henry Hobson Richardson in his Romanesque buildings of the late nineteenth century. In Florida, many early twentieth century models were brick, and typically exhibited a symmetrical facade, brick corbeled cornice, stylized panels, belt courses, and storefronts with paneled wood doors, wood kick panels, plate glass, and transoms. Simple enframed blocks with little embellishment were common between the 1920s and 1940s. Nevertheless, some commercial vernacular designs of the 1920s 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, Modernistic, and Streamline styles influenced masonry vernacular designs, and reinforced concrete construction techniques became more frequently used to produce a variety of forms. Following World War II, concrete block construction became a popular masonry building material. In New Smyrna Beach many of the Masonry Vernacular buildings are dwellings. Assembled with concrete block, concrete brick, or ceramic hollow tiles, the dwellings display gable or hip roofs, block, brick, or stucco exterior wall fabrics, and generally are devoid of ornamentation. Windows are often metal casements, some with picture windows or metal awning or sash treatments.

Completed in 1929, the Southeast Bank building, which is now the Utilities Building for the City, at 200 Canal Street is a good example of the style applied to a commercial building (8VO1131, Figure 36). It displays a flat roof; large paladian and metal awning windows; and brick walls. Built about 1932, the house at 1105 Magnolia Avenue (8VO08409, Figure 37) is typical of dwellings executed in the Masonry Vernacular genre. It displays a hip roof with a front projecting gable-roof extension, composition shingle roof surfacing, large concrete block walls, and metal awning windows with brick coursework accenting the window fenestration on the front façade.

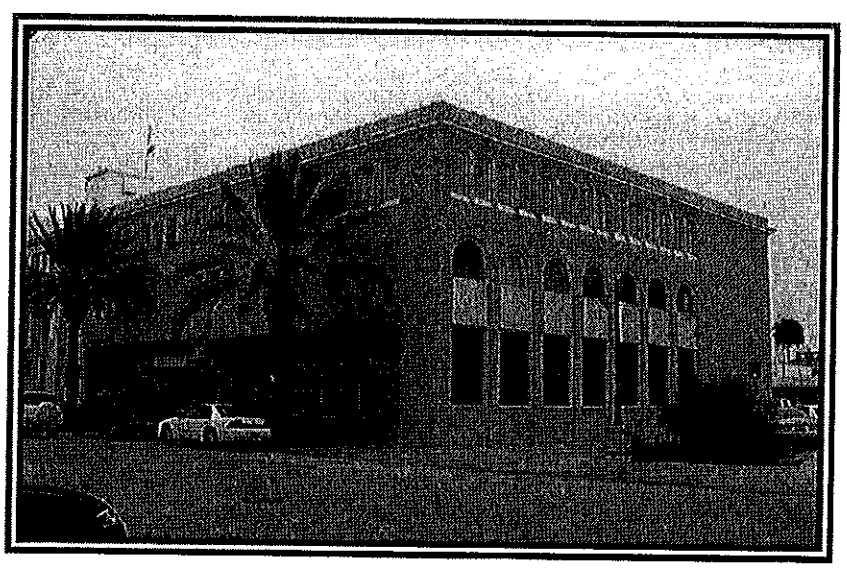


Figure 36. Masonry Vernacular Style, Utilities Building, 200 Canal Street, 8VO01131, Built 1929

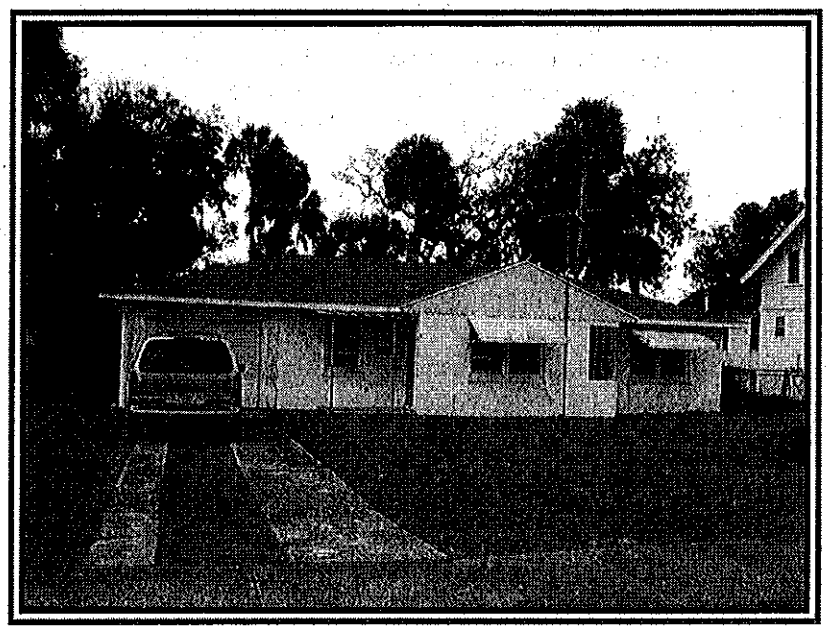


Figure 37. Masonry Vernacular Style, 1105 Magnolia Street, 8VO08409, Built 1932

Craftsman or Bungalow

The Bungalow emerged as a popular residential design in Florida during the first three decades of the twentieth century. The name was derived from the Bengalese "bangle" or "banggolo," an indigenous peasant hut that was later developed for use by the British in India during the eighteenth and nineteenth centuries. The name and general characteristics of the style derives its origins from the Far East, including India and the Orient, which had a profound influence on the style. Japanese construction techniques exhibited at the California Mid-Winter Exposition of 1894 emphasized the interplay of angles and planes and extensive display of structural members that became integral components of the style.

The earliest American dwellings consciously labeled as "Bungalow" appeared in California and New England in the 1890s. They generally were large residences designed by architects, and those buildings were often referred to as "Craftsman" designs. By 1910, publications like *Bungalow Magazine* and *The Craftsman* flooded the building market with plans for relatively inexpensive models. Articles appeared in these magazines about economical use of space, interior decoration, and landscaping. About 1911, modest versions of the style were adapted for ready-to-assemble house kits, which were offered by mail order companies, such as Sears, Roebuck and Company and Alladin Homes. This scaled down version of the style became pervasive throughout Florida during the early twentieth century.

The most prominent characteristic of the Bungalow is its lack of height. With rare exceptions the Bungalow is a one or one-and-one-half-story building with a shallow-pitch roof. On larger examples, monitors were employed to create more space and provide additional interior lighting. The typical Bungalow has at least two rooms across the main facade, again emphasizing horizontality at the expense of height. The porch, an integral part of a Bungalow, generally complements the main block. Often the massive masonry piers on which the porch rested were continued above the sill line and served as part of the porch balustrade. The piers were surmounted by short wood columns upon which the porch roofing members rested.

The vast majority of Bungalows were of wood frame construction. This was due to the availability of wood and the desire for cheap housing. The choice of exterior sheathing materials varied. In New England and the mid-Atlantic areas, log and wood shingles were used frequently, while in the South wood shingle, weatherboard, drop siding, and stucco were popular. Fenestration was consciously asymmetrical, with the exception of two small windows flanking the exterior chimney. Double-hung sash windows were frequently hung in groups of two or three, with the upper sash commonly divided into several vertical panes. The main entrance, invariably off-center in the facade, opened directly into the living room, which itself was a new feature. The formal parlor of the nineteenth century largely disappeared with the twentieth century introduction of a less formal lifestyle. A consistent feature of the living room was the fireplace, usually of brick or cobble with a rustic mantel shelf and flanking bookcases. Associated with the fireplace was the inglenook, with beamed ceilings, built-in furnishings, and wainscoting decorating the interior.

One-hundred and six or 12 percent of the dwellings exhibiting characteristics of the Craftsman or Bungalow style were recorded in New Smyrna Beach. A good example of the style stands at 201 Flagler Avenue (8VO01230, Figure 32) Built in 1917, the one story building has a front-facing

gable roof, a projecting gable-roof porch and a rear cross gable extension, heavily molded returns in the gable ends, paired, and single arrangements of three-over-one-light double-hung sash windows, and clapboard exterior wall fabric. The porch supports are a standout feature and a Craftsman element. The upper supports are wood and consist of four T beam cross arms that are supported by a larger brick foundation support.

Mediterranean Revival

Thirty-five Mediterranean Revival buildings, or 4 percent of the total were represented in the survey. The dwelling at 403 Lytle Avenue (8VO00437, Figure 38) exhibits the influences of the Mediterranean Revival style. Typically, Mediterranean Revival style buildings represent a significant percentage of the historic building stock in surveys of Florida cities, often ranging between five and twenty percent, depending on the geographic locale of the city in the state. South Florida communities typically will have a higher percentage of Mediterranean Revival buildings than cities in central, north, or west Florida. Thus, the frequency of the Mediterranean Revival style in New Smyrna Beach falls within established trends documented in the state.

Mediterranean Revival is an eclectic style containing architectural elements with Spanish or Mid-eastern precedents. Found in those states that have a Spanish colonial heritage, Mediterranean Revival broadly defines the Mission, Moorish, Turkish, Byzantine, and Spanish Eclectic revival styles which became popular in the Southwest and Florida. The influence of those Mediterranean styles found expression through a detailed study in 1915 of Latin American architecture made by Bertram Goodhue at the Panama-California Exposition in San Diego. That exhibit prominently featured the rich Spanish architectural variety of South America. Encouraged by the publicity afforded the exposition, other architects began to look directly to Spain and elsewhere in the Mediterranean basin, where they found still more interesting building traditions.

Mediterranean Revival buildings in Florida display considerable Spanish influence. The style was popular during the 1920s, and its use continued after the collapse of the boom and in the 1930s. It was adapted for a variety of building types ranging from grandiose tourist hotels to two-room residences. The popularity of the style became widespread, and many commercial and residential buildings underwent renovation in the 1920s to reflect the Mediterranean influence. Identifying features of the style include flat or hip roofs, usually with some form of parapet; ceramic tile roof surfacing; stuccoed facades; entrance porches, commonly with arched openings supported by square columns; casement and double-hung sash windows; and ceramic tile decorations.

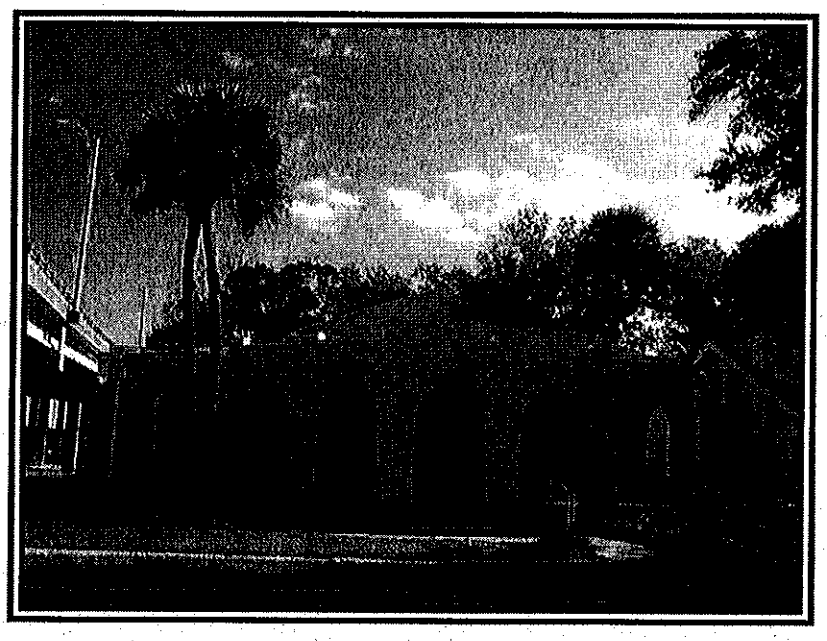


Figure 38. Mediterranean Revival Style, 403 Lytle Avenue, 8VO00439, Built 1924

Mixed

Thirty-one resources, or 3 percent exhibit a mixture of influences. These structures could not be classified into one dominant style because they retain design elements commonly attributed to more than one architectural style. The City Hall building at 210 Sams Avenue (8VO01490, Figure 23) was one of many that exhibited mixed architectural style inventoried during the survey. The City Hall exhibits both the Art Deco and Neoclassical architectural styles. The Art Deco influence is most evident in the brick coursework that parallels the entrance and was most prevalent between 1925 and 1933. The Neoclassical element is reflected in the Palladian windows, dentils under the roofline, symmetrical façade, and hip roof. Both styles are discussed in preceding paragraphs.

Victorian

The term Victorian refers to styles that were popular during the long reign of Britain's Queen Vitoria that lasted from 1837 to 1901. Rapid industrialization and the growth of railroads led to dramatic changes in American house design and construction. Growing industrialization permitted complex house components such as doors, windows, siding, and decorative detailing to be mass produced in large factories and shipped throughout the country. Victorian styles reflect this through their use of intricate and elaborate detailing that was once restricted to expensive housing. Second Empires, Stick, Queen Anne, Shingle, Richardsonian Romanesque, and Folk Victorian are examples of Victorian architecture. Queen Anne structures are also referred to as "Painted Ladies" due to their decorative paint, shape, and decorative detailing. The Folk Victorian style developed in the late 1800s to the early 1900s as a style of Victorian house that exhibited ornate porch spindle work or flat, jigsaw cut trim, symmetrical facades, or cornice-

line brackets. The spread of the house type was made possible by the development of railroads. The ornate porch detailing was made at local trade centers who received their heavy woodworking machinery by train. Twenty-five buildings, or three percent of the total, exhibited the influences of the Victorian style of architecture. The Historic Ball house at 507 Ball Street (8VO02390, Figure 39) exhibits the influences of Victorian style in the use of decorative porch support brackets, one-over-one double hung sash wooden windows, and steeply pitched roofline.

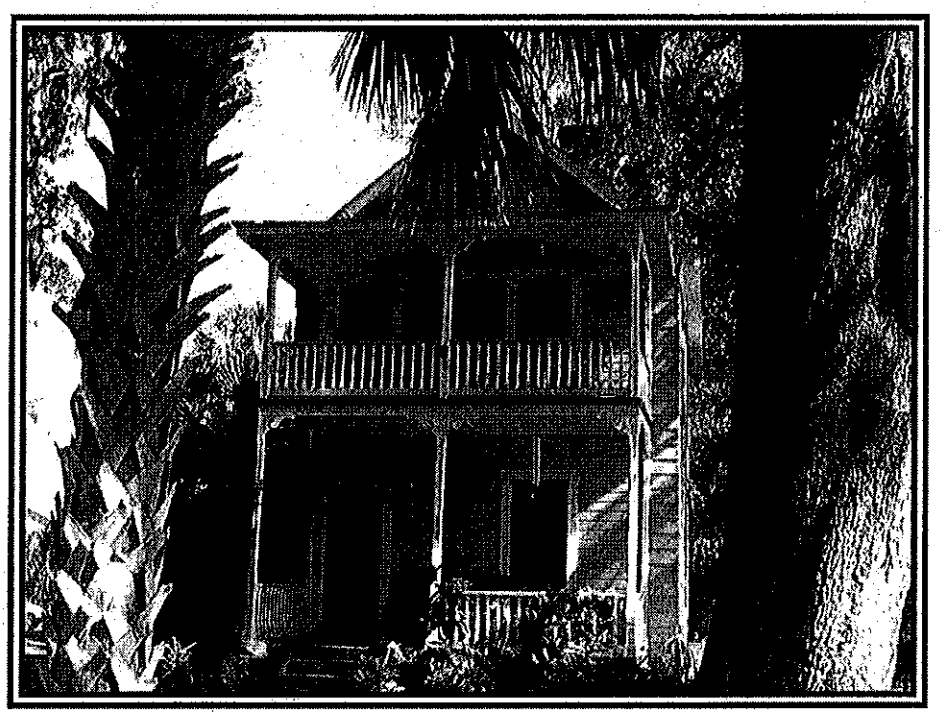


Figure 39. Victorian Style, Ball House, 507 Ball Street, 8VO02390, Built c. 1900

Georgian

Ten buildings, or 1 percent of the total exhibited the influences of the Georgian style of architecture. The dwelling at 302 North Peninsula Avenue (8VO02522, Figure 40) exhibits the influences of the Georgian style and was recorded during the survey. The Georgian house is typically one or two stories with a plan that is two rooms deep. The most recognizable feature is the strict symmetry of the doors and windows. The front door is usually centered and capped by an elaborate decorative crown with usually a row of transom windows above the door. The Georgian house was the dominant style of the English colonies from 1700 to 1780. Five principle substypes occur and include side gabled, gambrel, hipped, centered gable roofs, and the town house. Brick was the dominant building material in the south and end chimneys were common. Shapes were more divergent in the South than elsewhere and wings were sometimes present. Southern doors were sometimes accentuated by changes in the surrounding brick pattern, rather than by a surrounding of wooden pilaster and crown (McAlester and McAlester 1995). Scattered Georgian houses were built for many decades after the 1700s, but typically show some influences of newer styles of construction.

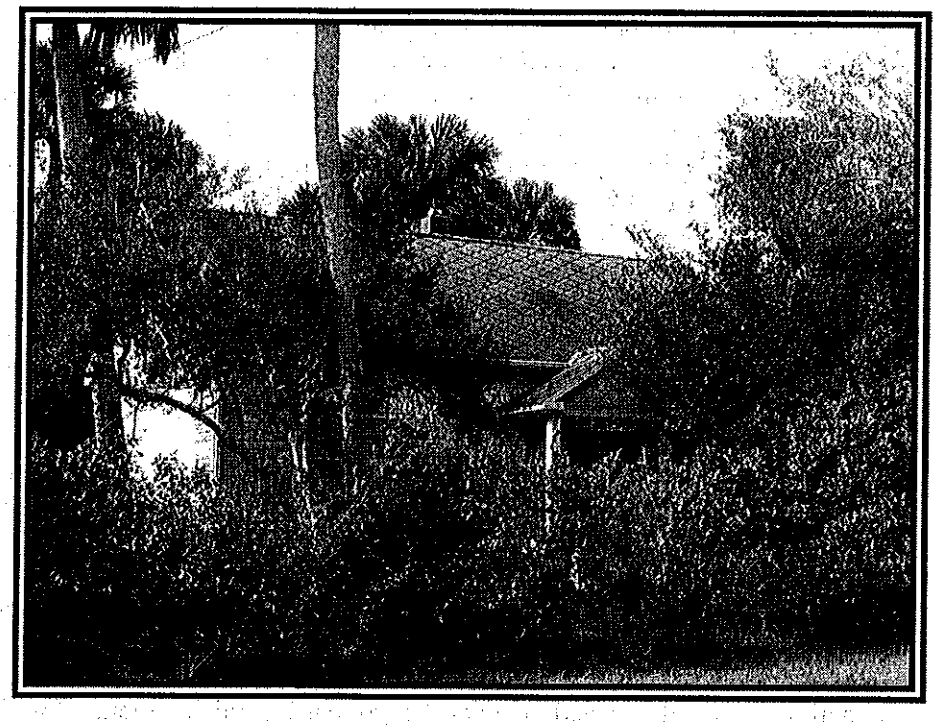


Figure 40. Georgian Style, 302 North Peninsula Avenue, 8VO02522, Built c. 1940

Industrial Vernacular

The term, Industrial Vernacular, characterizes buildings constructed for explicit commercial and industrial applications that display no formal style of architecture. No single building type exists in a greater profusion of scales, styles, shapes, materials, and other variables than industrial structures. The most prevalent type of industrial building is the nonspecific factory of one or more stories. Steel framing and reinforced concrete were typically utilized, depending on resources and desired strength. Industrial buildings were designed by factory owners until the mid-nineteenth century, when architects and specialty firms began designing pre-manufactured buildings for industrial applications. Generally, by the late-nineteenth century, steel framing was used in industrial buildings because I-beams could support far more weight than traditional wood beams. Steel skeletal framing was often revealed as an architectural feature in the facade. Industrial buildings were typically designed by factory owners until the mid-nineteenth century, when architects and specialty firms emerged that designed and pre-manufactured industrial buildings. The most important specialist in concrete factory design was Albert Kahn of Detroit, whose 1905 Packard Number 10 building helped initiate a new era of industrial designs. In Florida and the South, however, steel framing was not utilized with any frequency until the turn of the century because of high transportation costs and the availability of wood. Owners increasingly turned to reinforced concrete and concrete blocks for industrial buildings after World War II.

The design of Industrial Vernacular buildings, generally simple in plan and modest in detailing, was often inspired from pragmatic, functional needs of a client. In Florida, industrial buildings served many purposes. The citrus, fertilizer, and railroad industries regularly produced, processed, repaired, or stored products within industrial buildings. The airplane industry and military began using industrial architectural forms to house and repair aircraft during World War I. Many of the same components refined for use in industrial buildings—steel curtain walls with concrete panels, wire-glass windows, and simple, functional designs—were well-suited to large repair and assembly buildings developed for the military. During the Great Depression, the Public Works Administration (PWA) helped finance the development of large airfields, including hangers built of steel skeletal frames and reinforced concrete walls, a technology used for several decades. In the 1940s, metal buildings displaying the unusual semicylindrical Quonset form became popular for industrial and military applications.

In New Smyrna Beach, 10 resources, or one percent, display Industrial Vernacular features. The Coronado Shuffleboard assembly building at Flagler Avenue is a good example of the style (8VO08865, Figure 41). The building was constructed in 1945 and has a gabled roof, rectangular plan, concrete block walls, and fixed windows. A vertical coursework of concrete blocks is present at spaced intervals on the north and south façade giving the building its industrial feel. According to local informants, the assembly hall was enlarged and covered with asbestos shingles between 1950 and 1951. The courts, bleachers, cue house, and building were built by the early members of the club. Early activities included weekly dances, Bingo, parties, raising money for charities, and shuffleboard.

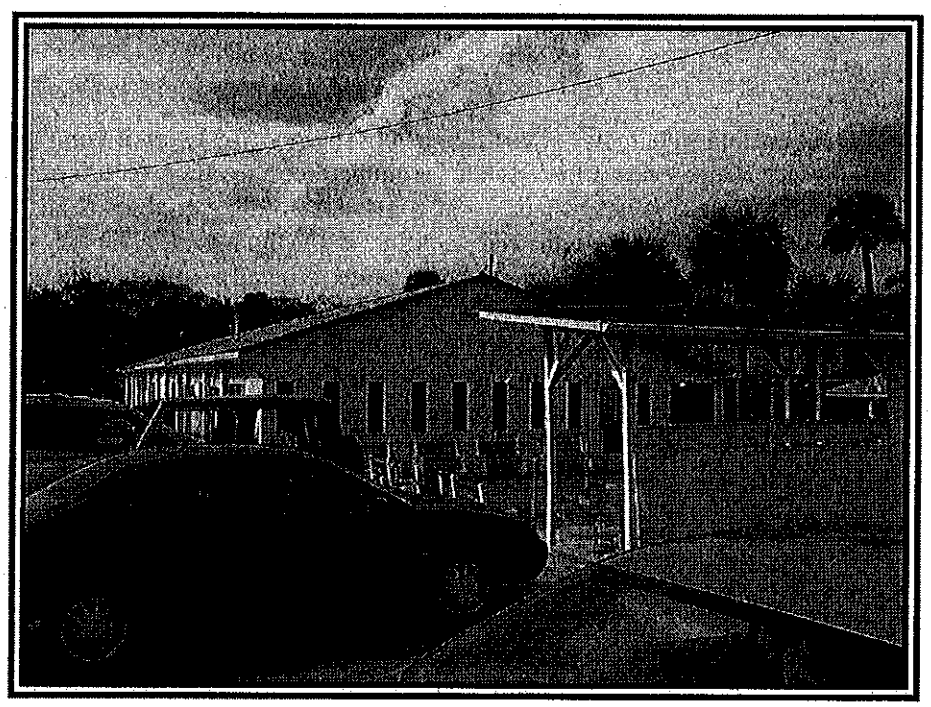


Figure 41. Industrial Vernacular Style, Coronado Shuffleboard Club, Flagler Avenue, 8VO08865, Built 1945

Ranch

Five or .5 percent of dwellings in New Smyrna Beach display influences of the Ranch style. Part of the Modern movement, the Ranch style originated in California during the Great Depression and ultimately emerged as a dominant style for suburban residences between the middle of the 1940s and the 1960s. Widespread application of the style gained impetus from an increasing dependence of Americans on the automobile during the post-World War II period. Prior to the war, Americans lived in neighborhoods close to the areas in which they worked. In larger cities, these street-car suburbs consisted of subdivisions with relatively narrow building lots close to the commercial districts into which residents walked or traveled by trolleys. Following the war, suburbs expanded as the post-war economy boomed encouraging developers to open large subdivisions with wide lots that maximized the facade width of new dwellings. Ranch style homes were generally larger than those commonly built during the Great Depression and World War II. The affordability of automobiles and increased wealth enabled Americans to move away from congested cities to suburbs with the comparatively large building lots necessary to accommodate "rambling" Ranch houses.

Ranch architecture, loosely based on colonial precedents and sometimes displaying influences of the Craftsman or Prairie styles, typically displays an asymmetrical long one-story block with a low-pitched gable or hip roof with deep eaves oriented parallel to the street. Secondary gable or hip extensions are common and often contain a built-in garage. Low, broad chimneys generally pierce the roof of large models. Informal, simple entrances may be incised within the main block of the house, or protected by the eaves or even a simple porch. Few models display front porches, however. Instead, courtyards or patios often open along the rear elevation. Brick serves as a common wall construction material in early examples. Later versions of the style are often assembled with a wood frame finished with contrasting masonry and wood products. Fenestration is typically irregular and asymmetrical with ribbons of double-hung sash, sliding, or casement windows interrupted by large fixed picture windows bracketed with shutters. Adornment is sparse, sometimes including wrought-iron railings near the entrance or wood purlins mounted under the gable ends. The house at 611 Magnolia Street (8VO9006, Figure 42) displays Ranch features by its long, narrow profile running parallel to the street, gable roof, and asymetrical fenestration.

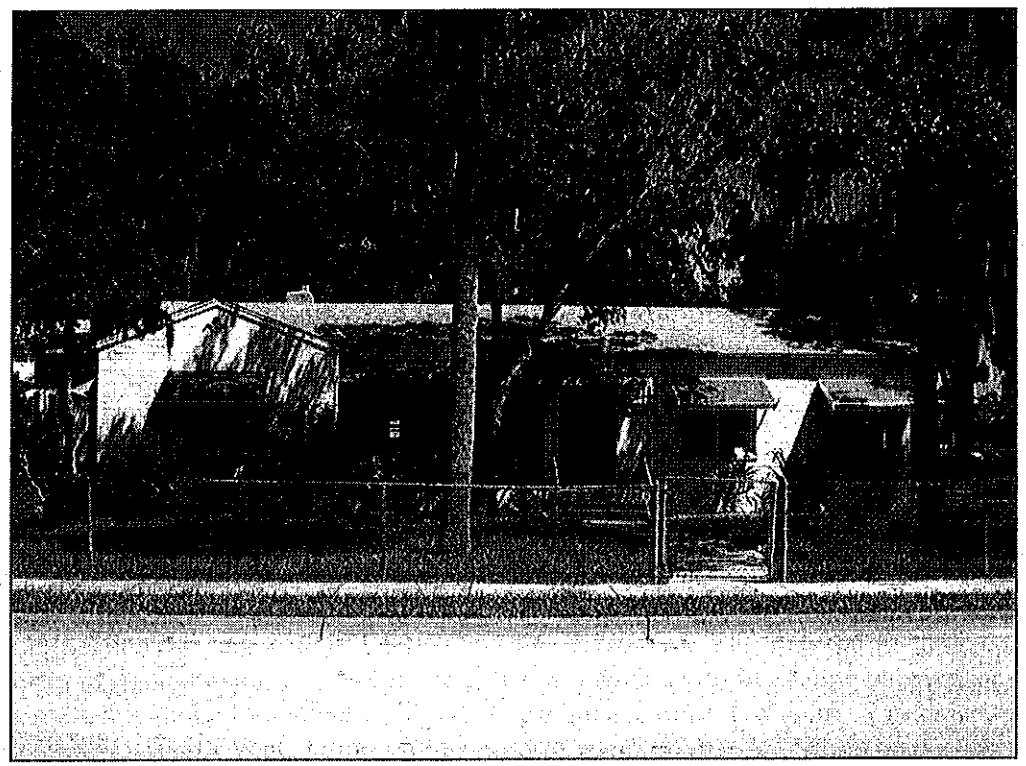


Figure 42. Ranch Style, 611 Magnolia St 8VO9006, built 1941

Dutch Colonial/Colonial Revival

Five resources surveyed, or .5 % of the total, exhibit Dutch Colonial/Colonial Revival influences. The dwelling at 821 Live Oak Street (8VO08841, Figure 43) is a good example of the Dutch Colonial style. Colonial Revival style became popular architectural style in America after it was featured in the US Centenial Exposition in 1876. The Colonial Revival style can trace its roots to the Georigan and Federal styles and its clean lines and symmetry was in stark contrast to the more elaborate Victorian styles. Dutch Colonial is a subtype of the colonial style which is based on architectural types brought to the New World by colonists from the Netherlands. Most models are relatively small one-story dwellings with few examples of two story models. Common attributes of the style include a side-gabled or side-gambreled roof with little to no overhang, although some models display flared eaves. The gambrel roof is an attribute of Dutch Colonial architecture that can be traced back to ca. 1750. The style is most common in the northeastern United States.

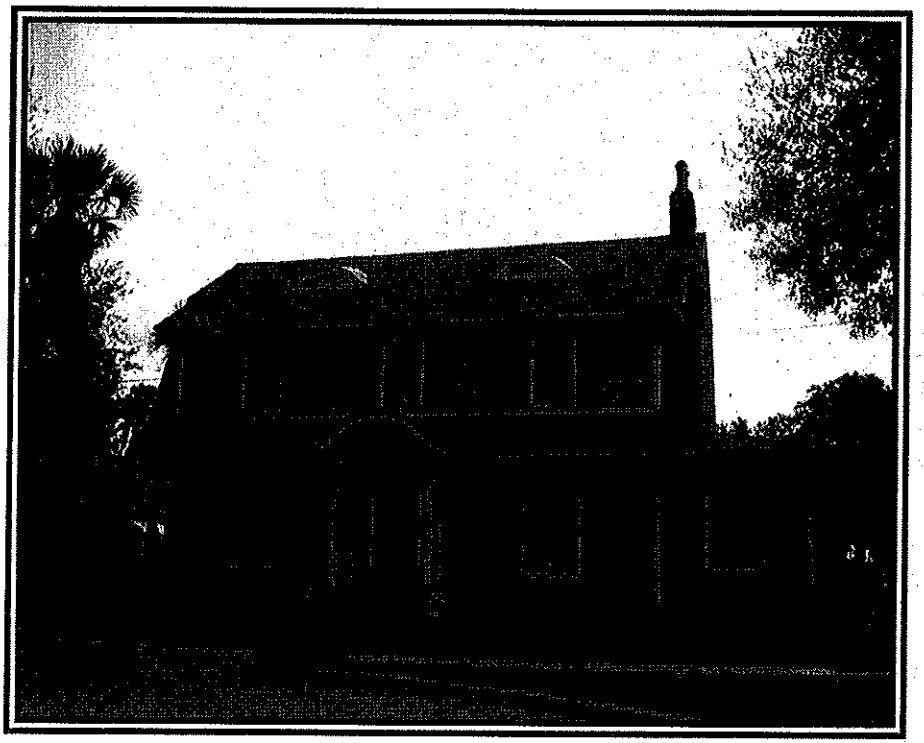


Figure 43. Dutch Colonial Style, 821 Live Oak Street, 8VO08841, Built ca. 1925

Architectural Styles Represented by Three or Fewer Examples

Neoclassical Revival

The revival in the interest in classical models dates from 1893 when the World's Columbian Exposition was held in Chicago. The theme of the fair was the Classical World and the buildings at the exposition were constructed to reflect the theme. Through the media exposure of the Exposition, Americans became familiar with the style. Soon the style was appearing across the country in commercial, institutional and residential structures. The first wave of popularity from 1900 to 1920 emphasized hipped roofs and elaborate columns. The second wave from 1925 to 1950s emphasized side gabled roofs and simple slender columns. Two resources surveyed, or .2% of the total, exhibit Neoclassical Revival influences. The New Smyrna Beach Masonic Lodge No. 149 at 300 North Riverside Drive (8VO08510, Figure 44) is a good example of the style and exhibits prominent Corinthian columns and ornate detailing.

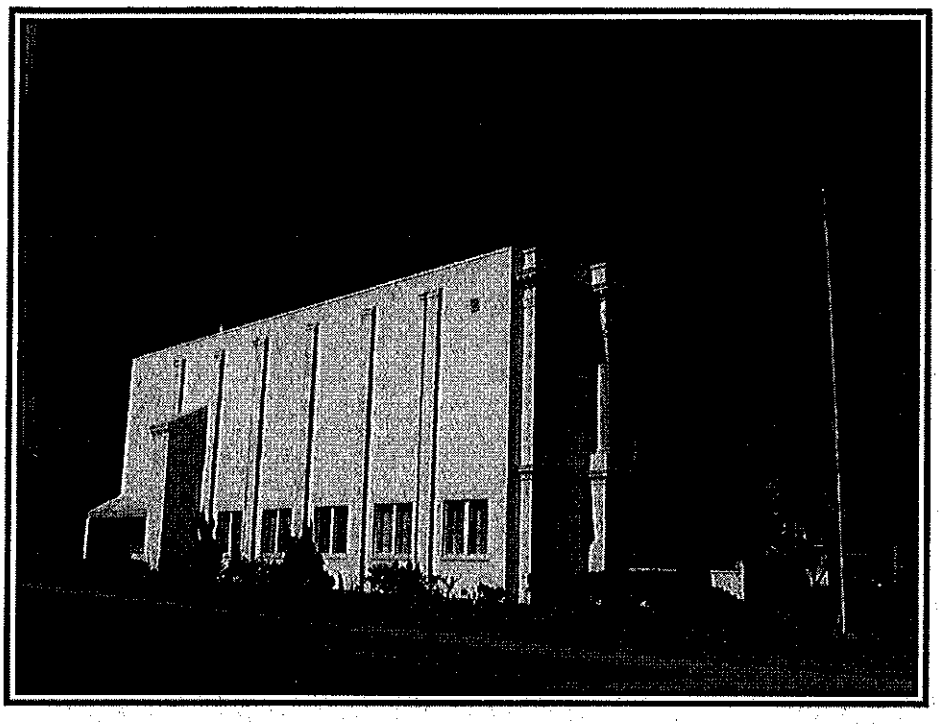


Figure 44. Neoclassical Revival Style, Masonic Lodge No. 149, 300 North Riverside Drive, 8VO08510, Built c. 1950

Greek Revival

The Greek Revival style also called the National style, was popular from about 1830 to 1850. This style is used predominately in public buildings, especially churches. The style featured gabled or hipped rooflines with a wide band of trim along the cornice line, heavily molded entablatures and pediments. Most buildings have porches supported by prominent square or rounded columns that are typically of Doric style, however, some structures exhibit Corinthian colums. The classic columns for the porch supports are a prominent feature of most Greek Revival dwellings. Windows were typically six pane glazing. The First Presbyterian Church at 509 Magnolia Street (8VO08658, Figure 45) displays a prominent gabled and pedimented portico with Corinthian column porch supports typical of Greek Revival influence.

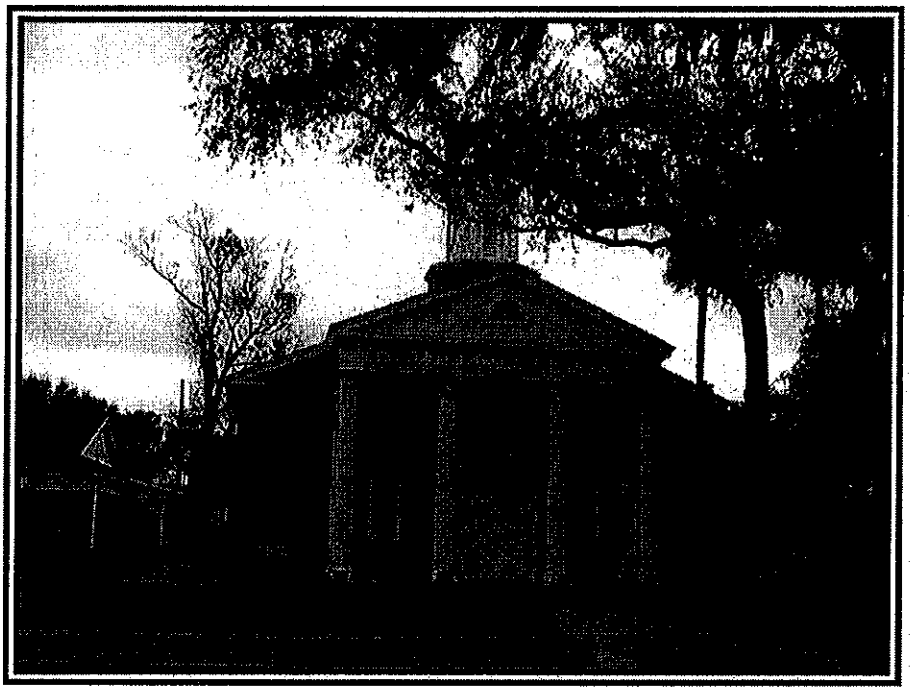


Figure 45. Greek Revival Style, First Presbyterian Church, 509 Magnolia Street, 8VO08658, Built ca. 1960

Federal

The building at 421 Canal Street (8VO01142, Figure 46) represents one of only two examples of the style within New Smyrna Beach. The style was popular until the 1840s and was a refinement to the Georgian style. The style emphasized cornice detailing with toothlike dentils or other decorative molding and a symmetrical facade. The front door was also an identifying feature and showcased a semi circular fanlight over a paneled door. For public buildings, brick was a common building material. Architects of the time traveled to Italy and the Mediterranean where early Greek and Roman monuments influenced their designs, rather than the buildings of the Italian Renaissance.

Figure 46. Federal Style, 421 Canal Street, 8VO01142, c. 1916

Moderne

The Modernistic style, both Art Moderne and Art Deco, was built from about 1920 to 1940. Art Moderne style of architecture reached its apex during the 1930s and early 1940s and rapidly passed out of favor in the 1950s (McAlester and McAlester 1995). Art Moderne stylistic details include glass blocks often used in window or entire sections of walls, curved building corners, small round windows. Stylistic details in the Art Deco movement include smooth walls with zigzags, chevrons, and other geometric motifs. They were common in public and commercial buildings and are extremely rare in domestic architecture.

Heartstrings commercial building at 124 Canal Street (8VO08434, Figure 47), exhibits a Moderne influence which represents .2% of the total surveyed buildings. Although the structure appears to originally have exhibited Masonry Vernacular influences, the Art Moderne influence is present due to renovations and modifications completed to the original structure. The renovations include the addition of a repeated half circle geometric motif, which are typical of the Art Deco style. The Davita Dialysis building at 110 South Orange Street (8VO08407, Figure 48) exhibits an Art Moderne influence in its streamline appearance with smooth surfaces and curved corners.

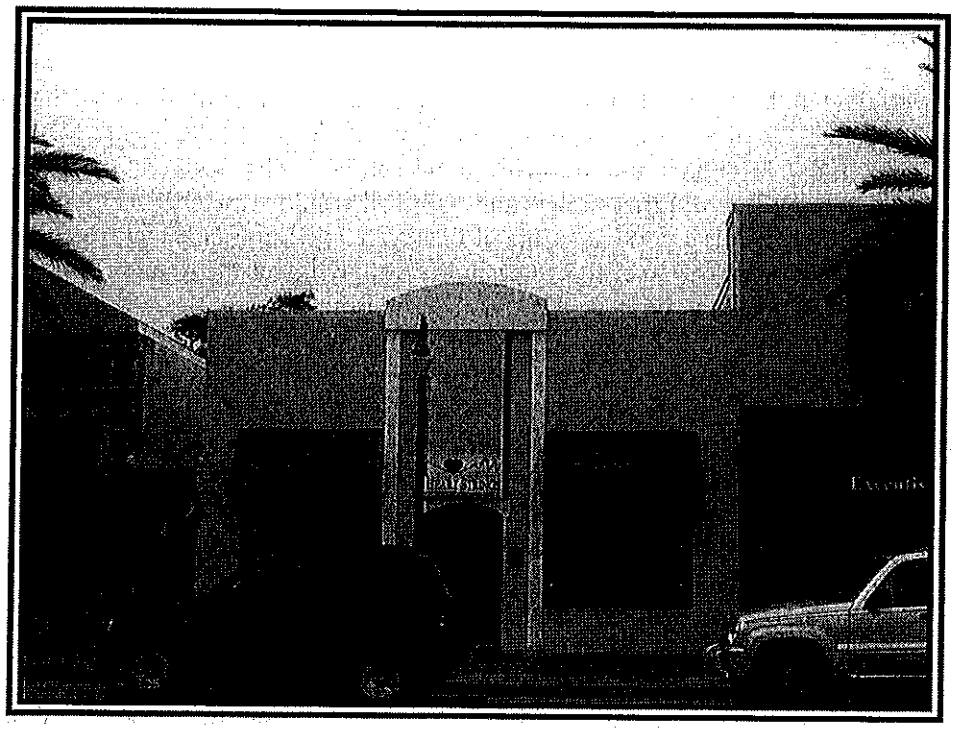


Figure 47. Moderne Style, Heartstrings, 124 Canal Street, 8VO08434, Built ca. 1920

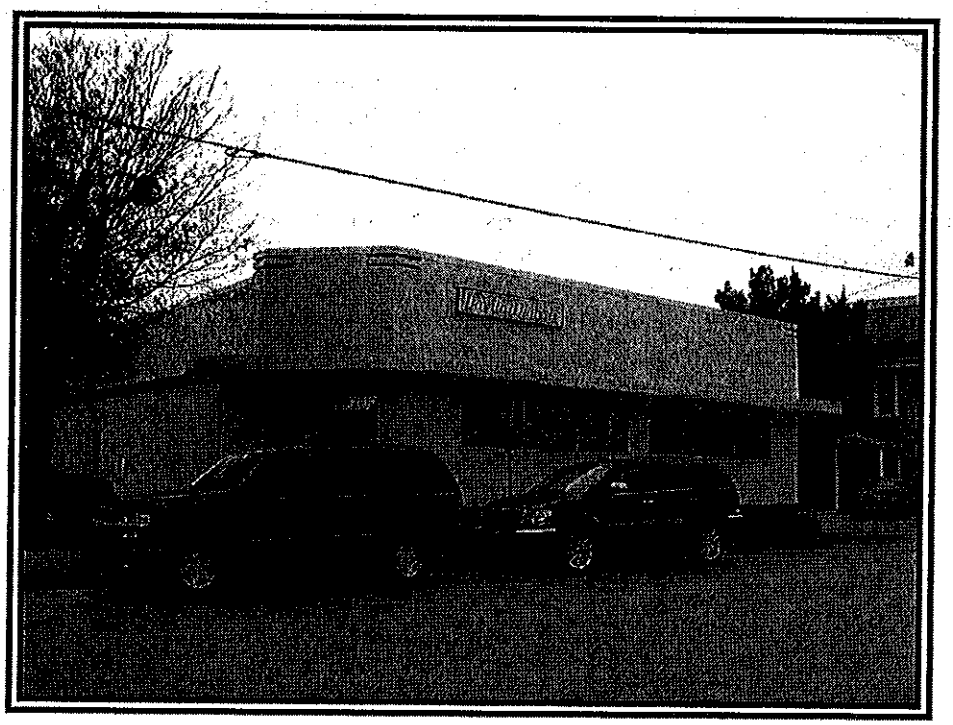


Figure 48. Moderne Style, Davita Dialysis, 110 South Orange Street, 8VO08407, c. 1941

Moorish Revival

The Moorish Revival style is a rarely used type of Exotic revival style used from 1845 to 1890. The style was a reflection of the American romantic interest in archaeology and historic styles and was adapted from Egyptian and Moorish architecture. The style is characterized by horseshoe or Moorish arches, multifoil arches and multifoil window tracery. The Smyrna Yacht Club (8VO08428, Figure 21) is a good example of the style. The Smyrna Yacht Club was built at 1201 North Riverside Drive in 1930 with Moorish Revival styling at the request of F.D. Bristley by architect Harry M. Griffin and built by Alex W. Hermanson.

Shotgun

One dwelling exhibits the characteristics derived from the Shotgun style. Between the 1870s and the 1940s, the Shotgun was a common residential vernacular form in many African American neighborhoods in the South. Part of the heritage of the American South, the Shotgun design, with its familiar slender profile, has been historically linked to the region by cultural geographers and folklorists, some of whom report its root as distant as Haiti, the West Indies, and even Africa. Displaying a linear interior room pattern, the house type appeared in larger cities, such as Charleston, Key West, New Orleans, and Savannah, in the period of Reconstruction.

Both African American residents and builders, along with white developers embraced the Shotgun form to develop subdivisions and housing in urban ethnic neighborhoods. Inexpensive to construct on narrow lots, the form gained popularity with Freedmen in villages and towns of the lower Mississippi River Valley and the Gulf Coast, and eventually, throughout the South.

The term, Shotgun, was allegedly applied to the house form by southern whites, who claimed that a person could discharge a shotgun through the dwelling without damaging the walls. The typical Shotgun house displays a slender profile with a front facing gable roof, porch that extends across the facade, and wood clapboard siding. Carved beams or wood posts often support shed roofs shading porches. The facade generally displays an offset entrance and a single or pair of double hung sash windows. Some models have a single central door. Most are built with a wood balloon frame, although a few are executed in brick or finished with stucco. Applied embellishment typically appears on the porch and includes turned posts, jigsaw-cut brackets, and spindles. Wood shingles in variegated patterns often finish the walls of the gable ends. Many dwellings are literally constructed high off the ground, with the foundation piers sometimes rising five feet in height, which lends more presence to the dwelling and helps prevent interior rooms from flooding in low lying areas. The dwelling at 205 Murray Street (8VO01345, Figure 49) is a relatively good example of the style although there has been a small modern addition to the north elevation and the open porch has been altered.

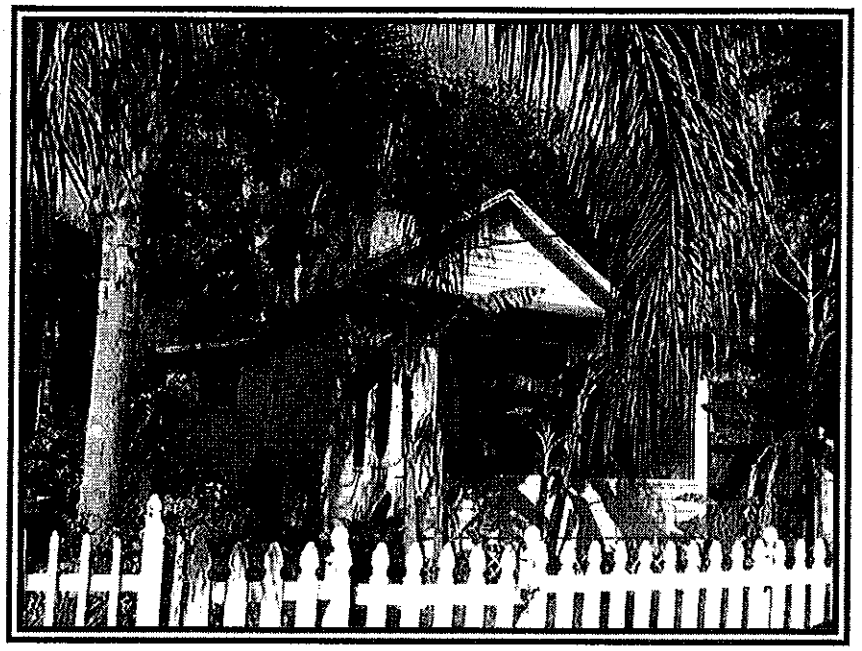


Figure 49. Shotgun Style, 205 Murray Street, 8VO01345, Built c. 1940

Summary

The majority of the buildings recorded during the New Smyrna Beach survey display vernacular design and construction features. Constituting approximately 75 percent of the resources, these vernacular forms—wood frame, industrial, and masonry—represent an important part of the City's heritage. Many are relatively small dwellings, but others are larger homes and commercial buildings that contributed to the history of the City. Property owners and residents should consider preservation strategies to help protect the diverse and unusual collection of vernacular buildings. Furthermore, because the New Smyrna Beach area contains relatively few examples of formally executed architecture, the municipal government and property owners should also pay close attention to alteration and demolition of these buildings. The presence of resources constructed in the traditions of the Bungalow, Victorian, Folk Victorian, Georgian, Mediterranean Revival, Arts and Crafts, Ranch Dutch Colonial, Greek Revival, Neoclassical, Federal, Art Deco, Art Moderne, Moorish Revival, Queen Anne Revival, and Shotgun indicates an awareness over time by residents, architects, and builders of the significance of erecting buildings that reflect specific historical and architectural associations. Reflecting a broad range of forms and dates of construction, the vernacular buildings of the New Smyrna Beach area constitute the backbone of the City's historic building fabric. New Smyrna Beach's historic buildings, which are important architectural and cultural links to the heritage of Volusia County and Florida, are well worth preserving, for they are one of few visual resources linking old and new as the city enters the twenty-first century. It should be noted that many Florida cities have lost much of their historic fabric in the course of several decades. The New Smyrna Beach area is no exception, of the 291 previously recorded structures surveyed; only 227 were still present, with 64 having either been demolished or moved. Without protective measures, the City's

historic architecture can also fall victim to further alteration, deterioration, or demolition. Important architectural links to the heritage of Volusia County, the buildings contribute to central Florida's sense of time, place, and historical development through their location, design, materials, workmanship, feeling, and association. Options available for the preservation of the City's historic architecture can be found in the recommendations section of this report.

V. CONCLUSION

Introduction

Historic preservation, the process of protecting and maintaining buildings, sites, structures, and objects of significance, can be separated into three phases: (1) identification; (2) evaluation; and (3) recommendation. This survey constitutes an important step in the preservation of the historic-period buildings in New Smyrna Beach. The documents produced by the survey include Florida Master Site File (FMSF) Historic Structure forms and this report, which are designed to provide information which property owners, residents, and municipal staff and officials need to make informed judgments about resources that have value and the means by which they can protect those resources.

Identifying Historic Resources

"Historic property" or "historic resource" means any pre-historic or historic district, site, building, structure, or object included in the NRHP, or determined eligible for listing. An ordinance of local government may also define a historic property or historic resource using a slightly less rigorous criteria than those used for listing properties in the NRHP.

The identification of historic resources begins with their documentation through a professional survey conducted under uniform criteria established by federal and state historic preservation offices. Survey is a gathering of detailed information on the buildings, sites, structures, objects, and artifacts that have potential historical significance. The information should provide the basis for making judgments about the relative value of the resources. Not all resources identified or documented in the survey process may ultimately be judged "historic," protected by a historic preservation ordinance or even preserved. Still, all such resources should be subjected to a process of evaluation that results in a determination of those which should be characterized as historic under either federal or local criteria.

Evaluating Historic Resources

The Florida Master Site File (FMSF) is the state's clearinghouse for information on archaeological sites, historic standing structures, and reports on field surveys. A system of paper and computer files, the FMSF is administered by the Bureau of Historic Preservation, Division of Historical Resources, and Florida Department of State. The form on which a building is recorded is the FMSF historic structure form. Recording a site or building on that form does not mean that it is historically significant, but simply that it meets a particular standard for recording. A building, for example, should be fifty years old or more before it is recorded and entered into the FMSF. Relatively few buildings or sites included in the FMSF are listed in the NRHP, the accepted criterion for a "historic resource."

The *National Register of Historic Places* (NRHP) is an official listing of properties throughout the country that reflect the prehistoric occupation and historic development of our nation, states, and local communities. The NRHP is maintained by the U. S. Department of the Interior, National Park Service (NPS). It is used primarily as a planning tool in making decisions concerning the

development of our communities to ensure, as much as possible, the preservation of buildings, sites, structures, and objects that are significant aspects of our cultural and historic heritage. The resources listed in it are selected under criteria established by the NPS. Listing is essentially honorary and does not imply federal protection or control over private properties listed unless federal funds or activities are allocated toward them. Under current law, commercial and other income-producing properties either individually listed in the NRHP or located within a NRHP historic district are eligible for federal tax credits and other benefits if they are certified as contributing to the characteristics of the district. Buildings individually listed in the NRHP are automatically considered certified historic structures and, if income-producing, also qualify for federal tax credits and other benefits. Formats for nominating properties to the NRHP include the individual nomination; the historic district, which designates a historic area within defined and contiguous boundaries; and the Multiple Property Submission (MPS), which permits scattered resources within a defined geographic region that have common links to history, pre-history, or architecture to be included under one cover nomination. The criteria for evaluating buildings, districts, objects, sites, and structures for NRHP listing that may possess significance in American history, architecture, archaeology, engineering, and/or culture if they possess integrity of location, design, setting, materials, workmanship, feeling, and association are: A) are associated with events that have made a significant contribution to the broad patterns of our history; and/or B) are associated with the lives of persons significant in our past; and/or C) embody the distinctive characteristics of type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; and/or D) have yielded, or may be likely to yield, information important in prehistory or history.

Recommendations

This section contains a summary of measures that residents and municipal officials can adopt and employ in their preservation programs. It includes our opinion regarding the significance of particular resources, the efficacy of measures that may be taken to protect or to preserve them, and suggestions for programs that will call attention to the City's heritage.

1. Copies of the report and FMSF forms generated from the survey should be maintained at the New Smyrna Beach City Hall. Copies of the report should also be distributed to the New Smyrna Museum of History, the Southeast Volusia Historical Society, the University of Florida George F. Smathers library, and the New Smyrna Beach Branch of Volusia County Public Library.

2. Property owners, residents, elected officials, and staff of the City government should utilize the information contained within this report and FMSF forms to gain awareness of the City's historic building fabric and act to protect those historic resources of significance. Public meetings should be held about the survey to help make residents aware of the preservation process, and the aesthetic benefits and tax incentives afforded property owners of historic buildings.

3. Community awareness of local historic architecture and historic places can be handled through a continuing education program that includes public meetings, articles in local newspapers, and the publication of guidebooks and pamphlets. The City, the New Smyrna Museum of History and the Southeast Volusia Historical Society should consider publishing these works. The publications

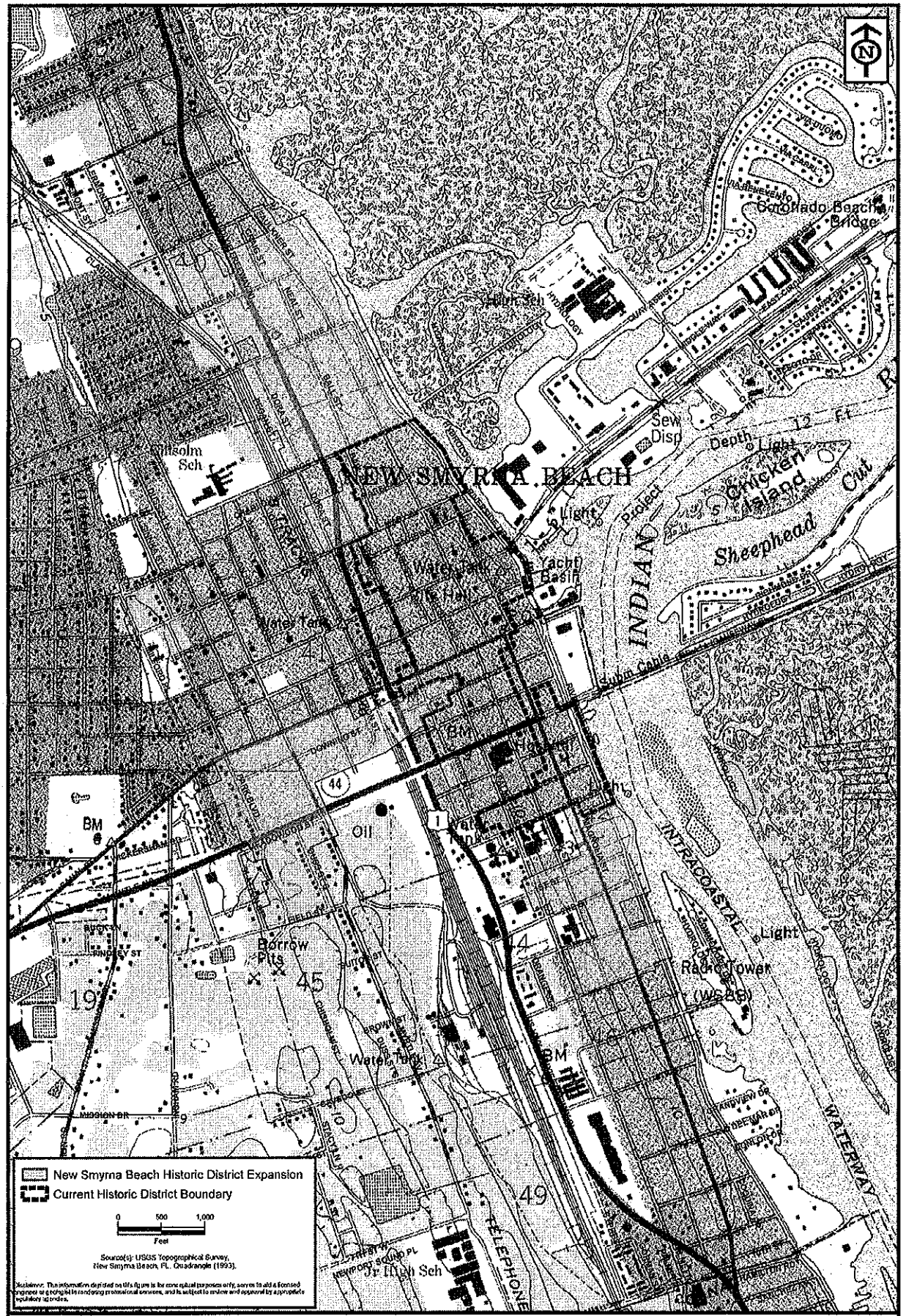
should include a brief history, photographs of significant buildings that still stand and lost landmarks, maps, biographical sketches of people who contributed to the development of the City, and other themes that could also be briefly, but appropriately addressed in a well-designed and written pamphlet or even a coffee-table book. In addition to local sales and distribution, this type of publication should find a ready market share in Florida's heritage tourism industry, an important growth market in the state.

Heritage tourism has only begun to tap Florida's picturesque and historic buildings, districts, and landscapes, which should be emphasized by historical societies and municipal governments. Other forms of public education involve initiating a building plaque program that identifies historic buildings and the continuation of a marker program. These markers, implemented in conjunction with the Bureau of Historic Preservation, which offers grant assistance for these projects, and the Florida Department of Transportation, should identify significant historical buildings and events at specific historic sites. Appropriate sites for markers may include Canal Street, the FEC Railroad, Hall Machine Works, Esther Street resources including the seawall, Dunn Lumber, Smyrna Yacht Club, Flagler Avenue, Coronado Beach Shuffleboard Club, Riverside Hotel, First Presbyterian Church, the historic tabby wall remnants along North Riverside and also present on Ronnoc Lane, and the historic African-American Westside neighborhood. For each recommended site, additional research should be conducted to confirm the most accurate and appropriate location for the marker.

4. The City and municipal officials and staff should review the properties suggested for listing in the *National Register of Historic Places* (NRHP) outlined in a subsequent section of the recommendations. NRHP listing of significant buildings and historic districts will help strengthen the perception of the architectural and historical significance of the City and promotes rehabilitation of historic buildings through tax incentives for owners of income-producing historic properties.

5. Suggestions concerning significant buildings, resource groups, and historic districts follow. Eight resource groups were identified during the New Smyrna Beach historic survey, six of which are potentially eligible for listing on the *National Register of Historic Places.*. The six resource groups include the Coronado Beach Shuffleboard Club (8VO08429), eligible under criterion C for architecture and criterion A for community planning and development, athletics, and entertainment/recreation; Esther Street resources (8VO08515), eligible under C for architecture and criterion A for agriculture, exploration/settlement, commerce, industry and local history; the FEC Railroad (8VO08606), eligible under criterion A for transportation, commerce, industry, community planning and development, agriculture and exploration/settlement; Flagler Tract Houses (8VO08831), eligible under criterion C for architecture and A for community planning and development, transportation and local history; Hall Machine Works (8VO08610), eligible under criterion A for commerce, industry, community planning and development and local history; and the historic African American Westside community (8VO08538), eligible under criterion C for architecture and A for community planning and development, African American history, commerce and local history. Twenty three individual structures are potentially eligible for listing in the NRHP (8VO00261, 8VO01131, 8VO01212, 8VO01230, 8VO01238, 8VO01322, 8VO01339, 8VO01490, 8VO01500, 8VO02391, 8VO02487, 8VO02490, 8VO05361, 8VO08382, 8VO08428, 8VO08638, 8VO08647, 8VO08656, 8VO08658, 8VO08765, 8VO08779, 8VO08863, 8VO08865).

Final recommendations also include the expansion of the current New Smyrna Beach Historic District (8VO07046) (Figure 50). There also appear to be sufficient cultural resources surrounding the current Coronado Beach Historic District (8VO03132) to justify expanding that district (Figure 51). Additionally, the Westside neighborhood appears to have sufficient cultural resources (116) that would contribute to the creation of the Westside Historic District (Figure 52).



ENVIRONMENTAL SERVICES, INC.
7220 Financial Way, Suite 100
Jacksonville, Florida 32256
(904) 470-2200
(904) 470-2112 Fax
www.environmentalservicesinc.com

New Smyrna Beach Historic District Recommend Boundaries

New Smyrna Beach Historic Structure Survey

Volusia County, Florida

Project:	EV07181.00
Date:	Apr. 2008
Drwn/Chkd:	JVM/CEC
Figure:	50

ENVIRONMENTAL SERVICES, INC.
1700 Pennsylvania Ave. NW
Washington, District of Columbia 20006
(202) 478-2200
(202) 478-2212 Fax
Potential Expansion of the Coronado Beach Historic District
New Smyrna Beach Historic Structure Survey
Volusia County, Florida
Project: EV071810.00
Date: Apr. 2008
Drw/Chkd: JVM/CEC
Figure: 50
NEW SMYRNA BEACH
ATLANTIC SHORELINE
Water Tank
Dam
INDIAN RIVER RD 8
HYDROLOGY
NORTH RIVER
Subm Cables
Light
Coronado Beach Bridge
Coronado Beach Historic District Expansion
Current Historic District Boundary
0
250
500
Feet
Sources: USGS Topographic Survey, New Smyrna Beach, FL Quadrangle (1950).
Disclaimer: The information depicted on this figure is for conceptual purposes only, intends to aid a concept or idea in its initial or early professional service, and is subject to review and correcting by appropriate agency records.

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Westside Community Historic District Recommended Boundaries

New Smyrna Beach Historic Structure Survey

Volusia County, Florida

Project:	EV07181.00
Date:	Apr. 2008
Drwn/Chkd:	JVM/CEC
Figure:	52

6. During the field survey, a significant number of historic resources were identified that were not included in the list provided by the City of New Smyrna Beach of historic structures that were to be surveyed. These extra structures could not be included in this survey due to time and budget constraints, however, it is the recommendation of ESI that a second (phase II) historic building survey be conducted to assess these resources. The cut off construction date for surveyed historic resources should remain the same in order to keep the results consistent. Based on the results of the second survey, a further expansion of the boundaries of both the Coronado Beach Historic District and the New Smyrna Beach Historic District recommended during this survey may be necessary.

The Importance of Historic Preservation to New Smyrna Beach

A historic properties survey constitutes the indispensable preliminary step in a preservation program. The survey provides the historical and architectural data base upon which rational decisions about preservation can be made. Further progress in preserving culturally significant resources in the City will depend on the decisions of local officials and residents. To assist them in deciding what steps they can take, the consultants present the following recommendations, which are based on their assessment of the City and its resources and their familiarity with the current status of historic preservation in Florida and the nation.

Since its earliest manifestations in the mid-nineteenth century, historic preservation has experienced an evolutionary change in definition. In its narrow and traditional sense, the term was applied to the process of saving buildings and sites where great events occurred or buildings whose architectural characteristics were obviously significant. In recent decades, historic preservation has become integrated into community redevelopment programs. The recommendations below are framed in the sense of the latter objective.

Arguments on behalf of a program of historic preservation can be placed in two broad categories: (1) aesthetic or social; and (2) economic. The aesthetic argument has generally been associated with the early period of the historic preservation movement that is, preserving sites of exceptional merit. Early legislation protecting historic resources included the Antiquities Act of 1906 (Public Law 59-209), which authorized the president to designate historic and natural resources of national significance located on federally owned or controlled lands as national monuments; and the Historic Sites Act of 1935 (Public Law 74-292), which established as national policy the preservation for public use of historic resources by giving the Secretary of the Interior the power to make historic surveys to document, evaluate, acquire, and preserve archaeological and historic sites across the country.

The National Historic Preservation Act of 1966 created the NRHP and extended this early legislation and definitions to include sites or districts of local as well as national distinction for the purpose of maintaining a federal listing of historic properties by the Keeper of the NRHP. Various other acts and amendments in 1966, 1974, and 1980 strengthened the protection of historic and archaeological resources. Tax credits became available with revisions to the U. S. Tax Code in 1976, 1978, 1980, 1981, and 1986, which provided incentives for the rehabilitation of historic buildings for income-producing purposes. In this process, there was, concomitantly, a growing appreciation of the importance of districts that expressed architectural or historic value. Although

no single building in a district may be significant, together those buildings create a harmonious scene. It is often necessary to preserve the individual elements to maintain the harmony of all.

One reason to preserve historic buildings is the sense of place they convey. Older buildings lend distinction to a city, setting it apart from newer neighborhoods and commercial centers. The ritual destruction of older buildings that has normally accompanied twentieth century urban renewal programs often resulted in the loss of a city's identity. In a modern era of franchised architecture, many areas of Florida have become indistinguishable one from another. The loss of familiar surroundings disrupts the sense of continuity in community life and contributes to feelings of personal and social disorder. The historic buildings associated with New Smyrna Beach developed a distinctive and familiar character over a long period of time and that is sufficient reason for their preservation.

A second argument used on behalf of historic preservation is economic. Ours is a profit-oriented society and the conservation of older buildings is often financially feasible and economically advantageous. Current federal tax law contains specific features that relate to the rehabilitation of eligible commercial and income-producing buildings located in a local certified historic district, or a historic district or individual building listed in the NRHP.

Beyond pure aesthetic and commercial value, there are additional benefits to reusing older buildings. First, historic buildings frequently contain materials that cannot be obtained in the present market. The materials and craftsmanship that went into their construction generally cannot be duplicated. Historic buildings typically have thicker walls, windows that open, higher ceilings, and other amenities not always found in modern buildings. Some older buildings are natural energy savers, having been designed in the pre-air conditioning era. From an economic standpoint, the rehabilitation of older buildings is a labor-intensive activity that contributes to a community's employment base. Preservation tends to spur construction activity, for once a few owners rehabilitate their dwellings or commercial buildings, others often follow suit.

Historic buildings and districts attract tourists. Studies by the National Trust for Historic Preservation and *Southern Living* confirm that historic buildings rank very high in tourist appeal among Americans. Tours of historic homes sponsored by historical societies and social organizations often draw hundreds of patrons, and generate thousands of dollars in revenue, which are often used to educate the public about the history of a city and the benefits of preservation. In central Florida, annual art festivals and celebrations at Daytona Beach, Orlando, and Winter Park, and a well-developed golf industry help ensure visitation to the region. Annual festivals in New Smyrna Beach, including the Flamingo Follies, New Smyrna Beach Jazz Festival, the Seaside Fiesta, Fishstock and Riverfest present good opportunities to promote heritage and preservation.

In Florida, where tourism is the state's largest industry and cities must compete vigorously for their share of the market, the preservation of historic resources that give a city distinction cannot be ignored. Historic resources that lend New Smyrna Beach its claim to individuality and a unique sense of place, ought therefore to have a high civic priority. Millions of tourists pour into central Florida's theme parks and St. Augustine annually, but relatively few seek places outside those areas. Tourists seek out destinations that are often off the beaten track and impart special memories. Looking for places that possess originality, tourists are often lured to a historic

landscape or district, which conveys a sense of place. The continuing destruction throughout Florida of buildings and other historic and cultural resources that give cities in which they are found individuality goes largely ignored. In the process, Florida has begun to acquire a dull sameness.

Any effort at preserving the overall historic character of New Smyrna Beach will fail if elected officials and property owners do not cooperate in taking active measures to prevent the destruction of historic buildings. Federal and state officials have no authority to undertake a local historic preservation program. Federal authority is strictly limited to federal properties, or to projects requiring federal licenses or the use of federal funds. Under no circumstances can federal or state governments forbid or restrict a private owner from destroying or altering a historic property when federal or state funds are not involved. Since in Florida most zoning and code regulations of private property are vested in municipal governments, specific restrictions or controls designed to preserve significant resources are their responsibility.

It also must be noted that historic preservation does not seek to block or discourage change. Preservation does seek to reduce the impact of change on existing cultural resources and to direct changes in a way that will enhance the traditional and historic character of an area. For historic preservation efforts to succeed the efforts must promote economic development that is sympathetic to the existing built environment.

New Smyrna Beach's Preservation Past

The City of New Smyrna Beach has a historic preservation past that extends into the 1980s following a period of modernization in which many of the City's historic buildings were demolished. The City, through the help of the Southeast Volusia Historical Society and the Historic New Smyrna Beach Preservation Commission sought to place two building on the *National Register of Historic Places* in 1983 and 1987. The Women's Club of New Smyrna Beach (8VO00437) at 403 Magnolia Street and the El Real Retiro (8VO01974) at 636 North Riverside Drive and 647 Faulkner Street both exhibit the Mediterranean Revival style of architecture. The City, through the help of the City Commission in 1992 sought to renovate the Conner Library and moved the library to its current location within the historic park area. The City also established a museum and headquarters for the Southeast Volusia Historical Society. The acquisition and renovation was funded through the Division of Historic Resource grant funds for historic preservation.

The City sought to have areas surveyed for inclusion as *National Register* districts and to inventory individual historic resources. In 1988, the City commissioned a survey of historic properties in the mainland. In 1990, the City of New Smyrna Beach passed the Historic Preservation Ordinance Sec. 30-112, which included provisions to identify and protect historic resources in the City. A second historic building survey was initiated in 1995 of the Coronado Township. Historic district nominations within the City have included the New Smyrna Beach Historic District in 1990 and the Coronado Historic District in 1995. Some buildings were not recorded during the 1988 and 1995 surveys either because they may have been missed, they were not included in the survey area, or have recently reached 50 years old. The Old King's Road was surveyed in 1996 and markers erected to indicate sections of the extent road. In 2000, the City with architectural historian Sidney

Johnson, produced a historical development study of the Westside Community. During the 2000 survey, Johnston assessed sixteen resources within the community and evaluated the community's historic character and resources. However, since that survey, many buildings are gone either from being demolished or having been moved.

The Old Sacred Heart/St. Rita's Colored Mission Church (b.1899) was slated to be destroyed in 1990; at which time, the Westside community rallied to save the building. The acquisition and renovation was funded through the Federal Revenue sharing funds for historic preservation and marks the turning point in the outlook of the City towards historic preservation in the Westside Community. The Black Heritage Festival, Inc. received funding through the state to help restore the building in 1997; and, by 1999, the restoration project was completed for the 100th anniversary of the founding of the Mission. The Church (8VO07672) was placed on the National Register of Historic Places in 2007 and also houses the Black Heritage Museum.

In 2006, the City adopted a "Demolition Delay" ordinance to protect historic buildings within the two National Registered Historic Districts. The City recognized that buildings outside of these areas would not be protected under the ordinance and sought to commission an additional survey to potentially expand or create new districts; as well as survey those structures within the current historic districts that would now be considered 50 years or older or were missed during previous surveys. In June of 2008, the City of New Smyrna Beach contacted ESI regarding the resurvey and expansion of the survey scope to include both the Coronado Township and the City of New Smyrna Beach. The contract included the submittal of the draft survey report and five copies of FMSF forms to the City on 16 April 2008 and to the Division of Historical Resources on 30 April 2008. The final survey report and FMSF forms were due to the Division of Historical Resources on 31 July 2008. The contract between ESI and the City was executed on 15 January 2008.

A number of publications and pamphlets and newsletters highlight the history and architectural diversity of New Smyrna Beach. One of the earliest publications about history of the area was written by Zelia Wilson Sweett and the Reverend J.C. Marsden entitled *New Smyrna Florida, its History and Antiquities,* which was published in 1925. The book highlighted some of the early history of the area including the Turnbull Colony, the Seminole Wars and the Civil War. In 1976, Gary Luther and Zelia Wilson Sweett contributed to a pamphlet for the US Bicentennial outlining important events in the history of New Smyrna Beach. In 2001, *The History of New Smyrna, East Florida* by Gary Luther was published, highlighting the history, architecture and interesting facts about New Smyrna Beach. Recently, the Images of America series published *New Smyrna Beach* by Lawrence J. Sweett. The history of the Westside community was detailed in Fannie Minson Hudson's *History of New Smyrna Black Businesses with Current Area Businesses.* This book chronicles the evolution of the Westside neighborhood discussing business that used to employ African-Americans along with businesses owned and operated by African Americans. The Southeast Volusia Historical Society also publishes a monthly newsletter, "The Mosquito News", which frequently includes information about the history of the area.

Showcasing the architectural history of New Smyrna Beach, a walking tour was created by the New Smyrna Beach Community Redevelopment Agency for the Coronado Beach Historic District and by the New Smyrna Beach Chamber of Commerce for the New Smyrna Beach Historic District. Both walking tours highlight significant historic structures in the area and give

information about their dates of construction, previous uses and owners, and present the structures within the context of the overall history of the area. The walking tour developed for Coronado Beach also gives information about architectural styles commonly encountered in the historic district.

New Smyrna Beach has also implemented a historic plaque program that highlights various historic resources, including City Hall and St. Rita's Colored Catholic Mission. These plaques are affixed to the front of the structure and display the year of construction. Various historic markers have also been erected around New Smyrna Beach, including at the original location of Connor Library at Faulkner Street and Washington Street, a commemorative marker for Washington E. Connor at Sam Avenue and Washington Street, the Sheldon House historic marker at the city park area, and several historic markers depicting the location of the Old King's Highway

The current survey, which examined the historic resources in the Central Beach, Central Mainland, Fairgreen, Faulkner, South Mainland, Southwest and Westside neighborhoods and the historic resources in the Coronado Township within the City of New Smyrna Beach, produces another component of a comprehensive survey of the City and updates the earlier investigations of historical architectural resources. The resulting report provides a reference tool for promoting historic preservation. The recommendations presented below should neither be construed as definitive, nor as a substitute for a rational plan of community development that is sympathetic to the City's past. Below are the consultant's specific recommendations for preservation action and public policy development.

National Register of Historic Places (NRHP)

Sometimes there are misunderstandings as to what listing in the NRHP will mean for a property owner. Derived from the Bureau of Historic Preservation's website, the following is an outline of what it will do and what it will not do:

WILL DO

The NRHP provides recognition that the property is deemed by the federal and state governments to be significant in our history at the national, state, and/or local levels. Most properties are significant because of their local significance. The NRHP identifies the properties that local, state, and federal planners should carefully consider when developing projects. Projects involving federal funding, permitting, licensing, or assistance and that may result in damage or loss of the historic values of a property that is listed in the NRHP or is eligible for listing are reviewed by the State Historic Preservation Office and the federal Advisory Council on Historic Preservation. A similar review takes place under state law for state or state-assisted undertakings. A typical example of projects that are given such review is road construction or improvement. For more information, call the Compliance Review Section of the Florida Bureau of Historic Preservation at (850) 245-6333.

Listing may make a property eligible for a Federal Income Tax Credit. If a registered property that is income producing undergoes a substantial rehabilitation carried out according to the Secretary of the Interior's Standards for Rehabilitation, the owner may apply for a 20% income

tax credit. The credit amounts to 20% of the cost of the rehabilitation. Listing may make a property exempt from certain Federal Emergency Management Act (FEMA) requirements and eligible for some American Disabilities Act (ADA) and building safety code adjustments. For more information, contact the Architectural Preservation Services Section of Florida Historic Preservation at (850) 245-6333.

In 1992, the Florida Legislature passed legislation that allows counties or cities to grant ad valorem tax relief for owners of properties that are listed or eligible for listing in the National Register or in a local district. When a property is improved its value is increased and the assessment is raised accordingly. The ad valorem tax legislation provides that the increase in assessed value of the improved property will be exempted for up to 10 years from taxation for those portions of the tax bill affected by local option county or municipal exemption ordinances. This provision is available for both income and non-income producing properties. The City of New Smyrna Beach has enacted an ad valorem tax exemption program.

Listing or being determined eligible for listing is not required for receiving state preservation grants. The competition for the grants is intense, however, and this official recognition adds weight to the argument that a property is significant and should be awarded a grant. For more information, call the Grants and Education Section of the Bureau of Historic Preservation at (850) 245-6333.

WILL NOT DO

Listing in the *National Register* or being determined eligible for listing does not automatically preserve a building, and does not keep a property from being modified or even destroyed. Unless an undertaking is state or federally funded, or regulated by local ordinance, private property owners may deal with their property in any way they see fit. Architects in Historic Preservation are available to provide advice concerning the best ways to approach rehabilitation needs while maintaining the historic character of a property. For more information, call the Architectural Preservation Services Section at (850) 245-6333. Private owners are not required to open their listed property to the public for visitation. The federal and state governments will not attach restrictive covenants to a property or seek to acquire it because of its listing in the NRHP.

The City of New Smyrna Beach should encourage property owners to list their properties in the NRHP. This process can be simplified by using a Multiple Property Submission (MPS) format. A MPS is organized into three sections: historical contexts, geographical area, and property types. The document facilitates the preparation of later NRHP proposals by eliminating the need for developing historical and architectural contexts. Subsequent nomination proposals would only require specific information regarding an individual resource and not the associated historic or architectural contexts. The preparation of the MPS represents a crucial step to encourage future NRHP listings.

The Multiple Property Submission (MPS) National Register format is a flexible, creative document that extends well beyond themes, such as "...created by the same famous architect, or have singular characteristics, like log buildings, thatched roofs, or all built in 1930." Many MPSs have been written focusing primarily on buildings (historic architectural resources) within

a city. Indeed, since 1991 ESI has prepared nine (9) MPS documents of a similar type recommended for the City of New Smyrna Beach for various cities in Florida, including Bartow, DeFuniak Springs, Fellsmere, Haines City, Lake Helen, Orange City, Orange Park, Port Orange, and Winter Haven. Other citywide MPS (rather than thematic) documents in effect elsewhere in Florida include those for Daytona Beach, Downtown Jacksonville, Kissimmee, Lake City, and Lake Wales. ESI has updated and revised the Bartow MPS and Lake Wales MPS on several occasions to support the preparation of National Register Nominations for individual buildings and historic districts (and even a cemetery) with resources that were non-contributing at the time of the original MPS, but with the passage of time and possessing sufficient integrity and significance became eligible for listing. In addition, over the past decade Architectural Historians with ESI have completed MPS documents for various statewide property types in Florida, to wit:

Clubhouses of Florida's Women's Clubs MPS
Florida's Historic Black Public Schools MPS
Florida's Historic Lighthouses MPS
Florida's New Deal Resources MPS
Florida's World War II Military Resources MPS
Historic Railroad Resources of Florida MPS

Specific requirements apply to individual buildings recommended for listing in the NRHP. Those requirements include property owner consent, the preparation of site and floor plans, and exterior and interior photographs of the building. The most important of those activities is encouraging property owners to list their buildings in the NRHP. The following inventory enumerates by address buildings that appear to be eligible for individual listing in the NRHP. Upon further review and inspection, it may be found that some of the buildings are not eligible, in part, because of alterations or additions not apparent from the rights-of-way. To help start the process for NRHP listing, the City of New Smyrna Beach and municipal officials and staff should consult with property owners, hold public meetings about the process, and encourage those property owners to contact staff members at the National Register Section, Bureau of Historic Preservation in Tallahassee, Florida. Individual buildings in the New Smyrna Beach area that appear to be potentially eligible for listing in the NRHP include:

8VO00261 Riverside Hotel, a Victorian style building at 101 Flagler Avenue, 1885. The property appears significant under the National Register Criterion A for tourism, commerce, and entertainment/recreation, Criterion C for architecture.

8VO01131 The New Smyrna Beach Utilities Building at 200 Canal Street, Masonry vernacular, 1929. The property appears significant under the *National Register* Criterion A for politics/government and Criterion C for architecture.

8VO01212 The Rudds house at 120 Faulkner Street, Frame vernacular, c. 1900. The property appears significant under the *National Register* Criterion C for architecture and A for local history.

8VO01230 CorMeth Beach Club, formerly the location of the first school in Coronado built in 1901, at 201 Flagler Avenue. The property appears significant under the *National*

Register Criterion C for architecture and Criterion A for community planning and development, and history and education.

8VO01238 310 Flagler Avenue, Craftsman, 1915. The property appears significant under the *National Register* Criterion C for architecture.

8VO01322 504 Magnolia Street, Masonry vernacular style apartments, 1910. The property appears significant under the *National Register* Criterion C for Architecture.

8VO01339 214 Mary Avenue, Arts & Crafts style, 1938 . The property appears significant under the *National Register* Criterion C for architecture.

8VO01490 City Hall, 210 Sams Avenue, Mixed style, c.1940. The property appears significant under the National Register Criterion C for architecture and Criterion A for politics/government.

8VO01500 213 Washington Street, Queen Anne-style, c.1890s. The property appears significant under the National Register Criterion C for architecture.

8VO02391 Ball house at 511 Ball Street, Victorian style, c. 1898. The property appears significant under the National Register Criterion C for architecture and A for history and politics/government.

8VO02487 207 Marshall Street, Bungalow style, c.1920. The property appears significant under the National Register Criterion C for architecture.

8VO02490 508 North Riverside Drive, Neo-Classical Revival style, 1888. The property appears significant under the National Register Criterion C for architecture.

8VO05361 Coronado Shuffleboard Club, 225 Flagler Avenue, Frame vernacular style, c.1930. The property appears significant under the National Register Criterion C for architecture and Criterion A for history, tourism, and entertainment/recreation.

8VO08382 1000 South Riverside Drive, Colonial Revival style, c.1918. The property appears significant under the National Register Criterion C for architecture.

8VO08428 New Smyrna Yacht Club, 1201 South Riverside Drive, Moorish Revival style, 1930. The property appears significant under the National Register Criterion C for architecture and Criterion A for history, entertainment/recreation, and transportation.

8VO08638 Hall Machine Works, 504 Downing Street, Industrial vernacular style, 1903. The property appears significant under the National Register Criterion C for architecture and Criterion A for history, commerce, and industry.

8VO08647 Hall Machine Works and Stephen's Trim Shop, 504-508 Downing Street, Industrial vernacular style, 1912. The property appears significant under the National Register Criterion C for architecture and A for history, commerce, and industry.

8VO08656 Hall Machine Works, 508 Downing Street, Industrial vernacular style, 1903. The property appears significant under the National Register Criterion C for architecture and A for history, commerce, and industry.

8VO08658 First Presbyterian Church, 509 Magnolia Street, Greek Revival style, 1960. The property appears significant under the National Register Criterion C for architecture and A for history and religion.

8VO08765 616 South Riverside Drive, Folk Victorian style, c. 1900s. The property appears significant under the National Register Criterion C for architecture.

8VO08779 630 North Riverside Drive, Mediterranean Revival style, 1925. The property appears significant under the National Register Criterion C for architecture.

8VO08863 916 South Riverside Drive, Italianate style, 1910. The property appears significant under the National Register Criterion C for architecture.

8VO08865 Coronado Shuffleboard Club, Flagler Avenue, Frame vernacular style, c.1930. The property appears significant under the National Register Criterion C for architecture and Criterion A for history, tourism, and entertainment/recreation.

Based on the results of this survey, ESI recommends that the New Smyrna Beach historic district and the Coronado Beach Historic district should be expanded. This survey included geographic areas that were not previously surveyed, and these areas that are adjacent to the current historic district boundaries contain resources that are architecturally, temporally and thematically similar; and as such, would contribute to the historic districts. The recommended expansion to the New Smyrna Beach Historic district are mapped in Figure 50, and include properties in the South Mainland Neighborhood, the Southwest Neighborhood, the Faulkner Neighborhood, and areas north and west of the current historic district in the Central Mainland Neighborhood. The list of structures that could be potentially added to the New Smyrna Beach Historic District are listed in Appendix C. The recommended expansion to the Coronado Beach Historic district is mapped in Figure 52, and includes structures to the east of the current historic district along Flagler Ave, and to the north of the current historic district, extending to Due East Street. The structures that could potentially be added to the Coronado Historic District are listed in Appendix D. Additionally ESI recommends the creation of a new historic district in the Westside community. The boundaries of the recommended Westside Community Historic District are mapped on Figure 53, and roughly correspond with the Florida East Coast Railroad to the east, Canal Street to the south, Inwood Avenue to the west and Ronnoc Lane to the north. The structures that comprise the recommended Westside Community Historic District are listed in Appendix B. The Westside Community is potentially eligible as National Register Historic District because the resources share a unified theme and represent a group of structures that are temporally and functionally similar. This area is important to the history of New Smyrna Beach because the structures represent changes and

growth of African American businesses and homes from the 1920s until the present. The contributing structures within the recommended historic district maintain their architectural integrity and taken as a whole they impart a sense of time and place specific to the culture of the Westside community.

Local recognition and historic preservation ordinances

Although NRHP listing represents an important step in the recognition of historic resources, the most effective legal tool available for the protection of historic resources is the local historic preservation ordinance. The exercise of governmental controls over land use is essentially the prerogative of local government and, accordingly, the protection of historic resources must rely upon local municipal enforcement. In Florida, the home-rule law permits local government to exercise such authority. Through the review and permitting processes, elected officials and staff can exercise some degree of authority in the protection of historic resources. Amendments enacted in 1980 to the National Historic Preservation Act encourage local governments to strengthen their legislation for the designation and protection of historic properties.

In 1990, the City of New Smyrna Beach enacted a historic preservation ordinance which subsequently allowed it to qualify under the Certified Local Government Program (CLG) in 1997. Benefits of CLG participation include eligibility for special grants, technical assistance and training, and participation in the National Register nomination process for local properties. Minimum requirements for state certification of a local historic preservation program do not require CLGs to adopt historic preservation ordinances. However, regulations do require CLGs to survey and inventory their historic resources and to establish historic preservation commissions comprised of both laypersons and professionals (Abney 1998). The purpose of the New Smyrna Beach historic preservation ordinance "is to promote the health, morals, economic, educational, aesthetic, cultural and general welfare of the public through:

(1) The identification, protection, enhancement, perpetuation and use of districts, sites, buildings, structures, objects and areas that are reminders of past eras, events and persons important in local, state or national history, or which provide significant examples of architectural styles of the past, or which are unique and irreplaceable assets to the City and its neighborhoods, or which provide this and future generations examples of the physical surroundings in which past generations lived;

(2) The enhancement of property values, the stabilization of neighborhoods and business centers of the City, the increase of economic and financial benefits to the City and its inhabitants, and the promotion of local interests;

(3) The preservation and enhancement of varied architectural styles, reflecting the City's cultural, social, economic, political and architectural history; and

(4) The enrichment of human life in its educational and cultural dimensions in order to serve spiritual as well as material needs by fostering knowledge of the living heritage of the past."

The ordinance included the development of the New Smyrna Historic Preservation Commission. In 2006, the City Commission adopted a "Demolition Delay" ordinance to protect historic buildings within the two National Register Historic Districts. The City recognized that many more buildings would be included within the National Register Historic Districts if designated today. Therefore, the City initiated the current survey to determine the eligibility of adjusting the district boundaries or creating new districts. This ordinance should continue to be enforced and utilized for the identification and protection of historic structures in New Smyrna Beach.

Further Historic Preservation Actions

In order to preserve the historic buildings that remain in the New Smyrna Beach area, it is critical that the City encourage and promote preservation. Without property owner and municipal support any preservation program will be hampered and delayed, or even doomed to fail. Physical changes made under the auspices of public agencies and departments, or by private property owners, should not compromise the historic integrity and physical features of buildings. In addition, a review of other physical features, including street lights, utility poles, and street signs, should be pursued to insure their compatibility with the City's historic resources. The general rule for evaluating these types of features is that they should be as unobtrusive as possible.

Signs, commercial and public, constitute some of the most disruptive visual elements on the modern urban landscape. A commercial necessity and an aid to shoppers and visitors, signs should not be permitted to disrupt the landscape or diminish the integrity of surrounding architectural elements. Properly fabricated and installed, signs can be visually pleasing and architecturally harmonious with surrounding elements. Signage, advertising, and other promotional devices draw attention to historic buildings. They should be erected to indicate historic sites and buildings, and be periodically updated along the primary corridors through the City. This action will require the approval of the State Department of Transportation and should be advocated in concert with the local chamber of commerce.

Markers identifying historical events and historic places are another tool that contributes to historic preservation education programs. Once the City identifies and recognizes historic buildings and districts, markers should be installed to educate the public. The markers should share a common design and appearance that the public associates with a historic place. Typically, markers appear in the form of bronze or composite signs with a standardized, but distinctive shape employed by the Florida Department of State. A narrative describes a historical event that occurred in the vicinity, or calls attention to a building or other object of historical or architectural interest. At present, New Smyrna Beach has installed a historical marker concerning the original location of Connor Library at Faulkner Street and Washington Street, a commemorative marker for Washington E. Connor at Sams Avenue and Washington Street, the Sheldon House historic marker at the City's Old Fort Park area, and several historic markers depicting the location of the Old King's Highway. The City has enacted a Historic Plaque program and some of the buildings include City Hall and St. Rita's Colored Catholic Mission. Appropriate sites for markers may include Canal Street, the FEC railroad, Hall Machine Works, Esther Street resources including the seawall, Dunn Lumber, New Smyrna Yacht Club, Flagler Avenue, Coronado Beach Shuffleboard Club, Riverside Hotel, First Presbyterian Church, the historic tabby wall remnants along North Riverside along Ronnoc Lane and also present on Ronnoc Lane, and the historic African-American Westside neighborhood. For

any recommended site, additional research should be conducted to confirm the most accurate and appropriate narrative and location. Matching funds from the Bureau of Historic Preservation are available for markers that identify the City's heritage and historic districts and buildings.

Similar in nature to a marker program, a building plaque program identifies dates of construction and other historical information pertaining to the City's historic buildings. The City should consider expanding and promoting their plaque program. Historic building plaques attached to the facades of dwellings and other buildings can heighten the awareness of residents and visitors about the region's heritage. Various companies offer relatively inexpensive plaques and can be found in magazines such as *Architectural Digest, Old-House Journal,* and the National Trust's *Preservation News.* Plaque programs offer a good device for accomplishing a program of education. In sponsoring a plaque program, the City would be well advised to establish written and well defined criteria to govern the awards. The awards should, moreover, be made by a qualified jury or awards committee associated with or derived from the historic preservation board acting upon the established criteria. In the absence of such steps, the awards will become meaningless or, worse, controversial and possibly injure the preservation effort in New Smyrna Beach.

The City may also want to consider awarding certificates of merit and achievement to the owners of historic buildings, who have met specific criteria for rehabilitation. Awards of this kind are often employed to encourage preservation by recognizing outstanding efforts by property owners, as well as to identify important sites and buildings. Effective preservation programs depend on the determination of property owners to maintain the historic character of their buildings. This can be promoted through tax credits, tax abatements, streetscape improvements to enhance civic pride, and by educating property owners about the significance and historic value of the buildings they own.

Publications are important tools for educating property owners and visitors of the history of the region and the benefits of historic preservation. Published works, such as, *Jacksonville's Architectural Heritage,* (1989, revised 1996) provides a sampling of a coffee-table book about a region's historic resources. Building upon the published works of Gary Luther, L. M. Kress, E.P. Panagopoulos, Lawrence J. Sweett, Fannie Minson Hudson and the Southeast Volusia Historical Society, materials held by long-time residents, and private collectors in New Smyrna Beach, the City, and Volusia County should consider publishing a historical and architectural guidebook of New Smyrna Beach. The publication should include a brief history, photographs of significant buildings that still stand and lost landmarks, maps, biographical sketches of people who contributed to the development of the City, and other themes that could also be briefly, but appropriately addressed in a well-designed coffee-table book. This type of publication will inform residents and visitors about the City's heritage and can take advantage of Florida's heritage tourism market, an important growth industry in the state. This market has only begun to tap Florida's picturesque and historic buildings, districts, and landscapes, which should be emphasized by historical societies and municipal governments. Another useful public education tool, a visitor's guide is a relatively small and inexpensive book or even pamphlet that describes and depicts the historic buildings and places in New Smyrna Beach. Pamphlets outlining walking tours of the New Smyrna Beach Historic District and the Coronado Beach Historic District have been developed by the City, but these brochures could be updated with the new information complied during this survey and distributed locally to tourists. Civic organizations and municipal

governments in Daytona Beach, Lake Wales, Melbourne, Orlando, Port Orange, St. Augustine, and Sebring have benefited from guidebooks of fewer than 100 pages. Such a publication may help spark additional interest in historic preservation and revitalization of historic buildings and dwellings. Grants are available through the Florida Department of State to offset some of the costs required to publish those materials.

Current state law requires all units of local government to adopt a comprehensive plan that provides guidelines for land use decisions. Under the present law, a historic preservation and scenic element is permitted as an optional element in the comprehensive plan. The element should identify historic and cultural resources and prescribe policies for managing them. As a part of a comprehensive plan, an effective preservation element integrates plans to preserve and enhance historic resources with plans designed to improve and manage other community elements, such as housing, transportation, and utilities. The majority of decisions or actions taken by governments, developers, and residents about a city's physical character effect historic resources. If the historic fabric of a city is to be guarded, those resources must be taken into consideration in the planning process. The plan should encourage public agencies that make decisions or take actions affecting buildings, streets, and physical appurtenances such as lighting and signs to consider preservation goals and policies. A city that uses its comprehensive plan wisely can make optimal use of its land use regulation authority to protect and enhance its historic and cultural resources. The completion of this survey facilitates the updating of a historic preservation element and significantly reduces its cost. Furthermore, grants are available for this purpose through the Florida Department of State. The Florida Department of Community Affairs also issues grant funds for that purpose.

The introduction of unharmonious elements within a historic setting may destroy the integrity of a historic resource. Historic architectural controls are merely a special kind of zoning and should be considered a reasonable regulation of property applied in the interest of a city. Zoning is the most common historic preservation tool and one that presents significant dangers to historic resources if it is wrongfully applied.

The conversion of residential buildings into professional office space, or the introduction of commercial buildings into a residential neighborhood often leads to a change in the character of a neighborhood, or even its eventual demise. The harmful effects of re-zoning residential neighborhoods for office use become painfully apparent when multiple properties are leased or sold rapidly, or buildings lie vacant for indefinite periods of time. Eventually, historic buildings can become so modified that they retain little of the architectural integrity they once displayed. The adaptation of numerous dwellings into offices can eventually compromise the historic character of an entire neighborhood. Sensitive zoning restricts land use and can effectively preserve the fabric and character of historic districts and buildings.

Private and Voluntary Financial and Legal Techniques

A variety of legal and financial incentives and instruments are available for use by governments and citizens to assist in preservation efforts. Some are already provided through federal or state law or regulations; others must be adopted by a local government. In most cases, the instruments that local government and residents can employ in the preservation process are familiar devices in real estate and tax law.

Voluntary preservation and conservation agreements represent the middle ground between the maximum protection afforded by outright public ownership of historical or environmentally significant lands and the sometimes minimal protection gained by government land use regulation. For properties that are unprotected by government land use regulation, a voluntary preservation agreement may be the only preservation technique available. For other properties, government regulation provides a foundation of protection. The private preservation agreement reinforces the protection provided under a local ordinance or other land use regulation.

Voluntary preservation agreements have been used for decades to protect property for private, public, and quasi-public purposes. Before the advent of zoning, many of the covenants and development restrictions used in modern condominium or subdivision declarations were used to address such fundamental zoning concerns as commercial and industrial uses of property or even the sale of alcoholic beverages and other illicit purposes. With the advent of the "scenic highway movement" of the 1930s, easements were used to protect views along highways such as the Blue Ridge Parkway, the George Washington Memorial Parkway, and the Great River Road along the Mississippi River.

Because of federal tax considerations, the charitable gift of a preservation easement is the most commonly used voluntary preservation technique. A preservation easement is a voluntary legal agreement between a property owner ("grantor") and a preservation organization, such as a local non-profit historical society or the National Trust for Historic Preservation, or a unit of government ("holding organization" or "grantee"). The easement results in a restriction placed against the future development of a property. In use as a historic preservation instrument, the easement is usually placed with a non-profit organization that is qualified to maintain it over a period of time. Tax advantages are available for many easements. Federal law permits, for example, the donation of a facade easement for the purpose of preserving the exterior integrity of a qualified historic building. Scenic or open space easements are used to preserve archaeological sites. Easements often carry with them tax consequences that can result in the reduction of payments to a county property appraiser for the part of a building or property covered by an easement.

Mutual covenants are agreements among adjacent property owners to subject each participating property owner's land to a common system of property maintenance and regulation. Typically, such covenants regulate broad categories of activity, such as new construction with viewsheds, clear cutting of trees or other major topographical changes, subdivision of open spaces, and major land use changes. Such control is critical in historic areas that involve substantial amounts of open space, where development of the land would irreversibly damage the historic character of an area.

The purchase of development rights, equivalent to an easement, involves the acquisition of certain rights to a property. The value of the development right is defined as the difference between the property's market value and its useful value. The transfer of development rights is another legal instrument employed to protect historic resources, such as archaeological sites, by permitting the right to develop a property to be transferred to another location, sparing the original property from destruction or alteration.

Charitable gifts have traditionally played an important role in preserving historic properties. Broadly stated, a taxpayer is entitled to a charitable contribution deduction for income, estate and gift tax purposes for the amount of cash or the fair market value of property donated to charity during the taxable year. Familiarity with the income, estate, and gift tax treatment of charitable gifts is essential to understanding the opportunities that are available through use of this device for historic preservation purposes.

A revolving fund, normally administered by a non-profit or governmental unit, establishes a monetary basis on which property can be bought, improved, maintained, and sold. Revolving fund monies are subsequently returned and reused. The funds act to create a new economic and social force in a city.

Federal Financial Incentives and Programs

Rehabilitation tax credits are available from the federal government for the expenses incurred in the rehabilitation of an income-producing qualified historic building. The 1986 Tax Reform Act provides for a 20% credit for certified historic structures and a 10% credit for non-contributing structures more than fifty years old.

Despite the severe restrictions placed upon the use of real estate and other forms of tax shelter in the 1986 law, the tax credit increases the attractiveness of old and historic building rehabilitation by virtually eliminating all forms of competing real estate investment, with the exception of the low-income housing tax credit.

The 1986 Act opens new opportunities for the nonprofit organization to become involved in real estate. The Act's extension of the depreciation period for real estate considerably reduces the penalties enacted in the Tax Reform Act of 1984 to discourage taxpayers from entering into long-term leases or partnerships with tax-exempt entities. Those penalties had the effect of hampering partnerships between nonprofit and government agencies and private developers.

In addition, an increasing emphasis on "economic" incentives, rather than tax-driven benefits, that is a result of the 1986 Act's limitations on the use of tax shelter and the 10 percent set-aside for nonprofit sponsors under the new low-income housing tax credit, ensure that tax-exempt organizations will participate increasingly in rehabilitation projects. The legal change has opened new and innovative ownership and tax structuring and financing opportunities for both the development community and nonprofit preservation organizations.

Low-income housing credits, enacted in 1986, provide for special relief for investors in certain low-income housing projects of historic buildings.
The Federal Community Development Block Grant program permits the use of funds distributed as community block grants for historic preservation purposes.

State Incentives and Programs

The Florida Legislature has enacted a number of statutes designed to stimulate redevelopment in areas defined variously as blighted, slums, or enterprise zones. Since such areas are often rich in

older or historic building stock, the statutes provide a major tool for preservation and rehabilitation. State incentives encouraging revitalization of areas defined as enterprise zones include:

The Community Contribution Tax Credit, which is intended to encourage private corporations and insurance companies to participate in revitalization projects undertaken by public redevelopment organizations in enterprise zones. This credit explicitly includes historic preservation districts as both eligible sponsors and eligible locations for such projects. The credit allows a corporation or insurance company a 55¢ refund on Florida taxes for each dollar contributed up to a total contribution of $400,000, assuming the credit does not exceed the state tax liability.

Tax increment financing provides for use of the tax upon an increased valuation of an improved property to amortize the cost of the bond issue floated to finance the improvement. Tax increment financing can effectively pay for redevelopment by requiring that the additional ad valorem taxes generated by the redeveloped area be placed in a special redevelopment trust fund and used to repay bondholders who provided funding at the beginning of the project. This device is often used in commercial or income-producing neighborhoods.

State and local incentives and programs encouraging revitalization not only of enterprise zones, slums, or blighted areas, but of historic properties in general include the reduced assessment and transfer of development rights provisions listed above and, most notably, Industrial Revenue Bonds.
Amendment 3, enacted by Florida's voters in November 1992, permits units of municipal government to enact legislation that offers property tax abatement to property owners who rehabilitate certified historic buildings. This tool should be implemented by New Smyrna Beach to assist qualified property owners to achieve the maximum benefit from the tax abatement. The legislation offers up to a ten-year tax abatement on certified improvements made to a historic property. Property owners of historic buildings should be apprised of the benefits of the legislation, a model of which is available through the Bureau of Historic Preservation.

Other incentives include (1) job creation incentive credits; (2) economic revitalization tax credits; (3) community development corporation support programs; (4) sales tax exemption for building materials used in rehabilitation of real property in enterprise zones; (5) sales tax exemption for electrical energy used in enterprise zones; (6) credit against sales tax for job creation in enterprise zones.

While many of the incentives and programs listed above appear directed toward areas defined as slums or blighted, preservationists cannot overlook the economic encouragement they offer for the rehabilitation of historic structures and districts falling within these definitions. Moreover, there are significant incentives among them which are available to historic properties and districts without regard to blight or urban decay. These include the Community Contribution Tax Credit and Tax Increment Financing.

Private Actions

Financial incentives provide the most persuasive argument for historic preservation. Federal tax incentives for historic preservation, which provided a major impetus for rehabilitation of historic

buildings in the early-1980s, experienced changes in the Tax Reform Act of 1986. Although the credits for rehabilitation were lowered in the new law, they still offer an attractive investment incentive, particularly for owners who have depreciated their property over a number of years.

Through the Department of State, the State of Florida became increasingly active in historic preservation during the 1980s and accelerated its grants program in the closing decade of the twentieth century. Florida continues to spend more dollars on historic preservation than any other state in the nation. Through the Bureau of Historic Preservation, the Florida Department of State is responsible for dispersing state preservation dollars. It provides funding for various types of projects, including acquisition and development; education; and survey and registration. The City of New Smyrna Beach should remain on the mailing list of the Bureau of Historic Preservation and apply for grants for appropriate projects, such as National Register Nominations, ordinances and design guidelines, and publications. Any public or private organization that seeks current information on available loans, grants, and funding sources or programs for historic preservation is advised to inquire with:

Fred Gaske, Director
Division of Historical Resources
R. A. Gray Building
Tallahassee, Florida 32399

Cultural Resources
National Park Service
U.S. Department of the Interior
Washington, DC 20240

Florida Trust for Historic Preservation
P.O. Box 11206
Tallahassee, Florida 32302

National Trust for Historic Preservation
1785 Massachusetts Avenue N.W.
Washington, DC 20036

Among the projects for which funding may be sought are surveys of architectural and archaeological resources, preparation of NRHP nominations, preparing a historic preservation ordinance and accompanying guidelines, completion of a Historic Preservation Element to the Comprehensive Plan, acquisition of culturally significant properties, rehabilitation of historic structures, and the publication of brochures, books, and videos on local heritage and architecture. There are also a variety of programs available for community development under the auspices of the Department of Housing and Urban Development. Information on the status of the various programs and their relation to historic preservation programs should be obtained through the Florida Department of Community Affairs.

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APPENDIX A

Inventory of Newly and Previously Recorded Resources Surveyed

New Smyrna Structure Inventory- **Previously Recorded Structures are in Bold**, Newly recorded structures are in regular type

Site #8:	Recorder #:	Street Number	Street Address	Style:	Destroyed Y/N	Potential contributor to NR district?
VO00261	1	101	Flagler Ave	Victorian	N	YES
VO00436	2	305	Lytle Ave	Frame Vernacular	N	YES
VO00437	3	403	Lytle Ave	Mediterranean Revival	N	YES
VO00438	4	317	Magnolia St	Frame Vernacular	N	YES
VO00441	5	307	Lytle Ave	Craftsman Bungalow	N	YES
VO00442	6	311	Lytle Ave	Craftsman	N	YES
VO01113	7	207	Anderson St	Frame Vernacular	N	YES
VO01115	8	404	Anderson St		Y	NO
VO01118	10	100	Asire Ct	Frame Vernacular	N	NO
VO01128	12	145	Canal St	Masonry Vernacular	N	YES
VO01129	13	147	Canal St	Masonry Vernacular	N	YES
VO01130	14	149	Canal St	Frame Vernacular	N	YES
VO01131	15	200	Canal St	Masonry Vernacular	N	YES
VO01133	16	316	Canal St	Masonry Vernacular	N	NO
VO01134	17	328	Canal St	Mediterranean Revival	N	YES
VO01135	18	334	Canal St	Masonry Vernacular	N	YES
VO01136	19	399	Canal St	Neo-Classical Revival	N	YES
VO01137	20	400	Canal St	Mixed	N	YES
VO01138	21	402	Canal St	Mediterranean Revival	N	YES
VO01140	22	405	Canal St	Victorian	N	YES
VO01142	23	421	Canal St	Federal	N	YES
VO01144	24	427	Canal St	Masonry Vernacular	N	YES
VO01148	25	509	Canal St	Masonry Vernacular	N	YES
VO01152	26	515	Canal St	Masonry Vernacular	N	YES
VO01172	27	110	Columbus Ave	Masonry Vernacular	Y	NO
VO01175	28	207	Douglas St	Craftsman Bungalow	N	YES
VO01176	29	208	Douglas St	Frame Vernacular	N	NO
VO01178	30	206	Downing St	Craftsman Bungalow	N	YES
VO01179	31	207	Downing St	Frame Vernacular	N	YES
VO01180	32	209	Downing St	Frame Vernacular	N	YES
VO01181	33	210	Downing St	Frame Vernacular	N	YES
VO01182	34	211	Downing St		Y	NO
VO01183	35	307	Downing St	Frame Vernacular	N	YES

VO01203	36	108 Esther St	Frame Vernacular	N	YES
VO01204	37	109 Esther St	Frame Vernacular	N	NO
VO01205	38	110 Esther St	Frame Vernacular	N	YES
VO01206	39	112 Esther St	Frame Vernacular	N	YES
VO01209	40	401 Faulkner St		Y	NO
VO01210	41	116 Faulkner St	Frame Vernacular	N	YES
VO01211	42	118 Faulkner St	Folk Victorian	N	YES
VO01212	43	120 Faulkner St	Frame Vernacular	N	YES
VO01216	44	301 Faulkner St		Y	NO
VO01217	45	311 Faulkner St	Craftsman	N	YES
VO01218	46	312 Faulkner St	Frame Vernacular	N	YES
VO01219	47	313 Faulkner St	Frame Vernacular	N	YES
VO01220	48	315 Faulkner St	Frame Vernacular	N	YES
VO01221	49	316 Faulkner St	Craftsman	N	YES
VO01223	50	321 Faulkner St	Folk Victorian	N	YES
VO01224	51	402 Faulkner St	Victorian	N	YES
VO01226	52	113 Flagler Ave	Victorian	N	YES
VO01227	53	114 Flagler Ave	Frame Vernacular	N	YES
VO01228	54	120 Flagler Ave	Craftsman	N	YES
VO01229	55	121 Flagler Ave	Masonry Vernacular	N	YES
VO01230	56	201 Flagler Ave	Craftsman	N	YES
VO01231	57	202 Flagler Ave	Dutch Colonial	N	YES
VO01232	58	204 Flagler Ave	Frame Vernacular	N	YES
VO01233	59	209 Flagler Ave		Y	NO
VO01234	60	213 Flagler Ave	Frame Vernacular	N	YES
VO01235	61	214 Flagler Ave		Y	NO
VO01236	62	222 Flagler Ave		Y	NO
VO01237	63	309 Flagler Ave	Frame Vernacular	N	YES
VO01238	64	310 Flagler Ave	Craftsman	N	YES
VO01239	65	314 Flagler Ave	Bungalow	N	YES
VO01240	66	316 Flagler Ave	Georgian	N	YES
VO01248A		114 Florida Ave	Frame Vernacular	N	YES
VO01261	68	316 Hillman St	Frame Vernacular	N	YES
VO01262	69	318 Hillman St	Craftsman Bungalow	N	YES
VO01263	70	322 Hillman St	Bungalow	N	YES
VO01270	71	206 Julia St	Frame Vernacular	N	YES
VO01272	72	214 Julia St	Craftsman	N	YES

VO01273	73		301 Julia St	Frame Vernacular	N	YES
VO01274	74		302 Julia St	Frame Vernacular	N	YES
VO01275	75		305 Julia St	Frame Vernacular	N	NO
VO01278	76		310 Julia St	Frame Vernacular	N	YES
VO01280	77		313 Julia St	Mediterranean Revival	N	YES
VO01287	78		114 Live Oak St	Frame Vernacular	N	YES
VO01288	79		200 Live Oak St	Folk Victorian	N	YES
VO01289	80	204 & 206	Live Oak St	Frame Vernacular	N	YES
VO01290	81		211 Live Oak St	Frame Vernacular	N	YES
VO01292	82		219 Live Oak St	Victorian	N	YES
VO01293	83		301 Live Oak St	Frame Vernacular	N	NO
VO01294	84		302 Live Oak St	Craftsman	N	YES
VO01296	85		306 Live Oak St	Frame Vernacular	N	YES
VO01300	86		601 Live Oak St		Y	NO
VO01302	87		603 Live Oak St		Y	NO
VO01304	88		617 Live Oak St	Folk Victorian	N	YES
VO01313	89	301 & 303	Magnolia St	Frame Vernacular	N	NO
VO01314	90		315 Magnolia St	Folk Victorian	N	YES
VO01318	91		405 Magnolia St	Bungalow	N	YES
VO01319	92		407 Magnolia St	Bungalow	N	YES
VO01321	93		411 Magnolia St	Folk Victorian	N	YES
VO01322	94		504 Magnolia St	Masonry Vernacular	N	YES
VO01323	95		506 Magnolia St	Frame Vernacular	N	NO
VO01324	96		512 Magnolia St	Dutch Colonial	N	YES
VO01325	97		516 Magnolia St	Mixed	N	YES
VO01326	98		608 Magnolia St	Victorian	N	YES
VO01327	99		610 Magnolia St	Mediterranean Revival	N	YES
VO01328	100		616 Magnolia St	Bungalow	N	YES
VO01329	101		701 Magnolia St	Craftsman	N	YES
VO01330	102		703 Magnolia St	Bungalow	N	YES
VO01331	103		705 Magnolia St	Mixed	N	NO
VO01337	104		208 Mary Ave	Folk Victorian	N	YES
VO01338	105		212 Mary Ave	Frame Vernacular	N	NO
VO01339	106		214 Mary Ave	Arts and Crafts	N	YES
VO01340	107		218 Mary Ave	Frame Vernacular	N	YES
VO01341	108		300 Mary Ave	Masonry Vernacular	N	YES
VO01342	109		304 Mary Ave	Frame Vernacular	N	YES

VO01343	110		308 Mary Ave	Frame Vernacular	N	NO
VO01344	111		312 Mary Ave	Frame Vernacular	N	YES
VO01345	112		205 Murry Ave	Shotgun	N	YES
VO01346	113		207 Murray Ave	Masonry Vernacular	N	NO
VO01348	114		211 Murray Ave	Frame Vernacular	N	YES
VO01350	115		212 Murray St	Frame Vernacular	N	YES
VO01351	116		214 Murray St	Mediterranean Revival	N	YES
VO01352	117		215 Murray Ave	Frame Vernacular	N	YES
VO01353	118		216 Murray St	Bungalow	N	YES
VO01354	119		217 Murray St	Mediterranean Revival	N	YES
VO01355	120		218 Murray St	Craftsman Bungalow	N	YES
VO01356	121		300 Murray St	Bungalow	N	YES
VO01357	122		303 Murray Ave	Frame Vernacular	N	NO
VO01358	123		304 Murry Ln	Frame Vernacular	N	YES
VO01359	124		305 Murray Ave	Frame Vernacular	N	YES
VO01360	125		306 Murray St	Frame Vernacular	N	YES
VO01362	126		309 Murray St	Frame Vernacular	N	YES
VO01367	127		121 N. Orange St	Victorian	N	YES
VO01368	393		212 N. Orange St	Industrial Verancular	N	YES
VO01371	128		219 Orange St	Frame Vernacular	N	YES
VO01384	129		406 N. Orange St	Frame Vernacular	N	YES
VO01385	130		208 S. Orange St	Frame Vernacular	N	NO
VO01386	131		215 S. Orange St	Frame Vernacular	N	YES
VO01387	132		216 S. Orange St	Craftsman Bungalow	N	YES
VO01388	133		300 S. Orange St	Frame Vernacular	N	YES
VO01389	134		301 S. Orange St	Craftsman	N	YES
VO01390	135		304 S. Orange St	Craftsman	N	YES
VO01391	136		305 S. Orange St	Frame Vernacular	N	YES
VO01392	137		306 S. Orange St	Craftsman	N	YES
VO01393	138		307 S. Orange St	Craftsman Bungalow	N	YES
VO01394	139		314 S. Orange St	Craftsman	N	YES
VO01402	140		200 Palmetto St		Y	NO
VO01403	141		201 Palmetto St	Frame Vernacular	N	YES
VO01404	142		204 Palmetto St	Frame Vernacular	N	YES
VO01405	143		205 Palmetto St	Craftsman	N	YES
VO01406	144	209 + 207	Palmetto St	Masonry Vernacular	N	NO
VO01407	208		208 Palmetto St	Frame Vernacular	N	YES

VO01408	146	210 Palmetto St	Frame Vernacular	N	YES
VO01409	147	309 Palmetto St	Frame Vernacular	N	YES
VO01410	148	314 Palmetto St	Craftsman Bungalow	N	YES
VO01411	149	318 Palmetto St	Bungalow	N	YES
VO01421	150	610 Palmetto St		Y	NO
VO01422	151	612 Palmetto St		Y	NO
VO01431	152	105 N. Peninsula Ave	Frame Vernacular	N	YES
VO01432	153	106 N. Peninsula Ave	Craftsman	N	YES
VO01433	154	107 N. Peninsula Ave	Frame Vernacular	N	YES
VO01434	155	108 N. Peninsula Ave	Frame Vernacular	N	YES
VO01435	156	111 N. Peninsula Ave	Frame Vernacular	N	YES
VO01438	157	202 N. Peninsula Ave	Frame Vernacular	N	YES
VO01439	158	300 N. Peninsula Ave	Frame Vernacular	N	YES
VO01440	159	104 S. Peninsula Ave	Masonry Vernacular	N	YES
VO01441	160	106 S. Peninsula Ave	Bungalow	N	NO
VO01443	161	108 S. Peninsula Ave	Craftsman	N	YES
VO01444	162	110 S. Peninsula Ave	Mixed	N	YES
VO01447	163	306 N. Riverside Dr	Craftsman	N	YES
VO01452	164	416 S. Riverside Ave	Frame Vernacular	N	NO
VO01453	165	420 S. Riverside Ave	Frame Vernacular	N	YES
VO01454	166	426 S. Riverside Ave	Victorian	N	YES
VO01455	167	500 S. Riverside Ave	Frame Vernacular	N	YES
VO01456	168	502 S. Riverside Ave	Frame Vernacular	N	YES
VO01457	169	506 S. Riverside Ave	Frame Vernacular	N	YES
VO01469	170	110 Rush St	Frame Vernacular	N	YES
VO01470	171	204 Rush St	Masonry Vernacular	N	YES
VO01471	172	206 Rush St	Frame Vernacular	N	YES
VO01472	173	208 Rush St	Frame Vernacular	N	YES
VO01473	174	209 Rush St	Frame Vernacular	N	NO
VO01474	175	210 Rush St	Frame Vernacular	N	NO
VO01475	176	211 Rush St	Frame Vernacular	N	YES
VO01476	177	304 Rush St	Frame Vernacular	N	YES
VO01477	178	307 Rush St	Frame Vernacular	N	YES
VO01478	179	308 Rush St	Frame Vernacular	N	YES
VO01479	180	309 Rush St	Frame Vernacular	N	YES
VO01480	181	310 Rush St	Frame Vernacular	N	NO
VO01481	182	311 Rush St	Frame Vernacular	N	NO

VO01482	183		312 Rush St	Frame Vernacular	N	YES
VO01483	184		314 Rush St	Craftsman Bungalow	N	YES
VO01484	185		400 Rush St	Masonry Vernacular	N	YES
VO01485	186		402 Rush St	Masonry Vernacular	N	NO
VO01486	187		404 Rush St	Masonry Vernacular	N	NO
VO01487	188	110-114	Sams Ave	Mediterranean Revival	N	YES
VO01488	189		120 Sams Ave	Mediterranean Revival	N	YES
VO01489	191		139 Sams Ave		Y	NO
VO01490	192		210 Sams Ave	Mixed	N	YES
VO01493	193		107 Washington St	Mediterranean Revival	N	YES
VO01494	194		109 Washington St	Mediterranean Revival	N	YES
VO01495	195		115 Washington St		Y	NO
VO01498	196		210 Washington St	Frame Vernacular	N	YES
VO01499	197		212 Washington St	Frame Vernacular	N	YES
VO01500	198		213 Washington St	Victorian	N	YES
VO01501	199		215 Washington St	Mediterranean Revival	N	YES
VO01502	200		219 Washington St	Frame Vernacular	N	NO
VO01503	201		221 Washington St	Frame Vernacular	N	YES
VO01504	202		301 Washington St	Frame Vernacular	N	YES
VO01505	203		302 Washington St	Frame Vernacular	N	NO
VO01506	204		303 Washington St	Craftsman	N	YES
VO01507	205		304 Washington St	Frame Vernacular	N	YES
VO01508	206		305 Washington St	Frame Vernacular	N	YES
VO01509	207		306 Washington St	Frame Vernacular	N	YES
VO01511	208		310 Washington St	Frame Vernacular	N	YES
VO01512	209		312 Washington St	Arts and Crafts	N	NO
VO02381	210		205 Mary Ave	Craftsman	N	YES
VO02382	211		207 Mary Ave	Frame Vernacular	N	YES
VO02383	212		209 Mary Ave	Bungalow	N	YES
VO02384	213		211 Mary Ave	Frame Vernacular	N	NO
VO02385	214		213 Mary Ave	Craftsman	N	YES
VO02386	215		217 Mary Ave	Frame Vernacular	N	YES
VO02387	216		301 Mary Ave	Frame Vernacular	N	YES
VO02389	217		506 Ball St	Frame Vernacular	N	NO
VO02390	218		507 Ball St	Frame Vernacular	N	NO
VO02391	219		511 Ball St	Victorian	N	YES
VO02395	220		515 Ball St	Dutch Colonial	N	YES

VO02397	221	522 Ball St	Frame Vernacular	N	NO
VO02398	222	523 Ball St	Craftsman	N	YES
VO02399	223	525 Ball St	Folk Victorian	N	YES
VO02400	224	524 Ball St	Frame Vernacular	N	NO
VO02403	225	531 Ball St	Frame Vernacular	N	YES
VO02405	226	536 Ball St	Bungalow	N	YES
VO02406	227	537 Ball St	Frame Vernacular	N	YES
VO02407	228	212 Ronnoc Ln	Frame Vernacular	N	YES
VO02408	229	208 Ronnoc Ln	Craftsman	N	YES
VO02409	230	542 Faulkner St	Frame Vernacular	N	YES
VO02410	231	538 Faulkner St	Frame Vernacular	N	YES
VO02411	232	536 Faulkner St	Craftsman Bungalow	N	YES
VO02412	233	501 Faulkner St	Mixed	N	YES
VO02413	234	505 Faulkner St	Craftsman	N	YES
VO02414	235	508 Faulkner St	Mixed	N	NO
VO02415	236	509 Faulkner St	Arts and Crafts	N	YES
VO02416	237	511 Faulkner St	Craftsman	N	YES
VO02417	238	512 Faulkner St	Frame Vernacular	N	YES
VO02418	239	513 Faulkner St	Craftsman	N	YES
VO02419	240	519 Faulkner St	Frame Vernacular	N	YES
VO02420	241	524 Faulkner St	Craftsman	N	YES
VO02421	242	528 Faulkner St	Frame Vernacular	N	YES
VO02422	243	532 Faulkner St	Frame Vernacular	N	YES
VO02480	244	205 Esther St	Masonry Vernacular	N	NO
VO02481	245	206 Esther St	Frame Vernacular	N	YES
VO02482	246	207 Esther St	Frame Vernacular	N	YES
VO02483	247	214 Esther St	Masonry Vernacular	N	YES
VO02484	248	215 Esther St	Federal	N	NO
VO02485	249	217 Esther St	Mediterranean Revival	N	YES
VO02486	250	206 Marshall St	Arts and Crafts	N	YES
VO02487	251	207 Marshall St	Craftsman	N	YES
VO02488	208	208 Marshall St	Frame Vernacular	N	YES
VO02489	253	504 N. Riverside Dr	Frame Vernacular	N	YES
VO02490	254	508 N. Riverside Dr	Neo-Classical Revival	N	YES
VO02491	255	516 N. Riverside Dr	Craftsman	N	YES
VO02492	256	518 N. Riverside Dr	Frame Vernacular	N	NO
VO02493	257	524 N. Riverside Dr	Craftsman	N	YES

VO02494	258	532	N. Riverside Dr	Georgian	N	YES
VO02497	259	512-514	N. Riverside Dr	Victorian	N	YES
VO02505	338	1208	S. Riverside Dr		Y	NO
VO02522	260	302	N. Peninsula Ave	Georgian	N	YES
VO02523	261	305	N. Peninsula Ave	Frame Vernacular	N	YES
VO02524	262	400	N. Peninsula Ave	Bungalow	N	YES
VO02525	263	401	N. Peninsula Ave	Georgian	N	YES
VO02526	264	403	N. Peninsula Ave	Frame Vernacular	N	YES
VO02527	265	404	N. Peninsula Ave	Georgian	N	YES
VO02528	266	405	N. Peninsula Ave	Masonry Vernacular	N	YES
VO02529	267	407	N. Peninsula Ave	Masonry Vernacular	N	YES
VO02530	268	408	N. Peninsula Ave	Georgian	N	YES
VO02532	269	300	N. Pine St	Craftsman	N	YES
VO02536	270	207	Lytle Ave	Frame Vernacular	N	NO
VO02556	424	305	4th St	Mediterranean Revival	N	NO
VO02559	271	206	Florida Ave	Frame Vernacular	N	YES
VO02560	272	216	Florida Ave	Frame Vernacular	N	NO
VO02561	273	218	Florida Ave	Frame Vernacular	N	YES
VO05359	274	308	Flagler Ave	Mediterranean Revival	N	NO
VO05360	275	304	Flagler Ave	Frame Vernacular	N	NO
VO05361	774	225	Flagler Ave	Frame Vernacular	N	YES
VO05362	277	221	Flagler Ave	Frame Vernacular	N	YES
VO05363	278	100	Columbus Ave	Masonry Vernacular	N	YES
VO05369	279	109	N. Peninsula Ave	Frame Vernacular	N	YES
VO05370	280	110	Florida Ave	Craftsman	N	YES
VO05371	281	201	N. Peninsula Ave	Bungalow	N	YES
VO05374	282	402	N. Peninsula Ave	Frame Vernacular	N	NO
VO05377	283	209	Esther St	Frame Vernacular	N	YES
VO05378	284	210	Florida Ave	Frame Vernacular	N	YES
VO05379	285	220	Florida Ave	Frame Vernacular	N	YES
VO05382	286	216	Esther St	Frame Vernacular	N	NO
VO05383	287	221	Esther St	Frame Vernacular	N	NO
VO06763	288	211	Flagler Ave		Y	NO
VO07672	444	314	N. Duss St	Folk Victorian	N	YES
VO08380	289	100	Charlotte Ave	Masonry Vernacular	N	NO
VO08381	290	100	Flagler Ave	Folk Victorian	N	YES
VO08382	291	1000	S. Riverside Dr	Georgian	N	YES

VO08383	292		1001	Hill St	Frame Vernacular	N	NO
VO08384	293		1001	Meadowood St		Y	NO
VO08385	294		1001	S. Atlantic Ave	Masonry Vernacular	N	NO
VO08386	295		1003	Live Oak St	Mixed	N	NO
VO08387	296		1004	S. Riverside Dr	Frame Vernacular	N	NO
VO08388	297		1005	Live Oak St		Y	NO
VO08389	298		101	Due East St	Frame Vernacular	N	YES
VO08390	299		101	S. Cooper St	Frame Vernacular	N	NO
VO08391	300		1018	Magnolia St	Frame Vernacular	N	YES
VO08392	301		102	Mary Ave		Y	NO
VO08393	302		200	Julia St	Masonry Vernacular	N	YES
VO08394	303		105	Asire Ct	Frame Vernacular	N	NO
VO08395	304		105	Due East St		Y	NO
VO08396	305	105-109		Orange St	Masonry Vernacular	N	YES
VO08397	306		106	Inwood Ave	Frame Vernacular	N	YES
VO08398	307		106	N. Myrtle Ave	Frame Vernacular	N	NO
VO08399	308		108	Louise Ave	Frame Vernacular	N	YES
VO08400	309		108	N. Duss St	Masonry Vernacular	N	YES
VO08401	310		109	Magnolia St	Masonry Vernacular	N	YES
VO08402	311		109	Roberts St	Craftsman	N	YES
VO08403	312		109	S. Myrtle St	Frame Vernacular	N	YES
VO08404	313		110	Flagler Ave	Frame Vernacular	N	NO
VO08405	314		110	Mary Ave		Y	NO
VO08406	315		110	Robert St	Craftsman	N	YES
VO08407	316		110	S. Orange St	Art Moderne	N	NO
VO08408	317		1102	Live Oak St	Frame Vernacular	N	YES
VO08409	318		1105	Magnolia St	Masonry Vernacular	N	YES
VO08410	319		1107	Live Oak St	Frame Vernacular	N	YES
VO08411	320		1108	S. Riverside Dr	Frame Vernacular	N	NO
VO08413	322		1112	Live Oak St	Frame Vernacular	N	NO
VO08414	323		1112	Magnolia St	Frame Vernacular	N	YES
VO08415	324		1118	Live Oak St	Mixed	N	NO
VO08416	325		112	Charlotte Ave	Masonry Vernacular	N	YES
VO08417	326		113	S. Orange St	Masonry Vernacular	N	NO
VO08418	327		114	Canal St	Masonry Vernacular	N	YES
VO08419	328		115	Murry St		Y	NO
VO08420	329		115	S. Orange St	Masonry Vernacular	N	YES

VO08421	330	116	Park Blvd	Mediterranean Revival	N	YES
VO08422	331	117	Park Blvd	Frame Vernacular	N	YES
VO08423	332	118	Mary Ave		Y	NO
VO08424	333	118	Park Blvd	Mediterranean Revival	N	YES
VO08425	334	119	Mary Ave	Frame Vernacular	N	YES
VO08426	335	120	Canal St	Masonry Vernacular	N	YES
VO08427	336	1201	Enterprise Ave	Frame Vernacular	N	YES
VO08428	337	1201	S. Riverside Dr	Moorish Revival	N	YES
VO08430	339	121	Park Blvd	Mixed	N	YES
VO08431	340	122	Park Blvd	Frame Vernacular	N	YES
VO08432	341	122 1/2	Railroad St	Frame Vernacular	N	YES
VO08433	342	122	Railroad St		Y	NO
VO08434	343	124	Canal St	Art Deco	N	YES
VO08435	344	124	Inwood Ave	Craftsman	N	YES
VO08436	345	125	Park Blvd	Mediterranean Revival	N	YES
VO08437	346	130	Park Blvd	Greek Revival	N	YES
VO08438	347	1305	Hill St	Frame Vernacular	N	NO
VO08439	348	1305	S. Atlantic Av	Frame Vernacular	N	NO
VO08440	349	1307	Hill St	Frame Vernacular	N	NO
VO08441	350	1309	Hill St	Masonry Vernacular	N	NO
VO08442	351	1309	S. Atlantic Ave	Mixed	N	NO
VO08443	352	131	Park Blvd	Frame Vernacular	N	YES
VO08444	353	132	Canal St	Masonry Vernacular	N	NO
VO08445	354	134	Park Blvd	Craftsman	N	YES
VO08446	355	138	Park Blvd	Frame Vernacular	N	YES
VO08447	356	142	Park Blvd	Masonry Vernacular	N	NO
VO08448	357	1709	Hill St	Frame Vernacular	N	YES
VO08449	358	1711	Hill St		Y	NO
VO08450	359	1900	Hill St	Masonry Vernacular	N	NO
VO08451	360	1904	Hill St	Frame Vernacular	N	NO
VO08452	361	1905	Hill St		Y	NO
VO08453	362	1906	Hill St		Y	NO
VO08454	363	200	Faulkner St		Y	NO
VO08455	364	2003	Hill St	Frame Vernacular	N	NO
VO08456	365	201	Inwood Ave	Frame Vernacular	N	NO
VO08457	366	201	N. Orange St		Y	NO
VO08458	367	202	S. Myrtle Ave	Arts and Crafts	N	YES

VO08459	368		204 Andrews St	Frame Vernacular	N	YES
VO08460	369		204 Chestnut St	Frame Vernacular	N	YES
VO08461	370		204 S. Myrtle Ave	Folk Victorian	N	YES
VO08462	371		205 Cedar Ave	Frame Vernacular	N	NO
VO08463	372		205 Due East St	Frame Vernacular	N	NO
VO08464	373		205 Wayne Ave	Frame Vernacular	N	NO
VO08465	374		205 N. Myrtle Ave	Frame Vernacular	N	YES
VO08466	375		206 Douglas St	Masonry Vernacular	N	YES
VO08467	376		206 Mary Ave		Y	NO
VO08468	377		206 Oakwood Ave	Craftsman	N	NO
VO08469	378		206 S. Myrtle Ave	Arts and Crafts	N	YES
VO08470	379		207 1st St	Neo-Classical Revival	N	YES
VO08471	380		208 Magnolia St	Masonry Vernacular	N	YES
VO08472	381		208 S. Myrtle Ave	Frame Vernacular	N	NO
VO08473	382		209 1st St	Frame Vernacular	N	YES
VO08474	383		209 N. Duss St	Frame Vernacular	N	YES
VO08475	384		210 Magnolia St	Masonry Vernacular	N	YES
VO08476	385		2101 Hill St	Masonry Vernacular	N	NO
VO08477	386		2103 Hill St	Masonry Vernacular	N	NO
VO08478	387		2107 S. Atlantic Ave	Frame Vernacular	N	NO
VO08479	388		211 Due East St	Masonry Vernacular	N	YES
VO08480	389		211 Lincoln Ave	Masonry Vernacular	N	YES
VO08481	390		211 Oakwood Ave	Mediterranean Revival	N	NO
VO08482	391		211 N. Duss St	Frame Vernacular	N	YES
VO08483	392		211 S. Myrtle Ave	Frame Vernacular	N	YES
VO08485	394		212 S. Myrtle Ave	Craftsman	N	YES
VO08486	395		213 Cedar Ave	Frame Vernacular	N	NO
VO08487	396		214 Alma Ct	Frame Vernacular	N	NO
VO08488	397		214 Palmetto St	Frame Vernacular	N	YES
VO08489	398		214 Sams Ave	Mixed	N	YES
VO08490	399		215 Citron St		Y	NO
VO08491	400		215 Inwood Ave	Frame Vernacular	N	NO
VO08492	401	216-218	Lincoln Ave	Masonry Vernacular	N	YES
VO08493	402		216 N. Duss St	Frame Vernacular	N	NO
VO08494	403		217 Due East St	Masonry Vernacular	N	YES
VO08495	404		219 Inwood Ave	Frame Vernacular	N	NO
VO08496	405		220 Columbus Ave	Masonry Vernacular	N	YES

VO08497	406	220 Inwood Ave	Frame Vernacular	N	NO
VO08498	407	223 Canal St	Mediterranean Revival	N	YES
VO08499	408	225 Inwood Ave	Frame Vernacular	N	NO
VO08500	409	2305 S. Atlantic Ave	Frame Vernacular	N	NO
VO08501	410	2307 S. Atlantic Ave		Y	NO
VO08502	411	2506 Hill St		Y	NO
VO08503	412	2703 Hill St	Frame Vernacular	N	NO
VO08504	413	2705 Hill St		Y	NO
VO08505	414	2705 S. Atlantic Ave	Frame Vernacular	N	NO
VO08506	415	300 Florida Ave	Mediterranean Revival	N	YES
VO08507	416	300 Magnolia St	Masonry Vernacular	N	YES
VO08508	417	300 Oakwood Ave	Mediterranean Revival	N	NO
VO08509	418	300 Washington St	Frame Vernacular	N	NO
VO08510	419	300 N. Riverside Dr	Neo-Classical Revival	N	YES
VO08511	420	300 S. Myrtle Ave	Frame Vernacular	N	YES
VO08512	421	302 S. Myrtle Ave	Frame Vernacular	N	NO
VO08513	422	304 3rd St	Frame Vernacular	N	NO
VO08514	423	304 Faulkner St		Y	NO
VO08516	425	305 Rush St	Frame Vernacular	N	YES
VO08517	426	306 Sheldon St	Frame Vernacular	N	YES
VO08518	427	307 Wayne Ave	Frame Vernacular	N	NO
VO08519	428	307 N. Orange St		Y	NO
VO08520	429	308 Dimmick St	Frame Vernacular	N	YES
VO08521	430	308 S. Orange St	Masonry Vernacular	N	YES
VO08522	431	309 Downing St	Frame Vernacular	N	YES
VO08523	432	310 Douglas St	Mixed	N	YES
VO08524	433	320 Faulkner St	Craftsman	N	YES
VO08525	434	310 Magnolia St	Masonry Vernacular	N	NO
VO08526	435	3103 Hill St	Frame Vernacular	N	NO
VO08527	436	3107 Hill St	Frame Vernacular	N	NO
VO08528	437	311 N. Orange St		Y	NO
VO08529	438	312 N. Orange St	Frame Vernacular	N	YES
VO08530	439	312 S. Myrtle St	Craftsman	N	YES
VO08531	440	313 Dimmick St	Masonry Vernacular	Y	NO
VO08532	441	314 Hillman St	Masonry Vernacular	N	YES
VO08533	442	314 Inwood Ave	Frame Vernacular	N	YES
VO08534	443	314 Sheldon St	Frame Vernacular	N	YES

VO08536	445		315 Live Oak St	Frame Vernacular	N	YES
VO08537	446		315 Rush St	Frame Vernacular	N	NO
VO08539	448	316-318	N. Orange St	Frame Vernacular	N	YES
VO08540	449		317 Inwood Ave	Frame Vernacular	N	NO
VO08541	450		317 Sheldon St	Craftsman	N	YES
VO08542	451		317 N. Myrtle Ave	Frame Vernacular	N	YES
VO08543	452		317 N. Orange St	Frame Vernacular	N	NO
VO08544	453		318 Dimmick St	Frame Vernacular	N	YES
VO08545	454		318 Palm St	Frame Vernacular	N	NO
VO08546	455		318 S. Myrtle Ave	Frame Vernacular	N	NO
VO08547	456		320 Sheldon St	Frame Vernacular	N	YES
VO08548	457		320 N. Orange St	Craftsman Bungalow	N	YES
VO08549	458		323 Palm St	Frame Vernacular	N	YES
VO08550	459		324 N. Dixie Hwy	Frame Vernacular	N	NO
VO08551	460		324 S. Myrtle Ave	Craftsman	N	NO
VO08552	461		325 Dimmick St	Frame Vernacular	N	NO
VO08553	462		327 Palm St	Bungalow	N	YES
VO08554	463		328 Sheldon St	Frame Vernacular	N	YES
VO08555	464		331 Palm St	Frame Vernacular	N	YES
VO08556	465		331 Sheldon St	Masonry Vernacular	N	YES
VO08557	466		332 S. Myrtle Ave	Frame Vernacular	N	YES
VO08558	467		333 Palm St	Frame Vernacular	N	YES
VO08559	468		333 Sheldon St	Frame Vernacular	N	YES
VO08560	469		334 Sheldon St	Frame Vernacular	N	YES
VO08561	470		335 Sheldon St	Frame Vernacular	N	NO
VO08562	471		335 N. Myrtle Ave	Frame Vernacular	N	NO
VO08563	472		336 Palm St	Frame Vernacular	N	NO
VO08564	473		337 Sheldon St	Frame Vernacular	N	YES
VO08565	474		337 N. Myrtle Ave	Frame Vernacular	N	YES
VO08566	475		339 N. Myrtle Ave	Frame Vernacular	N	YES
VO08567	476		340 Palm St	Frame Vernacular	N	YES
VO08568	477		341 N. Myrtle Ave	Frame Vernacular	N	YES
VO08569	478		343 Palm St	Frame Vernacular	N	YES
VO08570	479		344 Palm St	Frame Vernacular	N	NO
VO08571	480		349 N. Myrtle Ave	Frame Vernacular	N	YES
VO08572	481		353 Palm St	Frame Vernacular	N	YES
VO08573	482		360 Chisholm St	Masonry Vernacular	N	NO

VO08574	483	360 N. Myrtle Ave	Frame Vernacular	N	YES
VO08575	484	401 Oakwood Ave	Masonry Vernacular	N	NO
VO08576	485	401 Slatton St	Frame Vernacular	N	NO
VO08577	486	402 Oakwood Ave	Craftsman	N	NO
VO08578	487	402 S. Duss St	Frame Vernacular	N	YES
VO08579	488	403 1st St	Masonry Vernacular	N	NO
VO08580	489	403 Faulkner St		Y	NO
VO08581	490	404 Florida Ave	Masonry Vernacular	N	NO
VO08582	491	404 Louise St	Masonry Vernacular	N	NO
VO08583	492	404 Oakwood Ave	Frame Vernacular	N	NO
VO08584	493	406 Esther St	Frame Vernacular	N	NO
VO08585	494	406 Florida Ave		Y	NO
VO08586	495	406 N. Pine St	Mixed	N	YES
VO08587	496	406 S. Myrtle Ave	Frame Vernacular	N	YES
VO08588	497	406 S. Orange St	Mixed	N	NO
VO08589	498	407 Douglas St	Frame Vernacular	N	YES
VO08590	499	407 Lincoln Ave	Frame Vernacular	N	NO
VO08591	500	408 Oakwood Ave	Mixed	N	NO
VO08592	501	409 Esther St	Masonry Vernacular	N	NO
VO08593	502	409 Mary Ave	Frame Vernacular	N	NO
VO08594	503	409 Vineyard Ln	Frame Vernacular	N	NO
VO08595	504	409 Wayne Ave	Craftsman	N	YES
VO08596	505	409 S. Peninsula Ave	Frame Vernacular	N	NO
VO08597	506	410 S. Duss St	Frame Vernacular	N	YES
VO08598	507	411 Palm St	Bungalow	N	YES
VO08599	508	413 Inwood Ave	Frame Vernacular	N	YES
VO08600	509	414 S. Duss St	Mixed	N	NO
VO08601	510	415 Inwood Ave	Frame Vernacular	N	NO
VO08602	511	415 N. Duss St	Frame Vernacular	N	NO
VO08603	512	416 Palm St	Folk Victorian	N	YES
VO08604	513	418 N. Myrtle Ave	Craftsman Bungalow	N	YES
VO08605	514	420 Eleanor Ave	Frame Vernacular	N	NO
VO08607	516	420 Palm St	Frame Vernacular	N	YES
VO08608	517	421 Eleanor Ave	Bungalow	N	YES
VO08609	518	422 Eleanor St	Frame Vernacular	N	NO
VO08611	520	423 Palm St	Frame Vernacular	N	NO
VO08612	521	424 N. Myrtle Ave	Craftsman	N	YES

VO08613	522	425 Palm St	Frame Vernacular	N	YES
VO08614	523	427 Palm St	Frame Vernacular	N	NO
VO08615	524	428 Palm St	Frame Vernacular	N	YES
VO08616	525	428 N. Myrtle Ave	Frame Vernacular	N	YES
VO08617	526	430 Cedar Ave	Frame Vernacular	N	NO
VO08618	527	432 Palm St	Frame Vernacular	N	YES
VO08619	528	433 Sheldon St	Frame Vernacular	N	YES
VO08620	529	434 Cedar Ave	Frame Vernacular	N	NO
VO08621	530	434 N. Myrtle Ave		Y	NO
VO08622	531	434 N. Duss St	Folk Victorian	N	YES
VO08623	532	437 Sheldon St	Frame Vernacular	N	YES
VO08624	533	439 Palm St	Frame Vernacular	N	NO
VO08625	534	440 Julia St	Frame Vernacular	N	NO
VO08626	535	444 Palm St	Frame Vernacular	N	YES
VO08627	536	448 Palm St	Mixed	N	YES
VO08628	537	448 N. Myrtle Ave	Craftsman Bungalow	N	YES
VO08629	538	454 N. Myrtle Ave	Frame Vernacular	N	NO
VO08630	539	460 Sheldon St	Frame Vernacular	N	YES
VO08631	540	462 N. Myrtle Ave	Frame Vernacular	N	YES
VO08632	541	463 N. Myrtle Ave	Frame Vernacular	N	YES
VO08633	542	468 Sheldon St	Craftsman	N	YES
VO08634	543	478 Palm St	Frame Vernacular	N	YES
VO08635	544	500 Canal St	Mediterranean Revival	N	YES
VO08636	545	500 Ronnoc Ln	Frame Vernacular	N	YES
VO08637	546	500 Wayne Ave	Frame Vernacular	N	NO
VO08638	547	504 Downing St	Industrial Verancular	N	YES
VO08639	548	504 Mary Ave	Frame Vernacular	N	YES
VO08640	549	504 N. Myrtle Ave	Frame Vernacular	N	YES
VO08641	550	505 Douglas St	Frame Vernacular	N	YES
VO08642	551	505 Julia St	Frame Vernacular	N	YES
VO08643	552	505 Oakwood Ave	Frame Vernacular	N	NO
VO08644	553	506 Canal St	Masonry Vernacular	N	NO
VO08645	554	506 Dora St	Frame Vernacular	N	YES
VO08646	555	506 Douglas St	Frame Vernacular	N	NO
VO08647	556	506 Downing St	Industrial Verancular	N	YES
VO08648	557	506 Josie St	Frame Vernacular	N	YES
VO08649	558	506 N. Duss St	Bungalow	N	YES

VO08650	559	507 Goodwin Ave	Masonry Vernacular	N	NO
VO08651	560	507 Yupon Ave	Masonry Vernacular	N	NO
VO08652	561	507 N. Duss St	Frame Vernacular	N	YES
VO08654	563	507 N. Orange St	Frame Vernacular	N	YES
VO08655	564	508 Canal St	Masonry Vernacular	N	NO
VO08656	565	508 Downing St	Industrial Verancular	N	YES
VO08657	566	508 Mary Ave	Frame Vernacular	N	NO
VO08658	567	509 Magnolia St	Greek Revival	N	YES
VO08659	568	509 N. Duss St	Frame Vernacular	N	YES
VO08660	569	509 S. Pine St	Masonry Vernacular	N	NO
VO08661	570	511 Josie St	Frame Vernacular	N	NO
VO08662	571	511 Julia St	Frame Vernacular	N	NO
VO08663	572	512 Mary Ave		Y	NO
VO08664	573	333 Dimmick St		Y	NO
VO08665	574	512 Ronnoc Ln	Frame Vernacular	N	YES
VO08666	575	512 N. Duss St	Mixed	N	NO
VO08667	576	512 N. Myrtle Ave	Craftsman Bungalow	N	YES
VO08668	577	512 S. Riverside Dr	Victorian	N	YES
VO08669	578	513 Josie St		Y	NO
VO08670	579	513 Roper St	Frame Vernacular	N	YES
VO08671	580	514 Faulkner St	Frame Vernacular	N	YES
VO08672	581	514 Mary Ave	Masonry Vernacular	N	NO
VO08673	582	514 Ronnoc Ln	Frame Vernacular	N	YES
VO08674	583	515 Roper St	Frame Vernacular	N	YES
VO08675	584	515 N. Duss St	Frame Vernacular	N	YES
VO08676	585	516 Mary Ave	Craftsman Bungalow	N	YES
VO08677	586	518 Josie St	Frame Vernacular	N	YES
VO08678	587	519 Ball St	Frame Vernacular	N	YES
VO08679	588	520 Dora St	Frame Vernacular	N	YES
VO08680	520	520 Josie St	Frame Vernacular	N	YES
VO08681	590	520 Mary Ave		Y	NO
VO08682	591	520 N. Riverside Dr	Frame Vernacular	N	YES
VO08683	592	521 N. Dixie Hwy	Frame Vernacular	N	NO
VO08684	593	524 Mary Ave	Frame Vernacular	N	YES
VO08685	594	525 Mary Ave	Frame Vernacular	N	YES
VO08686	595	525 N. Dixie Hwy	Masonry Vernacular	N	YES
VO08687	596	526 Ronnoc Ln	Frame Vernacular	N	YES

VO08688	597		526 N. Riverside Dr	Frame Vernacular	N	YES
VO08689	598		527 N. Dixie Hwy	Frame Vernacular	N	NO
VO08690	599		528 Ronnoc Ln	Frame Vernacular	N	YES
VO08691	600		529 Dora St	Frame Vernacular	N	YES
VO08692	601		529 Washington St	Masonry Vernacular	N	YES
VO08693	602		530 Dora St	Frame Vernacular	N	YES
VO08694	603		530 Mary Ave	Frame Vernacular	N	YES
VO08695	604		530 Ronnoc Ln	Frame Vernacular	N	YES
VO08696	605		531 Julia St	Frame Vernacular	N	NO
VO08697	606	531-533	N. Dixie Hwy	Frame Vernacular	N	YES
VO08698	607		533 Canal St	Industrial Verancular	N	YES
VO08699	608		534 Mary Ave		Y	NO
VO08700	609		534 N. Myrtle Ave	Masonry Vernacular	N	NO
VO08701	610		536 Josie St	Frame Vernacular	N	NO
VO08702	611		536 Julia St	Frame Vernacular	N	YES
VO08703	612		537 Josie St	Frame Vernacular	N	YES
VO08704	613		540 Mary Ave		Y	NO
VO08705	614		541 Charlovix St	Frame Vernacular	N	YES
VO08706	615		541 Washington St	Frame Vernacular	N	YES
VO08707	616		543 Sinnka St	Craftsman Bungalow	N	YES
VO08708	617		545 Josie St	Frame Vernacular	N	YES
VO08709	618		545 Julia St	Masonry Vernacular	N	YES
VO08710	545		545 Washington St	Frame Vernacular	N	YES
VO08711	620		546 Washington St	Frame Vernacular	N	YES
VO08712	621		548 Mary Ave		Y	NO
VO08713	622		548 Washington St	Mixed	N	NO
VO08714	623		551 Mary Ave	Frame Vernacular	N	NO
VO08715	624		552 Ronnoc Ln		Y	NO
VO08716	625		554 Josie St	Frame Vernacular	N	YES
VO08717	626		558 Ronnoc Ln	Frame Vernacular	N	NO
VO08718	627		559 Charlovix St	Frame Vernacular	N	YES
VO08719	628		560 Josie St	Frame Vernacular	N	YES
VO08720	629		560 Washington St	Frame Vernacular	N	YES
VO08721	630		563 Charlovix St	Frame Vernacular	N	YES
VO08722	631		565 Charlovix St	Frame Vernacular	N	YES
VO08723	632		568 Ronnoc Ln	Frame Vernacular	N	YES
VO08724	633		568 Washington St	Mixed	N	NO

VO08725	634	570 Washington St	Greek Revival	N	YES
VO08726	635	572 Ronnoc Ln	Frame Vernacular	N	YES
VO08727	636	572 Washington St	Frame Vernacular	N	YES
VO08728	637	574 Ronnoc Ln	Frame Vernacular	N	YES
VO08729	638	580 Ronnoc Ln	Frame Vernacular	N	YES
VO08730	639	585 Washington St	Frame Vernacular	N	YES
VO08731	640	587 Washington St	Frame Vernacular	N	YES
VO08732	641	579 Charlovix St	Frame Vernacular	N	YES
VO08733	642	600 Ball St	Frame Vernacular	N	YES
VO08734	643	600 Dora St	Frame Vernacular	N	YES
VO08735	644	600 S. Atlantic Ave	Masonry Vernacular	N	NO
VO08736	645	600 S. Riverside Dr	Frame Vernacular	N	NO
VO08737	646	601 Dora St	Frame Vernacular	N	NO
VO08738	647	601 Faulkner St	Frame Vernacular	N	YES
VO08739	648	601 N. Dixie Hwy	Masonry Vernacular	N	YES
VO08740	649	601 N. Duss St	Frame Vernacular	N	YES
VO08741	650	603 S. Orange St		Y	NO
VO08742	651	604 N. Duss St	Frame Vernacular	N	YES
VO08743	652	604 N. Riverside Dr	Frame Vernacular	N	NO
VO08744	653	605 Dora St	Bungalow	N	YES
VO08745	654	605 Jefferson St	Frame Vernacular	N	NO
VO08746	655	605 N. Duss St	Bungalow	N	YES
VO08747	656	604 Faulkner St	Frame Vernacular	N	NO
VO08748	657	606 N. Dixie Hwy	Craftsman	N	YES
VO08749	658	607 Jefferson St	Frame Vernacular	N	NO
VO08750	659	607 Live Oak St	Frame Vernacular	N	YES
VO08751	660	607 Washington St	Frame Vernacular	N	YES
VO08752	661	608 Faulkner St	Frame Vernacular	N	YES
VO08753	662	608 N. Duss St	Frame Vernacular	N	NO
VO08754	663	608 S. Riverside Dr		Y	NO
VO08755	664	609 Dora St		Y	NO
VO08756	665	610 N. US Highway 1	Craftsman	N	NO
VO08757	666	611 Dora St	Mixed	N	NO
VO08758	667	611 Jefferson St	Frame Vernacular	N	NO
VO08759	668	611 N. Duss St	Craftsman	N	YES
VO08760	669	612 Dora St	Frame Vernacular	N	YES
VO08761	670	612 N. Duss St	Frame Vernacular	N	YES

VO08762	671	616 Dora St	Frame Vernacular	N	YES
VO08763	672	616 Washington St		Y	NO
VO08764	673	616 N. Dixie Hwy	Bungalow	N	YES
VO08765	674	616 S. Riverside Dr	Folk Victorian	N	YES
VO08766	675	617 Dora St	Frame Vernacular	N	NO
VO08767	676	617 Mary Ave	Frame Vernacular	N	YES
VO08768	677	617 N. Duss St	Frame Vernacular	N	YES
VO08769	678	618 Ball St	Frame Vernacular	N	YES
VO08770	679	619 Faulkner St	Frame Vernacular	N	YES
VO08771	680	620 Dora St	Frame Vernacular	N	NO
VO08772	681	620 Faulkner St	Frame Vernacular	N	YES
VO08773	682	620 S. Riverside Dr	Frame Vernacular	N	NO
VO08774	683	622 Canal St	Masonry Vernacular	N	YES
VO08775	684	626 Faulkner St	Frame Vernacular	N	YES
VO08776	685	626 N. Dixie Hwy	Frame Vernacular	N	YES
VO08777	686	628 Dora St	Mixed	N	YES
VO08778	687	630 Dora St	Frame Vernacular	N	YES
VO08779	688	630 N. Riverside Dr	Mediterranean Revival	N	YES
VO08780	689	634 Julia St	Frame Vernacular	N	YES
VO08781	690	640 Dora St	Frame Vernacular	N	YES
VO08782	691	640 Washington St		Y	NO
VO08783	692	642 Dora St	Frame Vernacular	N	YES
VO08784	693	644 Dora St	Frame Vernacular	N	NO
VO08785	694	645 Pecan St	Frame Vernacular	N	YES
VO08786	695	646 Dora St	Frame Vernacular	N	YES
VO08787	696	646 N. Riverside Dr		Y	NO
VO08788	697	647 Dora St		Y	NO
VO08789	698	654 Dora St	Frame Vernacular	N	YES
VO08790	699	666 Dora St	Bungalow	N	YES
VO08791	700	670 Dora St	Frame Vernacular	N	NO
VO08792	701	672 Dora St	Frame Vernacular	N	NO
VO08793	702	700 Magnolia St	Frame Vernacular	N	YES
VO08794	703	700 S. Riverside Dr	Frame Vernacular	N	NO
VO08795	704	703 Mary Ave	Frame Vernacular	N	YES
VO08796	705	704 Downing St	Frame Vernacular	N	YES
VO08797	706	704 Magnolia St	Frame Vernacular	N	YES
VO08798	707	704 S. Riverside Dr	Georgian	N	YES

VO08799	708	707 Canal St	Frame Vernacular	N	YES
VO08800	709	708 Downing St	Frame Vernacular	N	YES
VO08801	710	709 Faulkner St	Masonry Vernacular	N	YES
VO08802	711	710 Dougherty St	Frame Vernacular	N	YES
VO08803	712	710 Oleander St	Frame Vernacular	N	NO
VO08804	713	714 Downing St	Frame Vernacular	N	YES
VO08805	714	714 Faulkner St	Masonry Vernacular	N	YES
VO08806	715	715 Dougherty St	Craftsman	N	YES
VO08807	716	716 Dougherty St	Frame Vernacular	N	YES
VO08808	717	718 Dougherty St	Mediterranean Revival	N	YES
VO08809	718	719 Dougherty St	Masonry Vernacular	N	NO
VO08810	719	720 Faulkner St	Craftsman	N	YES
VO08811	720	722 Downing St	Frame Vernacular	N	YES
VO08812	721	723 Dougherty St	Frame Vernacular	N	YES
VO08813	722	725 Dougherty St	Masonry Vernacular	N	NO
VO08814	723	735 Dougherty St	Frame Vernacular	N	YES
VO08815	724	800 S. Riverside Dr	Georgian	N	YES
VO08816	725	801 Oakwood Ave	Frame Vernacular	N	NO
VO08817	726	801 Turnbull St	Frame Vernacular	N	YES
VO08818	727	803 Oakwood Ave		Y	NO
VO08819	728	804 Dougherty St	Masonry Vernacular	N	NO
VO08820	729	804 N. Dixie Hwy	Craftsman Bungalow	N	YES
VO08821	730	806 Faulkner St	Frame Vernacular	N	YES
VO08822	731	807 Turnbull St	Frame Vernacular	N	YES
VO08823	732	808 Carol Ave	Masonry Vernacular	N	NO
VO08824	733	808 Faulkner St	Frame Vernacular	N	NO
VO08825	734	808 Magnolia St	Frame Vernacular	N	NO
VO08826	735	809 Carol Ave	Frame Vernacular	N	NO
VO08827	736	809 Turnbull St	Frame Vernacular	N	YES
VO08828	737	810 Carol Ave	Frame Vernacular	N	NO
VO08829	738	810 Oleander St	Frame Vernacular	N	NO
VO08830	739	810 S. Riverside Dr	Masonry Vernacular	N	YES
VO08832	741	811 Oakwood Ave	Masonry Vernacular	N	NO
VO08833	742	811 Spruce St	Masonry Vernacular	N	NO
VO08834	743	812 Dougherty St	Frame Vernacular	N	YES
VO08835	744	813 Oakwood Ave	Georgian	N	NO
VO08836	745	814 Dougherty St	Frame Vernacular	N	NO

VO08837	746	817 N. Dixie Hwy	Frame Vernacular	N	NO
VO08838	747	818 Dougherty St	Mixed	N	YES
VO08839	748	818 Ocean Ave	Mediterranean Revival	N	NO
VO08840	749	820 Palmetto St	Masonry Vernacular	N	YES
VO08841	750	821 Live Oak St	Dutch Colonial	N	YES
VO08842	751	822 Downing St	Bungalow	N	YES
VO08843	752	822 Plum Ave		Y	NO
VO08844	753	824 Dougherty St	Frame Vernacular	N	YES
VO08845	754	824 Downing St	Bungalow	N	YES
VO08846	755	825 Turnbull St	Frame Vernacular	N	YES
VO08847	756	829 Canal St	Frame Vernacular	N	NO
VO08848	757	831 Dougherty St	Frame Vernacular	N	YES
VO08849	758	833 Dougherty St	Mixed	N	YES
VO08850	759	835 Dougherty St	Frame Vernacular	N	YES
VO08851	760	836 Dougherty St	Masonry Vernacular	N	NO
VO08852	761	837 Dougherty St	Mediterranean Revival	N	YES
VO08853	762	837 Plum Ave	Bungalow	N	YES
VO08854	763	841 Turnbull St	Frame Vernacular	N	NO
VO08855	764	900 Magnolia St	Frame Vernacular	N	NO
VO08856	765	900 Palmetto St	Frame Vernacular	N	YES
VO08857	766	902 Canal St	Craftsman	N	NO
VO08858	767	906 Enterprise Ave	Frame Vernacular	N	YES
VO08859	768	908 Live Oak St	Bungalow	N	NO
VO08860	769	909 Live Oak St	Masonry Vernacular	N	YES
VO08861	770	910 Palmetto St	Masonry Vernacular	N	NO
VO08862	771	913 Palmetto St	Frame Vernacular	N	NO
VO08863	772	916 S. Riverside Dr	Victorian	N	YES
VO08864	773	107 Park Blvd	Frame Vernacular	N	YES
VO08865	276	Flagler Ave	Industrial Verancular	N	YES
VO08866	775	Julia St	Frame Vernacular	N	YES
VO08867	776	Julia St	Industrial Verancular	N	YES
VO08868	777	Magnolia St		Y	NO
VO08869	778	N. Duss St		Y	NO
VO08870	779	N. Duss St	Frame Vernacular	N	YES
VO08871	780	Julia St		Y	NO
VO08872	781	Julia St		Y	NO
VO08873	782	112 Live Oak St	Masonry Vernacular	N	NO

VO08874	783		Julia and Rush St		Y	NO
VO08875	784		Rose Ct		Y	NO
VO08981		200	S. Peninsula	Masonry Vernacular	N	YES
VO08982		212	Columbus	Masonry Vernacular	N	YES
VO08983		217	Columbus	Masonry Vernacular	N	YES
VO08984		500	Faulkner	Victorian	N	YES
VO08985		216	Flagler	Frame Vernacular	N	YES
VO08986		115	Flagler	Frame Vernacular	N	YES
VO08987		111	Flagler	Masonry Vernacular	N	YES
VO08988		113	Flagler	Folk Victorian	N	YES
VO08989		206	S. Pine	Frame Vernacular	N	YES
VO08990		200	S. Pine	Frame Vernacular	N	YES
VO08991		412	S. Peninsula	Craftsman	N	NO
VO08992		206	N. Pine	Frame Vernacular	N	YES
VO08993		213	Esther	Frame Vernacular	N	YES
VO08994		120	Murray	Frame Vernacular	N	YES
VO08995		805	Faulkner	Masonry Vernacular	N	YES
VO08996		800	Faulkner	Frame Vernacular	N	YES
VO08997		711	Faulkner	Masonry Vernacular	N	YES
VO08998		652	Faulkner	Frame Vernacular	N	NO
VO08999		317	Faulkner	Masonry Vernacular	N	YES
VO09000		409	Magnolia	Frame Vernacular	N	YES
VO09001		123	Douglas	Masonry Vernacular	N	YES
VO09002		206	Douglas	Mixed	N	YES
VO09003		151	Canal	Industrial Vernacular	N	YES
VO09004		207	Live Oak	Frame Vernacular	N	YES
VO09005		501	Magnolia	Frame Vernacular	N	YES
VO09006		611	Magnolia	Ranch	N	YES
VO09007		1200	Live Oak	Frame Vernacular	N	YES
VO09008		1119	Live Oak	Masonry Vernacular	N	YES
VO09009		1108	Live Oak	Frame Vernacular	N	YES
VO09010		901	Live Oak	Frame Vernacular	N	YES
VO09011		817	Palmetto	Frame Vernacular	N	YES
VO09012		812	Palmetto	Frame Vernacular	N	YES
VO09013		720	S. RIVERSIDE	Ranch	N	YES
VO09014		510	S. RIVERSIDE	Frame Vernacular	N	YES
VO09015		408	S. RIVERSIDE	Frame Vernacular	N	YES

VO09016	306 Rush	Frame Vernacular	N	YES
VO09017	513 Ball	Frame Vernacular	N	YES
VO09018	609 Ball	Frame Vernacular	N	YES
VO09019	546 N. Myrtle	Frame Vernacular	N	YES
VO09020	540 N. Myrtle	Frame Vernacular	N	YES
VO09021	332 N. Myrtle	Frame Vernacular	N	YES
VO09022	324 N. Myrtle	Craftsman	N	YES
VO09023	318 N. Myrtle	Frame Vernacular	N	YES
VO09024	312 Myrtle	Craftsman	N	YES
VO09025	200 N. Duss	Frame Vernacular	N	YES
VO09026	595 Charlovix	Frame Vernacular	N	YES
VO09027	306 Ronnoc	Mixed	N	NO
VO09028	524 1/2 N. Dixie	Masonry Vernacular	N	YES
VO09029	524 N. Dixie	Masonry Vernacular	N	YES
VO09030	314 Canal	Masonry Vernacular	N	YES
VO09031	323 Canal	Masonry Vernacular	N	YES
VO09032	403 Crawford	Mediterranean Revival	N	YES
VO09033	401 Crawford	Frame Vernacular	N	YES
VO09034	317 Crawford	Masonry Vernacular	N	YES
VO09035	313 Crawford	Frame Vernacular	N	NO
VO09036	307 Crawford	Masonry Vernacular	N	YES
VO09037	223 Crawford	Frame Vernacular	N	YES
VO09038	213 Crawford	Frame Vernacular	N	YES
VO09039	800 N. Peninsula	Mediterranean Revival	N	YES
VO09040	802 N. Peninsula	Mediterranean Revival	N	YES
VO09041	806 N. Peninsula	Masonry Vernacular	N	YES
VO09042	218 Kirkland	Masonry Vernacular	N	YES
VO09043	216 Kirkland	Masonry Vernacular	N	YES
VO09044	204 Kirkland	Masonry Vernacular	N	YES
VO09045	603 N. Peninsula	Masonry Vernacular	N	YES
VO09046	204 Condict	Masonry Vernacular	N	YES
VO09047	206 CONDICT	Frame Vernacular	N	YES
VO09048	208 CONDICT	Masonry Vernacular	N	YES
VO09049	223 CONDICT	Masonry Vernacular	N	YES

VO09050	303 CONDICT	Masonry Vernacular	N	YES
VO09051	700 N. Atlantic	Masonry Vernacular	N	YES
VO09052	604 N. Atlantic	Frame Vernacular	N	YES
VO09053	210 N. Atlantic	Masonry Vernacular	N	YES
VO09054	315 Due East	Mixed	N	NO
VO09055	314 Due East	Frame Vernacular	N	YES
VO09056	308 Due East	Masonry Vernacular	N	YES
VO09057	102 Due East	Frame Vernacular	N	YES
VO09058	204 Due East	Masonry Vernacular	N	YES
VO09059	501 N. Pine	Masonry Vernacular	N	YES
VO09060	503 N. Peninsula	Masonry Vernacular	N	YES
VO09061	409 N. Peninsula	Ranch	N	YES
VO09062	103 Asire	Frame Vernacular	N	YES
VO09063	200 N. Peninsula	Masonry Vernacular	N	YES
VO09064	408 Florida	Masonry Vernacular	N	YES
VO09065	317 Flagler	Frame Vernacular	N	YES
VO09066	315 Flagler	Masonry Vernacular	N	YES
VO09067	600 S. Pine	Frame Vernacular	N	NO
VO09068	605 Goodwin	Frame Vernacular	N	YES
VO09069	657 Goodwin	Masonry Vernacular	N	YES
VO09070	815 Ocean	Masonry Vernacular	N	YES
VO09071	653 S. Pine	Mediterranean Revival	N	YES
VO09072	811 Ocean	Masonry Vernacular	N	YES
VO09073	805 Ocean	Ranch	N	YES
VO09074	519 S. Pine	Frame Vernacular	N	YES
VO09075	821 Ocean	Frame Vernacular	N	YES
VO09076	817 Ocean	Frame Vernacular	N	YES
VO09077	300 N. Orange	Industrial Vernacular	N	YES
VO09078	2 N. Causeway	Mixed	N	YES
VO09079	532 N. Riverside	Frame Vernacular	N	YES
VO09080	636 N. Riverside	Mediterranean Revival	N	YES
VO09081	605 Faulkner	Frame Vernacular	N	YES
VO09082	606 Faulkner	Frame Vernacular	N	YES
VO09083	630 Faulkner	Frame Vernacular	N	YES
VO09084	636 Faulkner	Frame Vernacular	N	YES

VO09085	104 Azalea	Frame Vernacular	N	YES
VO09086	730 Dougherty	Masonry Vernacular	N	YES
VO09087	847 Dougherty	Frame Vernacular	N	YES
VO09088	410 Louise	Frame Vernacular	N	YES
VO09089	828 Turnbull	Frame Vernacular	N	YES
VO09090	846 Turnbull	Masonry Vernacular	N	YES
VO09091	845 Turnbull	Frame Vernacular	N	YES
VO09092	826 Turnbull	Frame Vernacular	N	YES
VO09093	910 Turnbull	Frame Vernacular	N	YES
VO09094	920 Turnbull	Frame Vernacular	N	YES
VO09095	1002 N. Dixie	Masonry Vernacular	N	YES
VO09096	610 N. Dixie	Craftsman	N	YES
VO09097	530 Dora	Frame Vernacular	N	YES
VO09098	529 Ball	Ranch	N	YES
VO09099	324 N. Orange	Mixed	N	YES
VO09100	308 N. Orange	Frame Vernacular	N	YES
VO09101	207 Downing	Craftsman	N	YES
VO09102	1204 Magnolia	Frame Vernacular	N	YES
VO09103	606 Downing	Masonry Vernacular	N	YES
VO09104	720 Downing	Frame Vernacular	N	YES
VO09105	108 S. Myrtle	Craftsman	N	YES
VO09106	112 S. Myrtle	Frame Vernacular	N	YES
VO09107	828 S. Myrtle	Frame Vernacular	N	YES
VO09108	900 S. Myrtle	Frame Vernacular	N	YES
VO09109	901 S. Myrtle	Frame Vernacular	N	YES
VO09110	904 S. Myrtle	Frame Vernacular	N	YES
VO09111	912 S. Myrtle	Frame Vernacular	N	YES
VO09112	925 S. Myrtle	Frame Vernacular	N	YES
VO09113	1043 S. Myrtle	Frame Vernacular	N	YES
VO09114	1045 S. Myrtle	Frame Vernacular	N	YES
VO09115	1208 Live Oak	Frame Vernacular	N	YES
VO09116	1005 Live Oak	Masonry Vernacular	N	YES
VO09117	800 Palmetto	Frame Vernacular	N	YES
VO09118	809 Palmetto	Frame Vernacular	N	YES
VO09119	810 Palmetto	Frame Vernacular	N	YES
VO09120	914 Palmetto	Frame Vernacular	N	YES
VO09121	1100 Palmetto	Frame Vernacular	N	YES

VO09122	1104 Palmetto	Frame Vernacular	N	YES
VO09123	1204 Palmetto	Masonry Vernacular	N	YES
VO09124	1215 Palmetto	Frame Vernacular	N	YES
VO09125	1235 Palmetto	Masonry Vernacular	N	YES
VO09126	1019 Magnolia	Frame Vernacular	N	YES
VO09127	1201 Magnolia	Colonial Revival	N	YES
VO09128	1203 Magnolia	Masonry Vernacular	N	YES
VO09129	1206 Magnolia	Masonry Vernacular	N	YES
VO09130	1311 Magnolia	Mixed	N	YES
VO09131	1313 Magnolia	Masonry Vernacular	N	YES
VO09132	1608 Magnolia	Frame Vernacular	N	YES
VO09133	1600 S. Riverside	Masonry Vernacular	N	YES
VO09134	1302 S. Riverside	Frame Vernacular	N	YES
VO09135	1304 S. Riverside	Frame Vernacular	N	YES
VO09136	1308 S. Riverside	Frame Vernacular	N	YES
VO09137	1320 S. Riverside	Frame Vernacular	N	YES
VO09138	1322 S. Riverside	Frame Vernacular	N	NO
VO09139	1104 S. Riverside	Masonry Vernacular	N	YES
VO09140	200 Canal	Masonry Vernacular Mediterranean Revival	N	YES
VO09141	201 Canal		N	YES
VO09142	725 Canal	Masonry Vernacular	N	YES
VO09143	906 Canal	Masonry Vernacular	N	YES
VO09144	1001 Canal	Frame Vernacular	N	YES
VO09145	439 S. Peninsula	Masonry Vernacular	N	YES
VO09146	305 S. Indian River	Masonry Vernacular	N	YES
VO09147	917 Maple	Frame Vernacular	N	YES
VO09148	1900 Hill	Frame Vernacular	N	YES
VO09149	1801 Hill	Frame Vernacular	N	YES
VO09150	1011 Hill	Masonry Vernacular	N	YES
VO09151	804 Carol	Frame Vernacular	N	YES
VO09152	220 Columbus	Masonry Vernacular	N	YES
VO09153	101 S. Cooper	Frame Vernacular	N	YES
VO09154	301 N. Cooper	Masonry Vernacular	N	YES
VO09155	724 Neal	Frame Vernacular	N	YES
VO09156	709 Wayne	Frame Vernacular	N	YES
VO09157	903 Wayne	Masonry Vernacular	N	YES

VO09158	713 Oleander	Frame Vernacular	N	YES
VO09159	540 Greenlawn	Frame Vernacular	N	YES
VO09160	213 Alma	Frame Vernacular	N	YES
VO09161	112 Sams	Mediterranean Revival	N	YES
VO09162	501 S. Orange	Masonry Vernacular	N	YES
VO09163	301 Smith	Industrial Vernacular	N	YES
VO09164	117 6th	Frame Vernacular	N	YES
VO09165	102 5th	Masonry Vernacular	N	YES
VO09166	205 1st	Frame Vernacular	N	YES
VO09167	791 W. 7th	Frame Vernacular	N	YES
VO09168	434 S. Duss	Frame Vernacular	N	YES
VO09169	426 Chisholm	Frame Vernacular	N	YES
VO09170	221 Crawford	Masonry Vernacular	N	YES
VO09171	221 Condict	Masonry Vernacular	N	YES
VO09172	1650 Live Oak	Frame Vernacular	N	YES
VO09173	1536 Magnolia	Frame Vernacular	N	YES
VO09174	221 Condict	Masonry Vernacular	N	YES
VO09175	221 Condict	Masonry Vernacular	N	YES
VO09176	221 Condict	Masonry Vernacular	N	YES
VO09177	221 Crawford	Masonry Vernacular	N	YES
VO09178	221 Crawford	Masonry Vernacular	N	YES
VO09179	221 Crawford	Masonry Vernacular	N	YES
VO09180	107 Magnolia	Mediterranean Revival	N	YES

APPENDIX B

Inventory of Structures in the Westside Community

Westside Community Potential Historic District

Site #8:	Recorder #:	Street Number	Street Address	Style:	Destroyed Y/N	Potential contributor to NR district?
VO07672	444	314	N. Duss St	Folk Victorian	N	YES
VO08397	306	106	Inwood Ave	Frame Vernacular	N	YES
VO08398	307	106	N. Myrtle Ave	Frame Vernacular	N	NO
VO08400	309	108	N. Duss St	Masonry Vernacular	N	YES
VO08427	336	1201	Enterprise Ave	Frame Vernacular	N	YES
VO08432	341	122 1/2	Railroad St	Frame Vernacular	N	YES
VO08435	344	124	Inwood Ave	Craftsman	N	YES
VO08456	365	201	Inwood Ave	Frame Vernacular	N	NO
VO08474	383	209	N. Duss St	Frame Vernacular	N	YES
VO08482	391	211	N. Duss St	Frame Vernacular	N	YES
VO08491	400	215	Inwood Ave	Frame Vernacular	N	NO
VO08493	402	216	N. Duss St	Frame Vernacular	N	NO
VO08495	404	219	Inwood Ave	Frame Vernacular	N	NO
VO08497	406	220	Inwood Ave	Frame Vernacular	N	NO
VO08499	408	225	Inwood Ave	Frame Vernacular	N	NO
VO08517	426	306	Sheldon St	Frame Vernacular	N	YES
VO08520	429	308	Dimmick St	Frame Vernacular	N	YES
VO08530	439	312	S. Myrtle St	Craftsman	N	YES
VO08531	440	313	Dimmick St	Masonry Vernacular	N	NO
VO08533	442	314	Inwood Ave	Frame Vernacular	N	YES
VO08534	443	314	Sheldon St	Frame Vernacular	N	YES
VO08540	449	317	Inwood Ave	Frame Vernacular	N	NO
VO08541	450	317	Sheldon St	Craftsman	N	YES
VO08542	451	317	N. Myrtle Ave	Frame Vernacular	N	YES
VO08544	453	318	Dimmick St	Frame Vernacular	N	YES
VO08545	454	318	Palm St	Frame Vernacular	N	NO
VO08546	455	318	S. Myrtle Ave	Frame Vernacular	N	NO
VO08547	456	320	Sheldon St	Frame Vernacular	N	YES
VO08549	458	323	Palm St	Frame Vernacular	N	YES
VO08551	460	324	S. Myrtle Ave	Craftsman	N	NO
VO08552	461	325	Dimmick St	Frame Vernacular	N	NO
VO08553	462	327	Palm St	Bungalow	N	YES
VO08554	463	328	Sheldon St	Frame Vernacular	N	YES
VO08555	464	331	Palm St	Frame Vernacular	N	YES

VO08556	465	331 Sheldon St	Masonry Vernacular	N	YES
VO08557	466	332 S. Myrtle Ave	Frame Vernacular	N	YES
VO08558	467	333 Palm St	Frame Vernacular	N	YES
VO08559	468	333 Sheldon St	Frame Vernacular	N	YES
VO08560	469	334 Sheldon St	Frame Vernacular	N	YES
VO08561	470	335 Sheldon St	Frame Vernacular	N	NO
VO08562	471	335 N. Myrtle Ave	Frame Vernacular	N	NO
VO08563	472	336 Palm St	Frame Vernacular	N	NO
VO08564	473	337 Sheldon St	Frame Vernacular	N	YES
VO08565	474	337 N. Myrtle Ave	Frame Vernacular	N	YES
VO08566	475	339 N. Myrtle Ave	Frame Vernacular	N	YES
VO08567	476	340 Palm St	Frame Vernacular	N	YES
VO08568	477	311 N. Myrtle Ave	Frame Vernacular	N	YES
VO08569	478	343 Palm St	Frame Vernacular	N	YES
VO08570	479	344 Palm St	Frame Vernacular	N	NO
VO08571	480	349 N. Myrtle Ave	Frame Vernacular	N	YES
VO08572	481	353 Palm St	Frame Vernacular	N	YES
VO08574	483	360 N. Myrtle Ave	Frame Vernacular	N	YES
VO08593	502	409 Mary Ave	Frame Vernacular	N	NO
VO08598	507	411 Palm St	Bungalow	N	YES
VO08599	508	413 Inwood Ave	Frame Vernacular	N	YES
VO08601	510	415 Inwood Ave	Frame Vernacular	N	NO
VO08602	511	415 N. Duss St	Frame Vernacular	N	NO
VO08603	512	416 Palm St	Folk Victorian	N	YES
VO08604	513	418 N. Myrtle Ave	Craftsman Bungalow	N	YES
VO08607	516	420 Palm St	Frame Vernacular	N	YES
VO08611	520	423 Palm St	Frame Vernacular	N	NO
VO08612	521	424 N. Myrtle Ave	Craftsman	N	YES
VO08613	522	425 Palm St	Frame Vernacular	N	YES
VO08614	523	427 Palm St	Frame Vernacular	N	NO
VO08615	524	428 Palm St	Frame Vernacular	N	YES
VO08616	525	428 N. Myrtle Ave	Frame Vernacular	N	YES
VO08618	527	432 Palm St	Frame Vernacular	N	YES
VO08619	528	433 Sheldon St	Frame Vernacular	N	YES
VO08623	532	437 Sheldon St	Frame Vernacular	N	YES
VO08624	533	439 Palm St	Frame Vernacular	N	NO
VO08625	534	440 Julia St	Frame Vernacular	N	NO

VO08626	535	444 Palm St	Frame Vernacular	N	YES
VO08627	536	448 Palm St	Mixed	N	YES
VO08628	537	448 N. Myrtle Ave	Craftsman Bungalow	N	YES
VO08629	538	454 N. Myrtle Ave	Frame Vernacular	N	NO
VO08630	539	460 Sheldon St	Frame Vernacular	N	YES
VO08631	540	462 N. Myrtle Ave	Frame Vernacular	N	YES
VO08632	541	463 N. Myrtle Ave	Frame Vernacular	N	YES
VO08633	542	468 Sheldon St	Craftsman	N	YES
VO08634	543	478 Palm St	Frame Vernacular	N	YES
VO08636	545	500 Ronnoc Ln	Frame Vernacular	N	YES
VO08639	548	504 Mary Ave	Frame Vernacular	N	YES
VO08640	549	504 N. Myrtle Ave	Frame Vernacular	N	YES
VO08642	551	505 Julia St	Frame Vernacular	N	YES
VO08648	557	506 Josie St	Frame Vernacular	N	YES
VO08649	558	506 N. Duss St	Bungalow	N	YES
VO08652	561	507 N. Duss St	Frame Vernacular	N	YES
VO08657	566	508 Mary Ave	Frame Vernacular	N	NO
VO08659	568	509 N. Duss St	Frame Vernacular	N	YES
VO08661	570	511 Josie St	Frame Vernacular	N	NO
VO08662	571	511 Julia St	Frame Vernacular	N	NO
VO08665	574	512 Ronnoc Ln	Frame Vernacular	N	YES
VO08666	575	512 N. Duss St	Mixed	N	NO
VO08667	576	512 N. Myrtle Ave	Craftsman Bungalow	N	YES
VO08670	579	513 Roper St	Frame Vernacular	N	YES
VO08672	581	514 Mary Ave	Masonry Vernacular	N	NO
VO08673	582	514 Ronnoc Ln	Frame Vernacular	N	YES
VO08674	583	515 Roper St	Frame Vernacular	N	YES
VO08675	584	515 N. Duss St	Frame Vernacular	N	YES
VO08676	585	516 Mary Ave	Craftsman Bungalow	N	YES
VO08677	586	518 Josie St	Frame Vernacular	N	YES
VO08679	588	520 Dora St	Frame Vernacular	N	YES
VO08680	520	520 Josie St	Frame Vernacular	N	YES
VO08684	593	524 Mary Ave	Frame Vernacular	N	YES
VO08685	594	525 Mary Ave	Frame Vernacular	N	YES
VO08687	596	526 Ronnoc Ln	Frame Vernacular	N	YES
VO08690	599	528 Ronnoc Ln	Frame Vernacular	N	YES
VO08691	600	529 Dora St	Frame Vernacular	N	YES

VO08692	601	529 Washington St	Masonry Vernacular	N	YES
VO08693	602	530 Dora St	Frame Vernacular	N	YES
VO08694	603	530 Mary Ave	Frame Vernacular	N	YES
VO08695	604	530 Ronnoc Ln	Frame Vernacular	N	YES
VO08696	605	531 Julia St	Frame Vernacular	N	NO
VO08700	609	534 N. Myrtle Ave	Masonry Vernacular	N	NO
VO08701	610	536 Josie St	Frame Vernacular	N	NO
VO08702	611	536 Julia St	Frame Vernacular	N	YES
VO08703	612	537 Josie St	Frame Vernacular	N	YES
VO08705	614	541 Charlovix St	Frame Vernacular	N	YES
VO08706	615	541 Washington St	Frame Vernacular	N	YES
VO08707	616	543 Sinnka St	Craftsman Bungalow	N	YES
VO08708	617	545 Josie St	Frame Vernacular	N	YES
VO08709	618	545 Julia St	Masonry Vernacular	N	YES
VO08710	545	545 Washington St	Frame Vernacular	N	YES
VO08711	620	546 Washington St	Frame Vernacular	N	YES
VO08713	622	548 Washington St	Mixed	N	NO
VO08716	625	554 Josie St	Frame Vernacular	N	YES
VO08717	626	558 Ronnoc Ln	Frame Vernacular	N	NO
VO08718	627	559 Charlovix St	Frame Vernacular	N	YES
VO08719	628	560 Josie St	Frame Vernacular	N	YES
VO08720	629	560 Washington St	Frame Vernacular	N	YES
VO08721	630	563 Charlovix St	Frame Vernacular	N	YES
VO08722	631	565 Charlovix St	Frame Vernacular	N	YES
VO08723	632	568 Ronnoc Ln	Frame Vernacular	N	YES
VO08724	633	568 Washington St	Mixed	N	NO
VO08725	634	570 Washington St	Greek Revival	N	YES
VO08726	635	572 Ronnoc Ln	Frame Vernacular	N	YES
VO08727	636	572 Washington St	Frame Vernacular	N	YES
VO08728	637	574 Ronnoc Ln	Frame Vernacular	N	YES
VO08729	638	580 Ronnoc Ln	Frame Vernacular	N	YES
VO08730	639	585 Washington St	Frame Vernacular	N	YES
VO08731	640	587 Washington St	Frame Vernacular	N	YES
VO08732	641	579 Charlovix St	Frame Vernacular	N	YES
VO08740	649	601 N. Duss St	Frame Vernacular	N	YES
VO08742	651	604 N. Duss St	Frame Vernacular	N	YES
VO08745	654	605 Jefferson St	Frame Vernacular	N	NO

VO08746	655	605 N. Duss St	Bungalow	N	YES
VO08749	658	607 Jefferson St	Frame Vernacular	N	NO
VO08751	660	607 Washington St	Frame Vernacular	N	YES
VO08753	662	608 N. Duss St	Frame Vernacular	N	NO
VO08758	667	611 Jefferson St	Frame Vernacular	N	NO
VO08759	668	611 N. Duss St	Craftsman	N	YES
VO08761	670	612 N. Duss St	Frame Vernacular	N	YES
VO08767	676	617 Mary Ave	Frame Vernacular	N	YES
VO08768	677	617 N. Duss St	Frame Vernacular	N	YES
VO08780	689	634 Julia St	Frame Vernacular	N	YES
VO08795	704	703 Mary Ave	Frame Vernacular	N	YES
VO08799	708	707 Canal St	Frame Vernacular	N	YES
VO08803	712	710 Oleander St	Frame Vernacular	N	NO
VO08829	738	810 Oleander St	Frame Vernacular	N	NO
VO08833	742	811 Spruce St	Masonry Vernacular	N	NO
VO08847	756	829 Canal St	Frame Vernacular	N	NO
VO08858	767	906 Enterprise Ave	Frame Vernacular	N	YES
VO08870	779	N. Duss St	Frame Vernacular	N	YES
VO09021		332 N. Myrtle	Frame Vernacular	N	YES
VO09022		324 N. Myrtle	Craftsman	N	YES
VO09023		318 N. Myrtle	Frame Vernacular	N	YES
VO09024		312 Myrtle	Craftsman	N	YES
VO09025		200 N. Duss	Frame Vernacular	N	YES
VO09026		595 Charlovix	Frame Vernacular	N	YES
VO09142		725 Canal	Masonry Vernacular	N	YES

APPENDIX C

Inventory of Structures that contribute to the recommended expansion of the New Smyrna Historic District

Inventory of Structures that contribute to the proposed expansion of the New Smyrna Historic District

Site #8:	Recorder #:	Street Number	Street Address	Style:	Destroyed Y/N	Potential contributor to NR district?
VO00436	2	305	Lytle Ave	Frame Vernacular	N	YES
VO00437	3	403	Lytle Ave	Mediterranean Revival	N	YES
VO00438	4	317	Magnolia St	Frame Vernacular	N	YES
VO00441	5	307	Lytle Ave	Craftsman Bungalow	N	YES
VO00442	6	311	Lytle Ave	Craftsman	N	YES
VO01113	7	207	Anderson St	Frame Vernacular	N	YES
VO01128	12	145	Canal St	Masonry Vernacular	N	YES
VO01129	13	147	Canal St	Masonry Vernacular	N	YES
VO01130	14	149	Canal St	Frame Vernacular	N	YES
VO01131	15	200	Canal St	Masonry Vernacular	N	YES
VO01133	16	316	Canal St	Masonry Vernacular	N	NO
VO01134	17	328	Canal St	Mediterranean Revival	N	YES
VO01135	18	334	Canal St	Masonry Vernacular	N	YES
VO01136	19	399	Canal St	Neo-Classical Revival	N	YES
VO01137	20	400	Canal St	Mixed	N	YES
VO01138	21	402	Canal St	Mediterranean Revival	N	YES
VO01140	22	405	Canal St	Victorian	N	YES
VO01142	23	421	Canal St	Federal	N	YES
VO01144	24	427	Canal St	Masonry Vernacular	N	YES
VO01148	25	509	Canal St	Masonry Vernacular	N	YES
VO01152	26	515	Canal St	Masonry Vernacular	N	YES
VO01175	28	207	Douglas St	Craftsman Bungalow	N	YES
VO01176	29	208	Douglas St	Frame Vernacular	N	NO
VO01178	30	206	Downing St	Craftsman Bungalow	N	YES
VO01179	31	207	Downing St	Frame Vernacular	N	YES
VO01180	32	209	Downing St	Frame Vernacular	N	YES
VO01181	33	210	Downing St	Frame Vernacular	N	YES
VO01183	35	307	Downing St	Frame Vernacular	N	YES
VO01210	41	116	Faulkner St	Frame Vernacular	N	YES
VO01211	42	118	Faulkner St	Folk Victorian	N	YES
VO01212	43	120	Faulkner St	Frame Vernacular	N	YES
VO01217	45	311	Faulkner St	Craftsman	N	YES
VO01218	46	312	Faulkner St	Frame Vernacular	N	YES
VO01219	47	313	Faulkner St	Frame Vernacular	N	YES

VO01220	48		315 Faulkner St	Frame Vernacular	N	YES
VO01221	49		316 Faulkner St	Craftsman	N	YES
VO01223	50		321 Faulkner St	Folk Victorian	N	YES
VO01234	60		213 Flagler Ave	Frame Vernacular	N	YES
VO01261	68		316 Hillman St	Frame Vernacular	N	YES
VO01262	69		318 Hillman St	Craftsman Bungalow	N	YES
VO01263	70		322 Hillman St	Bungalow	N	YES
VO01270	71		206 Julia St	Frame Vernacular	N	YES
VO01272	72		214 Julia St	Craftsman	N	YES
VO01273	73		301 Julia St	Frame Vernacular	N	YES
VO01274	74		302 Julia St	Frame Vernacular	N	YES
VO01275	75		305 Julia St	Frame Vernacular	N	NO
VO01278	76		310 Julia St	Frame Vernacular	N	YES
VO01278	76		310 Julia St	Frame Vernacular	N	YES
VO01280	77		313 Julia St	Mediterranean Revival	N	YES
VO01287	78		114 Live Oak St	Frame Vernacular	N	YES
VO01288	79		200 Live Oak St	Folk Victorian	N	YES
VO01289	80	204 & 206	Live Oak St	Frame Vernacular	N	YES
VO01290	81		211 Live Oak St	Frame Vernacular	N	YES
VO01292	82		219 Live Oak St	Victorian	N	YES
VO01293	83		301 Live Oak St	Frame Vernacular	N	NO
VO01294	84		302 Live Oak St	Craftsman	N	YES
VO01296	85		306 Live Oak St	Frame Vernacular	N	YES
VO01304	88		617 Live Oak St	Folk Victorian	N	YES
VO01313	89	301 & 303	Magnolia St	Frame Vernacular	N	NO
VO01314	90		315 Magnolia St	Folk Victorian	N	YES
VO01318	91		405 Magnolia St	Bungalow	N	YES
VO01319	92		407 Magnolia St	Bungalow	N	YES
VO01321	93		411 Magnolia St	Folk Victorian	N	YES
VO01322	94		504 Magnolia St	Masonry Vernacular	N	YES
VO01323	95		506 Magnolia St	Frame Vernacular	N	NO
VO01324	96		512 Magnolia St	Dutch Colonial	N	YES
VO01325	97		516 Magnolia St	Mixed	N	YES
VO01326	98		608 Magnolia St	Victorian	N	YES
VO01327	99		610 Magnolia St	Mediterranean Revival	N	YES
VO01328	100		616 Magnolia St	Bungalow	N	YES
VO01329	101		701 Magnolia St	Craftsman	N	YES

VO01330	102	703 Magnolia St	Bungalow	N	YES
VO01331	103	705 Magnolia St	Mixed	N	NO
VO01337	104	208 Mary Ave	Folk Victorian	N	YES
VO01338	105	212 Mary Ave	Frame Vernacular	N	NO
VO01339	106	214 Mary Ave	Arts and Crafts	N	YES
VO01340	107	218 Mary Ave	Frame Vernacular	N	YES
VO01341	108	300 Mary Ave	Masonry Vernacular	N	YES
VO01342	109	304 Mary Ave	Frame Vernacular	N	YES
VO01344	111	312 Mary Ave	Frame Vernacular	N	YES
VO01345	112	205 Murry Ave	Shotgun	N	YES
VO01346	113	207 Murray Ave	Masonry Vernacular	N	NO
VO01348	114	211 Murray Ave	Frame Vernacular	N	YES
VO01350	115	212 Murray St	Frame Vernacular	N	YES
VO01351	116	214 Murray St	Mediterranean Revival	N	YES
VO01352	117	215 Murray Ave	Frame Vernacular	N	YES
VO01353	118	216 Murray St	Bungalow	N	YES
VO01354	119	217 Murray St	Mediterranean Revival	N	YES
VO01355	120	218 Murray St	Craftsman Bungalow	N	YES
VO01356	121	300 Murray St	Bungalow	N	YES
VO01357	122	303 Murray Ave	Frame Vernacular	N	NO
VO01359	124	305 Murray Ave	Frame Vernacular	N	YES
VO01360	125	306 Murray St	Frame Vernacular	N	YES
VO01362	126	309 Murray St	Frame Vernacular	N	YES
VO01367	127	121 N. Orange St	Victorian	N	YES
VO01368	393	212 N. Orange St	Industrial Verancular	N	YES
VO01371	128	219 Orange St	Frame Vernacular	N	YES
VO01384	129	406 N. Orange St	Frame Vernacular	N	YES
VO01385	130	208 S. Orange St	Frame Vernacular	N	NO
VO01386	131	215 S. Orange St	Frame Vernacular	N	YES
VO01387	132	216 S. Orange St	Craftsman Bungalow	N	YES
VO01388	133	300 S. Orange St	Frame Vernacular	N	YES
VO01389	134	301 S. Orange St	Craftsman	N	YES
VO01390	135	304 S. Orange St	Craftsman	N	YES
VO01391	136	305 S. Orange St	Frame Vernacular	N	YES
VO01392	137	306 S. Orange St	Craftsman	N	YES
VO01393	138	307 S. Orange St	Craftsman Bungalow	N	YES
VO01394	139	314 S. Orange St	Craftsman	N	YES

VO01403	141		201	Palmetto St	Frame Vernacular	N	YES
VO01404	142		204	Palmetto St	Frame Vernacular	N	YES
VO01405	143		205	Palmetto St	Craftsman	N	YES
VO01406	144	209 + 207		Palmetto St	Masonry Vernacular	N	NO
VO01407	208		208	Palmetto St	Frame Vernacular	N	YES
VO01408	146		210	Palmetto St	Frame Vernacular	N	YES
VO01409	147		309	Palmetto St	Frame Vernacular	N	YES
VO01410	148		314	Palmetto St	Craftsman Bungalow	N	YES
VO01411	149		318	Palmetto St	Bungalow	N	YES
VO01438	157		202	N. Peninsula Ave	Frame Vernacular	N	YES
VO01447	163		306	N. Riverside Dr	Craftsman	N	YES
VO01452	164		416	S. Riverside Ave	Frame Vernacular	N	NO
VO01453	165		420	S. Riverside Ave	Frame Vernacular	N	YES
VO01454	166		426	S. Riverside Ave	Victorian	N	YES
VO01455	167		500	S. Riverside Ave	Frame Vernacular	N	YES
VO01455	167		500	S. Riverside Ave	Frame Vernacular	N	YES
VO01456	168		502	S. Riverside Ave	Frame Vernacular	N	YES
VO01457	169		506	S. Riverside Ave	Frame Vernacular	N	YES
VO01469	170		110	Rush St	Frame Vernacular	N	YES
VO01470	171		204	Rush St	Masonry Vernacular	N	YES
VO01471	172		206	Rush St	Frame Vernacular	N	YES
VO01472	173		208	Rush St	Frame Vernacular	N	YES
VO01473	174		209	Rush St	Frame Vernacular	N	NO
VO01474	175		210	Rush St	Frame Vernacular	N	NO
VO01475	176		211	Rush St	Frame Vernacular	N	YES
VO01476	177		304	Rush St	Frame Vernacular	N	YES
VO01477	178		307	Rush St	Frame Vernacular	N	YES
VO01478	179		308	Rush St	Frame Vernacular	N	YES
VO01479	180		309	Rush St	Frame Vernacular	N	YES
VO01480	181		309	Rush St	Frame Vernacular	N	NO
VO01481	182		311	Rush St	Frame Vernacular	N	NO
VO01482	183		312	Rush St	Frame Vernacular	N	YES
VO01483	184		314	Rush St	Craftsman Bungalow	N	YES
VO01484	185		400	Rush St	Masonry Vernacular	N	YES
VO01486	187		404	Rush St	Masonry Vernacular	N	NO
VO01487	188	110-114		Sams Ave	Mediterranean Revival	N	YES
VO01488	189		120	Sams Ave	Mediterranean Revival	N	YES

VO01490	192	210 Sams Ave	Mixed	N	YES
VO01493	193	107 Washington St	Mediterranean Revival	N	YES
VO01494	194	109 Washington St	Mediterranean Revival	N	YES
VO01495	195	115 Washington St		Y	NO
VO01498	196	210 Washington St	Frame Vernacular	N	YES
VO01499	197	212 Washington St	Frame Vernacular	N	YES
VO01500	198	213 Washington St	Victorian	N	YES
VO01501	199	215 Washington St	Mediterranean Revival	N	YES
VO01502	200	219 Washington St	Frame Vernacular	N	NO
VO01503	201	221 Washington St	Frame Vernacular	N	YES
VO01504	202	301 Washington St	Frame Vernacular	N	YES
VO01505	203	302 Washington St	Frame Vernacular	N	NO
VO01506	204	303 Washington St	Craftsman	N	YES
VO01507	205	304 Washington St	Frame Vernacular	N	YES
VO01508	206	305 Washington St	Frame Vernacular	N	YES
VO01509	207	306 Washington St	Frame Vernacular	N	YES
VO01511	208	310 Washington St	Frame Vernacular	N	YES
VO01512	209	312 Washington St	Arts and Crafts	N	NO
VO02381	2310	205 Mary Ave	Craftsman	N	YES
VO02382	211	207 Mary Ave	Frame Vernacular	N	YES
VO02383	212	209 Mary Ave	Bungalow	N	YES
VO02384	213	211 Mary Ave	Frame Vernacular	N	NO
VO02385	214	213 Mary Ave	Craftsman	N	YES
VO02386	215	217 Mary Ave	Frame Vernacular	N	YES
VO02387	216	301 Mary Ave	Frame Vernacular	N	YES
VO02389	217	506 Ball St	Frame Vernacular	N	NO
VO02390	218	507 Ball St	Frame Vernacular	N	NO
VO02391	219	511 Ball St	Victorian	N	YES
VO02395	220	515 Ball St	Dutch Colonial	N	YES
VO02397	221	522 Ball St	Frame Vernacular	N	NO
VO02398	222	523 Ball St	Craftsman	N	YES
VO02399	223	525 Ball St	Folk Victorian	N	YES
VO02400	224	524 Ball St	Frame Vernacular	N	NO
VO02403	225	531 Ball St	Frame Vernacular	N	YES
VO02405	226	536 Ball St	Bungalow	N	YES
VO02406	227	537 Ball St	Frame Vernacular	N	YES
VO02407	228	212 Ronnoc Ln	Frame Vernacular	N	YES

VO02408	229		208	Ronnoc Ln	Craftsman	N	YES
VO02409	230		542	Faulkner St	Frame Vernacular	N	YES
VO02410	231		538	Faulkner St	Frame Vernacular	N	YES
VO02411	232		536	Faulkner St	Craftsman Bungalow	N	YES
VO02412	233		501	Faulkner St	Mixed	N	YES
VO02413	234		505	Faulkner St	Craftsman	N	YES
VO02415	236		509	Faulkner St	Arts and Crafts	N	YES
VO02416	237		511	Faulkner St	Craftsman	N	YES
VO02417	238		512	Faulkner St	Frame Vernacular	N	YES
VO02418	239		513	Faulkner St	Craftsman	N	YES
VO02420	241		524	Faulkner St	Craftsman	N	YES
VO02421	242		528	Faulkner St	Frame Vernacular	N	YES
VO02422	243		532	Faulkner St	Frame Vernacular	N	YES
VO02486	250		206	Marshall St	Arts and Crafts	N	YES
VO02487	251		207	Marshall St	Craftsman	N	YES
VO02488	208		208	Marshall St	Frame Vernacular	N	YES
VO02489	253		504	N. Riverside Dr	Frame Vernacular	N	YES
VO02490	254		508	N. Riverside Dr	Neo-Classical Revival	N	YES
VO02491	255		516	N. Riverside Dr	Craftsman	N	YES
VO02493	257		524	N. Riverside Dr	Craftsman	N	YES
VO02494	258		532	N. Riverside Dr	Georgian	N	YES
VO02497	259	512-514		N. Riverside Dr	Victorian	N	YES
VO02536	270		207	Lytle Ave	Frame Vernacular	N	NO
VO02536	270		207	Lytle Ave	Frame Vernacular	N	NO
VO02556	424		305	4th St	Mediterranean Revival	N	NO
VO08380	289		100	Charlotte Ave	Masonry Vernacular	N	NO
VO08382	291		1000	S. Riverside Dr	Georgian	N	YES
VO08386	295		1003	Live Oak St	Mixed	N	NO
VO08387	296		1004	S. Riverside Dr	Frame Vernacular	N	NO
VO08391	300		1018	Magnolia St	Frame Vernacular	N	YES
VO08393	302		200	Julia St	Masonry Vernacular	N	YES
VO08396	305	105-109		Orange St	Masonry Vernacular	N	YES
VO08399	308		108	Louise Ave	Frame Vernacular	N	YES
VO08401	310		109	Magnolia St	Masonry Vernacular	N	YES
VO08402	311		109	Roberts St	Craftsman	N	YES
VO08403	312		109	S. Myrtle St	Frame Vernacular	N	YES
VO08406	315		110	Robert St	Craftsman	N	YES

VO08407	316	110 S. Orange St	Art Moderne	N	NO
VO08408	317	1102 Live Oak St	Frame Vernacular	N	YES
VO08409	318	1105 Magnolia St	Masonry Vernacular	N	YES
VO08410	319	1107 Live Oak St	Frame Vernacular	N	YES
VO08411	320	1108 S. Riverside Dr	Frame Vernacular	N	NO
VO08413	322	1112 Live Oak St	Frame Vernacular	N	NO
VO08414	323	1112 Magnolia St	Frame Vernacular	N	YES
VO08415	324	1118 Live Oak St	Mixed	N	NO
VO08416	325	112 Charlotte Ave	Masonry Vernacular	N	YES
VO08417	326	113 S. Orange St	Masonry Vernacular	N	NO
VO08418	327	114 Canal St	Masonry Vernacular	N	YES
VO08420	329	115 S. Orange St	Masonry Vernacular	N	YES
VO08421	330	116 Park Blvd	Mediterranean Revival	N	YES
VO08422	331	117 Park Blvd	Frame Vernacular	N	YES
VO08424	333	118 Park Blvd	Mediterranean Revival	N	YES
VO08425	334	119 Mary Ave	Frame Vernacular	N	YES
VO08428	337	1201 S. Riverside Dr	Moorish Revival	N	YES
VO08430	339	121 Park Blvd	Mixed	N	YES
VO08431	340	122 Park Blvd	Frame Vernacular	N	YES
VO08434	343	124 Canal St	Art Deco	N	YES
VO08436	345	125 Park Blvd	Mediterranean Revival	N	YES
VO08437	346	130 Park Blvd	Greek Revival	N	YES
VO08443	352	131 Park Blvd	Frame Vernacular	N	YES
VO08444	353	132 Canal St	Masonry Vernacular	N	NO
VO08445	354	134 Park Blvd	Craftsman	N	YES
VO08446	355	138 Park Blvd	Frame Vernacular	N	YES
VO08447	356	142 Park Blvd	Masonry Vernacular	N	NO
VO08458	367	202 S. Myrtle Ave	Arts and Crafts	N	YES
VO08459	368	204 Andrews St	Frame Vernacular	N	YES
VO08460	369	204 Chestnut St	Frame Vernacular	N	YES
VO08461	370	204 S. Myrtle Ave	Folk Victorian	N	YES
VO08461	370	204 S. Myrtle Ave	Folk Victorian	N	YES
VO08464	373	205 Wayne Ave	Frame Vernacular	N	NO
VO08465	374	205 N. Myrtle Ave	Frame Vernacular	N	YES
VO08466	375	206 Douglas St	Masonry Vernacular	N	YES
VO08469	378	206 S. Myrtle Ave	Arts and Crafts	N	YES
VO08470	379	207 1st St	Neo-Classical Revival	N	YES

VO08471	380		208	Magnolia St	Masonry Vernacular	N	YES
VO08472	381		208	S. Myrtle Ave	Frame Vernacular	N	NO
VO08473	382		209	1st St	Frame Vernacular	N	YES
VO08475	384		210	Magnolia St	Masonry Vernacular	N	YES
VO08483	392		211	S. Myrtle Ave	Frame Vernacular	N	YES
VO08485	394		212	S. Myrtle Ave	Craftsman	N	YES
VO08487	396		214	Alma Ct	Frame Vernacular	N	NO
VO08488	397		214	Palmetto St	Frame Vernacular	N	YES
VO08489	398		214	Sams Ave	Mixed	N	YES
VO08498	407		223	Canal St	Mediterranean Revival	N	YES
VO08507	416		300	Magnolia St	Masonry Vernacular	N	YES
VO08509	418		300	Washington St	Frame Vernacular	N	NO
VO08510	419		300	N. Riverside Dr	Neo-Classical Revival	N	YES
VO08511	420		300	S. Myrtle Ave	Frame Vernacular	N	YES
VO08512	421		302	S. Myrtle Ave	Frame Vernacular	N	NO
VO08513	422		304	3rd St	Frame Vernacular	N	NO
VO08516	425		305	Rush St	Frame Vernacular	N	YES
VO08518	427		307	Wayne Ave	Frame Vernacular	N	NO
VO08521	430		308	S. Orange St	Masonry Vernacular	N	YES
VO08522	431		309	Downing St	Frame Vernacular	N	YES
VO08523	432		310	Douglas St	Mixed	N	YES
VO08524	433		320	Faulkner St	Craftsman	N	YES
VO08525	434		310	Magnolia St	Masonry Vernacular	N	NO
VO08529	438		312	N. Orange St	Frame Vernacular	N	YES
VO08532	441		314	Hillman St	Masonry Vernacular	N	YES
VO08536	445		315	Live Oak St	Frame Vernacular	N	YES
VO08537	446		315	Rush St	Frame Vernacular	N	NO
VO08539	448	316-318		N. Orange St	Frame Vernacular	N	YES
VO08543	452		317	N. Orange St	Frame Vernacular	N	NO
VO08548	457		320	N. Orange St	Craftsman Bungalow	N	YES
VO08550	459		324	N. Dixie Hwy	Frame Vernacular	N	NO
VO08550	459		324	N. Dixie Hwy	Frame Vernacular	N	NO
VO08554	463		328	Sheldon St	Frame Vernacular	N	YES
VO08573	482		360	Chisholm St	Masonry Vernacular	N	NO
VO08576	485		401	Slatton St	Frame Vernacular	N	NO
VO08578	487		402	S. Duss St	Frame Vernacular	N	YES
VO08579	488		403	1st St	Masonry Vernacular	N	NO

VO08587	496		406 S. Myrtle Ave	Frame Vernacular	N	YES
VO08588	497		406 S. Orange St	Mixed	N	NO
VO08589	498		407 Douglas St	Frame Vernacular	N	YES
VO08589	498		407 Douglas St	Frame Vernacular	N	YES
VO08594	503		409 Vineyard Ln	Frame Vernacular	N	NO
VO08594	503		409 Vineyard Ln	Frame Vernacular	N	NO
VO08595	504		409 Wayne Ave	Craftsman	N	YES
VO08597	506		410 S. Duss St	Frame Vernacular	N	YES
VO08600	509		414 S. Duss St	Mixed	N	NO
VO08605	514		420 Eleanor Ave	Frame Vernacular	N	NO
VO08608	517		421 Eleanor Ave	Bungalow	N	YES
VO08609	518		422 Eleanor St	Frame Vernacular	N	NO
VO08622	531		434 N. Duss St	Folk Victorian	N	YES
VO08635	544		500 Canal St	Mediterranean Revival	N	YES
VO08637	546		500 Wayne Ave	Frame Vernacular	N	NO
VO08638	547		504 Downing St	Industrial Verancular	N	YES
VO08641	550		505 Douglas St	Frame Vernacular	N	YES
VO08644	553		506 Canal St	Masonry Vernacular	N	NO
VO08646	555		506 Douglas St	Frame Vernacular	N	NO
VO08647	556		506 Downing St	Industrial Verancular	N	YES
VO08654	563		507 N. Orange St	Frame Vernacular	N	YES
VO08655	564		508 Canal St	Masonry Vernacular	N	NO
VO08656	565		508 Downing St	Industrial Verancular	N	YES
VO08658	567		509 Magnolia St	Greek Revival	N	YES
VO08668	577		512 S. Riverside Dr	Victorian	N	YES
VO08671	580		514 Faulkner St	Frame Vernacular	N	YES
VO08678	587		519 Ball St	Frame Vernacular	N	YES
VO08682	591		520 N. Riverside Dr	Frame Vernacular	N	YES
VO08683	592		521 N. Dixie Hwy	Frame Vernacular	N	NO
VO08686	595		525 N. Dixie Hwy	Masonry Vernacular	N	YES
VO08688	597		526 N. Riverside Dr	Frame Vernacular	N	YES
VO08689	598		527 N. Dixie Hwy	Frame Vernacular	N	NO
VO08689	598		527 N. Dixie Hwy	Frame Vernacular	N	NO
VO08697	606	531-533	N. Dixie Hwy	Frame Vernacular	N	YES
VO08697	606	531-533	N. Dixie Hwy	Frame Vernacular	N	YES
VO08698	607		533 Canal St	Industrial Verancular	N	YES
VO08698	607		533 Canal St	Industrial Verancular	N	YES

VO08733	642	600 Ball St	Frame Vernacular	N	YES
VO08734	643	600 Dora St	Frame Vernacular	N	YES
VO08736	645	600 S. Riverside Dr	Frame Vernacular	N	NO
VO08737	646	601 Dora St	Frame Vernacular	N	NO
VO08738	647	601 Faulkner St	Frame Vernacular	N	YES
VO08739	648	601 N. Dixie Hwy	Masonry Vernacular	N	YES
VO08743	652	604 N. Riverside Dr	Frame Vernacular	N	NO
VO08744	653	605 Dora St	Bungalow	N	YES
VO08747	656	604 Faulkner St	Frame Vernacular	N	NO
VO08748	657	606 N. Dixie Hwy	Craftsman	N	YES
VO08750	659	607 Live Oak St	Frame Vernacular	N	YES
VO08752	661	608 Faulkner St	Frame Vernacular	N	YES
VO08756	665	610 N. US Highway 1	Craftsman	N	NO
VO08756	665	610 N. US Highway 1	Craftsman	N	NO
VO08757	666	611 Dora St	Mixed	N	NO
VO08760	669	612 Dora St	Frame Vernacular	N	YES
VO08762	671	616 Dora St	Frame Vernacular	N	YES
VO08764	673	616 N. Dixie Hwy	Bungalow	N	YES
VO08765	674	616 S. Riverside Dr	Folk Victorian	N	YES
VO08766	675	617 Dora St	Frame Vernacular	N	NO
VO08769	678	618 Ball St	Frame Vernacular	N	YES
VO08770	679	619 Faulkner St	Frame Vernacular	N	YES
VO08771	680	620 Dora St	Frame Vernacular	N	NO
VO08772	681	620 Faulkner St	Frame Vernacular	N	YES
VO08773	682	620 S. Riverside Dr	Frame Vernacular	N	NO
VO08774	683	622 Canal St	Masonry Vernacular	N	YES
VO08775	684	626 Faulkner St	Frame Vernacular	N	YES
VO08776	685	626 N. Dixie Hwy	Frame Vernacular	N	YES
VO08777	686	628 Dora St	Mixed	N	YES
VO08778	687	630 Dora St	Frame Vernacular	N	YES
VO08779	688	630 N. Riverside Dr	Mediterranean Revival	N	YES
VO08781	690	640 Dora St	Frame Vernacular	N	YES
VO08783	692	642 Dora St	Frame Vernacular	N	YES
VO08784	693	644 Dora St	Frame Vernacular	N	NO
VO08785	694	645 Pecan St	Frame Vernacular	N	YES
VO08786	695	646 Dora St	Frame Vernacular	N	YES
VO08789	698	654 Dora St	Frame Vernacular	N	YES

VO08790	699	666 Dora St	Bungalow	N	YES
VO08792	701	672 Dora St	Frame Vernacular	N	NO
VO08793	702	700 Magnolia St	Frame Vernacular	N	YES
VO08794	703	700 S. Riverside Dr	Frame Vernacular	N	NO
VO08796	705	704 Downing St	Frame Vernacular	N	YES
VO08797	706	704 Magnolia St	Frame Vernacular	N	YES
VO08798	707	704 S. Riverside Dr	Georgian	N	YES
VO08800	709	708 Downing St	Frame Vernacular	N	YES
VO08801	710	709 Faulkner St	Masonry Vernacular	N	YES
VO08802	711	710 Dougherty St	Frame Vernacular	N	YES
VO08804	713	714 Downing St	Frame Vernacular	N	YES
VO08805	714	714 Faulkner St	Masonry Vernacular	N	YES
VO08806	715	715 Dougherty St	Craftsman	N	YES
VO08807	716	716 Dougherty St	Frame Vernacular	N	YES
VO08808	717	718 Dougherty St	Mediterranean Revival	N	YES
VO08809	718	719 Dougherty St	Masonry Vernacular	N	NO
VO08810	719	720 Faulkner St	Craftsman	N	YES
VO08811	720	722 Downing St	Frame Vernacular	N	YES
VO08812	721	723 Dougherty St	Frame Vernacular	N	YES
VO08813	722	725 Dougherty St	Masonry Vernacular	N	NO
VO08814	723	735 Dougherty St	Frame Vernacular	N	YES
VO08815	724	800 S. Riverside Dr	Georgian	N	YES
VO08817	726	801 Turnbull St	Frame Vernacular	N	YES
VO08819	728	804 Dougherty St	Masonry Vernacular	N	NO
VO08820	729	804 N. Dixie Hwy	Craftsman Bungalow	N	YES
VO08821	730	806 Faulkner St	Frame Vernacular	N	YES
VO08822	731	807 Turnbull St	Frame Vernacular	N	YES
VO08824	733	808 Faulkner St	Frame Vernacular	N	NO
VO08825	734	808 Magnolia St	Frame Vernacular	N	NO
VO08827	736	809 Turnbull St	Frame Vernacular	N	YES
VO08830	739	810 S. Riverside Dr	Masonry Vernacular	N	YES
VO08834	743	812 Dougherty St	Frame Vernacular	N	YES
VO08836	745	814 Dougherty St	Frame Vernacular	N	NO
VO08837	746	817 N. Dixie Hwy	Frame Vernacular	N	NO
VO08838	747	818 Dougherty St	Mixed	N	YES
VO08840	749	820 Palmetto St	Masonry Vernacular	N	YES
VO08841	750	821 Live Oak St	Dutch Colonial	N	YES

VO08842	751	822	Downing St	Bungalow	N	YES
VO08844	753	824	Dougherty St	Frame Vernacular	N	YES
VO08845	754	824	Downing St	Bungalow	N	YES
VO08846	755	825	Turnbull St	Frame Vernacular	N	YES
VO08848	757	831	Dougherty St	Frame Vernacular	N	YES
VO08849	758	833	Dougherty St	Mixed	N	YES
VO08850	759	835	Dougherty St	Frame Vernacular	N	YES
VO08851	760	836	Dougherty St	Masonry Vernacular	N	NO
VO08852	761	837	Dougherty St	Mediterranean Revival	N	YES
VO08853	762	837	Plum Ave	Bungalow	N	YES
VO08855	764	900	Magnolia St	Frame Vernacular	N	NO
VO08856	765	900	Palmetto St	Frame Vernacular	N	YES
VO08857	766	902	Canal St	Craftsman	N	NO
VO08859	768	908	Live Oak St	Bungalow	N	NO
VO08860	769	909	Live Oak St	Masonry Vernacular	N	YES
VO08861	770	910	Palmetto St	Masonry Vernacular	N	NO
VO08862	771	913	Palmetto St	Frame Vernacular	N	NO
VO08863	772	916	S. Riverside Dr	Victorian	N	YES
VO08864	773	107	Park Blvd	Frame Vernacular	N	YES
VO08866	775		Julia St	Frame Vernacular	N	YES
8VO8984		500	Faulkner	Victorian	N	YES
8VO8994		120	Murray	Frame Vernacular	N	YES
8VO8995		805	Faulkner	Masonry Vernacular	N	YES
8VO8996		800	Faulkner	Frame Vernacular	N	YES
8VO8997		711	Faulkner	Masonry Vernacular	N	YES
8VO8998		652	Faulkner	Frame Vernacular	N	NO
8VO8999		317	Faulkner	Masonry Vernacular	N	YES
8VO9000		409	Magnolia	Frame Vernacular	N	YES
8VO9000		123	Douglas	Masonry Vernacular	N	YES
8VO9001		151	Canal	Industrial Vernacular	N	YES
8VO9003		207	Live Oak	Frame Vernacular	N	YES
8VO9004		501	Magnolia	Frame Vernacular	N	YES
8VO9005		611	Magnolia	Ranch	N	YES
8VO9006		1200	Live Oak	Frame Vernacular	N	YES
8VO9008		1119	Live Oak	Masonry Vernacular	N	YES
8VO9009		1108	Live Oak	Frame Vernacular	N	YES
8VO9010		901	Live Oak	Frame Vernacular	N	YES

8VO9011	817 Palmetto	Frame Vernacular	N	YES
8VO9012	812 Palmetto	Frame Vernacular	N	YES
8VO9013	720 S. RIVERSIDE	Ranch	N	YES
8VO9014	510 S. RIVERSIDE	Frame Vernacular	N	YES
8VO9015	408 S. RIVERSIDE	Frame Vernacular	N	YES
8VO9016	306 Rush	Frame Vernacular	N	YES
8VO9017	513 Ball	Frame Vernacular	N	YES
8VO9018	609 Ball	Frame Vernacular	N	YES
8VO9027	306 Ronnoc	Mixed	N	NO
8VO9029	524 N. Dixie	Masonry Vernacular	N	YES
8VO9030	314 Canal	Masonry Vernacular	N	YES
8VO9031	323 Canal	Masonry Vernacular	N	YES
8VO9079	532 N. Riverside	Frame Vernacular	N	YES
8VO9080	636 N. Riverside	Mediterranean Revival	N	YES
8VO9081	605 Faulkner	Frame Vernacular	N	YES
8VO9082	606 Faulkner	Frame Vernacular	N	YES
8VO9083	630 Faulkner	Frame Vernacular	N	YES
8VO9084	636 Faulkner	Frame Vernacular	N	YES
8VO9085	104 Azalea	Frame Vernacular	N	YES
8VO9086	730 Dougherty	Masonry Vernacular	N	YES
8VO9096	610 N. Dixie	Craftsman	N	YES
8VO9097	530 Dora	Frame Vernacular	N	YES
8VO9098	529 Ball	Ranch	N	YES
8VO9099	324 N. Orange	Mixed	N	YES
8VO9101	207 Downing	Craftsman	N	YES
8VO9103	606 Downing	Masonry Vernacular	N	YES
8VO9104	720 Downing	Frame Vernacular	N	YES
8VO9105	108 S. Myrtle	Craftsman	N	YES
8VO9106	112 S. Myrtle	Frame Vernacular	N	YES
8VO9116	1005 Live Oak	Masonry Vernacular	N	YES
8VO9139	1104 S. Riverside	Masonry Vernacular	N	YES
8VO9140	200 Canal	Masonry Vernacular	N	YES
8VO9141	201 Canal	Mediterranean Revival	N	YES
8VO9155	724 Neal	Frame Vernacular	N	YES
8VO9160	213 Alma	Frame Vernacular	N	YES

		Mediterranean Revival		
8VO9161	112 Sams		N	YES
8VO9166	205 1st	Frame Vernacular	N	YES
8VO9168	434 S. Duss	Frame Vernacular	N	YES
8VO9169	426 Chisholm	Frame Vernacular	N	YES

APPENDIX D

Inventory of Structures that contribute to the recommended expansion of the Coronado Beach Historic District

Inventory of Structures that contribute to the proposed expansion of the Coronado Beach Historic District

Site #8:	Recorder #:	Street Number	Street Address	Style:	Destroyed Y/N	Potential contributor to NR district?
VO00261	1	101	Flagler Ave	Victorian	N	YES
VO01118	10	100	Asire Ct	Frame Vernacular	N	NO
VO01172	27	110	Columbus Ave	Masonry Vernacular	Y	NO
VO01203	36	108	Esther St	Frame Vernacular	N	YES
VO01204	37	109	Esther St	Frame Vernacular	N	NO
VO01205	38	110	Esther St	Frame Vernacular	N	YES
VO01206	39	112	Esther St	Frame Vernacular	N	YES
VO01226	52	113	Flagler Ave	Victorian	N	YES
VO01227	53	144	Flagler Ave	Frame Vernacular	N	YES
VO01228	54	120	Flagler Ave	Craftsman	N	YES
VO01229	55	121	Flagler Ave	Masonry Vernacular	N	YES
VO01230	56	201	Flagler Ave	Craftsman	N	YES
VO01231	57	202	Flagler Ave	Dutch Colonial	N	YES
VO01232	58	204	Flagler Ave	Frame Vernacular	N	YES
VO01234	60	213	Flagler Ave	Frame Vernacular	N	YES
VO01237	63	309	Flagler Ave	Frame Vernacular	N	YES
VO01238	64	310	Flagler Ave	Craftsman	N	YES
VO01239	65	314	Flagler Ave	Bungalow	N	YES
VO01240	66	316	Flagler Ave	Georgian	N	YES
VO01248A		114	Florida Ave	Frame Vernacular	N	YES
VO01431	152	105	N. Peninsula Ave	Frame Vernacular	N	YES
VO01432	153	106	N. Peninsula Ave	Craftsman	N	YES
VO01433	154	107	N. Peninsula Ave	Frame Vernacular	N	YES
VO01434	155	108	N. Peninsula Ave	Frame Vernacular	N	YES
VO01435	156	111	N. Peninsula Ave	Frame Vernacular	N	YES
VO01438	157	202	N. Peninsula Ave	Frame Vernacular	N	YES
VO01439	158	300	N. Peninsula Ave	Frame Vernacular	N	YES
VO01440	159	104	S. Peninsula Ave	Masonry Vernacular	N	YES
VO01441	160	106	S. Peninsula Ave	Bungalow	N	NO
VO01443	161	108	S. Peninsula Ave	Craftsman	N	YES
VO01444	162	110	S. Peninsula Ave	Mixed	N	YES
VO02480	244	205	Esther St	Masonry Vernacular	N	NO
VO02481	245	206	Esther St	Frame Vernacular	N	YES
VO02482	246	207	Esther St	Frame Vernacular	N	YES

VO02483	247	214 Esther St	Masonry Vernacular	N	YES
VO02484	248	215 Esther St	Federal	N	NO
VO02485	249	217 Esther St	Mediterranean Revival	N	YES
VO02522	260	302 N. Peninsula Ave	Georgian	N	YES
VO02523	261	305 N. Peninsula Ave	Frame Vernacular	N	YES
VO02524	262	400 N. Peninsula Ave	Bungalow	N	YES
VO02525	263	401 N. Peninsula Ave	Georgian	N	YES
VO02526	264	403 N. Peninsula Ave	Frame Vernacular	N	YES
VO02527	265	404 N. Peninsula Ave	Georgian	N	YES
VO02528	266	405 N. Peninsula Ave	Masonry Vernacular	N	YES
VO02529	267	407 N. Peninsula Ave	Masonry Vernacular	N	YES
VO02530	268	408 N. Peninsula Ave	Georgian	N	YES
VO02532	269	300 N. Pine St	Craftsman	N	YES
VO02559	271	206 Florida Ave	Frame Vernacular	N	YES
VO02560	272	216 Florida Ave	Frame Vernacular	N	NO
VO02561	273	218 Florida Ave	Frame Vernacular	N	YES
VO05359	274	308 Flagler Ave	Mediterranean Revival	N	NO
VO05360	275	304 Flagler Ave	Frame Vernacular	N	NO
VO05361	774	225 Flagler Ave	Frame Vernacular	N	YES
VO05362	277	221 Flagler Ave	Frame Vernacular	N	YES
VO05363	278	100 Columbus Ave	Masonry Vernacular	N	YES
VO05369	279	109 N. Peninsula Ave	Frame Vernacular	N	YES
VO05370	280	110 Florida Ave	Craftsman	N	YES
VO05371	281	201 N. Peninsula Ave	Bungalow	N	YES
VO05374	282	402 N. Peninsula Ave	Frame Vernacular	N	NO
VO05377	283	209 Esther St	Frame Vernacular	N	YES
VO05379	285	220 Florida Ave	Frame Vernacular	N	YES
VO05379	285	220 Florida Ave	Frame Vernacular	N	YES
VO05382	286	216 Esther St	Frame Vernacular	N	NO
VO05383	287	221 Esther St	Frame Vernacular	N	NO
VO06763	288	211 Flagler Ave		Y	NO
VO08381	290	100 Flagler Ave	Folk Victorian	N	YES
VO08389	298	101 Due East St	Frame Vernacular	N	YES
VO08395	304	105 Due East St		Y	NO
VO08404	313	110 Flagler Ave	Frame Vernacular	N	NO
VO08463	372	205 Due East St	Frame Vernacular	N	NO
VO08479	388	211 Due East St	Masonry Vernacular	N	YES

VO08480	389	211	Lincoln Ave	Masonry Vernacular	N	YES
VO08492	401 216-218		Lincoln Ave	Masonry Vernacular	N	YES
VO08494	403	217	Due East St	Masonry Vernacular	N	YES
VO08496	405	220	Columbus Ave	Masonry Vernacular	N	YES
VO08506	415	300	Florida Ave	Mediterranean Revival	N	YES
VO08586	495	406	N. Pine St	Mixed	N	YES
VO08865	276		Flagler Ave	Industrial Verancular	N	YES
VO08986		115	Flagler	Frame Vernacular	N	YES
VO08987		111	Flagler	Masonry Vernacular	N	YES
VO08988		113	Flagler	Folk Victorian	N	YES
VO08992		206	N. Pine	Frame Vernacular	N	YES
VO08993		213	Esther	Frame Vernacular	N	YES
VO09062		103	Asire	Frame Vernacular	N	YES
VO09063		200	N. Peninsula	Masonry Vernacular	N	YES
VO09152		220	Columbus	Masonry Vernacular	N	YES

APPENDIX E

Survey Log Sheet

Ent D (FMSF only)___/___/___

Survey Log Sheet

Florida Master Site File
Version 4.1 1/07

Survey # (FMSF only)_____

Consult *Guide to the Survey Log Sheet* for detailed instructions.

Identification and Bibliographic Information

Survey Project (name and project phase) New Smyrna Beach Historic Structure Survey _____

Report Title (exactly as on title page) **CITY OF NEW SMYRNA BEACH HISTORIC STRUCTURE SURVEY AND ASSESSMENT, NEW SMYRNA BEACH VOLUSIA COUNTY, FLORIDA**

Report Author(s) (as on title page— individual or corporate; last names first) Nash, Jennifer L.F, Gordon, Marissa Condosta, Handley, Brent M._____

Publication Date (year) ____2009_____ Total Number of Pages in Report (count text, figures, tables, not site forms) 114

Publication Information (Give series and no. in series, publisher and city. For article or chapter, cite page numbers. Use the style of *American Antiquity*.)

ESI Report of Investigations No. 1221 _____

Supervisor(s) of Fieldwork (whether or not the same as author[s]; last name first) **Handley, Brent M.** _____

Affiliation of Fieldworkers (organization, city) Environmental Services, Inc _____

Key Words/Phrases (Don't use the county, or common words like *archaeology, structure, survey, architecture*. Limit each word or phrase to 25 characters.) Coronado Beach, New Smyrna Beach _____

Survey Sponsors (corporation, government unit, or person who is directly paying for fieldwork)

Name City of New Smyrna Beach _____

Address/Phone 210 Sams Ave, New Smyrna Beach, Florida 23168 _____

Recorder of *Log Sheet* Marissa Gordon_____ Date *Log Sheet* Completed _11__/_4__/_09__

Is this survey or project a continuation of a previous project? X No ☐ Yes: Previous survey #(s) (FMSF only) _____

Mapping

Counties (List each one in which field survey was done - do not abbreviate; use supplement sheet if necessary) Volusia _____

USGS 1:24,000 Map(s) : Map Name/Date of Latest Revision (use supplement sheet if necessary): New Smyrna Beach 1988 ____

Description of Survey Area

Dates for Fieldwork: Start _1_/_18/08___ End _10_/23__/_09__ Total Area Surveyed (fill in one) _____ hectares _____ acres

Number of Distinct Tracts or Areas Surveyed _____

If Corridor (fill in one for each): Width _____ meters _____ feet Length _____ kilometers _____miles

HR6E066R0107 Florida Master Site File, Division of Historical Resources, Gray Building, 500 South Bronough Street, Tallahassee, Florida 32399-0250
Phone 850-245-6440, FAX 850-245-6439, Email: SiteFile@dos.state.fl.us

Research and Field Methods

Types of Survey (check all that apply): ☐ archaeological X architectural ☐ historical/archival ☐ underwater ☐ other: _____

Preliminary Methods (Check as many as apply to the project as a whole.)

☐ Florida Archives (Gray Building) X library research- *local public* X local property or tax records X other historic maps
☐ Florida Photo Archives (Gray Building) X library-special collection - *nonlocal* X newspaper files ☐ soils maps or data
X Site File property search ☐ Public Lands Survey (maps at DEP) X literature search X windshield survey
X Site File survey search X local informant(s) X Sanborn Insurance maps X aerial photography
☐ other (describe) _____

Archaeological Methods (Check as many as apply to the project as a whole.)

X Check here if NO archaeological methods were used.

☐ surface collection, controlled ☐ other screen shovel test (size: ____) ☐ block excavation (at least 2x2 M)
☐ surface collection, uncontrolled ☐ water screen (finest size: ____) ☐ soil resistivity
☐ shovel test-1/4"screen ☐ posthole tests ☐ magnetometer
☐ shovel test-1/8" screen ☐ auger (size:____) ☐ side scan sonar
☐ shovel test 1/16"screen ☐ coring ☐ unknown
☐ shovel test-unscreened ☐ test excavation (at least 1x2 M)
☐ other (describe):_____

Historical/Architectural Methods (Check as many as apply to the project as a whole.)

☐ Check here if NO historical/architectural methods were used.

☐ building permits ☐ demolition permits X neighbor interview X subdivision maps
☐ commercial permits ☐ exposed ground inspected X occupant interview ☐ tax records
☐ interior documentation X local property records ☐ occupation permits ☐ unknown
☐ other (describe):_____

Scope/Intensity/Procedures A total of 977 historic structures were surveyed and eight resource groups were identified. The survey involved a pedestrian inspection coupled with historic research and recommendations were made concerning the expansion of the New Smyrna Historic District and the Coronado Beach historic district and the development of a Westside Community historic district _____

Survey Results (cultural resources recorded)

Site Significance Evaluated? Y Yes ☐ No If *Yes*, circle NR-eligible/significant site numbers below. See attached inventory

Site Counts: Previously Recorded Sites _____291_____ Newly Recorded Sites 686 _____

Previously Recorded Site #'s with Site File Update Forms (List site #'s without "8." Attach supplementary pages if necessary) _____

See attached inventory _____

Newly Recorded Site #'s (Are you sure all are originals and not updates? Identify methods used to check for updates, i.e., researched Site File records. List site #'s without "8." Attach supplementary pages if necessary.) See attached inventory _____

Site Form Used: ☐ Site File Paper Form X SmartForm II Electronic Recording Form

REQUIRED: ATTACH PLOT OF SURVEY AREA ON PHOTOCOPIES OF USGS 1:24,000 MAP(S)

DO NOT USE SITE FILE USE ONLY DO NOT USE

BAR Related

☐ 872 ☐ 1A32 #_____
☐ CARL ☐ UW

BHP Related

☐ State Historic Preservation Grant
☐ Compliance Review: CRAT #_____

New Smyrna Structure Inventory- **Previously Recorded Structures are in Bold**, Newly recorded structures are in regular type

Site #8:	Recorder #:	Street Number	Street Address	Style:	Destroyed Y/N	Potential contributor to NR district?
VO00261	1	101	Flagler Ave	Victorian	N	YES
VO00436	2	305	Lytle Ave	Frame Vernacular	N	YES
VO00437	3	403	Lytle Ave	Mediterranean Revival	N	YES
VO00438	4	317	Magnolia St	Frame Vernacular	N	YES
VO00441	5	307	Lytle Ave	Craftsman Bungalow	N	YES
VO00442	6	311	Lytle Ave	Craftsman	N	YES
VO01113	7	207	Anderson St	Frame Vernacular	N	YES
VO01115	8	404	Anderson St		Y	NO
VO01118	10	100	Asire Ct	Frame Vernacular	N	NO
VO01128	12	145	Canal St	Masonry Vernacular	N	YES
VO01129	13	147	Canal St	Masonry Vernacular	N	YES
VO01130	14	149	Canal St	Frame Vernacular	N	YES
VO01131	15	200	Canal St	Masonry Vernacular	N	YES
VO01133	16	316	Canal St	Masonry Vernacular	N	NO
VO01134	17	328	Canal St	Mediterranean Revival	N	YES
VO01135	18	334	Canal St	Masonry Vernacular	N	YES
VO01136	19	399	Canal St	Neo-Classical Revival	N	YES
VO01137	20	400	Canal St	Mixed	N	YES
VO01138	21	402	Canal St	Mediterranean Revival	N	YES
VO01140	22	405	Canal St	Victorian	N	YES
VO01142	23	421	Canal St	Federal	N	YES
VO01144	24	427	Canal St	Masonry Vernacular	N	YES
VO01148	25	509	Canal St	Masonry Vernacular	N	YES
VO01152	26	515	Canal St	Masonry Vernacular	N	YES
VO01172	27	110	Columbus Ave	Masonry Vernacular	Y	NO
VO01175	28	207	Douglas St	Craftsman Bungalow	N	YES
VO01176	29	208	Douglas St	Frame Vernacular	N	NO
VO01178	30	206	Downing St	Craftsman Bungalow	N	YES
VO01179	31	207	Downing St	Frame Vernacular	N	YES
VO01180	32	209	Downing St	Frame Vernacular	N	YES
VO01181	33	210	Downing St	Frame Vernacular	N	YES
VO01182	34	211	Downing St		Y	NO
VO01183	35	307	Downing St	Frame Vernacular	N	YES

VO01203	36	108 Esther St	Frame Vernacular	N	YES
VO01204	37	109 Esther St	Frame Vernacular	N	NO
VO01205	38	110 Esther St	Frame Vernacular	N	YES
VO01206	39	112 Esther St	Frame Vernacular	N	YES
VO01209	40	401 Faulkner St		Y	NO
VO01210	41	116 Faulkner St	Frame Vernacular	N	YES
VO01211	42	118 Faulkner St	Folk Victorian	N	YES
VO01212	43	120 Faulkner St	Frame Vernacular	N	YES
VO01216	44	301 Faulkner St		Y	NO
VO01217	45	311 Faulkner St	Craftsman	N	YES
VO01218	46	312 Faulkner St	Frame Vernacular	N	YES
VO01219	47	313 Faulkner St	Frame Vernacular	N	YES
VO01220	48	315 Faulkner St	Frame Vernacular	N	YES
VO01221	49	316 Faulkner St	Craftsman	N	YES
VO01223	50	321 Faulkner St	Folk Victorian	N	YES
VO01224	51	402 Faulkner St	Victorian	N	YES
VO01226	52	113 Flagler Ave	Victorian	N	YES
VO01227	53	114 Flagler Ave	Frame Vernacular	N	YES
VO01228	54	120 Flagler Ave	Craftsman	N	YES
VO01229	55	121 Flagler Ave	Masonry Vernacular	N	YES
VO01230	56	201 Flagler Ave	Craftsman	N	YES
VO01231	57	202 Flagler Ave	Dutch Colonial	N	YES
VO01232	58	204 Flagler Ave	Frame Vernacular	N	YES
VO01233	59	209 Flagler Ave		Y	NO
VO01234	60	213 Flagler Ave	Frame Vernacular	N	YES
VO01235	61	214 Flagler Ave		Y	NO
VO01236	62	222 Flagler Ave		Y	NO
VO01237	63	309 Flagler Ave	Frame Vernacular	N	YES
VO01238	64	310 Flagler Ave	Craftsman	N	YES
VO01239	65	314 Flagler Ave	Bungalow	N	YES
VO01240	66	316 Flagler Ave	Georgian	N	YES
VO01248A		114 Florida Ave	Frame Vernacular	N	YES
VO01261	68	316 Hillman St	Frame Vernacular	N	YES
VO01262	69	318 Hillman St	Craftsman Bungalow	N	YES
VO01263	70	322 Hillman St	Bungalow	N	YES
VO01270	71	206 Julia St	Frame Vernacular	N	YES
VO01272	72	214 Julia St	Craftsman	N	YES

VO01273	73		301 Julia St	Frame Vernacular	N	YES
VO01274	74		302 Julia St	Frame Vernacular	N	YES
VO01275	75		305 Julia St	Frame Vernacular	N	NO
VO01278	76		310 Julia St	Frame Vernacular	N	YES
VO01280	77		313 Julia St	Mediterranean Revival	N	YES
VO01287	78		114 Live Oak St	Frame Vernacular	N	YES
VO01288	79		200 Live Oak St	Folk Victorian	N	YES
VO01289	80	204 & 206	Live Oak St	Frame Vernacular	N	YES
VO01290	81		211 Live Oak St	Frame Vernacular	N	YES
VO01292	82		219 Live Oak St	Victorian	N	YES
VO01293	83		301 Live Oak St	Frame Vernacular	N	NO
VO01294	84		302 Live Oak St	Craftsman	N	YES
VO01296	85		306 Live Oak St	Frame Vernacular	N	YES
VO01300	86		601 Live Oak St		Y	NO
VO01302	87		603 Live Oak St		Y	NO
VO01304	88		617 Live Oak St	Folk Victorian	N	YES
VO01313	89	301 & 303	Magnolia St	Frame Vernacular	N	NO
VO01314	90		315 Magnolia St	Folk Victorian	N	YES
VO01318	91		405 Magnolia St	Bungalow	N	YES
VO01319	92		407 Magnolia St	Bungalow	N	YES
VO01321	93		411 Magnolia St	Folk Victorian	N	YES
VO01322	94		504 Magnolia St	Masonry Vernacular	N	YES
VO01323	95		506 Magnolia St	Frame Vernacular	N	NO
VO01324	96		512 Magnolia St	Dutch Colonial	N	YES
VO01325	97		516 Magnolia St	Mixed	N	YES
VO01326	98		608 Magnolia St	Victorian	N	YES
VO01327	99		610 Magnolia St	Mediterranean Revival	N	YES
VO01328	100		616 Magnolia St	Bungalow	N	YES
VO01329	101		701 Magnolia St	Craftsman	N	YES
VO01330	102		703 Magnolia St	Bungalow	N	YES
VO01331	103		705 Magnolia St	Mixed	N	NO
VO01337	104		208 Mary Ave	Folk Victorian	N	YES
VO01338	105		212 Mary Ave	Frame Vernacular	N	NO
VO01339	106		214 Mary Ave	Arts and Crafts	N	YES
VO01340	107		218 Mary Ave	Frame Vernacular	N	YES
VO01341	108		300 Mary Ave	Masonry Vernacular	N	YES
VO01342	109		304 Mary Ave	Frame Vernacular	N	YES

VO01343	110		308 Mary Ave	Frame Vernacular	N	NO
VO01344	111		312 Mary Ave	Frame Vernacular	N	YES
VO01345	112		205 Murry Ave	Shotgun	N	YES
VO01346	113		207 Murray Ave	Masonry Vernacular	N	NO
VO01348	114		211 Murray Ave	Frame Vernacular	N	YES
VO01350	115		212 Murray St	Frame Vernacular	N	YES
VO01351	116		214 Murray St	Mediterranean Revival	N	YES
VO01352	117		215 Murray Ave	Frame Vernacular	N	YES
VO01353	118		216 Murray St	Bungalow	N	YES
VO01354	119		217 Murray St	Mediterranean Revival	N	YES
VO01355	120		218 Murray St	Craftsman Bungalow	N	YES
VO01356	121		300 Murray St	Bungalow	N	YES
VO01357	122		303 Murray Ave	Frame Vernacular	N	NO
VO01358	123		304 Murry Ln	Frame Vernacular	N	YES
VO01359	124		305 Murray Ave	Frame Vernacular	N	YES
VO01360	125		306 Murray St	Frame Vernacular	N	YES
VO01362	126		309 Murray St	Frame Vernacular	N	YES
VO01367	127		121 N. Orange St	Victorian	N	YES
VO01368	393		212 N. Orange St	Industrial Verancular	N	YES
VO01371	128		219 Orange St	Frame Vernacular	N	YES
VO01384	129		406 N. Orange St	Frame Vernacular	N	YES
VO01385	130		208 S. Orange St	Frame Vernacular	N	NO
VO01386	131		215 S. Orange St	Frame Vernacular	N	YES
VO01387	132		216 S. Orange St	Craftsman Bungalow	N	YES
VO01388	133		300 S. Orange St	Frame Vernacular	N	YES
VO01389	134		301 S. Orange St	Craftsman	N	YES
VO01390	135		304 S. Orange St	Craftsman	N	YES
VO01391	136		305 S. Orange St	Frame Vernacular	N	YES
VO01392	137		306 S. Orange St	Craftsman	N	YES
VO01393	138		307 S. Orange St	Craftsman Bungalow	N	YES
VO01394	139		314 S. Orange St	Craftsman	N	YES
VO01402	140		200 Palmetto St		Y	NO
VO01403	141		201 Palmetto St	Frame Vernacular	N	YES
VO01404	142		204 Palmetto St	Frame Vernacular	N	YES
VO01405	143		205 Palmetto St	Craftsman	N	YES
VO01406	144	209 + 207	Palmetto St	Masonry Vernacular	N	NO
VO01407	208		208 Palmetto St	Frame Vernacular	N	YES

VO01408	146	210 Palmetto St	Frame Vernacular	N	YES
VO01409	147	309 Palmetto St	Frame Vernacular	N	YES
VO01410	148	314 Palmetto St	Craftsman Bungalow	N	YES
VO01411	149	318 Palmetto St	Bungalow	N	YES
VO01421	150	610 Palmetto St		Y	NO
VO01422	151	612 Palmetto St		Y	NO
VO01431	152	105 N. Peninsula Ave	Frame Vernacular	N	YES
VO01432	153	106 N. Peninsula Ave	Craftsman	N	YES
VO01433	154	107 N. Peninsula Ave	Frame Vernacular	N	YES
VO01434	155	108 N. Peninsula Ave	Frame Vernacular	N	YES
VO01435	156	111 N. Peninsula Ave	Frame Vernacular	N	YES
VO01438	157	202 N. Peninsula Ave	Frame Vernacular	N	YES
VO01439	158	300 N. Peninsula Ave	Frame Vernacular	N	YES
VO01440	159	104 S. Peninsula Ave	Masonry Vernacular	N	YES
VO01441	160	106 S. Peninsula Ave	Bungalow	N	NO
VO01443	161	108 S. Peninsula Ave	Craftsman	N	YES
VO01444	162	110 S. Peninsula Ave	Mixed	N	YES
VO01447	163	306 N. Riverside Dr	Craftsman	N	YES
VO01452	164	416 S. Riverside Ave	Frame Vernacular	N	NO
VO01453	165	420 S. Riverside Ave	Frame Vernacular	N	YES
VO01454	166	426 S. Riverside Ave	Victorian	N	YES
VO01455	167	500 S. Riverside Ave	Frame Vernacular	N	YES
VO01456	168	502 S. Riverside Ave	Frame Vernacular	N	YES
VO01457	169	506 S. Riverside Ave	Frame Vernacular	N	YES
VO01469	170	110 Rush St	Frame Vernacular	N	YES
VO01470	171	204 Rush St	Masonry Vernacular	N	YES
VO01471	172	206 Rush St	Frame Vernacular	N	YES
VO01472	173	208 Rush St	Frame Vernacular	N	YES
VO01473	174	209 Rush St	Frame Vernacular	N	NO
VO01474	175	210 Rush St	Frame Vernacular	N	NO
VO01475	176	211 Rush St	Frame Vernacular	N	YES
VO01476	177	304 Rush St	Frame Vernacular	N	YES
VO01477	178	307 Rush St	Frame Vernacular	N	YES
VO01478	179	308 Rush St	Frame Vernacular	N	YES
VO01479	180	309 Rush St	Frame Vernacular	N	YES
VO01480	181	310 Rush St	Frame Vernacular	N	NO
VO01481	182	311 Rush St	Frame Vernacular	N	NO

VO01482	183		312 Rush St	Frame Vernacular	N	YES
VO01483	184		314 Rush St	Craftsman Bungalow	N	YES
VO01484	185		400 Rush St	Masonry Vernacular	N	YES
VO01485	186		402 Rush St	Masonry Vernacular	N	NO
VO01486	187		404 Rush St	Masonry Vernacular	N	NO
VO01487	188	110-114	Sams Ave	Mediterranean Revival	N	YES
VO01488	189		120 Sams Ave	Mediterranean Revival	N	YES
VO01489	191		139 Sams Ave		Y	NO
VO01490	192		210 Sams Ave	Mixed	N	YES
VO01493	193		107 Washington St	Mediterranean Revival	N	YES
VO01494	194		109 Washington St	Mediterranean Revival	N	YES
VO01495	195		115 Washington St		Y	NO
VO01498	196		210 Washington St	Frame Vernacular	N	YES
VO01499	197		212 Washington St	Frame Vernacular	N	YES
VO01500	198		213 Washington St	Victorian	N	YES
VO01501	199		215 Washington St	Mediterranean Revival	N	YES
VO01502	200		219 Washington St	Frame Vernacular	N	NO
VO01503	201		221 Washington St	Frame Vernacular	N	YES
VO01504	202		301 Washington St	Frame Vernacular	N	YES
VO01505	203		302 Washington St	Frame Vernacular	N	NO
VO01506	204		303 Washington St	Craftsman	N	YES
VO01507	205		304 Washington St	Frame Vernacular	N	YES
VO01508	206		305 Washington St	Frame Vernacular	N	YES
VO01509	207		306 Washington St	Frame Vernacular	N	YES
VO01511	208		310 Washington St	Frame Vernacular	N	YES
VO01512	209		312 Washington St	Arts and Crafts	N	NO
VO02381	210		205 Mary Ave	Craftsman	N	YES
VO02382	211		207 Mary Ave	Frame Vernacular	N	YES
VO02383	212		209 Mary Ave	Bungalow	N	YES
VO02384	213		211 Mary Ave	Frame Vernacular	N	NO
VO02385	214		213 Mary Ave	Craftsman	N	YES
VO02386	215		217 Mary Ave	Frame Vernacular	N	YES
VO02387	216		301 Mary Ave	Frame Vernacular	N	YES
VO02389	217		506 Ball St	Frame Vernacular	N	NO
VO02390	218		507 Ball St	Frame Vernacular	N	NO
VO02391	219		511 Ball St	Victorian	N	YES
VO02395	220		515 Ball St	Dutch Colonial	N	YES

VO02397	221	522 Ball St	Frame Vernacular	N	NO
VO02398	222	523 Ball St	Craftsman	N	YES
VO02399	223	525 Ball St	Folk Victorian	N	YES
VO02400	224	524 Ball St	Frame Vernacular	N	NO
VO02403	225	531 Ball St	Frame Vernacular	N	YES
VO02405	226	536 Ball St	Bungalow	N	YES
VO02406	227	537 Ball St	Frame Vernacular	N	YES
VO02407	228	212 Ronnoc Ln	Frame Vernacular	N	YES
VO02408	229	208 Ronnoc Ln	Craftsman	N	YES
VO02409	230	542 Faulkner St	Frame Vernacular	N	YES
VO02410	231	538 Faulkner St	Frame Vernacular	N	YES
VO02411	232	536 Faulkner St	Craftsman Bungalow	N	YES
VO02412	233	501 Faulkner St	Mixed	N	YES
VO02413	234	505 Faulkner St	Craftsman	N	YES
VO02414	235	508 Faulkner St	Mixed	N	NO
VO02415	236	509 Faulkner St	Arts and Crafts	N	YES
VO02416	237	511 Faulkner St	Craftsman	N	YES
VO02417	238	512 Faulkner St	Frame Vernacular	N	YES
VO02418	239	513 Faulkner St	Craftsman	N	YES
VO02419	240	519 Faulkner St	Frame Vernacular	N	YES
VO02420	241	524 Faulkner St	Craftsman	N	YES
VO02421	242	528 Faulkner St	Frame Vernacular	N	YES
VO02422	243	532 Faulkner St	Frame Vernacular	N	YES
VO02480	244	205 Esther St	Masonry Vernacular	N	NO
VO02481	245	206 Esther St	Frame Vernacular	N	YES
VO02482	246	207 Esther St	Frame Vernacular	N	YES
VO02483	247	214 Esther St	Masonry Vernacular	N	YES
VO02484	248	215 Esther St	Federal	N	NO
VO02485	249	217 Esther St	Mediterranean Revival	N	YES
VO02486	250	206 Marshall St	Arts and Crafts	N	YES
VO02487	251	207 Marshall St	Craftsman	N	YES
VO02488	208	208 Marshall St	Frame Vernacular	N	YES
VO02489	253	504 N. Riverside Dr	Frame Vernacular	N	YES
VO02490	254	508 N. Riverside Dr	Neo-Classical Revival	N	YES
VO02491	255	516 N. Riverside Dr	Craftsman	N	YES
VO02492	256	518 N. Riverside Dr	Frame Vernacular	N	NO
VO02493	257	524 N. Riverside Dr	Craftsman	N	YES

VO02494	258		532 N. Riverside Dr	Georgian	N	YES
VO02497	259	512-514	N. Riverside Dr	Victorian	N	YES
VO02505	338		1208 S. Riverside Dr		Y	NO
VO02522	260		302 N. Peninsula Ave	Georgian	N	YES
VO02523	261		305 N. Peninsula Ave	Frame Vernacular	N	YES
VO02524	262		400 N. Peninsula Ave	Bungalow	N	YES
VO02525	263		401 N. Peninsula Ave	Georgian	N	YES
VO02526	264		403 N. Peninsula Ave	Frame Vernacular	N	YES
VO02527	265		404 N. Peninsula Ave	Georgian	N	YES
VO02528	266		405 N. Peninsula Ave	Masonry Vernacular	N	YES
VO02529	267		407 N. Peninsula Ave	Masonry Vernacular	N	YES
VO02530	268		408 N. Peninsula Ave	Georgian	N	YES
VO02532	269		300 N. Pine St	Craftsman	N	YES
VO02536	270		207 Lytle Ave	Frame Vernacular	N	NO
VO02556	424		305 4th St	Mediterranean Revival	N	NO
VO02559	271		206 Florida Ave	Frame Vernacular	N	YES
VO02560	272		216 Florida Ave	Frame Vernacular	N	NO
VO02561	273		218 Florida Ave	Frame Vernacular	N	YES
VO05359	274		308 Flagler Ave	Mediterranean Revival	N	NO
VO05360	275		304 Flagler Ave	Frame Vernacular	N	NO
VO05361	774		225 Flagler Ave	Frame Vernacular	N	YES
VO05362	277		221 Flagler Ave	Frame Vernacular	N	YES
VO05363	278		100 Columbus Ave	Masonry Vernacular	N	YES
VO05369	279		109 N. Peninsula Ave	Frame Vernacular	N	YES
VO05370	280		110 Florida Ave	Craftsman	N	YES
VO05371	281		201 N. Peninsula Ave	Bungalow	N	YES
VO05374	282		402 N. Peninsula Ave	Frame Vernacular	N	NO
VO05377	283		209 Esther St	Frame Vernacular	N	YES
VO05378	284		210 Florida Ave	Frame Vernacular	N	YES
VO05379	285		220 Florida Ave	Frame Vernacular	N	YES
VO05382	286		216 Esther St	Frame Vernacular	N	NO
VO05383	287		221 Esther St	Frame Vernacular	N	NO
VO06763	288		211 Flagler Ave		Y	NO
VO07672	444		314 N. Duss St	Folk Victorian	N	YES
VO08380	289		100 Charlotte Ave	Masonry Vernacular	N	NO
VO08381	290		100 Flagler Ave	Folk Victorian	N	YES
VO08382	291		1000 S. Riverside Dr	Georgian	N	YES

VO08383	292		1001	Hill St	Frame Vernacular	N	NO
VO08384	293		1001	Meadowood St		Y	NO
VO08385	294		1001	S. Atlantic Ave	Masonry Vernacular	N	NO
VO08386	295		1003	Live Oak St	Mixed	N	NO
VO08387	296		1004	S. Riverside Dr	Frame Vernacular	N	NO
VO08388	297		1005	Live Oak St		Y	NO
VO08389	298		101	Due East St	Frame Vernacular	N	YES
VO08390	299		101	S. Cooper St	Frame Vernacular	N	NO
VO08391	300		1018	Magnolia St	Frame Vernacular	N	YES
VO08392	301		102	Mary Ave		Y	NO
VO08393	302		200	Julia St	Masonry Vernacular	N	YES
VO08394	303		105	Asire Ct	Frame Vernacular	N	NO
VO08395	304		105	Due East St		Y	NO
VO08396	305	105-109		Orange St	Masonry Vernacular	N	YES
VO08397	306		106	Inwood Ave	Frame Vernacular	N	YES
VO08398	307		106	N. Myrtle Ave	Frame Vernacular	N	NO
VO08399	308		108	Louise Ave	Frame Vernacular	N	YES
VO08400	309		108	N. Duss St	Masonry Vernacular	N	YES
VO08401	310		109	Magnolia St	Masonry Vernacular	N	YES
VO08402	311		109	Roberts St	Craftsman	N	YES
VO08403	312		109	S. Myrtle St	Frame Vernacular	N	YES
VO08404	313		110	Flagler Ave	Frame Vernacular	N	NO
VO08405	314		110	Mary Ave		Y	NO
VO08406	315		110	Robert St	Craftsman	N	YES
VO08407	316		110	S. Orange St	Art Moderne	N	NO
VO08408	317		1102	Live Oak St	Frame Vernacular	N	YES
VO08409	318		1105	Magnolia St	Masonry Vernacular	N	YES
VO08410	319		1107	Live Oak St	Frame Vernacular	N	YES
VO08411	320		1108	S. Riverside Dr	Frame Vernacular	N	NO
VO08413	322		1112	Live Oak St	Frame Vernacular	N	NO
VO08414	323		1112	Magnolia St	Frame Vernacular	N	YES
VO08415	324		1118	Live Oak St	Mixed	N	NO
VO08416	325		112	Charlotte Ave	Masonry Vernacular	N	YES
VO08417	326		113	S. Orange St	Masonry Vernacular	N	NO
VO08418	327		114	Canal St	Masonry Vernacular	N	YES
VO08419	328		115	Murry St		Y	NO
VO08420	329		115	S. Orange St	Masonry Vernacular	N	YES

VO08421	330	116 Park Blvd	Mediterranean Revival	N	YES
VO08422	331	117 Park Blvd	Frame Vernacular	N	YES
VO08423	332	118 Mary Ave		Y	NO
VO08424	333	118 Park Blvd	Mediterranean Revival	N	YES
VO08425	334	119 Mary Ave	Frame Vernacular	N	YES
VO08426	335	120 Canal St	Masonry Vernacular	N	YES
VO08427	336	1201 Enterprise Ave	Frame Vernacular	N	YES
VO08428	337	1201 S. Riverside Dr	Moorish Revival	N	YES
VO08430	339	121 Park Blvd	Mixed	N	YES
VO08431	340	122 Park Blvd	Frame Vernacular	N	YES
VO08432	341	122 1/2 Railroad St	Frame Vernacular	N	YES
VO08433	342	122 Railroad St		Y	NO
VO08434	343	124 Canal St	Art Deco	N	YES
VO08435	344	124 Inwood Ave	Craftsman	N	YES
VO08436	345	125 Park Blvd	Mediterranean Revival	N	YES
VO08437	346	130 Park Blvd	Greek Revival	N	YES
VO08438	347	1305 Hill St	Frame Vernacular	N	NO
VO08439	348	1305 S. Atlantic Av	Frame Vernacular	N	NO
VO08440	349	1307 Hill St	Frame Vernacular	N	NO
VO08441	350	1309 Hill St	Masonry Vernacular	N	NO
VO08442	351	1309 S. Atlantic Ave	Mixed	N	NO
VO08443	352	131 Park Blvd	Frame Vernacular	N	YES
VO08444	353	132 Canal St	Masonry Vernacular	N	NO
VO08445	354	134 Park Blvd	Craftsman	N	YES
VO08446	355	138 Park Blvd	Frame Vernacular	N	YES
VO08447	356	142 Park Blvd	Masonry Vernacular	N	NO
VO08448	357	1709 Hill St	Frame Vernacular	N	YES
VO08449	358	1711 Hill St		Y	NO
VO08450	359	1900 Hill St	Masonry Vernacular	N	NO
VO08451	360	1904 Hill St	Frame Vernacular	N	NO
VO08452	361	1905 Hill St		Y	NO
VO08453	362	1906 Hill St		Y	NO
VO08454	363	200 Faulkner St		Y	NO
VO08455	364	2003 Hill St	Frame Vernacular	N	NO
VO08456	365	201 Inwood Ave	Frame Vernacular	N	NO
VO08457	366	201 N. Orange St		Y	NO
VO08458	367	202 S. Myrtle Ave	Arts and Crafts	N	YES

VO08459	368	204	Andrews St	Frame Vernacular	N	YES
VO08460	369	204	Chestnut St	Frame Vernacular	N	YES
VO08461	370	204	S. Myrtle Ave	Folk Victorian	N	YES
VO08462	371	205	Cedar Ave	Frame Vernacular	N	NO
VO08463	372	205	Due East St	Frame Vernacular	N	NO
VO08464	373	205	Wayne Ave	Frame Vernacular	N	NO
VO08465	374	205	N. Myrtle Ave	Frame Vernacular	N	YES
VO08466	375	206	Douglas St	Masonry Vernacular	N	YES
VO08467	376	206	Mary Ave		Y	NO
VO08468	377	206	Oakwood Ave	Craftsman	N	NO
VO08469	378	206	S. Myrtle Ave	Arts and Crafts	N	YES
VO08470	379	207	1st St	Neo-Classical Revival	N	YES
VO08471	380	208	Magnolia St	Masonry Vernacular	N	YES
VO08472	381	208	S. Myrtle Ave	Frame Vernacular	N	NO
VO08473	382	209	1st St	Frame Vernacular	N	YES
VO08474	383	209	N. Duss St	Frame Vernacular	N	YES
VO08475	384	210	Magnolia St	Masonry Vernacular	N	YES
VO08476	385	2101	Hill St	Masonry Vernacular	N	NO
VO08477	386	2103	Hill St	Masonry Vernacular	N	NO
VO08478	387	2107	S. Atlantic Ave	Frame Vernacular	N	NO
VO08479	388	211	Due East St	Masonry Vernacular	N	YES
VO08480	389	211	Lincoln Ave	Masonry Vernacular	N	YES
VO08481	390	211	Oakwood Ave	Mediterranean Revival	N	NO
VO08482	391	211	N. Duss St	Frame Vernacular	N	YES
VO08483	392	211	S. Myrtle Ave	Frame Vernacular	N	YES
VO08485	394	212	S. Myrtle Ave	Craftsman	N	YES
VO08486	395	213	Cedar Ave	Frame Vernacular	N	NO
VO08487	396	214	Alma Ct	Frame Vernacular	N	NO
VO08488	397	214	Palmetto St	Frame Vernacular	N	YES
VO08489	398	214	Sams Ave	Mixed	N	YES
VO08490	399	215	Citron St		Y	NO
VO08491	400	215	Inwood Ave	Frame Vernacular	N	NO
VO08492	401	216-218	Lincoln Ave	Masonry Vernacular	N	YES
VO08493	402	216	N. Duss St	Frame Vernacular	N	NO
VO08494	403	217	Due East St	Masonry Vernacular	N	YES
VO08495	404	219	Inwood Ave	Frame Vernacular	N	NO
VO08496	405	220	Columbus Ave	Masonry Vernacular	N	YES

VO08497	406	220 Inwood Ave	Frame Vernacular	N	NO
VO08498	407	223 Canal St	Mediterranean Revival	N	YES
VO08499	408	225 Inwood Ave	Frame Vernacular	N	NO
VO08500	409	2305 S. Atlantic Ave	Frame Vernacular	N	NO
VO08501	410	2307 S. Atlantic Ave		Y	NO
VO08502	411	2506 Hill St		Y	NO
VO08503	412	2703 Hill St	Frame Vernacular	N	NO
VO08504	413	2705 Hill St		Y	NO
VO08505	414	2705 S. Atlantic Ave	Frame Vernacular	N	NO
VO08506	415	300 Florida Ave	Mediterranean Revival	N	YES
VO08507	416	300 Magnolia St	Masonry Vernacular	N	YES
VO08508	417	300 Oakwood Ave	Mediterranean Revival	N	NO
VO08509	418	300 Washington St	Frame Vernacular	N	NO
VO08510	419	300 N. Riverside Dr	Neo-Classical Revival	N	YES
VO08511	420	300 S. Myrtle Ave	Frame Vernacular	N	YES
VO08512	421	302 S. Myrtle Ave	Frame Vernacular	N	NO
VO08513	422	304 3rd St	Frame Vernacular	N	NO
VO08514	423	304 Faulkner St		Y	NO
VO08516	425	305 Rush St	Frame Vernacular	N	YES
VO08517	426	306 Sheldon St	Frame Vernacular	N	YES
VO08518	427	307 Wayne Ave	Frame Vernacular	N	NO
VO08519	428	307 N. Orange St		Y	NO
VO08520	429	308 Dimmick St	Frame Vernacular	N	YES
VO08521	430	308 S. Orange St	Masonry Vernacular	N	YES
VO08522	431	309 Downing St	Frame Vernacular	N	YES
VO08523	432	310 Douglas St	Mixed	N	YES
VO08524	433	320 Faulkner St	Craftsman	N	YES
VO08525	434	310 Magnolia St	Masonry Vernacular	N	NO
VO08526	435	3103 Hill St	Frame Vernacular	N	NO
VO08527	436	3107 Hill St	Frame Vernacular	N	NO
VO08528	437	311 N. Orange St		Y	NO
VO08529	438	312 N. Orange St	Frame Vernacular	N	YES
VO08530	439	312 S. Myrtle St	Craftsman	N	YES
VO08531	440	313 Dimmick St	Masonry Vernacular	Y	NO
VO08532	441	314 Hillman St	Masonry Vernacular	N	YES
VO08533	442	314 Inwood Ave	Frame Vernacular	N	YES
VO08534	443	314 Sheldon St	Frame Vernacular	N	YES

VO08536	445	315	Live Oak St	Frame Vernacular	N	YES
VO08537	446	315	Rush St	Frame Vernacular	N	NO
VO08539	448	316-318	N. Orange St	Frame Vernacular	N	YES
VO08540	449	317	Inwood Ave	Frame Vernacular	N	NO
VO08541	450	317	Sheldon St	Craftsman	N	YES
VO08542	451	317	N. Myrtle Ave	Frame Vernacular	N	YES
VO08543	452	317	N. Orange St	Frame Vernacular	N	NO
VO08544	453	318	Dimmick St	Frame Vernacular	N	YES
VO08545	454	318	Palm St	Frame Vernacular	N	NO
VO08546	455	318	S. Myrtle Ave	Frame Vernacular	N	NO
VO08547	456	320	Sheldon St	Frame Vernacular	N	YES
VO08548	457	320	N. Orange St	Craftsman Bungalow	N	YES
VO08549	458	323	Palm St	Frame Vernacular	N	YES
VO08550	459	324	N. Dixie Hwy	Frame Vernacular	N	NO
VO08551	460	324	S. Myrtle Ave	Craftsman	N	NO
VO08552	461	325	Dimmick St	Frame Vernacular	N	NO
VO08553	462	327	Palm St	Bungalow	N	YES
VO08554	463	328	Sheldon St	Frame Vernacular	N	YES
VO08555	464	331	Palm St	Frame Vernacular	N	YES
VO08556	465	331	Sheldon St	Masonry Vernacular	N	YES
VO08557	466	332	S. Myrtle Ave	Frame Vernacular	N	YES
VO08558	467	333	Palm St	Frame Vernacular	N	YES
VO08559	468	333	Sheldon St	Frame Vernacular	N	YES
VO08560	469	334	Sheldon St	Frame Vernacular	N	YES
VO08561	470	335	Sheldon St	Frame Vernacular	N	NO
VO08562	471	335	N. Myrtle Ave	Frame Vernacular	N	NO
VO08563	472	336	Palm St	Frame Vernacular	N	NO
VO08564	473	337	Sheldon St	Frame Vernacular	N	YES
VO08565	474	337	N. Myrtle Ave	Frame Vernacular	N	YES
VO08566	475	339	N. Myrtle Ave	Frame Vernacular	N	YES
VO08567	476	340	Palm St	Frame Vernacular	N	YES
VO08568	477	341	N. Myrtle Ave	Frame Vernacular	N	YES
VO08569	478	343	Palm St	Frame Vernacular	N	YES
VO08570	479	344	Palm St	Frame Vernacular	N	NO
VO08571	480	349	N. Myrtle Ave	Frame Vernacular	N	YES
VO08572	481	353	Palm St	Frame Vernacular	N	YES
VO08573	482	360	Chisholm St	Masonry Vernacular	N	NO

VO08574	483	360 N. Myrtle Ave	Frame Vernacular	N	YES
VO08575	484	401 Oakwood Ave	Masonry Vernacular	N	NO
VO08576	485	401 Slatton St	Frame Vernacular	N	NO
VO08577	486	402 Oakwood Ave	Craftsman	N	NO
VO08578	487	402 S. Duss St	Frame Vernacular	N	YES
VO08579	488	403 1st St	Masonry Vernacular	N	NO
VO08580	489	403 Faulkner St		Y	NO
VO08581	490	404 Florida Ave	Masonry Vernacular	N	NO
VO08582	491	404 Louise St	Masonry Vernacular	N	NO
VO08583	492	404 Oakwood Ave	Frame Vernacular	N	NO
VO08584	493	406 Esther St	Frame Vernacular	N	NO
VO08585	494	406 Florida Ave		Y	NO
VO08586	495	406 N. Pine St	Mixed	N	YES
VO08587	496	406 S. Myrtle Ave	Frame Vernacular	N	YES
VO08588	497	406 S. Orange St	Mixed	N	NO
VO08589	498	407 Douglas St	Frame Vernacular	N	YES
VO08590	499	407 Lincoln Ave	Frame Vernacular	N	NO
VO08591	500	408 Oakwood Ave	Mixed	N	NO
VO08592	501	409 Esther St	Masonry Vernacular	N	NO
VO08593	502	409 Mary Ave	Frame Vernacular	N	NO
VO08594	503	409 Vineyard Ln	Frame Vernacular	N	NO
VO08595	504	409 Wayne Ave	Craftsman	N	YES
VO08596	505	409 S. Peninsula Ave	Frame Vernacular	N	NO
VO08597	506	410 S. Duss St	Frame Vernacular	N	YES
VO08598	507	411 Palm St	Bungalow	N	YES
VO08599	508	413 Inwood Ave	Frame Vernacular	N	YES
VO08600	509	414 S. Duss St	Mixed	N	NO
VO08601	510	415 Inwood Ave	Frame Vernacular	N	NO
VO08602	511	415 N. Duss St	Frame Vernacular	N	NO
VO08603	512	416 Palm St	Folk Victorian	N	YES
VO08604	513	418 N. Myrtle Ave	Craftsman Bungalow	N	YES
VO08605	514	420 Eleanor Ave	Frame Vernacular	N	NO
VO08607	516	420 Palm St	Frame Vernacular	N	YES
VO08608	517	421 Eleanor Ave	Bungalow	N	YES
VO08609	518	422 Eleanor St	Frame Vernacular	N	NO
VO08611	520	423 Palm St	Frame Vernacular	N	NO
VO08612	521	424 N. Myrtle Ave	Craftsman	N	YES

VO08613	522	425 Palm St	Frame Vernacular	N	YES
VO08614	523	427 Palm St	Frame Vernacular	N	NO
VO08615	524	428 Palm St	Frame Vernacular	N	YES
VO08616	525	428 N. Myrtle Ave	Frame Vernacular	N	YES
VO08617	526	430 Cedar Ave	Frame Vernacular	N	NO
VO08618	527	432 Palm St	Frame Vernacular	N	YES
VO08619	528	433 Sheldon St	Frame Vernacular	N	YES
VO08620	529	434 Cedar Ave	Frame Vernacular	N	NO
VO08621	530	434 N. Myrtle Ave		Y	NO
VO08622	531	434 N. Duss St	Folk Victorian	N	YES
VO08623	532	437 Sheldon St	Frame Vernacular	N	YES
VO08624	533	439 Palm St	Frame Vernacular	N	NO
VO08625	534	440 Julia St	Frame Vernacular	N	NO
VO08626	535	444 Palm St	Frame Vernacular	N	YES
VO08627	536	448 Palm St	Mixed	N	YES
VO08628	537	448 N. Myrtle Ave	Craftsman Bungalow	N	YES
VO08629	538	454 N. Myrtle Ave	Frame Vernacular	N	NO
VO08630	539	460 Sheldon St	Frame Vernacular	N	YES
VO08631	540	462 N. Myrtle Ave	Frame Vernacular	N	YES
VO08632	541	463 N. Myrtle Ave	Frame Vernacular	N	YES
VO08633	542	468 Sheldon St	Craftsman	N	YES
VO08634	543	478 Palm St	Frame Vernacular	N	YES
VO08635	544	500 Canal St	Mediterranean Revival	N	YES
VO08636	545	500 Ronnoc Ln	Frame Vernacular	N	YES
VO08637	546	500 Wayne Ave	Frame Vernacular	N	NO
VO08638	547	504 Downing St	Industrial Verancular	N	YES
VO08639	548	504 Mary Ave	Frame Vernacular	N	YES
VO08640	549	504 N. Myrtle Ave	Frame Vernacular	N	YES
VO08641	550	505 Douglas St	Frame Vernacular	N	YES
VO08642	551	505 Julia St	Frame Vernacular	N	YES
VO08643	552	505 Oakwood Ave	Frame Vernacular	N	NO
VO08644	553	506 Canal St	Masonry Vernacular	N	NO
VO08645	554	506 Dora St	Frame Vernacular	N	YES
VO08646	555	506 Douglas St	Frame Vernacular	N	NO
VO08647	556	506 Downing St	Industrial Verancular	N	YES
VO08648	557	506 Josie St	Frame Vernacular	N	YES
VO08649	558	506 N. Duss St	Bungalow	N	YES

VO08650	559	507 Goodwin Ave	Masonry Vernacular	N	NO
VO08651	560	507 Yupon Ave	Masonry Vernacular	N	NO
VO08652	561	507 N. Duss St	Frame Vernacular	N	YES
VO08654	563	507 N. Orange St	Frame Vernacular	N	YES
VO08655	564	508 Canal St	Masonry Vernacular	N	NO
VO08656	565	508 Downing St	Industrial Verancular	N	YES
VO08657	566	508 Mary Ave	Frame Vernacular	N	NO
VO08658	567	509 Magnolia St	Greek Revival	N	YES
VO08659	568	509 N. Duss St	Frame Vernacular	N	YES
VO08660	569	509 S. Pine St	Masonry Vernacular	N	NO
VO08661	570	511 Josie St	Frame Vernacular	N	NO
VO08662	571	511 Julia St	Frame Vernacular	N	NO
VO08663	572	512 Mary Ave		Y	NO
VO08664	573	333 Dimmick St		Y	NO
VO08665	574	512 Ronnoc Ln	Frame Vernacular	N	YES
VO08666	575	512 N. Duss St	Mixed	N	NO
VO08667	576	512 N. Myrtle Ave	Craftsman Bungalow	N	YES
VO08668	577	512 S. Riverside Dr	Victorian	N	YES
VO08669	578	513 Josie St		Y	NO
VO08670	579	513 Roper St	Frame Vernacular	N	YES
VO08671	580	514 Faulkner St	Frame Vernacular	N	YES
VO08672	581	514 Mary Ave	Masonry Vernacular	N	NO
VO08673	582	514 Ronnoc Ln	Frame Vernacular	N	YES
VO08674	583	515 Roper St	Frame Vernacular	N	YES
VO08675	584	515 N. Duss St	Frame Vernacular	N	YES
VO08676	585	516 Mary Ave	Craftsman Bungalow	N	YES
VO08677	586	518 Josie St	Frame Vernacular	N	YES
VO08678	587	519 Ball St	Frame Vernacular	N	YES
VO08679	588	520 Dora St	Frame Vernacular	N	YES
VO08680	520	520 Josie St	Frame Vernacular	N	YES
VO08681	590	520 Mary Ave		Y	NO
VO08682	591	520 N. Riverside Dr	Frame Vernacular	N	YES
VO08683	592	521 N. Dixie Hwy	Frame Vernacular	N	NO
VO08684	593	524 Mary Ave	Frame Vernacular	N	YES
VO08685	594	525 Mary Ave	Frame Vernacular	N	YES
VO08686	595	525 N. Dixie Hwy	Masonry Vernacular	N	YES
VO08687	596	526 Ronnoc Ln	Frame Vernacular	N	YES

VO08688	597	526	N. Riverside Dr	Frame Vernacular	N	YES
VO08689	598	527	N. Dixie Hwy	Frame Vernacular	N	NO
VO08690	599	528	Ronnoc Ln	Frame Vernacular	N	YES
VO08691	600	529	Dora St	Frame Vernacular	N	YES
VO08692	601	529	Washington St	Masonry Vernacular	N	YES
VO08693	602	530	Dora St	Frame Vernacular	N	YES
VO08694	603	530	Mary Ave	Frame Vernacular	N	YES
VO08695	604	530	Ronnoc Ln	Frame Vernacular	N	YES
VO08696	605	531	Julia St	Frame Vernacular	N	NO
VO08697	606	531-533	N. Dixie Hwy	Frame Vernacular	N	YES
VO08698	607	533	Canal St	Industrial Verancular	N	YES
VO08699	608	534	Mary Ave		Y	NO
VO08700	609	534	N. Myrtle Ave	Masonry Vernacular	N	NO
VO08701	610	536	Josie St	Frame Vernacular	N	NO
VO08702	611	536	Julia St	Frame Vernacular	N	YES
VO08703	612	537	Josie St	Frame Vernacular	N	YES
VO08704	613	540	Mary Ave		Y	NO
VO08705	614	541	Charlovix St	Frame Vernacular	N	YES
VO08706	615	541	Washington St	Frame Vernacular	N	YES
VO08707	616	543	Sinnka St	Craftsman Bungalow	N	YES
VO08708	617	545	Josie St	Frame Vernacular	N	YES
VO08709	618	545	Julia St	Masonry Vernacular	N	YES
VO08710	545	545	Washington St	Frame Vernacular	N	YES
VO08711	620	546	Washington St	Frame Vernacular	N	YES
VO08712	621	548	Mary Ave		Y	NO
VO08713	622	548	Washington St	Mixed	N	NO
VO08714	623	551	Mary Ave	Frame Vernacular	N	NO
VO08715	624	552	Ronnoc Ln		Y	NO
VO08716	625	554	Josie St	Frame Vernacular	N	YES
VO08717	626	558	Ronnoc Ln	Frame Vernacular	N	NO
VO08718	627	559	Charlovix St	Frame Vernacular	N	YES
VO08719	628	560	Josie St	Frame Vernacular	N	YES
VO08720	629	560	Washington St	Frame Vernacular	N	YES
VO08721	630	563	Charlovix St	Frame Vernacular	N	YES
VO08722	631	565	Charlovix St	Frame Vernacular	N	YES
VO08723	632	568	Ronnoc Ln	Frame Vernacular	N	YES
VO08724	633	568	Washington St	Mixed	N	NO

VO08725	634	570 Washington St	Greek Revival	N	YES
VO08726	635	572 Ronnoc Ln	Frame Vernacular	N	YES
VO08727	636	572 Washington St	Frame Vernacular	N	YES
VO08728	637	574 Ronnoc Ln	Frame Vernacular	N	YES
VO08729	638	580 Ronnoc Ln	Frame Vernacular	N	YES
VO08730	639	585 Washington St	Frame Vernacular	N	YES
VO08731	640	587 Washington St	Frame Vernacular	N	YES
VO08732	641	579 Charlovix St	Frame Vernacular	N	YES
VO08733	642	600 Ball St	Frame Vernacular	N	YES
VO08734	643	600 Dora St	Frame Vernacular	N	YES
VO08735	644	600 S. Atlantic Ave	Masonry Vernacular	N	NO
VO08736	645	600 S. Riverside Dr	Frame Vernacular	N	NO
VO08737	646	601 Dora St	Frame Vernacular	N	NO
VO08738	647	601 Faulkner St	Frame Vernacular	N	YES
VO08739	648	601 N. Dixie Hwy	Masonry Vernacular	N	YES
VO08740	649	601 N. Duss St	Frame Vernacular	N	YES
VO08741	650	603 S. Orange St		Y	NO
VO08742	651	604 N. Duss St	Frame Vernacular	N	YES
VO08743	652	604 N. Riverside Dr	Frame Vernacular	N	NO
VO08744	653	605 Dora St	Bungalow	N	YES
VO08745	654	605 Jefferson St	Frame Vernacular	N	NO
VO08746	655	605 N. Duss St	Bungalow	N	YES
VO08747	656	604 Faulkner St	Frame Vernacular	N	NO
VO08748	657	606 N. Dixie Hwy	Craftsman	N	YES
VO08749	658	607 Jefferson St	Frame Vernacular	N	NO
VO08750	659	607 Live Oak St	Frame Vernacular	N	YES
VO08751	660	607 Washington St	Frame Vernacular	N	YES
VO08752	661	608 Faulkner St	Frame Vernacular	N	YES
VO08753	662	608 N. Duss St	Frame Vernacular	N	NO
VO08754	663	608 S. Riverside Dr		Y	NO
VO08755	664	609 Dora St		Y	NO
VO08756	665	610 N. US Highway 1	Craftsman	N	NO
VO08757	666	611 Dora St	Mixed	N	NO
VO08758	667	611 Jefferson St	Frame Vernacular	N	NO
VO08759	668	611 N. Duss St	Craftsman	N	YES
VO08760	669	612 Dora St	Frame Vernacular	N	YES
VO08761	670	612 N. Duss St	Frame Vernacular	N	YES

VO08762	671	616 Dora St	Frame Vernacular	N	YES
VO08763	672	616 Washington St		Y	NO
VO08764	673	616 N. Dixie Hwy	Bungalow	N	YES
VO08765	674	616 S. Riverside Dr	Folk Victorian	N	YES
VO08766	675	617 Dora St	Frame Vernacular	N	NO
VO08767	676	617 Mary Ave	Frame Vernacular	N	YES
VO08768	677	617 N. Duss St	Frame Vernacular	N	YES
VO08769	678	618 Ball St	Frame Vernacular	N	YES
VO08770	679	619 Faulkner St	Frame Vernacular	N	YES
VO08771	680	620 Dora St	Frame Vernacular	N	NO
VO08772	681	620 Faulkner St	Frame Vernacular	N	YES
VO08773	682	620 S. Riverside Dr	Frame Vernacular	N	NO
VO08774	683	622 Canal St	Masonry Vernacular	N	YES
VO08775	684	626 Faulkner St	Frame Vernacular	N	YES
VO08776	685	626 N. Dixie Hwy	Frame Vernacular	N	YES
VO08777	686	628 Dora St	Mixed	N	YES
VO08778	687	630 Dora St	Frame Vernacular	N	YES
VO08779	688	630 N. Riverside Dr	Mediterranean Revival	N	YES
VO08780	689	634 Julia St	Frame Vernacular	N	YES
VO08781	690	640 Dora St	Frame Vernacular	N	YES
VO08782	691	640 Washington St		Y	NO
VO08783	692	642 Dora St	Frame Vernacular	N	YES
VO08784	693	644 Dora St	Frame Vernacular	N	NO
VO08785	694	645 Pecan St	Frame Vernacular	N	YES
VO08786	695	646 Dora St	Frame Vernacular	N	YES
VO08787	696	646 N. Riverside Dr		Y	NO
VO08788	697	647 Dora St		Y	NO
VO08789	698	654 Dora St	Frame Vernacular	N	YES
VO08790	699	666 Dora St	Bungalow	N	YES
VO08791	700	670 Dora St	Frame Vernacular	N	NO
VO08792	701	672 Dora St	Frame Vernacular	N	NO
VO08793	702	700 Magnolia St	Frame Vernacular	N	YES
VO08794	703	700 S. Riverside Dr	Frame Vernacular	N	NO
VO08795	704	703 Mary Ave	Frame Vernacular	N	YES
VO08796	705	704 Downing St	Frame Vernacular	N	YES
VO08797	706	704 Magnolia St	Frame Vernacular	N	YES
VO08798	707	704 S. Riverside Dr	Georgian	N	YES

VO08799	708	707 Canal St	Frame Vernacular	N	YES
VO08800	709	708 Downing St	Frame Vernacular	N	YES
VO08801	710	709 Faulkner St	Masonry Vernacular	N	YES
VO08802	711	710 Dougherty St	Frame Vernacular	N	YES
VO08803	712	710 Oleander St	Frame Vernacular	N	NO
VO08804	713	714 Downing St	Frame Vernacular	N	YES
VO08805	714	714 Faulkner St	Masonry Vernacular	N	YES
VO08806	715	715 Dougherty St	Craftsman	N	YES
VO08807	716	716 Dougherty St	Frame Vernacular	N	YES
VO08808	717	718 Dougherty St	Mediterranean Revival	N	YES
VO08809	718	719 Dougherty St	Masonry Vernacular	N	NO
VO08810	719	720 Faulkner St	Craftsman	N	YES
VO08811	720	722 Downing St	Frame Vernacular	N	YES
VO08812	721	723 Dougherty St	Frame Vernacular	N	YES
VO08813	722	725 Dougherty St	Masonry Vernacular	N	NO
VO08814	723	735 Dougherty St	Frame Vernacular	N	YES
VO08815	724	800 S. Riverside Dr	Georgian	N	YES
VO08816	725	801 Oakwood Ave	Frame Vernacular	N	NO
VO08817	726	801 Turnbull St	Frame Vernacular	N	YES
VO08818	727	803 Oakwood Ave		Y	NO
VO08819	728	804 Dougherty St	Masonry Vernacular	N	NO
VO08820	729	804 N. Dixie Hwy	Craftsman Bungalow	N	YES
VO08821	730	806 Faulkner St	Frame Vernacular	N	YES
VO08822	731	807 Turnbull St	Frame Vernacular	N	YES
VO08823	732	808 Carol Ave	Masonry Vernacular	N	NO
VO08824	733	808 Faulkner St	Frame Vernacular	N	NO
VO08825	734	808 Magnolia St	Frame Vernacular	N	NO
VO08826	735	809 Carol Ave	Frame Vernacular	N	NO
VO08827	736	809 Turnbull St	Frame Vernacular	N	YES
VO08828	737	810 Carol Ave	Frame Vernacular	N	NO
VO08829	738	810 Oleander St	Frame Vernacular	N	NO
VO08830	739	810 S. Riverside Dr	Masonry Vernacular	N	YES
VO08832	741	811 Oakwood Ave	Masonry Vernacular	N	NO
VO08833	742	811 Spruce St	Masonry Vernacular	N	NO
VO08834	743	812 Dougherty St	Frame Vernacular	N	YES
VO08835	744	813 Oakwood Ave	Georgian	N	NO
VO08836	745	814 Dougherty St	Frame Vernacular	N	NO

VO08837	746	817 N. Dixie Hwy	Frame Vernacular	N	NO
VO08838	747	818 Dougherty St	Mixed	N	YES
VO08839	748	818 Ocean Ave	Mediterranean Revival	N	NO
VO08840	749	820 Palmetto St	Masonry Vernacular	N	YES
VO08841	750	821 Live Oak St	Dutch Colonial	N	YES
VO08842	751	822 Downing St	Bungalow	N	YES
VO08843	752	822 Plum Ave		Y	NO
VO08844	753	824 Dougherty St	Frame Vernacular	N	YES
VO08845	754	824 Downing St	Bungalow	N	YES
VO08846	755	825 Turnbull St	Frame Vernacular	N	YES
VO08847	756	829 Canal St	Frame Vernacular	N	NO
VO08848	757	831 Dougherty St	Frame Vernacular	N	YES
VO08849	758	833 Dougherty St	Mixed	N	YES
VO08850	759	835 Dougherty St	Frame Vernacular	N	YES
VO08851	760	836 Dougherty St	Masonry Vernacular	N	NO
VO08852	761	837 Dougherty St	Mediterranean Revival	N	YES
VO08853	762	837 Plum Ave	Bungalow	N	YES
VO08854	763	841 Turnbull St	Frame Vernacular	N	NO
VO08855	764	900 Magnolia St	Frame Vernacular	N	NO
VO08856	765	900 Palmetto St	Frame Vernacular	N	YES
VO08857	766	902 Canal St	Craftsman	N	NO
VO08858	767	906 Enterprise Ave	Frame Vernacular	N	YES
VO08859	768	908 Live Oak St	Bungalow	N	NO
VO08860	769	909 Live Oak St	Masonry Vernacular	N	YES
VO08861	770	910 Palmetto St	Masonry Vernacular	N	NO
VO08862	771	913 Palmetto St	Frame Vernacular	N	NO
VO08863	772	916 S. Riverside Dr	Victorian	N	YES
VO08864	773	107 Park Blvd	Frame Vernacular	N	YES
VO08865	276	Flagler Ave	Industrial Verancular	N	YES
VO08866	775	Julia St	Frame Vernacular	N	YES
VO08867	776	Julia St	Industrial Verancular	N	YES
VO08868	777	Magnolia St		Y	NO
VO08869	778	N. Duss St		Y	NO
VO08870	779	N. Duss St	Frame Vernacular	N	YES
VO08871	780	Julia St		Y	NO
VO08872	781	Julia St		Y	NO
VO08873	782	112 Live Oak St	Masonry Vernacular	N	NO

VO08874	783	Julia and Rush St		Y	NO
VO08875	784	Rose Ct		Y	NO
VO08981		200 S. Peninsula	Masonry Vernacular	N	YES
VO08982		212 Columbus	Masonry Vernacular	N	YES
VO08983		217 Columbus	Masonry Vernacular	N	YES
VO08984		500 Faulkner	Victorian	N	YES
VO08985		216 Flagler	Frame Vernacular	N	YES
VO08986		115 Flagler	Frame Vernacular	N	YES
VO08987		111 Flagler	Masonry Vernacular	N	YES
VO08988		113 Flagler	Folk Victorian	N	YES
VO08989		206 S. Pine	Frame Vernacular	N	YES
VO08990		200 S. Pine	Frame Vernacular	N	YES
VO08991		412 S. Peninsula	Craftsman	N	NO
VO08992		206 N. Pine	Frame Vernacular	N	YES
VO08993		213 Esther	Frame Vernacular	N	YES
VO08994		120 Murray	Frame Vernacular	N	YES
VO08995		805 Faulkner	Masonry Vernacular	N	YES
VO08996		800 Faulkner	Frame Vernacular	N	YES
VO08997		711 Faulkner	Masonry Vernacular	N	YES
VO08998		652 Faulkner	Frame Vernacular	N	NO
VO08999		317 Faulkner	Masonry Vernacular	N	YES
VO09000		409 Magnolia	Frame Vernacular	N	YES
VO09001		123 Douglas	Masonry Vernacular	N	YES
VO09002		206 Douglas	Mixed	N	YES
VO09003		151 Canal	Industrial Vernacular	N	YES
VO09004		207 Live Oak	Frame Vernacular	N	YES
VO09005		501 Magnolia	Frame Vernacular	N	YES
VO09006		611 Magnolia	Ranch	N	YES
VO09007		1200 Live Oak	Frame Vernacular	N	YES
VO09008		1119 Live Oak	Masonry Vernacular	N	YES
VO09009		1108 Live Oak	Frame Vernacular	N	YES
VO09010		901 Live Oak	Frame Vernacular	N	YES
VO09011		817 Palmetto	Frame Vernacular	N	YES
VO09012		812 Palmetto	Frame Vernacular	N	YES
VO09013		720 S. RIVERSIDE	Ranch	N	YES
VO09014		510 S. RIVERSIDE	Frame Vernacular	N	YES
VO09015		408 S. RIVERSIDE	Frame Vernacular	N	YES

VO09016	306 Rush	Frame Vernacular	N	YES
VO09017	513 Ball	Frame Vernacular	N	YES
VO09018	609 Ball	Frame Vernacular	N	YES
VO09019	546 N. Myrtle	Frame Vernacular	N	YES
VO09020	540 N. Myrtle	Frame Vernacular	N	YES
VO09021	332 N. Myrtle	Frame Vernacular	N	YES
VO09022	324 N. Myrtle	Craftsman	N	YES
VO09023	318 N. Myrtle	Frame Vernacular	N	YES
VO09024	312 Myrtle	Craftsman	N	YES
VO09025	200 N. Duss	Frame Vernacular	N	YES
VO09026	595 Charlovix	Frame Vernacular	N	YES
VO09027	306 Ronnoc	Mixed	N	NO
VO09028	524 1/2 N. Dixie	Masonry Vernacular	N	YES
VO09029	524 N. Dixie	Masonry Vernacular	N	YES
VO09030	314 Canal	Masonry Vernacular	N	YES
VO09031	323 Canal	Masonry Vernacular	N	YES
VO09032	403 Crawford	Mediterranean Revival	N	YES
VO09033	401 Crawford	Frame Vernacular	N	YES
VO09034	317 Crawford	Masonry Vernacular	N	YES
VO09035	313 Crawford	Frame Vernacular	N	NO
VO09036	307 Crawford	Masonry Vernacular	N	YES
VO09037	223 Crawford	Frame Vernacular	N	YES
VO09038	213 Crawford	Frame Vernacular	N	YES
VO09039	800 N. Peninsula	Mediterranean Revival	N	YES
VO09040	802 N. Peninsula	Mediterranean Revival	N	YES
VO09041	806 N. Peninsula	Masonry Vernacular	N	YES
VO09042	218 Kirkland	Masonry Vernacular	N	YES
VO09043	216 Kirkland	Masonry Vernacular	N	YES
VO09044	204 Kirkland	Masonry Vernacular	N	YES
VO09045	603 N. Peninsula	Masonry Vernacular	N	YES
VO09046	204 Condict	Masonry Vernacular	N	YES
VO09047	206 CONDICT	Frame Vernacular	N	YES
VO09048	208 CONDICT	Masonry Vernacular	N	YES
VO09049	223 CONDICT	Masonry Vernacular	N	YES

VO09050	303 CONDICT	Masonry Vernacular	N	YES
VO09051	700 N. Atlantic	Masonry Vernacular	N	YES
VO09052	604 N. Atlantic	Frame Vernacular	N	YES
VO09053	210 N. Atlantic	Masonry Vernacular	N	YES
VO09054	315 Due East	Mixed	N	NO
VO09055	314 Due East	Frame Vernacular	N	YES
VO09056	308 Due East	Masonry Vernacular	N	YES
VO09057	102 Due East	Frame Vernacular	N	YES
VO09058	204 Due East	Masonry Vernacular	N	YES
VO09059	501 N. Pine	Masonry Vernacular	N	YES
VO09060	503 N. Peninsula	Masonry Vernacular	N	YES
VO09061	409 N. Peninsula	Ranch	N	YES
VO09062	103 Asire	Frame Vernacular	N	YES
VO09063	200 N. Peninsula	Masonry Vernacular	N	YES
VO09064	408 Florida	Masonry Vernacular	N	YES
VO09065	317 Flagler	Frame Vernacular	N	YES
VO09066	315 Flagler	Masonry Vernacular	N	YES
VO09067	600 S. Pine	Frame Vernacular	N	NO
VO09068	605 Goodwin	Frame Vernacular	N	YES
VO09069	657 Goodwin	Masonry Vernacular	N	YES
VO09070	815 Ocean	Masonry Vernacular	N	YES
VO09071	653 S. Pine	Mediterranean Revival	N	YES
VO09072	811 Ocean	Masonry Vernacular	N	YES
VO09073	805 Ocean	Ranch	N	YES
VO09074	519 S. Pine	Frame Vernacular	N	YES
VO09075	821 Ocean	Frame Vernacular	N	YES
VO09076	817 Ocean	Frame Vernacular	N	YES
VO09077	300 N. Orange	Industrial Vernacular	N	YES
VO09078	2 N. Causeway	Mixed	N	YES
VO09079	532 N. Riverside	Frame Vernacular	N	YES
VO09080	636 N. Riverside	Mediterranean Revival	N	YES
VO09081	605 Faulkner	Frame Vernacular	N	YES
VO09082	606 Faulkner	Frame Vernacular	N	YES
VO09083	630 Faulkner	Frame Vernacular	N	YES
VO09084	636 Faulkner	Frame Vernacular	N	YES

VO09050	303 CONDICT	Masonry Vernacular	N	YES
VO09051	700 N. Atlantic	Masonry Vernacular	N	YES
VO09052	604 N. Atlantic	Frame Vernacular	N	YES
VO09053	210 N. Atlantic	Masonry Vernacular	N	YES
VO09054	315 Due East	Mixed	N	NO
VO09055	314 Due East	Frame Vernacular	N	YES
VO09056	308 Due East	Masonry Vernacular	N	YES
VO09057	102 Due East	Frame Vernacular	N	YES
VO09058	204 Due East	Masonry Vernacular	N	YES
VO09059	501 N. Pine	Masonry Vernacular	N	YES
VO09060	503 N. Peninsula	Masonry Vernacular	N	YES
VO09061	409 N. Peninsula	Ranch	N	YES
VO09062	103 Asire	Frame Vernacular	N	YES
VO09063	200 N. Peninsula	Masonry Vernacular	N	YES
VO09064	408 Florida	Masonry Vernacular	N	YES
VO09065	317 Flagler	Frame Vernacular	N	YES
VO09066	315 Flagler	Masonry Vernacular	N	YES
VO09067	600 S. Pine	Frame Vernacular	N	NO
VO09068	605 Goodwin	Frame Vernacular	N	YES
VO09069	657 Goodwin	Masonry Vernacular	N	YES
VO09070	815 Ocean	Masonry Vernacular	N	YES
VO09071	653 S. Pine	Mediterranean Revival	N	YES
VO09072	811 Ocean	Masonry Vernacular	N	YES
VO09073	805 Ocean	Ranch	N	YES
VO09074	519 S. Pine	Frame Vernacular	N	YES
VO09075	821 Ocean	Frame Vernacular	N	YES
VO09076	817 Ocean	Frame Vernacular	N	YES
VO09077	300 N. Orange	Industrial Vernacular	N	YES
VO09078	2 N. Causeway	Mixed	N	YES
VO09079	532 N. Riverside	Frame Vernacular	N	YES
VO09080	636 N. Riverside	Mediterranean Revival	N	YES
VO09081	605 Faulkner	Frame Vernacular	N	YES
VO09082	606 Faulkner	Frame Vernacular	N	YES
VO09083	630 Faulkner	Frame Vernacular	N	YES
VO09084	636 Faulkner	Frame Vernacular	N	YES

VO09085	104 Azalea	Frame Vernacular	N	YES
VO09086	730 Dougherty	Masonry Vernacular	N	YES
VO09087	847 Dougherty	Frame Vernacular	N	YES
VO09088	410 Louise	Frame Vernacular	N	YES
VO09089	828 Turnbull	Frame Vernacular	N	YES
VO09090	846 Turnbull	Masonry Vernacular	N	YES
VO09091	845 Turnbull	Frame Vernacular	N	YES
VO09092	826 Turnbull	Frame Vernacular	N	YES
VO09093	910 Turnbull	Frame Vernacular	N	YES
VO09094	920 Turnbull	Frame Vernacular	N	YES
VO09095	1002 N. Dixie	Masonry Vernacular	N	YES
VO09096	610 N. Dixie	Craftsman	N	YES
VO09097	530 Dora	Frame Vernacular	N	YES
VO09098	529 Ball	Ranch	N	YES
VO09099	324 N. Orange	Mixed	N	YES
VO09100	308 N. Orange	Frame Vernacular	N	YES
VO09101	207 Downing	Craftsman	N	YES
VO09102	1204 Magnolia	Frame Vernacular	N	YES
VO09103	606 Downing	Masonry Vernacular	N	YES
VO09104	720 Downing	Frame Vernacular	N	YES
VO09105	108 S. Myrtle	Craftsman	N	YES
VO09106	112 S. Myrtle	Frame Vernacular	N	YES
VO09107	828 S. Myrtle	Frame Vernacular	N	YES
VO09108	900 S. Myrtle	Frame Vernacular	N	YES
VO09109	901 S. Myrtle	Frame Vernacular	N	YES
VO09110	904 S. Myrtle	Frame Vernacular	N	YES
VO09111	912 S. Myrtle	Frame Vernacular	N	YES
VO09112	925 S. Myrtle	Frame Vernacular	N	YES
VO09113	1043 S. Myrtle	Frame Vernacular	N	YES
VO09114	1045 S. Myrtle	Frame Vernacular	N	YES
VO09115	1208 Live Oak	Frame Vernacular	N	YES
VO09116	1005 Live Oak	Masonry Vernacular	N	YES
VO09117	800 Palmetto	Frame Vernacular	N	YES
VO09118	809 Palmetto	Frame Vernacular	N	YES
VO09119	810 Palmetto	Frame Vernacular	N	YES
VO09120	914 Palmetto	Frame Vernacular	N	YES
VO09121	1100 Palmetto	Frame Vernacular	N	YES

VO09122	1104 Palmetto	Frame Vernacular	N	YES
VO09123	1204 Palmetto	Masonry Vernacular	N	YES
VO09124	1215 Palmetto	Frame Vernacular	N	YES
VO09125	1235 Palmetto	Masonry Vernacular	N	YES
VO09126	1019 Magnolia	Frame Vernacular	N	YES
VO09127	1201 Magnolia	Colonial Revival	N	YES
VO09128	1203 Magnolia	Masonry Vernacular	N	YES
VO09129	1206 Magnolia	Masonry Vernacular	N	YES
VO09130	1311 Magnolia	Mixed	N	YES
VO09131	1313 Magnolia	Masonry Vernacular	N	YES
VO09132	1608 Magnolia	Frame Vernacular	N	YES
VO09133	1600 S. Riverside	Masonry Vernacular	N	YES
VO09134	1302 S. Riverside	Frame Vernacular	N	YES
VO09135	1304 S. Riverside	Frame Vernacular	N	YES
VO09136	1308 S. Riverside	Frame Vernacular	N	YES
VO09137	1320 S. Riverside	Frame Vernacular	N	YES
VO09138	1322 S. Riverside	Frame Vernacular	N	NO
VO09139	1104 S. Riverside	Masonry Vernacular	N	YES
VO09140	200 Canal	Masonry Vernacular	N	YES
VO09141	201 Canal	Mediterranean Revival	N	YES
VO09142	725 Canal	Masonry Vernacular	N	YES
VO09143	906 Canal	Masonry Vernacular	N	YES
VO09144	1001 Canal	Frame Vernacular	N	YES
VO09145	439 S. Peninsula	Masonry Vernacular	N	YES
VO09146	305 S. Indian River	Masonry Vernacular	N	YES
VO09147	917 Maple	Frame Vernacular	N	YES
VO09148	1900 Hill	Frame Vernacular	N	YES
VO09149	1801 Hill	Frame Vernacular	N	YES
VO09150	1011 Hill	Masonry Vernacular	N	YES
VO09151	804 Carol	Frame Vernacular	N	YES
VO09152	220 Columbus	Masonry Vernacular	N	YES
VO09153	101 S. Cooper	Frame Vernacular	N	YES
VO09154	301 N. Cooper	Masonry Vernacular	N	YES
VO09155	724 Neal	Frame Vernacular	N	YES
VO09156	709 Wayne	Frame Vernacular	N	YES
VO09157	903 Wayne	Masonry Vernacular	N	YES

VO09158	713 Oleander	Frame Vernacular	N	YES
VO09159	540 Greenlawn	Frame Vernacular	N	YES
VO09160	213 Alma	Frame Vernacular	N	YES
VO09161	112 Sams	Mediterranean Revival	N	YES
VO09162	501 S. Orange	Masonry Vernacular	N	YES
VO09163	301 Smith	Industrial Vernacular	N	YES
VO09164	117 6th	Frame Vernacular	N	YES
VO09165	102 5th	Masonry Vernacular	N	YES
VO09166	205 1st	Frame Vernacular	N	YES
VO09167	791 W. 7th	Frame Vernacular	N	YES
VO09168	434 S. Duss	Frame Vernacular	N	YES
VO09169	426 Chisholm	Frame Vernacular	N	YES
VO09170	221 Crawford	Masonry Vernacular	N	YES
VO09171	221 Condict	Masonry Vernacular	N	YES
VO09172	1650 Live Oak	Frame Vernacular	N	YES
VO09173	1536 Magnolia	Frame Vernacular	N	YES
VO09174	221 Condict	Masonry Vernacular	N	YES
VO09175	221 Condict	Masonry Vernacular	N	YES
VO09176	221 Condict	Masonry Vernacular	N	YES
VO09177	221 Crawford	Masonry Vernacular	N	YES
VO09178	221 Crawford	Masonry Vernacular	N	YES
VO09179	221 Crawford	Masonry Vernacular	N	YES
VO09180	107 Magnolia	Mediterranean Revival	N	YES

Interoffice Memorandum
City of New Smyrna Beach

To: Historic New Smyrna Beach Preservation Commissioners

From: Marissa Moore, Planner, Development Services

Subject: Historic Restoration Proposal for the Chamber of Commerce Building

Date: 2 February 2010

The Chamber of Commerce building, located at 115 Canal Street, is in need of exterior repairs in order to "seal the envelope" of the building to prevent further weather damage to both the exterior and the interior. More specifically, the roof, window casings and door jambs leak, the roof does not properly drain, portions of the coquina have deteriorated and small pieces have fallen off, and so forth. The City determined that Phase I of work on the Chamber of Commerce would consist of external restoration, with plans to do interior restoration work during Phase II. The City attained grant funding for Phase I in the amount of $382,800 through the Volusia County ECHO grant program. These funds are matched by $191,400 from the Community Redevelopment Agency. Therefore, total project funding available for Phase I is $574,200.

Staff is requesting the Historic New Smyrna Beach Preservation Commission review the attached pages taken from the "*Historic Structure Summary Assessment of the Southeast Volusia County Chamber of Commerce*" provided by the consulting architect, Bender & Associates, Architects, p.a. After reviewing the proposed activities to restore the building to a more accurate historic character, staff is requesting any comments or suggestions be provided to staff to present to the architect. The architectural firm will review the comments/suggestions and will determine if changes are within the budget constraints and are compliant with the "Secretary of the Interior's Standards for Historic Preservation Projects". Responses to your comments/suggestions will be provided back to the Commission at a later date. These concerns/comments will be addressed during creation of the official construction documents. These documents will in turn be used to bid out the construction work to restore the building. Additionally, the construction budget for the proposed improvements is attached.

The "*Historic Structure Summary Assessment of the Southeast Volusia County Chamber of Commerce*" in its entirety is available on the City's website at:

http://www.cityofnsb.com/index.aspx?nid=110

This page can be located by going to the main webpage (http://www.cityofnsb.com/), doing a mouse-over on "Departments' then go down to "Community Redevelopment" then "Studies & Technical Reports". It is titled "Southeast Volusia Chamber of Commerce Building Restoration" on this page).

SECRETARY OF INTERIOR'S STANDARDS FOR HISTORIC PRESERVATION PROJECTS:

General Standards for Historic Preservation Projects

The following general standards apply to all treatments undertaken on historic properties listed in the National Register.

1. Every reasonable effort shall be made to provide a compatible use for a property that requires minimal alteration of the building structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations which have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive architectural features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to, any acquisition, stabilization, preservation, rehabilitation, restoration, or reconstruction project.

Specific Standards for Historic Preservation Projects

The following specific standards for each treatment are to be used in conjunction with the eight general standards and, in each case, begin with number 9. For example, in evaluating acquisition projects, include the eight general standards plus the four specific standards listed under Standards for Acquisition. The specific standards differ from those published for use in Historic Preservation Fund grant-in-aid projects (36 CFR Part 68) in that they discuss more fully the treatment of archeological properties.

STANDARDS FOR REHABILITATION

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historic, architectural, or cultural material and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.
10. Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

STANDARDS FOR RESTORATION

11. Every reasonable effort shall be made to use a property for its originally intended purpose or to provide a compatible use that will require minimum alteration to the property and its environment.
12. Reinforcement required for structural stability or the installation of protective or code required mechanical systems shall be concealed wherever possible so as not to intrude or detract from the property's aesthetic and historical qualities, except where concealment would result in the alteration or destruction of historically significant materials or spaces.
13. Restoration work such as the demolition of non-contributing additions that will result in ground or structural disturbance shall be preceded by sufficient archeological investigation to determine whether significant subsurface or structural features or artifacts will be affected. Recovery, curation and documentation of archaeological features and specimens shall be undertaken in accordance with appropriate professional methods and techniques.

HISTORIC OVERVIEW and SIGNIFICANCE

New Smyrna Beach has a fascinating and diverse history. Located in what was originally Spanish Florida, this area was the site of the first continuous European settlements in the United States. Since the 1500's, the area has been governed by the Spanish (1565-1763), the English (1763-1784), the Spanish again (1784-1819), and finally American rule. Prior to European contact, the New Smyrna area was populated by Native Americans. Evidence of their settlement was found in the many refuse mounds scattered around the area, consisting mostly of oyster shells. Many of these middens were destroyed in the early 20th century for use as fill in local roads.

New Smyrna also occupies a place in American history as the site of the largest single attempt at colonization in the United States. In 1768, after obtaining a land grant from the British Crown, Dr. Andrew Turnbull established a colony consisting of approximately 1200 Italian, Greek, and Minorcan settlers working under indentured servitude. The colony was established on the west coast of the Indian River, with the intent of producing and exporting crops such as indigo, rice, sugar cane, hemp, corn, and cotton.

Turnbull initiated construction of a series of canals in order to drain the land, provide transportation, and eliminate mosquitoes. In what must have been back-breaking work, the canals were excavated by hand and lined with coquina rock quarried nearby. Three of these canals can still be seen today, one of which runs under Canal Street, the 'main street' of New Smyrna Beach. Eventually, food shortages and disease caused dissention in the colony, and Turnbull was accused of starving and abusing the settlers. In 1777 the colony ultimately failed, its remaining settlers moving north to St. Augustine.

Another physical legacy of Turnbull's colony is located in Riverside Park, near downtown. The massive coquina rock foundations of a large structure can still be seen in the park. It is believed that the building was intended as a storehouse, or as a mansion for Turnbull. A massive coquina stone wharf was also constructed which can still be seen at South Riverside Drive and Clinch Street. Quarried coquina rock has served as a building material in the area since the 1500's, when it was first used by the Spanish for fort construction in St. Augustine.

In 1784, shortly after the failure of the Turnbull colony, the Spanish reclaimed control of the area from the English, and in 1819, the area was acquired by the United States, becoming the Territory of Florida in 1821. During this time, many large sugar plantations were established along the east coast of Florida. The major buildings of these plantations were constructed of

coquina rock, and the latest industrial and steam technology was used to process sugar and rum. The plantations were highly dependent on slave labor.

The outbreak of the Second Seminole War in 1835 brought an end to the plantation-based sugar economy in East Florida. Faced with forced relocation to Oklahoma, the Seminole Indians and slaves revolted, burning most of the sugar plantations on the east coast of Florida. Only the coquina rock walls and chimneys of the major buildings escaped destruction. The 200-year-old ruins of these structures can still be seen in the area at the Dummett Plantation, the New Smyrna Beach Sugar Mill (former Cruger and Depeyster Plantation), and the Bulowville Sugar Mill (former Bulow Plantation). After the War in 1842, the plantations were never re-established, and sugar never regained its place as an important crop in Northeast Florida.

Order was brought back to the area with the establishment of a US Army base in New Smyrna in 1837, but few settlers returned to the area, due to continued Seminole raids. Resettlement began in earnest after the Civil War.

In 1887, the Town of New Smyrna was incorporated, with a population of 150. The growth of the area accelerated with the arrival of Henry Flagler's East Coast Railroad in 1892. For the first time, the area's agricultural products could be sent quickly to the markets of the north, and tourists from the north could enjoy the area's beautiful beaches and fishing. By 1900 the population had reached 543 residents, and by 1920 the population had quadrupled to almost 2,500. The principal areas of development lay along Canal Street and Faulkner Street. Residential development during that period occurred mainly in the blocks surrounding Washington Street and Orange Street, and Lytle Avenue and Clinch Street.

Like most Florida cities, New Smyrna experienced an era of intense speculative land development in the mid-1920's. During this time, development occurred in the area extending from Louise Avenue southward to Sixth Street. During the first three decades of the century, much development also took place on the peninsula, in the beachside community of Coronado Beach. By 1926, the Southeast Volusia Chamber of Commerce was established, with over 2,000 members.

After the land boom collapsed in 1926, the entire state fell into a period of extended economic depression. Private development slowed to a virtual halt in New Smyrna Beach. In 1933, construction of the Chamber of Commerce Building was begun, using funds from the Federal Emergency Relief Administration (FERA). The FERA project number for the Chamber of Commerce building was 64-B3-21. The building opened in 1934, and can be classified as Art Deco, a style common to 1930's

Begun in May 1933 and closed in December 1935, the FERA program gave states and localities $3.1 billion to operate local work projects and transient programs. FERA provided work for

over 20 million people and developed facilities on public lands across the country, until it was taken over by the WPA. Because it was built during the Depression with government relief funds, the building is a significant reminder of that prominent period in American history.

New Smyrna Beach did not recover from the Depression until the Second World War in the 1940's. During the War, thousands of military personnel were stationed in the area, and the local airfields were used for flight training. The Chamber building was used as a USO facility during this period.

In 1947, the former peninsula community of Coronado Beach was incorporated into the City of New Smyrna Beach. Connected to the mainland by drawbridge, the area has a large district of historic vernacular residences, mostly constructed from 1900-1930.

There are approximately 800 buildings in New Smyrna Beach which can be classified as historic. Most of the residential buildings are of vernacular style, most commonly bungalow, Colonial Revival, and Mediterranean Revival. The commercial buildings reflect the masonry vernacular designs which were common to downtowns of the early 20th century.

Sources:

'History of New Smyrna Beach', http://www.cityofnsb.com/DocumentView.aspx?DID=240

"Smyrnea: Dr. Andrew Turnbull and the Mediterranean Settlement at New Smyrna and Edgewater, Florida, 1766-1777", http://www.unf.edu/floridahistoryonline/Turnbull/index.htm

HISTORIC PERIOD OF CONCERN

Designation of a "historic period of concern" establishes a temporal frame of reference for work on a historic building. The period selected should take into consideration the condition of the structure, its various uses, modifications over time, and reliability of information about the building at different points in its history. An attempt should also be made to make a suitable fit between the significance of the building and its future uses.

The New Smyrna Beach Chamber Building was completed circa 1935 and remained unaltered throughout World War II. Documentation of interior modifications has not been conducted as to dates of changes, but in 1980, contemporary interior finishes were removed to expose original finishes and details. Exterior photos from 1935 through World War II indicate a Victorian pattern metal shingle roof existed. A post 1957 photo shows that original details are still intact. The roof appears dark in the photo, but the material is indistinguishable. The east side casement windows have been painted a light color.

The architectural significance of the building is associated with its original details, symmetry, and materials. The historic significance is associated with its Depression Era construction, particularly as a Federal Emergency Relief Administration (FERA) project. FERA provided work for over 20 million people and developed facilities on public lands until it was taken over by the Works Progress Administration (WPA) later on in the Depression. World War II and war spending played a large part in bringing an end to the Great Depression. The post war years brought an expanded era of prosperity and along with it, new construction materials and techniques, much of which resulted in damage to historic and non-historic buildings that were remodeled or demolished during the second half of the twentieth century.

These events are significant. The post war modifications resulted in damage or loss of historic fabric and detail. Based on these facts, we recommend a historic period of concern from 1935 until 1945 when World War II ended.

Existing Architectural Conditions
Evaluation Criteria / Definitions

Adaptive Use: Changing an existing, often historic, building to accommodate a new function; may include extensive restoration and/ or renovation and removal of some existing building elements.*

Altered: A building element which has been changed during the course of its history from its original built configuration. The change itself may be old enough to warrant being defined as historic.

Conservation: The skilled repair and maintenance of cultural artifacts, including buildings and historic and artistic materials, with the aim of extending their longevity and aesthetic qualities.*

Dated: A building element, usually mechanical, electrical or plumbing, which is technologically outdated and /or inefficient, based on current construction standards.

Deteriorated: A building element which has decayed from its original built condition. This condition can be cosmetic, as in a plaster wall, or more significant, such as structural deterioration.

Original: Building element which can be dated back to original construction of the building.

Preservation: The act or process of applying measures to sustain the existing form, integrity, and material of a building or structure, and the existing form or vegetative cover of a site.*

Reconstruction: The process of duplicating the original materials, form and appearance of a vanished building or structure at a particular historical moment based on historical research.

Rehabilitation: The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient or contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, or cultural values.*

Restoration: The process or product of returning, as nearly as possible, an existing site, building, structure, or object to its condition at a particular time in its history, using the same construction materials and methods as the original where possible; typically the period of greatest historical significance or aesthetic integrity is chosen; may include removing later additions, making hidden repairs, and replacing missing period work; often based on a historic structure report.*

Serviceable: A building element which is capable of serving the function for which it was constructed. For example, a door or window.

Significant: An element which contributes to the historic nature of a building. A significant element does not necessarily have to be original.

Sound: An element which is still structurally viable, and capable of serving the purpose for which it was built. The term usually is applied to a structural element of a building, for instance a floor or roof structure.

Stabilization: The process of temporarily protecting a historic building until restoration or rehabilitation efforts can begin; typically includes making the building weathertight, structurally stable, and secure against intruders on a one-time basis.

Weathered: A building element which is decayed due to exposure to outside elements without routine maintenance. The element can usually be repaired by providing said maintenance.

* These definitions are reprinted from:

Dictionary of Building Preservation, William Ward Bucher III, John Wiley & Sons, Inc, 1996.

ARCHITECTURAL ANALYSIS BY BUILDING ELEMENT

ITEM: **GENERAL DESCRIPTION**

EVALUATION: **Significant, Altered, Deteriorated Elements**

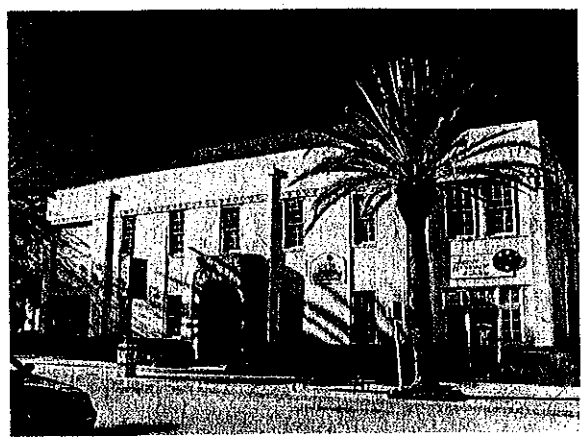
DESCRIPTION OF CURRENT CONDITION:

The S.E. Volusia Chamber of Commerce is a two story building, rectangular in plan, 37' x 82' with a hip roof. A parapet rises above the rafter bearing point, giving the roof a truncated appearance. The building is largely symmetrical. Its long side fronts Canal Street to the south with a central entrance dividing each side into square floor plan elements.

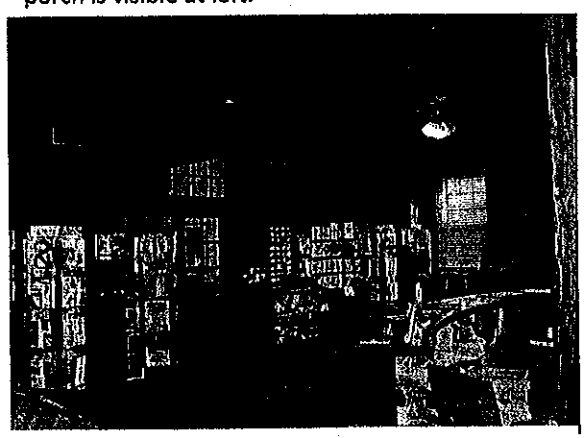
The building's central entry opens into a reception area on the first floor, with a reception desk, a decorative coquina stone fireplace and fountain. This room is located at grade level. The west portion of the first floor is 30" above grade, accessed by both interior and exterior stairs. This raised portion of the first floor consists of an Executive Boardroom and office. The east portion of the first floor consists of a large vestibule and stair leading up to the second floor.

The second floor consists of a large open function room with a stage at the west side. This room occupies almost the entire floor, and is accessed by a large stair vestibule at the east end. The stage is approximately 24" above the second floor level. This space is currently used as an art studio. The northwest corner of the building has three levels, with a men's room at grade, a women's room accessed at the stair mid-landing, and a storage room accessed from the stage on the second floor. All of these rooms have lower ceilings.

The south (front) façade of the building is divided into 5 parts. The west end porch; originally a two



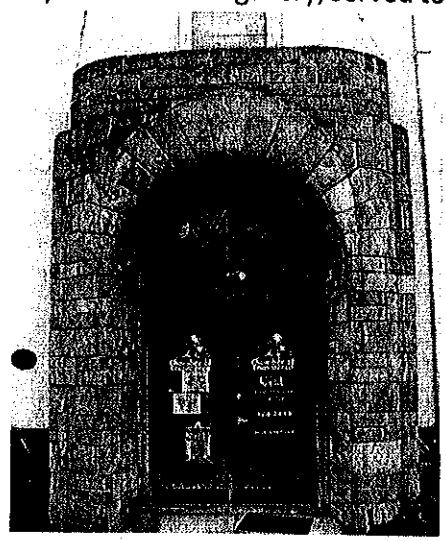
Front (south) façade of Chamber of Commerce building, looking NE. The enclosed second floor porch is visible at left.



General view of first main Reception room. The ceiling, walls and columns in the room are paneled in pecky cypress . The room also has a decorative fireplace and fountain.

The main second floor function room, looking west towards the stage. Door at right leads to stair. The room has an arched ceiling composed of board panels.

story open air porch, at 6′ deep x 13′ matches the east end dimensionally. The second floor porch has been enclosed and is used for storage. The east end, currently used as an art gallery, served to access the second floor via a stair case. This entrance vestibule also contained two pair of French doors with transoms that accessed the first floor lobby from its east end. The street façade of this east entry consists of casement windows flanking a 3′ x 7′ French door, capped by transom windows. Paired double hung windows at the second floor penetrate the wall above the entry doors.



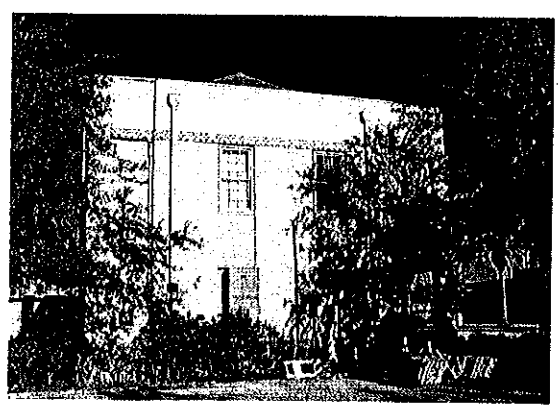
The main entry of the building is composed of coquina rock, and is a significant character defining element of the building.

The juxtaposition of solid to void (i.e. windows to walls) creates a 5-3 rhythm, two voids each side of the central entry and one above the door, for a total of 5 bays flanked by the east and west "porch" elements.

The central entry is a coquina stone arched porch projecting 30″ from the entry doors. The east end is a 3 part façade defined by four pilasters projecting 6″ from the wall. Casement windows infill the space between the pilasters rendering the elevation as if it was a porch. (The first floor north bay is blank with the stair behind it running up to the second floor.)

The north façade repeats the 5-3 rhythm with the fireplace coquina stone chimney replacing the south side entry as the central dividing element. Doors at the first floor replace windows west of the chimney.

The west façade is unique in its approach to symmetry. The south side porch column at 19″ square defines the start of the solid to void pattern with the porch void defined by the column and the building. The north end of this façade repeats the south end proportionately, but the space between the corner pilaster and building panel is infilled with solid panels. Four windows existing on the remaining wall match the south side bays. All windows in the building have been altered. The first floor consists of an A/C unit replacing one window, and a small casement replacing the other. The rhythm of this façade, starting at the porch column is



West exterior façade of building. The SW porch is visible at right. The porch is enclosed at the second floor. An asphalt parking lot abuts the building on this side. The city is storing equipment in this area. Landscaping is mostly shrubs and mature live oaks.

1.5 – 3 – 5 – 3 – 5 – 3 – 5 - 3 – 1.5.

The south and north façade rhythm is

1.5 –10 – 5 – 3 – 5 - 3 – 5 -3 – 5 – 3 – 5 – 3 – 5 - 10 – 1.5

Coquina stone used on the building is a strong character defining feature, used for the entry, the chimney and a 3' tall base surrounding the entire building.

Rear (north) façade of building. Coquina rock chimney can be seen at center of building.

The exterior has been altered over the years, most notably the enclosure of the second floor southwest corner porch and alteration of windows. All of the historic double hung windows have been replaced, either with smaller double hung units, or infilled with an A/C unit or other treatment. Original wood façade elements consisting of drop siding set vertically with battens covering joints have been replaced with T-1-11 plywood. These occurred between the first and second story windows and at the balcony railings. A decorative cornice surrounds the building above the second story windows serving to cap the composition.

The building suffers from deterioration that is typically associated with deferred maintenance. Exterior window trim and adjacent jamb infill is rotted and roof leaks are evidenced by interior stains. The chimney has pulled away from the building and some stone has weathered or spalled.

RECOMMENDATIONS:

Alterations to the structure have negatively impacted the historic characteristics and features of the building. The focus of this phase of the restoration is the exterior envelope, but a number of deficiencies that are outside of this scope will require future attention and are noted herein to allow for simplified future coordination. Restoration of elements on the exterior envelope requiring attention include: roofing, roof drainage, copings, flashing, windows, doors, re-open southwest 2nd floor balcony, remove plywood siding and restore woodwork, restore coquina stone elements, remove north wooden steps, and restore the original window at this door opening.

All of the above must be accomplished during this first phase exterior envelope scope.

ITEM: SITE IMPROVEMENTS, EXTERIOR ENVIRONMENT & SITE CONDITIONS

EVALUATION: No Significant Site Features

DESCRIPTION OF CURRENT CONDITION:

The building is located less than a block from the Intracoastal Waterway and the Halifax River. The property measures 98' long x 50' deep. The building is oriented with its long axis east-west and main entry front façade on the south. Minimal landscaping abuts the building. On the south and

east are landscape strips with shrubs. The public sidewalk and Canal Street are to the south, asphalt parking lots are to the west and north, with a 10 foot unpaved side yard to the east. Palm trees are planted in the sidewalk adjacent to the curb, bracketing the façade at each end. Landscape islands with live oaks dot the westerly parking lot. The site appears to have adequate drainage away from the building.

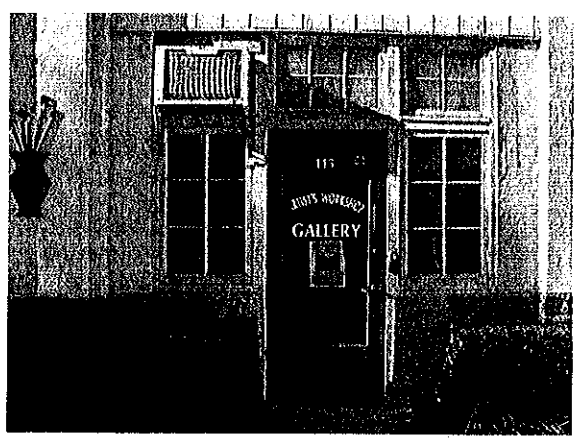
RECOMMENDATIONS:

The Canal Street side of the building is compatible with the historic siting of the building since it reflects its 1933 construction. The 10 foot east side strip should be maintained and cleaned. We recommend treating this area to encourage circulation from Canal Street to the north side of the building and adjacent uses such as the north parking lot. Both the north and west parking lots present a sea of asphalt which detracts from surrounding characteristics, especially the park's open green space to the north and the waterfront to the east. We recommend that these areas be designed to complement the park green space which in turn will complement the historic characteristics of the building. This is a low priority recommendation for future consideration.

ITEM: EXTERIOR OPENINGS/DOORS & WINDOWS

EVALUATION: Significant and Non-Significant, Elements Deteriorated

DESCRIPTION OF CURRENT CONDITION:



This door at the east side of the front façade leads to a vestibule containing the second floor stair. The casement windows are largely original. All have been painted shut and/or covered.

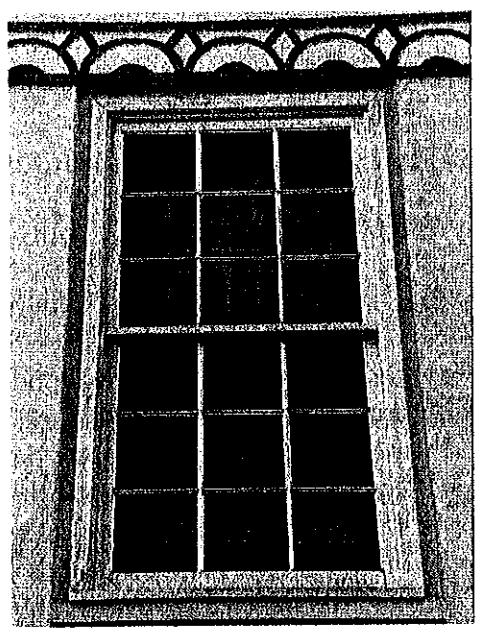
There are six exterior door openings, four on the south side and two on the northside. The center entry is composed of paired single light French doors capped by an arched transom. The doors are replacements, and are framed in to reduce the door width. Original doors were in-swinging 2'-10" x 7'-0" while the current doors are 2'-8" x 7'-0". The original door configuration can be identified by hinge cuts which are visible on the interior original 2" wide beaded jamb. The east end door to the artist gallery and stair hall retains its original configuration, a central door flanked by casement windows and capped by transoms, although its swing was also reversed. The casements and central transom are 6 light windows while the corner transoms are 4 lights each, one of which has been replaced with a through wall A/C unit. The two doors on the west side porch retain their original location but are modified. Both have had their transoms covered. The western door is hung from the original beaded jamb and is a 2'-10" x 7'-0" - 8 lite French door. The easterly door is

a 2'-8" x 6'-8" single light French door hung from new jambs and header inset into the original frame.

The two remaining doors are on the north side. The westerly of these doors replaced an original window and is accessed by a wooden stair. Below the stair landing is a screened crawl space access. This door serves to access the second floor without entering the lower level lobby. The other door, about 7' east enters the lobby at grade. This door is 2'-10" wide x 6'-8" tall with a 6 light transom that aligns at the top at the historic window head elevation.

Doors at rear of building. The door at right accesses the west side of the building, located approximately 30" above grade. This door was converted from a window. The door at left opens into the main reception area at grade.

The windows consist of double hungs and casements. The casements are on the east end stair hall and are original to the building. All but two of the double hung windows have been replaced with small units than the original. These replacement units have equal sized 9 lite sashes while the original had unequal sized sashes, 6 lites over 9 lites with individual panels equally sized. Both of remaining historic windows are "interior": a 6 over 6 double hung unit on the second floor on the south wall of the stage that looks into a storage room, originally the second floor porch, and 6 over 9 double hung windows that look onto the east stair landing. There will likely be windows or window sashes buried in walls at these locations.

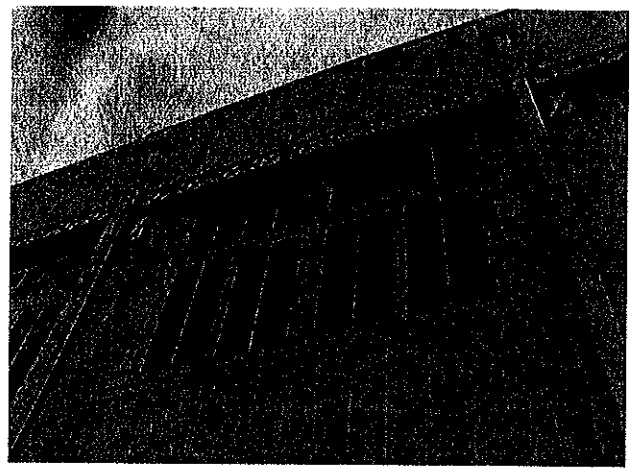


Typical 9 over 9 wood double hung window. These windows are not original to the building. At some point, smaller windows were installed by furring in the masonry opening with wood siding. This siding is visible around the window. The blue-painted decorative cornice above the window runs around the entire building.

RECOMMENDATIONS:

Doors and windows are significant character defining elements and should be accurately restored. In the case of the Southeast Volusia Chamber of Commerce, the wood 6 over 9 sashes should be custom fabricated using historic units as models to ensure an accurate match. Doors should be fabricated to replicate the original units using on site historic units and historic photos to match details. A significant issue will be door swings. With the exception of the door accessing the second floor porch, historic doors swing in, with out-swinging exterior screen doors. Current building codes require that exit doors swing in the direction of exit travel for occupant loads over 50 occupants, which is the case for the Chamber Building.

We recommend that the exterior door swings be determined based on anticipated occupant loads and code requirements.



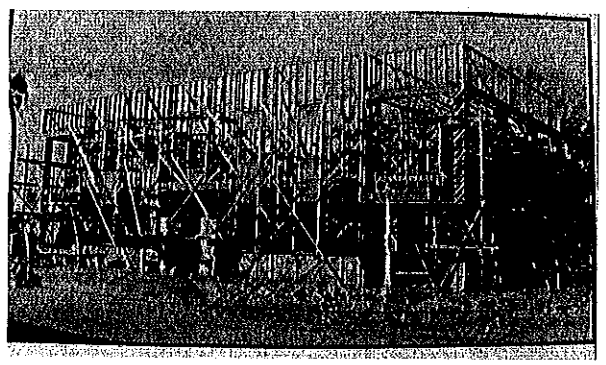
A typical casement window at the east side of the building. These casement windows lined the entire east stairwell at both first and second floors. They are original to the building. The T1-11 siding visible below the window is deteriorated and should be replaced by board and batten siding replicating the original.

ITEM: EXTERIOR STRUCTURE/WALLS

EVALUATION: Significant, Sound

DESCRIPTION OF CURRENT CONDITION:

The exterior walls are framed in wood, consisting of full dimension 2 x 4's back to back, forming an 8" thick wall with exterior plaster on wire. The first floor walls sit on a 12 inch thick coquina stone foundation wall that projects 36" above grade on the exterior and interior at most of the building. The west 28 feet of the building is 30 inches above the lobby floor, about 3" below the top of the foundation wall. Where studs are accessible, they are sound with a very dense southern yellow pine (Dade County Pine). The wall structure is in good condition.



Historic photo of building under construction. Wood framing can be seen atop coquina stone foundation walls.

One of the most detrimental modifications to the exterior walls, both visually and physically, are the large number of conduits, wires and condensing lines attached to and penetrating the exterior envelope. Visually, they detract from the historic characteristics and physically they are a source of moisture infiltration.

RECOMMENDATIONS:

The exterior penetrations consisting of conduit, wires, panel boards, condensing lines, and air conditioning units attached to walls must be removed to facilitate the exterior envelope restoration. These items are addressed in detail in the applicable sections that follow.

Alterations to the envelope which require restoration include: restoration of roof drains and leaders, restoration of roof scuppers, repair of wall penetrations, and restoration of board and batten wood panels between the first and second floor windows.

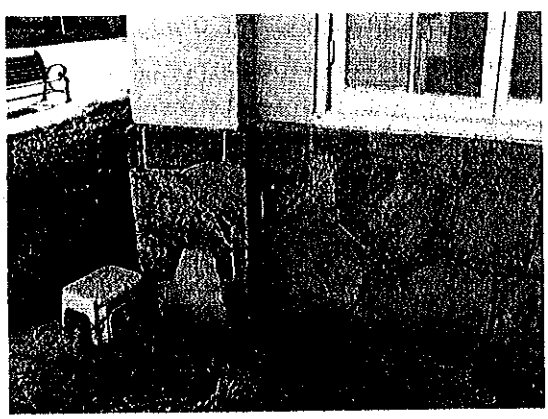
Detail photo of rear of building, showing the many conduits, condensing lines, lights and electrical panels which cover the building.

ITEM: FOUNDATION AND FLOOR STRUCTURE

EVALUATION: Significant, Sound, Some Deterioration

DESCRIPTION OF CURRENT CONDITION:

The visible foundation wall is coquina stone, 12 inches thick and serves as a decorative base for the exterior composition. The foundation wall is generally sound with some weathering. There are obvious areas of repointing where the mortar color does not match or the joints were not tooled. There is no evidence of foundation settlement. Most deterioration of foundation stone is limited to surface weathering.



Detail photo of 12" wide coquina rock foundation wall which surrounds the building. This wall is visible at the exterior and on the interior, at the central reception room.

The raised first floor portion of the building at the President's Board Room is supported on coquina stone foundations. The timber framing and sub floor are in excellent condition and the crawl space is dry. Two screened access holes are provided, one at the north wall near the north east corner of the crawl space, and one in the west wall at the southwest corner of the crawl space. Both are 34" long. The northwest opening has a bottom lip and is 17" tall. The south west opening has no bottom sill and is 20" high from grade to the header.

All of the foundation piers and walls at this area are in excellent condition. The structural report that follows contains additional information on foundation/floor structure details.

RECOMMENDATIONS:

There are minor floor framing repairs noted in the structure report which we recommend complying with. Screened access panels to the crawl space should be fabricated and installed. The southwest opening should be detailed to include a sill.

ITEM: ROOF STRUCTURE AND ROOF COVERING

EVALUATION: Significant, Structure Weathered, Roofing Altered

DESCRIPTION OF CURRENT CONDITION:

The roof is covered with black asphalt shingles on the hipped roof section. A flat section extends around the building behind the 24" high parapet. The parapet and flat portion of the roof are covered with a 90# roll roofing membrane. The parapet is capped with a rusted galvanized cap. There is no slope on the flat roof area and no roof drains. All drainage is accommodated by scuppers through the parapet, into collection boxes and down spouts. There are a total of 10 downspouts; 3 each on the north and south sides, 2 each on the east and west sides. One of the west side scuppers had been roofed over with roll roofing and another section of cap flashing is missing. The current roof configuration does not properly drain and will allow standing water. Corrections to this configuration are required. The historic photos show four collection boxes, two on the north and two on the south. Conversations with City Maintenance workers confirmed that the roof previously had an extreme cricket slope to the four drains. (No physical evidence of this condition was found.) On site evidence indicates roof drains penetrated the wall at original collection box locations. There was a roof scuttle to access the roof from the attic. Where the cricket pitched to the roof, the walkable space reduced

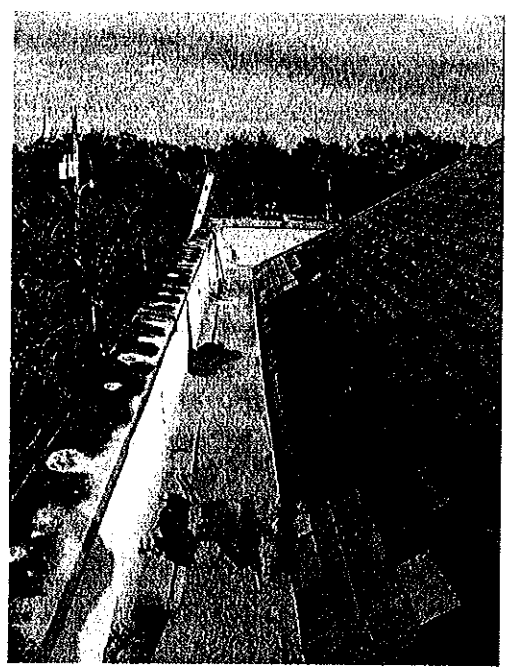
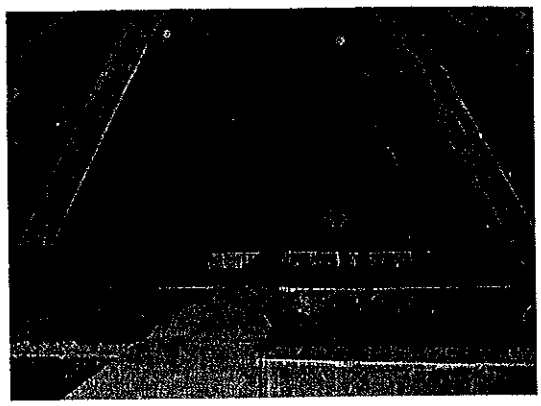


Photo of roof, near NW corner. The hip roof is composed of asphalt shingles. A flat walkway extends around the perimeter of the roof, just behind the parapet. The parapet cap, seen at left, is severely deteriorated. A roof patch is visible in the foreground.

in width as the parapet height increased. The plaster patch for the original roof drain outlet is 55" below the cap flashing. The current scupper is about 29" below the coping for a 26" difference. From the center of the west end around the parapet to the scupper is about 30' and 25' from the centerline of the north side. There are some missing shingles, but no obvious sources of roof leaks on the roof surface. The membrane generally appears water tight, with leaks occurring at parapets and flashing.



View of attic. The roof consists of trusses, visible in photo, with wood rafters between. Ductwork for the second floor HVAC system is visible at the bottom of the photo. The 1" wood sheathing at the hip roof is generally in good condition.

The roof over the entrance porch is bare concrete with a perimeter trough that collects water. There are cast iron drain pipes at each side that daylight from the building on each side of the porch. Both are plugged and need to be cleared of dirt, debris and plant growth.

The attic structure is sound and the timbers show no signs of rot, deterioration or distress. The four original cast iron roof drain pipes are visible in the attic and appear sound. They are set about 24" from the outside face of the wall. The framing around the parapet walkway is flat, so any slope to drains would have been accomplished by overframe. In all likelihood, the current exterior level for scupper drainage is the historic scupper overflow. The apparent roof modification was to abandon the 4" diameter roof drains and use the scuppers to drain the roof, adding six scuppers to the original four.

From the attic, at least one hole where daylight penetrates was located. A piece of roof sheathing was broken off, probably by an impacted missile during a storm.

Photographic documentation shows that a shingle roof with what appears to be a Victorian pattern existed originally on the hip roof. The material could have been metal or asbestos cement, both of which were common at that time.

Photo of scupper, collection box and leader at east side of building. This leader is not original to the building.

RECOMMENDATIONS:

We recommend a full roof replacement that incorporates replica shingles on the hipped portion. Additional study or photographs and other documentation is recommended to confirm the material and appropriate details. The historic roof drains should be reactivated, including collection boxes that replicate the original. The collection boxes and downspouts should be fabricated from copper, as should all new parapet cap flashing. The flat portion of the roof should have tapered

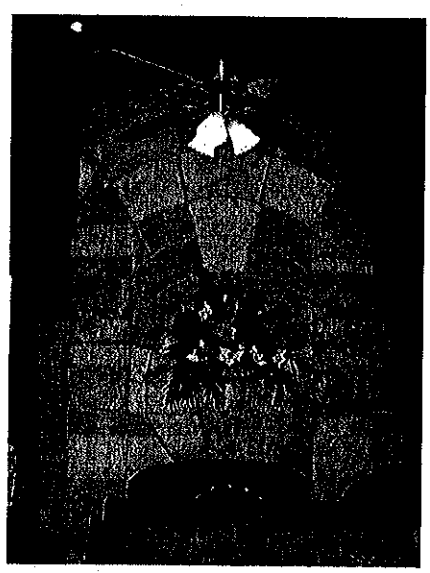
polyiso insulation installed to provide positive drainage to the four roof drains. The overflow scuppers should be repaired to match the originals. During design the east and west end scuppers that were a later addition should be analyzed for possible inclusion as overflow protection. However, it is much more important to include positive roof drainage in the design and in all probability these will be covered. The north and south added scuppers will be lost when the proper roof slope is installed. These are non-compatible elements which are negatively impacting the building physically as well as visually.

We recommend installation of a secondary waterproofing membrane such as Grace Ice and Watershield. We also recommend installation of cant strips where the roofing turns up the parapet.

ITEM: COQUINA MASONRY ELEMENTS

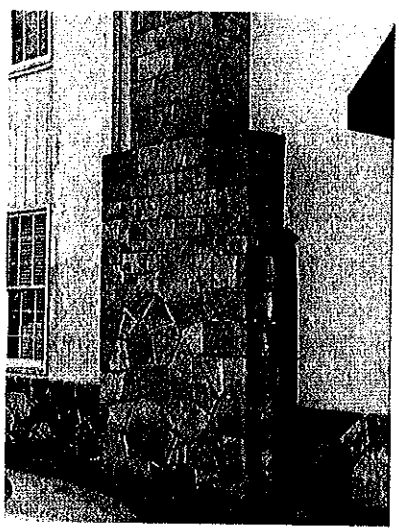
EVALUATION: Significant, Sound, Weathered

DESCRIPTION OF CURRENT CONDITION:



Coquina rock chimney at central reception room, first floor. Coquina is found both at the interior and exterior of the building and is a strong design element. The interior coquina stone is in excellent condition.

Coquina stone is a significant character defining element of the Chamber Building, both on the exterior and the interior. The exterior stone carries through to the interior at the foundation wall, the Canal Street entry on the south, and the fireplace/chimney element on the north. Coquina is also used on the interior for a fountain on the west wall of the lobby, but its use as an exterior to interior transition element is an especially strong design feature.



Detail photo of rear chimney of building showing weathered condition. Plant growth can be seen at right of chimney.

The interior stone is in excellent condition as it has been protected from the weather. This stone and mortar can serve as the basis for matching any stone or mortar on the exterior as may be needed.

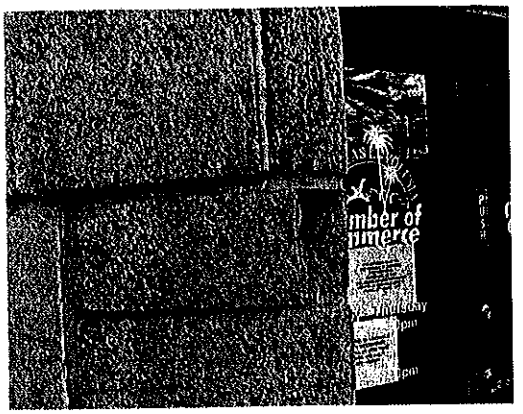
Issues involving exterior stone include: plant growth, weathered faces, spalled or chipped corners, and spalling of stone surfaces where conduit or other metals were embedded in the stone. This last issue is most noticeable at the arched entry to the lobby. The original light fixture suspended from the arch was a round

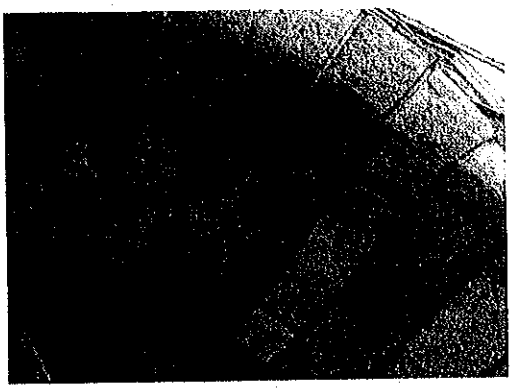
translucent globe, since replaced with a can light. The conduit that feeds this fixture is visible where stone has spalled. There are areas of cracked and spalling stone on this arch that follow the route of the conduit. Other factors contributing to deterioration of the stone include screws and inserts left after a later canvas awning was removed.

The chimney deterioration, in addition to face weathering of stone, is limited to spalled corners of stone, ten to twelve visible areas and several suspect areas that are cracked and hollow when sounded. Overall, the chimney is structurally sound.

The chimney extends about 10' above the parapet and abuts the rear wall, as opposed to being engaged into the wall structure. A metal strap wraps the chimney near the top of the parapet and is anchored to the frame wall with a through bolt on each side of the chimney. The plaster-to-chimney joint is caulked, and there is evidence of separation or movement of the chimney away from the wall.

The southwest concrete steps and porch were originally coquina stone. The stone caps bracketing the steps are the most severely deteriorated stone elements.





Three detail photos of the coquina stone entry at the front of the building. Top photo shows chipped stone at the side of the arch. The center photo shows spalling at the top of the arch, probably due to corroded metal conduit. The bottom photo shows discoloration from different areas of weathering, as well as spalling near the door frame.

RECOMMENDATIONS:

The primary issue with the coquina stone is maintenance, including minor repointing and repairs to spalled areas. Repairs should be made using the least destructive methods first, with removal and replacement as a last resort. Replacement may be considered for the stone caps on the southwest porch, but most other areas can be repaired using Dutchman patches.

Cleaning stone is often unnecessary and we rarely recommend cleaning. More damage can occur using harmful cleaning techniques or inappropriate chemicals than from hundreds of years of normal weathering. There is surface damage to the stone which is likely the

result of previous cleaning efforts. Additionally, cleaning removes a patina which actually protects the stone and adds to its historic characteristics. For these reasons, we do not recommend cleaning the coquina stone at the Chamber Building, other than mold, mildew, plant growth, or discolored areas where canvas awnings existed. (See previous page, bottom photo.)

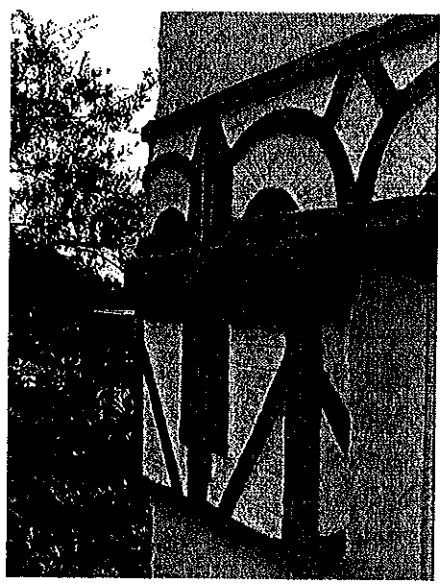
The joint between the chimney and the wall surface is a source of water intrusion. We recommend sealing this joint with mortar, compatible in composition to the original (although an appropriate caulk might be a solution). Where corners of stone have chipped, they should either be left as-is for minor chips, or patched with a Dutchman repair. The severe weathering of the stone caps at the southwest porch will require replacement and those removed stone caps can be used for Dutchman repairs at other areas of the building.

ITEM: FINISHES, DETAILS, EMBELLISHMENTS/EXTERIOR AND INTERIOR

EVALUATION: Significant, Altered

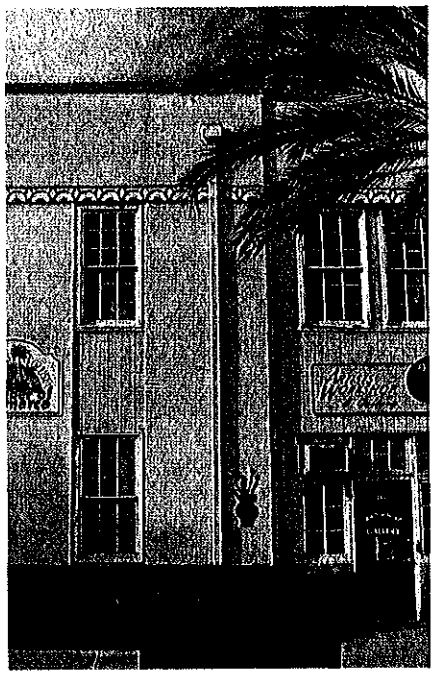
DESCRIPTION OF CURRENT CONDITION:

The exterior details include a decorative cornice with a repeating sunburst pattern that surrounds the building above the second floor windows. The pattern repeats and defines the 5-3 solid-to-void rhythm of the façade. The columns and pilasters are embellished with capitals which are detailed to reflect the character of the cornice trim. The solid panels of the facade are finished with flat stucco. The intermediate panel containing windows are infilled with T-1-11 plywood, a later replacement for vertical board and batten siding. The historic board and batten siding is unique in its detailing and occurs on the interior of the east stair lobby, allowing for an exact replication where new material is required. The siding consists of drop siding laid vertically and alternated back to back. Where boards meet, a sculpted batten is applied.



Detail photo of top of column. Above the column is a decorative cornice that runs around the entire building.

Interior details consist of coquina stone elements, knotty cypress paneling, and stained plywood with applied moldings in the President's Board Room, applied moldings to knotty pine ceilings in the main lobby, and wrapped columns and beams with brackets.



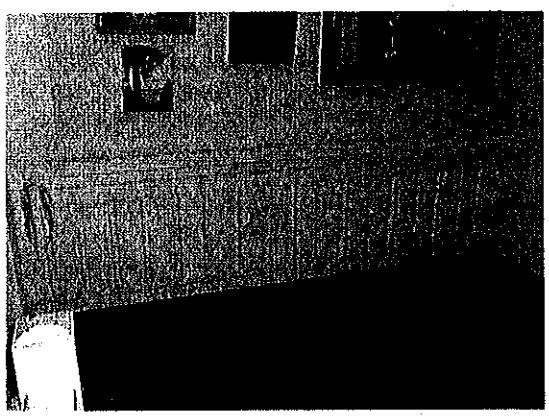
There are some rooms or surfaces with a painted beaded board finish, such as the storage/break room closet in the President's Board Room walls and ceilings. There is a painted bead board ceiling in the President's Board Room which is likely a very early finish. The walls beneath the paneling are sheathed with plain, unpainted T&G boards, indicating that this is the substrate for the ¼" thick plywood.

Partial view of front of building. The T1-11 siding between the first and second floor windows is leaking. The siding should be removed and replaced with board and batten siding matching the original.

RECOMMENDATIONS:

Cornice details should be repaired where they were cut to facilitate later downspout modifications.

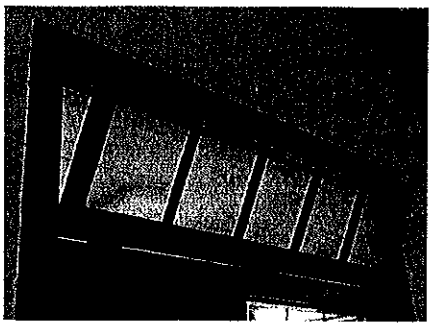
At the exterior, the T1-11 siding between the first and second floor windows should be removed and replaced with painted wood board and batten siding. The profile of the siding should be replicated from siding which still exists in the stair vestibule at the second floor. The siding should be painted in a dark color matching the historic paint color. The T1-11 siding should also be removed to re-expose the west balcony, returning the building to its historic configuration. The guardrail of this balcony consists of the board and batten siding described above.



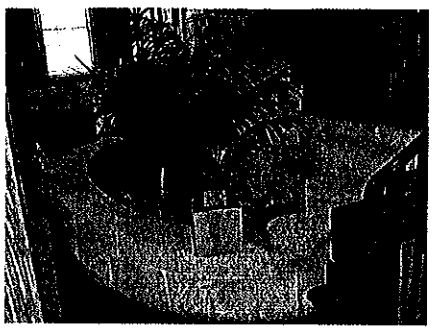
Original board and batten siding in the second floor interior stair vestibule. The historic siding between the windows on the exterior very likely matched this siding, and can be used to replicate it.

Interior wood paneling should be restored where it is covered by later alterations, and replaced where it is missing or too deteriorated to repair. Paint colors should match the historic finishes.

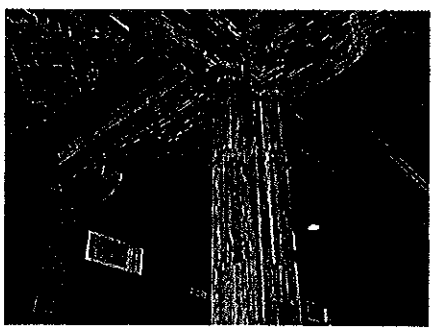
ADDITIONAL CHARACTER DEFINING ELEMENTS:



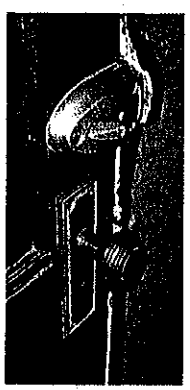
Operable transom window at second floor



Coquina stone fountain at first floor reception area.



Pecky cypress trim at columns and beams, first floor reception area.

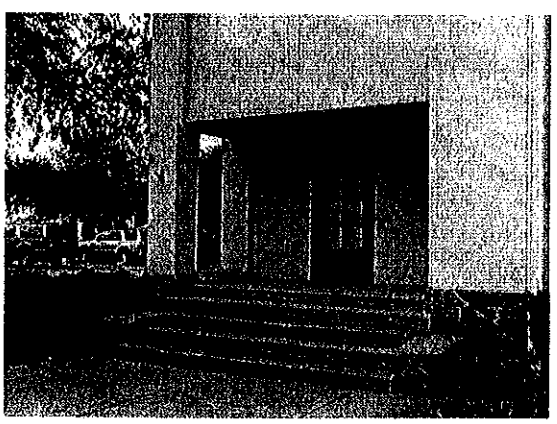


Original door hardware at first floor Boardroom

ITEM: **STAIRS**

EVALUATION: **Significant and Non-Significant, Sound**

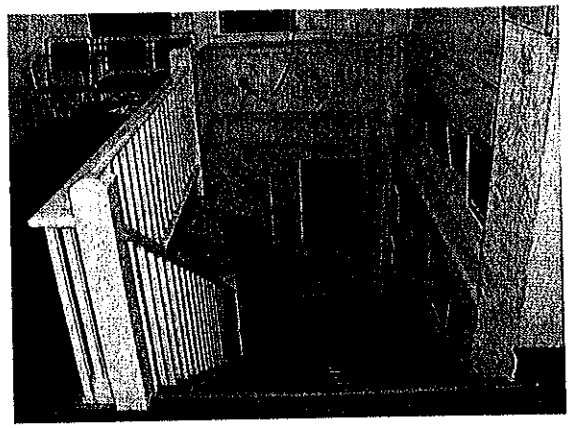
DESCRIPTION OF CURRENT CONDITION:



Concrete stair and landing at the southwest porch. This stair, now concrete, was originally coquina stone.

There are two exterior stairs on the building, a concrete stair and landing to the south west corner porch, and a wooden stair that accesses the north side westerly door to the stair hall, first landing. The latter landing and stair are non-historic later additions, as is the door that the stair serves. The concrete stair and landing to the southwest porch is a later addition, replacing what was originally, based on review of historic photos, a coquina stair and landing. The current concrete landing is flush with the floor and is poured against the coquina

stone. The first tread down from the landing wraps the stone base at the column and is poured on top of the stone cap of the side rail projections. A review of historic photos shows coquina treads and a landing that was likely coquina as well. Three risers from the sidewalk rose between the stone wings with the third tread level with the stone cap. An additional tread ran between the corner column to the building for a total of 5 risers. Using the existing stone cap and existing grade yields risers of 6" and treads of 11" which would place the landing about 2" below the interior finished floor, a very common detail for a porch of that era.



Main interior stair leading to the second floor auditorium. This stair, guardrail and surrounding wainscot are likely original to construction.

The second floor is accessed by two interior stairs, one at the east end and one at the north west corner of the building. The northwest stair access split levels, up 30" to the President's Board Room, then back down to the men's restroom or up half way to a landing and the women's restroom and then continuing up to the second floor auditorium.

RECOMMENDATIONS:

The north side exterior wooden stair should be removed when that door is restored back to a window. The southwest concrete stair and porch should be removed and replaced with a coquina stone porch floor and steps that match the historic configuration. This will include the side rail stone caps.

ITEM: **ELECTRICAL SYSTEMS/MECHANICAL AND PLUMBING**

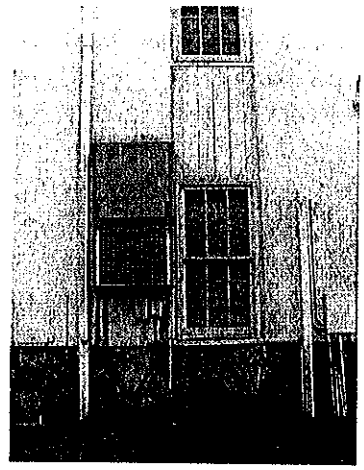
EVALUATION: **Required, Serviceable**

DESCRIPTION OF CURRENT CONDITION:

Mechanical, plumbing and electrical systems are required for a functional building. The existing systems are a collection of components haphazardly installed over the years as immediate needs dictated. The bathrooms are original to the building and are serviceable. They are a unique character defining

The men's restroom at the first floor. The plumbing fixtures probably are original.

element, accessed from midlevel between floors of the boardroom and second floor, men's down a flight of stairs and women's up a flight. Mechanical systems are outdated, poorly designed and an intrusion on the historic characteristics of the building both interior and exterior. There are two package units mounted to the first floor exterior wall, one on the west wall, installed by removing a window and one on the north wall adjacent to the east end stair. Interior ductwork was installed as was easiest for the mechanic. Numerous, electrical panels, telephone and security components are installed on exterior and interior walls, many simply drilled through the exterior envelope. This installation is inefficient, unsightly and is a source of moisture intrusion into the building, leading to deterioration. A particularly troublesome issue is the spalling of stone at the coquina stone arch where electrical conduit feeds the overhead light fixture. The rusted conduit is visible where the surface has sluffed from the stone.



Package air conditioning unit at the rear of the building. The exterior is cluttered with panels, air conditioners, conduit, and telephone lines, all installed haphazardly. Many of these penetrations are leaking.

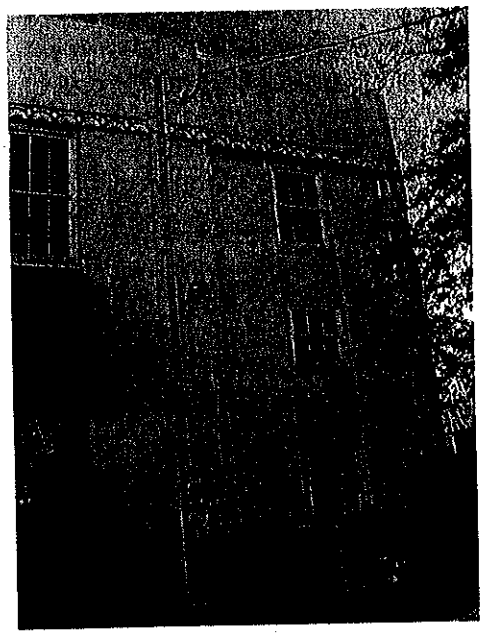
Electrical power is fed overhead from a pole north of the building. The service entrance section and meter are located on the north face adjacent to the west end of the building. Two panels are fed from the meter, a 100 amp, 240 volt, 3 phase fuse box fed to an outdoor heat pump adjacent to the box, and a 200 amp, 240 volt, single phase main distribution panel with circuit breaker disconnect. This MDP feeds: north east AC unit (30 amp, 2 pole breaker) inside subpanel (100 amp, 2 pole breaker) northeast heat (45 amp, 2 pole breaker) outside subpanel (125 amp, 2 pole breaker) and security lights (20 amp 1 pole breakers).

Office on first floor of building. Electrical and telephone conduit lines the walls. A package unit at the exterior wall feeds air into the soffits seen above.

RECOMMENDATIONS:

Ultimately, a full replacement of the mechanical and electrical systems will be required. For this first phase of the project, all exterior electrical, telephone, cable, mechanical, and similar components should be removed. We recommend a new underground electrical service to the building from the existing power pole feeding the building. If allowable under local regulations, the meter and main disconnect would be located on or at the existing utility pole. Alternately, a concrete pole or masonry wall at the northwest property corner can be installed to mount the meter and main disconnect. Power can be fed from the west end crawl space

to a panel in a designated electrical room adjacent to the first floor bathroom.



The thru wall package A/C units should be removed. As an interim measure, new air handling units should be installed inside the building and tied to existing ductwork: the west unit in the board room closet should be ceiling hung, and the east unit at the northeast corner office. Condensing lines can be fed through the crawl space for the west unit and under the stair landing for the east unit.

Main electrical drop at north façade, feeding meter and various subpanels.

WORK PRIORITIES / RECOMMENDATIONS

In general, the highest priority is structural stabilization, making the building watertight and reversing the damage caused by water intrusion. Additional damage is caused daily by inattention to this problem. This includes the full replacement and restoration of the roofing system for proper drainage, making the exterior envelope watertight through window replacement and patching holes in the walls.

Funding has currently been set aside for the exterior envelope restoration, and it appears that sufficient funds exist to complete that work. Therefore, two phases are anticipated:

Phase I – Exterior and
Phase II – Interiors

The priorities within Phase I are:

1. Roofing and roof drainage
2. Doors, windows and exterior appurtenances penetrating the envelope, including a new electric service
3. Waterproof the chimney to wall joint
4. Foundation and floor framing at west end raised area
5. Coquina stone repairs
6. Southwest porch steps and porch floor

COSTS

The purpose of this cost estimate is to provide a basis for confirming that adequate funding exists to complete the exterior envelope restoration. Costs are an order of magnitude and should not be interpreted as upper limit or anticipated bid pricing. Design work has not been completed and therefore, many details with potential cost impact have not been established.

Our experience with similar projects is the basis for individual line item costs.

Re-roof Pitched Roof:	2560 s.f. x 1.2 slope factor = 3,075 s.f.@ $20/s.f.	$61,500
Re-roof Flat Parapet Area:	560 s.f. @ $10/s.f. (includes tapered insulation)	$ 5,600
Copper Collection Boxes/Downspouts/Roof Drains: 4 @ $750 each		$ 3,000
Copper copings and roof flashing upgrade		$ 3,500
Windows:	6/9 Double hung: 23@ $4,000 each	$92,000
	Casement Units Restored: 12 @ $1,500 each	$18,000
	Casement Units Replaced: 4 @ $3,500 each	$14,000
Doors:	Single Units with Transoms 4 exterior @ $1,750 each	$ 7,000
	Double Units: (1) exterior, @ $3,000 each	$12,000
Foundation and framing repairs		$10,000
Coquina Stone Restoration: Lump Sum		$50,000
Coquina Stone Porch Steps and Landing:	112 s.f. @ $250/s.f.	$28,000
New Service Entrance and Underground Electric		$ 7,500
Electrical Modifications: Lump Sum		$ 3,500
Mechanical:		
New AHU @ Northeast Corner		$ 3,500
New AHU @ West Offices		$ 2,500
Exterior Stucco Repairs	5,800 s.f. @ $5/s.f.	$ 29,000
Exterior Paint	5,800 s.f. @ $3.50/s.f. (includes prep)	$ 20,300
Subtotal		$361,900
General Conditions @8%		$ 28,952
General Contractor Overhead & Profit @ 17%		$ 67,477
TOTAL		**$452,375**
Contingency @ 10%		$ 45,237
GRAND TOTAL		**$497,612**

Based on the above methodology, we anticipate construction costs will have an order of magnitude **from $450,000 to $500,000.**