

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Howey House

AND/OR COMMON

LOCATION

STREET & NUMBER

Citrus Street

N/A

NOT FOR PUBLICATION

CITY, TOWN

Howey-in-the-Hills

CONGRESSIONAL DISTRICT

5

STATE

Florida

N/A VICINITY OF

CODE

12

COUNTY

Lake

CODE

069

CLASSIFICATION

CATEGORY

OWNERSHIP

STATUS

PRESENT USE

DISTRICT

PUBLIC

OCCUPIED

AGRICULTURE

MUSEUM

BUILDING(S)

PRIVATE

UNOCCUPIED

COMMERCIAL

PARK

STRUCTURE

BOTH

WORK IN PROGRESS

EDUCATIONAL

PRIVATE RESIDENCE

SITE

PUBLIC ACQUISITION

ACCESSIBLE

ENTERTAINMENT

RELIGIOUS

OBJECT

IN PROCESS

YES: RESTRICTED

GOVERNMENT

SCIENTIFIC

BEING CONSIDERED

YES: UNRESTRICTED

INDUSTRIAL

TRANSPORTATION

N/A

NO

MILITARY

OTHER:

OWNER OF PROPERTY

NAME

Mrs. M. G. Howey Estate

STREET & NUMBER

Post Office Box 188

CITY, TOWN

Howey-in-the-Hills

STATE

Florida

N/A VICINITY OF

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Lake County Courthouse

STREET & NUMBER

CITY, TOWN

Tavares

STATE

Florida

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

N/A

DATE

N/A

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

N/A

N/A

CITY, TOWN

N/A

STATE

N/A

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The William J. Howey House is an excellent example of Florida's post World War I Mediterranean Revival architectural style. The building is part of a large, five-sided courtyard compound. The oblique L-shaped house forms two sides of the courtyard enclosure. Two masonry walls projecting from each wing of the house meet at either side of a rectangular building (the garage).

The two-story house is irregularly massed. It has two rectangular wings, (distinguished as the southwest wing, and the southeast wing), which meet at a central pavillion in the front (south) and at a semi-octagonal tower in the rear (courtyard side); a second tower is located at the junction of the central pavillion and the southeast wing. Thus the house appears as an oblique L-shape. The building has a varied roofline: hipped roofs on the two wings; gable roof on the projecting pavillion; a shallow conical faceted roof on the courtyard tower; and a crenelated parapet on the entrance facade tower. A chimney located on the endwall of the southeast wing is capped by a tiled gablet. A similarly capped chimney exists on the courtyard side of the roof of the southwest wing. The entire roof has wide eaves which are supported by heavily molded ornamental brackets. The roofing consists of red-brown tiles; the house is stuccoed in a pale pink-beige color.

The focal point of the entrance facade is the elaborate bas-relief frontispiece which extends two full stories and incorporates two openings: an arched, double doorway on the first story; and a square casement window on the second story. The rounded arched doorway has screened double doors, and the fanlight has both screening and an ornamental grill. The relief flanking the door consists of a pair of twisted semi-columns on panelled plinths with connecting entablature. At the second story a smaller but similar composition terminates in spiral finials. At the first story, detailing in the relief consists of scrolls and heraldic devises. At the second story surmounting the casement window there is a stepped curvilinear pediment broken by shell. A pair of rectangular casement windows with surrounds flank each story of the frontispiece. The remaining fenestration on the entrance facade is simple. The windows on the lower level also have metal grills similar in decoration to those in the entrance arch.

Throughout the building, sashes are casement and recessed. All arched openings are rounded. The first story windows of the southwest wing are rectangular eight-light transom sash above two ten-light casement sash; windows on the second story have round arched heads. The windows are two eight-light casements with flanking fixed sash (four-lights), surmounted by ten-light semi-circular heads. The glazed transoms are divided with radiating muntins. The sills are decorated.

Imposts treated as ionic capitals separate the arcaded windows. This fenestration, rectangular on ground story, arched on the second story, is constant on all elevations of the southwest wing. This wing, with its regular fenestration, meets with the southeast wing at the courtyard tower.

Connected to the southeast side of the entrance pavillion is a two-story crenelated tower. Rectangular paired eight-light casements with four-light fixed transoms are located on each elevation of the tower. On the first story the windows have blind semi-circular arched heads. Vegetation covers the stuccoed walls.

(See Continuation Sheet)

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input checked="" type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

1925

BUILDER/ARCHITECT

Katherine Cotheal Budd

STATEMENT OF SIGNIFICANCE

The William J. Howey House is significant both for its impressive architectural style, and its association with two creative Americans. William J. Howey, owner of the house, was an early Florida land and citrus developer. He brought thousands of out-of-state investors (and their money) to Florida. As gubernatorial candidate and active member of the Republican Party in Florida, he was responsible for the legal re-instatement of that party. Katherine Cotheal Budd was a woman architect of the early Twentieth Century, whose designs appeared in popular magazines and professional journals. The Howey House is possibly the sole existing example of her work.

William J. Howey was one of Central Florida's first large-scale citrus growers and land promoters. Born in Illinois in 1876, Howey spent his early working years traveling the southern United States as an insurance agent. His land promotion career began in 1900, when he developed towns along recently laid Oklahoma railroad tracks. Three years later, Howey inaugurated the Howey Automobile Company of Kansas City, Missouri. This concern produced the Howey Car. By 1905 Howey returned to the land development business, when he bought a large tract of land in Mexico. This foreign colonization attempt was interrupted by the Mexican Revolution of 1907. Leaving Mexico, Howey moved to Florida.¹

Howey originally settled in the town of Winter Haven, a small community in Polk County. During this period he founded the towns of Lake Hamilton (1910), Dundee (1912), and Starr Lake (1914). He assured the economic survival of these towns by developing large citrus groves, and in all, he cultivated 50,000 acres of Polk County. In 1916, Howey purchased 60,000 acres of land in Lake County, Florida. Four years later he founded the town of Howey-in-the-Hills. Following his Polk County success, Howey planted citrus on much of this Lake County acreage.²

During a twenty year period (1909-1929), Howey claimed the distinction of selling Florida lands to at least 25,000 people. Many of these new land owners settled in Florida, while others retained their property (groves and farms) in absentia. Unlike many other land developers during the Florida boom, William Howey based his business on productive land and profitable agricultural returns. Howey was able, therefore, to survive the economic disasters suffered by many other Florida land developers.³

In 1924 William Howey and his wife, Mary Hastings Howey, finished plans for their permanent home in Howey-in-the-Hills. The house was completed and occupied by the end of 1925. In their new showplace, the Howeys hosted many dignitaries, including Lord Bathurst, Kansas Governor Alfred Landon, Mr. and Mrs. Frank Phillips of Phillips Petroleum, and former President Calvin Coolidge.⁴

(See Continuation Sheet)

9 MAJOR BIBLIOGRAPHICAL REFERENCES

(See Continuation Sheet)

ACREAGE NOT VERIFIED

10 GEOGRAPHICAL DATA

UTM NOT VERIFIED

ACREAGE OF NOMINATED PROPERTY Five acres

QUADRANGLE NAME USGS Howey-in-the-Hills

QUADRANGLE SCALE 7.5 Min.

UTM REFERENCES

A 17 424300 3177350

B

C

D

E

F

G

H

VERBAL BOUNDARY DESCRIPTION

(See Continuation Sheet)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE
N/A

CODE
N/A

COUNTY
N/A

CODE
N/A

STATE
N/A

CODE
N/A

COUNTY
N/A

CODE
N/A

11 FORM PREPARED BY

NAME / TITLE

Ana Gordon, Assistant Historian (Paul L. Weaver, Historic Sites Specialist)

ORGANIZATION

DATE December 2, 1982

Florida Division of Archives, History and Records Management

STREET & NUMBER

DATE October 16, 1980

The Capitol

TELEPHONE
(904) 487-2333

CITY OR TOWN

STATE

Tallahassee

Florida

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE X

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE State Historic Preservation Officer

DATE 10/28/80

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I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Rover Lee Dwyer
KEEPER OF THE NATIONAL REGISTER

DATE 1/22/83

ATTEST Patrick Archus
CHIEF OF REGISTRATION

DATE 1/25/83

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The first story of the southeast wing has three arcaded French doors and superimposed bas-relief. On the second story, windows are rectangular with simple surrounds and eight-light transom sashes above the casements. The three windows which are evident are proportionately centered over the trio of doors. Apparently, more windows flank the three center windows.

On the first story of the endwall of the southeast wing, the cluster of three rounded arched windows is repeated. At this endwall, and on the courtyard facade, the second story is recessed to create a deck. The deck continues around the corner of the wing and terminates at the courtyard tower. The end wall of the first story serves as the deck parapet. The second story endwall contains a pair of rectangular windows which flank the exterior chimney.

A dog-leg staircase descends from the deck to the courtyard. A low masonry wall runs northwest from the stair to the garage. On the courtyard facade the deck is supported by an arcade with Ionic columns. The entire loggia is screened. Entrance from the loggia into the house is provided via glazed French doors (sixteen-lights). The second story has three irregularly placed rectangular windows and a single glazed door (eight-lights, two-light transom), leading onto the deck.

At this point, the garden facades of both wings are interrupted by the courtyard tower. The octagonal tower has two types of fenestration: the first story has semi-circular headed arches with paired eight-light casements above which there are bas-relief panels in the arches; the second story has identical arches and casements, but the in-fill is plain.

Much of the Howey house is obscured by foliage. This landscaping extends into the courtyard, where trees and shrubs dominate. A fountain and pool are central to the courtyard scheme.

At the north side of the courtyard is the garage. Although designed to harmonize with the main house, this two-story building is more functional than ornamental. The rectangular building has a tile hipped roof. The north side of the building has a wall dormer with hipped roof. The north facade is dominated by three garage doors which take up three-fourths of the first story. Two pedestrian doors complete the fenestration on this story. The second story has two small symmetrically-placed casement windows and a large window with two eight-light casements on either side of a fixed eight-light casement, which is the dormer.

Other buildings unattached to the courtyard, but on the Howey Lot (referred to as "The Park"), include storage and utility sheds, and the Howey Mausoleum.

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Howey-in-the-Hills served as the headquarters for Howey's fast growing Florida Empire. There, Howey presided over the W.J. Howey Co., the Howey-in-the-Hills Juice Co., the Ridge Holding Company, the Orange Belt Securities Company, and the Howey Hotels Company. He also served as a director of the Tavares and Gulf Railroad, Bankers National Life Insurance Company, Howey Building and Loan Exchange, and the Florida Citrus Exchange.⁵ Howey was also a member of the Tariff Commission of Florida and the State Chamber of Commerce.⁶

William Howey's political interests kept pace with his economic leadership. Upon the incorporation of Howey-in-the-Hills in 1925, he served as town mayor. He retained this office unopposed until 1936, two years before his death.⁷ In 1928, the Florida Democratic Party asked Howey to run for governor. Howey declined the offer, but did accept the opportunity to run as the Republican gubernatorial candidate.⁸

Although he polled 92,000 votes, William Howey lost the 1928 election. Herbert Hoover, running as the Republican Presidential candidate, however, won Florida's electoral votes. With this outburst of Republican sentiment, "Florida not only left the 'solid south'...but also became a two-party state under state law."⁹ Due to this surprising public response, the Republican party was legally required to hold primaries in 1930 in every one of Florida's sixty-seven counties. William Howey, who "polled sufficient votes to bring his party into legal recognition" is therefore largely responsible for the revivification of Republicanism in Florida.¹⁰ Howey repeated his bid for the governorship in 1932. This election also ended in defeat. From his 1928 campaign until 1936, Howey remained the titular head of the Florida Republican party. William J. Howey died in 1938.¹¹

The architect of the Howey House, Katherine Cotheal Budd, (born Clinton, Iowa, 1860), was among a number of American women who entered the male dominated architectural profession around the turn of the century. Budd evidently received private training from various tutors. Sources indicate that Budd began her practice in 1895. By 1900, she was professionally based in New York City.¹²

Following the establishment of the American Institute of Architects in 1857, American universities and colleges began offering architectural courses and degrees. Women were largely excluded from attending these classes, Nevertheless, they did manage to enter the architectural profession. In 1880, the first woman graduated from an American architectural school. Eight years later, Louise Blanchard Bethune became the first woman member of the AIA. In the 1890's more women graduated from schools, opened private practices, and entered competitions. For her prize winning design of the Women's Building for the Chicago World Exposition of 1893, architect Sophia Hayden gained worldwide notice. But for every college educated, AIA-accepted woman architect, there were many who were denied entrance to schools and offices.¹³

Many women architects translated their architectural expertise into other media. Some

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of these women taught mathematics or drawing, some advertised themselves in the ladylike professions of landscape sculpture or interior decorating, and others, like Katherine Budd, turned to writing.¹⁴

The majority of Budd's professional work is not executed designs, but academic designs executed in journalism. Her writings easily divide into two categories: professional advice and commentary, and discussions of the role of architecture as a constructive social force in housing reform. This dichotomy reflects the difficulty women had in gaining acceptance in their profession. Articles published in the Architectural Record describing the architecture of Japanese houses, Saragossa (Spain), and Old Sienna (Italy), indicate the depth of her international studies and travels. Even though she may not have had her designs executed, she was designing and publishing. These articles and designs established her professional competence. Budd also wrote for many of the social reform magazines so popular at the beginning of the century. By praising the benefits of children's gardens, plant decorations in the inner city, and efficient model kitchens in tenement houses, Budd proved that even as an architect she retained her "womanly graces".¹⁵

Katherine Budd's particular blend of feminine grace and architectural skill was evident in her first (recorded) executed structure, the Hostess House. In September 1917, the National War Council of the Young Women's Christian Association asked Budd to design temporary hostels for women who visited male relatives at military training camps. Budd accepted the commission.¹⁶

The Hostess House idea was in itself new, and it was Budd who is credited with transforming the house into a home. Her designs followed three definite plans. The first design was based on a timber-fronted house design known as "God's Providence House". This is shaped in the form of a cross with equal arms. Each of the arms is covered by a gable roof which meets the other gabled roofs in a central point. The four quadrangles between each arm are covered with a flat roof, and are enclosed. The second design, broadly inspired by "the American barn", featured a gable roof with shed dormers. The third design was a simple rectangular plan, one and a half stories high with parallel gables connected by a large recessed dormer. Each of the accomodating Hostess Houses created a "real home, rather than comfortable barracks". Ultimately, Budd built or altered seventy-two Hostess Houses throughout the United States.¹⁷

Interior design was an important aspect of Budd's Hostess House designs. Responsible for weekly servings of 6,000 meals and a daily round of afternoon tea, the kitchen of each house necessitated careful planning and coordination. Budd, whose early writings included essays on "model kitchens" and the "kitchen and its dependent services", had no difficulties in designing modern kitchens, efficient cafeterias and spacious dining rooms.¹⁸

Evidently, Budd's next commission was the William J. Howey House.¹⁹ Budd's

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expertise in Spanish and Italian architecture, shown in her literary works, is clearly represented in the Howey House's exterior detailing. The interior courtyard, complete with fountain, is a logical outgrowth of Budd's earlier praise of gardens, lawns, and patios. The interior of the Howey House demands as much attention as the exterior. An Austrian craftsman designed and constructed the "wall surface" of the first story. An artist from Orlando, Florida, handpainted the living room ceiling. Earl Coleman, a Chicago interior designer noted for his decoration of the John Ringling Mansion in Sarasota, Florida, completed the Howey House interior with furnishings from Marshall Field Department Store of Chicago.²⁰

Upon completion of the Howey House, Budd resided in the Lake County city of Tavares (1926-1928).²¹ It is possible that during this time Budd (perhaps sponsored by William J. Howey, as a Director of the Tavares and Gulf Railroad), engaged in architectural/community development activities.²² It is possible too, that the sixty-seven year old architect stayed in central Florida for health reasons. In 1929, Katherine Budd moved to Ragusa, Yugoslavia, where presumably, she died.²³

FOOTNOTES

¹ Donald B. McKay, Pioneer Florida: Personal and Family Records Vol. III, Tampa; The Southern Publishing Co., 1959, p. 937.

² Ibid.

³ Opie Read in History of Lake County, Florida, edited by William T. Kennedy, St. Augustine; The Record Co., 1929, p. 233.

⁴ Correspondence, Mrs. M. G. Howey to Dr. William J. Murtagh, November 1, 1977.

⁵ McKay, Pioneer Florida, p. 938.

⁶ Who's Who in America, Vol. 17, 1932-1933, p. 1188.

⁷ Ibid.

⁸ Howey to Murtagh, November 1, 1977.

⁹ The New York Times, November 9, 1928, 2:2.

¹⁰ The (Tallahassee) Daily Democrat, November 9, 1928, 1:5.

¹¹ McKay, Pioneer Florida, p. 938.

¹² Correspondence, George E. Pettengill to Diane D. Greer, February 20, 1974.

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¹³ Susana Torre, ed., Women in American Architecture: A Historic and Contemporary Perspective, New York: Whitney Library of Design, 1977, pp. 54-57.

¹⁴ Ibid., p. 69.

¹⁵ Between 1901 and 1915 Budd published at least fourteen articles in journals such as Architectural Record, Outlook, Home Progress, and Municipal Affairs.

¹⁶ Estelle Frances Ward, "Bringing Home to the Army Camps", The House Beautiful, February 1919, pp. 76-77.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ No record can be found of Budd's professional activities between 1918 and 1924.

²⁰ Howey to Murtagh, November 1, 1977.

²¹ Pettengill to Greer, February 20, 1974.

²² McKay, Pioneer Florida, p. 937.

²³ Pettengill to Greer, February 20, 1974.

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The (Tallahassee) Daily Democrat, November 9, 1928.

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McKay, Donald B. Pioneer Florida: Personal and Family Records Vol. III, Tampa: The Southern Publishing Co., 1959.

The New York Times, November 9, 1928.

Pettengill, George E. to Diane D. Greer, Correspondence, February 20, 1974.

Read, Opie, in History of Lake County, Florida, ed. by William T. Kennedy. St. Augustine: The Record Co., 1929.

Torre, Susana, ed., Women in American Architecture: A Historic and Contemporary Perspective, New York: Whitney Library of Design, 1977.

Ward, Estelle Frances. "Bringing Home to the Army Camps", The House Beautiful, February 1919.

Who's Who in America, Vol. 17, 1932-1933.

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Begin at the northwest corner of the northwest quarter of the northeast quarter of section 26, range 25 east, township 20 south, continue along the north line of said quarter to the east right-of-way line of County Road 212. Southeasterly along said right-of-way line to the northeast corner of the intersection of County Road 212 and Citrus Avenue. Continue in a northerly direction along the northwest right-of-way line of Citrus Avenue approximately 500 feet or to a point marked by the beginning of a masonry wall, said wall being the point of beginning. Continue in a northeasterly direction along said wall 470 feet more or less, thence in a northerly direction along said masonry wall 78 feet more or less, thence in a northwesterly direction along a chain link fence 375 feet more or less, thence in a southwesterly direction along said chain link fence 480 feet more or less, thence in a southeasterly direction along said chain link fence 510 feet more or less to an intersection with the masonry wall at the point of beginning. Said masonry wall and chain link fence form the outer boundaries of the property and enclose approximately five acres.