NPS Form 10-900-bMB No. 1024-0018
(Rev. June 1991)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES MULTIPLE PROPERTY DOCUMENTATION FORM

This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in *How to Complete the Multiple Property Documentation form* (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

_X_ New Submission _____ Amended

A. Name of Multiple Property Listing

Historic Architectural Resources of Orange City, Florida

B. Associated Historic Contexts

(Name each associated historic context identifying theme, geographical area, and chronological period for each.)

Late Nineteenth Century, 1874-1895
Progressive Era, 1896-1919
Florida Land Boom, 1920-1928
Great Depression, World War II, and Aftermath, 1929-1953

C. Form Prepared by

name/title Sidney Johnston/historian and Gary Goodwin/Historic Preservation Planner

organization Bureau of Historic Preservation **date** February, 2004

street & number 500 S. Bronough Street **telephone** (850) 245-6333

city or town Tallahassee **state** Florida **zip code** 32399-0250

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in **36 CFR Part 60** and the **Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.** (☐ See continuation sheet for additional comments.

Barbara E. Mattick, DSHPO for Survey & Registration 2/6/04
Signature and title of certifying official Date

State Historic Preservation Officer, Division of Historical Resources
State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register

for Edson H. Beall Apr 6, 2004
Signature of the Keeper Date of Action

Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

Historic Contexts

Late Nineteenth Century, 1874-1895

Settled in the 1870s, Orange City was incorporated in 1882. Historians credit Orange City's roots to the Wisconsin Company, a partnership of settlers and investors from Eau Claire, Wisconsin. By 1874, the partners had organized the company, which initially consisted of Allen Cameron, David P. Graves, William Holly, James Smith, J. C. Stillman, and John C. Thorpe. In the mid-1870s, the company purchased thirty-two hundred acres radiating east of Blue Spring on the St. Johns River in Volusia County. The company divided some of the property into five and ten acre parcels with prices ranging between twenty-five and one hundred dollars. Within several years, Seth French, a prominent physician and politician, bought into the partnership. In 1876, he acquired a one-eighth interest in the Wisconsin Company, and in 1878 acquired approximately four thousand acres in Volusia County from attorney and Wisconsin Company partner David P. Graves. In 1877, the company hired E. R. Trafford, an Orlando surveyor and manager for the Florida Land and Colonization Company of England, to lay out a town plan for Orange City. Trafford's Plan of Orange City established a blueprint for development. As initially designed, the plan formed an irregular shape that left large tracts around the core of the settlement unplatted. An expansion of the town plan in 1893 enlarged and reconciled the town limits to the shape of a square measuring one mile. The plan provided a system of blocks, lots, and alleys with street names assigned for members of the Wisconsin Company and early settlers, including French, Graves, Holly, and Thorpe. During the same period, Trafford laid out town plans for Orlando and Sanford, and would later lay out numerous other subdivisions in Orange County and the area that became Seminole County.[1]

In 1883, railroad tracks were extended through the nascent town, connecting Blue Spring--a riverboat landing several miles west on the St. Johns River--with New Smyrna on the Atlantic coast. The transportation link sparked development. Surveyed in 1877, the town plan guided development with a commercial area emerging near the intersection of Graves Avenue and Volusia Avenue. Numerous dwellings soon dotted the surrounding landscape. Several additional subdivisions were platted in the 1880s and 1890s. In 1883, Austin, Wilson & Company published real estate pamphlets advertising the benefits of the town. George Barbour, a columnist for the *Chicago Times,* embarked on an extensive tour of the state, traveling with Seth French by horse-and-buggy, steamboat, and train to visit sites along Florida's east coast, and into the interior. French's *Semi-Tropical Florida,* a pamphlet published in

[1]Deed Book C, p. 482, Deed Book E, p. 188, 1874-1882 tax rolls, Map Book 1, p. 7, Map Book 3, p. 39, Map Book 16, p. 54, Map Book 17, p. 1, Clerk of Court, Volusia County Courthouse, DeLand, Florida; William Blackman, *History of Orange County, Florida* (Orlando: William Blackman, 1927), 94; Joan LaFleur, ed., *Our Story of Orange City, Florida* (Orange City: Village Improvement Association, 2000), 12; Arthur Francke, Alyce Gillingham, and Maxine Turner, *Volusia: The West Side* (DeLand: West Volusia Historical Society, 1986), 401; Helen Zebley, *Southern Shoots from Northern Roots* (Thomasville: Helen Zebley, 1984), 6-7; John Richards, comp., *Florida State Gazetteer and Business Directory* (New York: South Publishing Company, 1886), 498.

1879 and 1880 by Florida's Bureau of Immigration, also helped advertise Orange City as an ideal location for settlement.[2]

By 1886, the town boasted a population of nearly six hundred residents, and contained nine stores, three hotels, a library association, Woman's Christian Temperance Union organization, Masonic hall, Congregational and Methodist churches, and a public school. B. E. Prevatt published a weekly newspaper, the *South Florida Times.* H. H. DeYarman operated a large hotel. Citrus played a vital role in the local economy, with three hundred acres of orange trees planted in the area. Citrus growers cultivating ten acres or more in the mid-1880s included W. C. Cannons, E. M. Carpenter, William Eveleth, M. S. Higbee, J. M. Hildenbrand, Mrs. F. Hooker, G. W. Knox, Mrs. J. F. Leavitt, Dr. R. J. Marvin, L. H. Roberts, R. M. Tucker, and W. W. West. Carpenters assembling buildings during the era included H. C. Jones, M. P. Norton, M. C. Whildon, and J. A. Whitcomb. Contractors included the firms of Palmer & Bauvelt, George H. Parker, and George Scammell. Charles Park & Son and Bothamly & Laws operated saw mills. Settlers poured in, purchased lots, and assembled dwellings and outbuildings. A commercial center took shape along Graves Avenue and Volusia Avenue.[3]

Progressive Era, 1896-1919

Hard freezes in the mid-1890s curtailed development. By 1900, the population declined to 414, but grew to 538 a decade later. Prominent people who contributed to the cultural development of Orange City during the late nineteenth and early twentieth centuries included the Dickinson family. Native to Massachusetts, the family moved to Chicago in the 1850s, where Albert F. Dickinson established a large produce and grain company. In the 1870s, three of his children, Albert, Charlie, and Melissa, assumed control of the business. Products of the Dickinson Seed Company included Pine Tree Brand grass seed and Timewell Sack Filling and Sewing Machines. In 1883, Melissa, who never married, and her brother, Albert, visited Orange City. Captivated by Florida's moderate climate and the small settlement, they became seasonal residents. Related to Susan B. Anthony, the renowned activist and lecturer on women's rights, the Dickinsons prompted their cousin to visit Orange City on several occasions in the late nineteenth century. In 1911, Albert married Emma Benham, a Chicago physician who gained stature as an eye surgeon, and showcased medical advancements and technology at the Chicago World's Fair of 1893. Emma Dickinson also found Orange City a delightful retreat from Chicago's hectic urban city life, and became involved

---

[2]George Barbour, *Florida for Tourists, Invalids, and Settlers* (New York: D. Appleton and Company, 1882), 30-63; Austin & Wilson, comp., *Orange City, Florida, 1883-84* (Jacksonville: Times-Union Power Printing Office, 1883); *Florida Mirror,* 18 December 1880; Seth French, comp., *Semi-Tropical Florida: Its Climate Soil and Productions, with a Sketch of its History, Natural Features and Social Condition, Being a Manual of Reliable Information Concerning the Resources of the State, and the Inducements which it Offers to Persons Seeking New Homes and Profitable Investments* (Chicago: Rand McNally, 1879, 1880).

[3]Michael Schene, *Hopes, Dreams, and Promises: A History of Volusia County, Florida* (Daytona Beach: News-Journal Corporation, 1976), 95-96; Seth Bramson, *Speedway to Sunshine: A History of the Florida East Coast Railway* (Ontario: Boston Mills Press, 1986), 95; Richards, *Florida State Gazetteer,* 329-330; Miscellaneous Book E, p. 433, Miscellaneous Book H, p. 36, Clerk of Court, Volusia County Courthouse.

with several of Orange City's charitable organizations, contributing time and money to improving the quality of life in the town.[4]

The proximity of larger cities--especially DeLand and Daytona Beach, both of which experienced significant development during the era--hampered renewed growth and economic recovery. Nevertheless, over the following decade several small subdivisions were platted and a number of houses constructed. In 1909, a fire destroyed dwellings along Graves Avenue and Oak Avenue. In the same year, citrus growers formed an association, and businessmen organized a realty company in 1915. Founded in the 1890s, a Village Improvement Association (VIA) was incorporated in 1915. In 1895, a representative from Orange City's VIA met in Green Cove Springs with members of women's associations from Crescent City, Green Cove Springs, Jacksonville, and Tarpon Springs to incorporate the Florida Federation of Women's Clubs (FFWC). One of the state's most powerful women-led organizations, the FFWC in 1910 boasted sixteen hundred members and by 1914 thirty-six clubs formed ranks throughout the state. In 1919, the development of Dickinson Memorial Library and Park (NR 1995) improved Orange City's visual appeal and cultural opportunities. In 1918, the municipal government became one of the first Florida towns to enfranchise women. In 1920, the bureau of the census enumerated 542 residents in the city.[5]

Florida Land Boom, 1920-1928

During the land boom of the 1920s, the city experienced some of the explosive growth patterns that occurred in many larger Florida cities. The population increased to 659 in 1925 and the commercial district expanded along the intersection of Graves and Volusia Avenues. Several new public buildings were constructed, including a church, school, and town hall. Several subdivisions, including Orange Terrace, were platted and numerous dwellings developed. Between 1925 and 1927, investors and businessmen organized the Orange City Development Company, a chamber of commerce, a telephone exchange, and the Orange City Bank. A new bank building appeared on Volusia Avenue, and John Camac, an investor from Philadelphia, built several houses, an apartment building, and a commercial block and hotel. Displaying Mediterranean Revival influences, a new public school was completed in 1926. Edward Alling, the town's mayor during the mid-1920s, led a drive to build a new town hall in 1928, which residents and the town's officials dedicated in 1929 (NR 2002).[6]

---

[4]Ethel Robb, ed., *Our Story of Orange City, Florida* (Orange City: Village Improvement Association, 1966), 207-12; *Volusia County Record,* 18 November 1910; *DeLand Daily News,* 7 April 1925; Albert Marquis, ed., *Who's Who in America* (Chicago: Marquis Company, 1916), 658; Elizabeth Taylor, "The Woman Suffrage Movement in Florida," *Florida Historical Quarterly* 36 (July 1957), 58; Bureau of the Census, Thirteenth Census, 1910, *Population* (Washington, D. C.: GPO, 1913), 309; Bureau of the Census, Fifteenth Census, 1930, *Population* (Washington, D. C.: GPO, 1931), 214; Record of Incorporations Book 2, p. 143-49, 467, 475, Clerk of Court, Volusia County Courthouse.

[5]Robb, *Our Story of Orange City, Florida,* 207-12; Taylor, "The Woman Suffrage Movement in Florida," 58; Bureau of the Census, Thirteenth Census, 1910, *Population,* 309; Bureau of the Census, Fifteenth Census, 1930, *Population,* 214; Record of Incorporations Book 2, p. 143-49, 467, 475, Clerk of Court, Volusia County Courthouse.

[6]Record of Incorporations Book 5, 237-43, 463, 507, Clerk of Court, Volusia County Courthouse; *DeLand Daily News,* 13 January 1927; *DeLand Sun News,* 13 March 1929; R. L. Polk, *Florida State Gazetteer and Business Directory* (Jacksonville: Polk Company, 1925), 659.

Between 1920 and 1930, the increasing population prompted the development of a new school for African-Americans. A black settlement emerged south of the town's commercial center in the late nineteenth-century. Among other occupations, residents worked in citrus industry and for the railroad. A wood-frame church, meeting hall, and numerous dwellings were built. Various buildings were adapted into schools, including the Queen Bess Packing House and the Odd Fellows Hall. By 1926, a small wood-frame building at the corner of Blue Springs Avenue and Volusia Avenue had become inadequate to support the growing school. Funding to construct a new school was derived from philanthropic and public sources, specifically Dr. Frances Dickinson, a seasonal visitor from Chicago, the Volusia County School Board, and the Julius Rosenwald Fund of Nashville, Tennessee. The masonry building was completed in 1927.[7]

Great Depression, World War II, and Aftermath, 1929-1953

In the late-1920s, following the collapse of the land boom, the economy slowed and remained sluggish throughout the Great Depression and the early-1940s. During the decade, the population fell from 713 to 489. The Florida East Coast Railway, in its struggle to curtail spiraling debts, initially reduced service to Orange City, then abandoned and dismantled its tracks in 1934. Relief efforts associated with the "New Deal," a nationwide series of programs created by the administration of President Franklin Roosevelt, provided funds to states and municipalities for a host of projects, including infrastructure improvements and the development of conservation, education, and recreational facilities. A number of small New Deal projects were initiated in Orange City during the period, helping to boost the economy. During World War II, Red Cross volunteers prepared surgical dressings, maintained a first aid station, and taught life saving classes. An aircraft spotting station was installed at the fire department, and the Babcock Aircraft Company taught trainees how to assemble their glider aircraft in the basement of town hall. Following the conflict, development rebounded with new residences infilling lots left vacant during earlier periods of development. In addition, some older buildings were replaced by new structures, especially along Volusia Avenue. Nevertheless, much of Orange City's historic building fabric remains intact. The historic resources of Orange City represent a significant collection of cultural resources. They provide a visual link to the community's past. The listing of Orange City's most significant resources in the National Register of Historic Places is a vital step in the preservation process and in recording the cultural history of Florida.[8]

---

[7]LaFleur, *Our Story of Orange City, Florida,* 78; *DeLand Daily News,* 12, 14 August 1926.

[8]Bramson, *Florida East Coast Railway,* 30; Allen Morris, *Florida Handbook* (Tallahassee: Peninsular Publishing, 1949), 252; Bureau of the Census, Fifteenth Census, 1930, *Population,* 214.

PROPERTY TYPE: F.1

1. Name of Property Type: Residential Buildings

2. Description: The historic residential buildings of Orange City represent a modest collection of historic resources in the town. According to data compiled in a 2002 survey of historic resources in Orange City, approximately ninety-five percent of the total recorded were constructed to serve a residential function with a few of those later modified for commercial or office functions.

Orange City's historic residential buildings were, with few exceptions, designed and constructed by lay builders who drew upon traditional building techniques and contemporary stylistic preferences for their inspiration. The primary consideration was given to providing functional and comfortable spaces for the owners. Decorative features were sparse, and generally included knee braces and purlins along the eaves line. Although Frame Vernacular construction accounts for the largest number of historic dwellings, a variety of formal styles or influences are evident, including Bungalow, Classical Revival, Colonial Revival, and Mediterranean Revival.

Most residential buildings conform to a relatively small scale and simple design with a moderate setback from the road. Although a small percentage rise two or two-and-one-half stories, most are one story in height. Residences are scattered with small concentrations of historic dwellings appearing in several areas. Forms vary with side-facing and front-facing gable roofs, and although original roof surfaces included either wood or metal shingles or 3-V crimp sheets, composition shingle has replaced the original surfacing on many dwellings. A few display parapets and complex roof plans with barrel tile surfacing and cresting. Corbelled brick chimneys and dormers pierce some rooflines. Some dwellings display synthetic exterior wall fabrics and replacement metal awning or sash windows.

Houses form varied, irregular footprints. Most dwellings have main blocks from which gable extensions and small bays project to create a variety of forms. Wood balloon frame structural systems predominate and clapboard, drop siding, and wood shingles serve as common exterior wall fabrics. Hollow tile construction finished with stucco is apparent on a small number of dwellings. Brick and concrete piers serve as the foundation for most buildings. Some rest on continuous brick or concrete foundations.

Fenestration varies depending on the particular style of dwelling and the materials available during construction. Residences that display Bungalow/Craftsman and Mediterranean Revival influences typically exhibit asymmetrical facades but regular fenestration. Casement and double-hung sash with multiple panes are common window types. Transoms and sidelights embellish entrances on some formal designs.

Porches or verandas wrap along the facades and elevations of many dwellings, which typically are set on small lots with a moderate setback. Although verandas extend along the facades of some larger residences, most buildings display small end or entrance porches. Porch roofs include integrated, hip, gable, and shed designs, and roof supports take the forms of either wood posts, or tapered or round columns on brick piers or knee walls. Many dwellings have porches or verandas enclosed to provide additional interior living space.

One apartment building was recorded during the survey and is included within this property type. It rises two-stories and stands adjacent to the commercial center. The building displays a gable roof, stucco exterior wall fabric, and double-hung sash windows. Elsewhere in residential neighborhoods, garage apartments provide living space on the top story, and vehicle bays and storage areas below. Garages, storage sheds, and other outbuildings that support a residence, which are classified as domestic uses by the U. S. Department of the Interior, are also included in this property type.

Bungalow

The term, Bungalow, derives some of its roots and inspiration from the Far East. One nineteenth century British observer remarked that a bungalow was, "a purely utilitarian contrivance developed under hard and limited conditions." Some architectural historians attribute the name to a Bengalese building type and its detailing to the Orient. Japanese construction techniques, exhibited at the California Exposition of 1894, placed emphasis on an extensive display of structural members and the interplay of angles and planes, which became integral parts of Bungalow design. In the United States, Gustav Stickley, a craftsman that later gained a national reputation, established in 1901 *The Craftsman,* a monthly journal through which he stressed the importance of constructing a Bungalow in harmony with the immediate surroundings and employing low broad proportions with minimal ornamentation. Stickley believed that the character of a Bungalow should be, "so natural and unaffected that it seems to sink into and blend with any landscape." He urged the use of local materials in Bungalow construction and that they be, "planned and built to meet simple needs in the simplest and most direct way."

Contrary to Stickley's philosophy, some early models were large residences designed by trained architects for use as either seasonal homes on the New England coast or year-round homes in California. One of the important architectural firms of expansive Bungalows, Charles Greene and Henry Greene received commissions for a number of large Bungalows in California, including the Gamble House (1908) and the Irwin House (1909). Both Stickley and the Greenes came to use the terms "Bungalow" and "Craftsman" interchangeably to describe their projects. By 1910, the building market became flooded with catalogs of plans for inexpensive designs. Among others, Sears, Roebuck and Company made available by 1916 Bungalow kits that contained standardized materials, which also helped to subvert Stickley's emphasis on local designs and materials. *Bungalow Magazine,* another early twentieth-century architecture journal, featured house plans and articles about economical use of space, interior decoration, and landscaping. Residences in those magazines were duplicated across the United States and reinforced humbler aspects of the Bungalow, which eclipsed the earlier grand versions. In Florida, the Bungalow emerged as a popular residential design about 1910. One of the most common formal residential designs in the state during the Florida land boom of the 1920s, the style retained its popularity into the 1930s.

The most prominent characteristic of the style 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. Although side-facing and front-facing gable roofs were common design features, some elaborate models display a complex roof structure. The typical Bungalow has two rooms across the main facade, emphasizing horizontality at the expense of height. The porch, an integral part of a

Bungalow, generally complements the main block. Masonry piers on which the porch rests are continued above the sill line and serve as part of the porch balustrade. Short wood columns upon which sit porch roofing members surmount the piers. The choice of exterior sheathing materials varies from log, wood shingle or drop siding to stucco and stone veneers. Fenestration is consciously asymmetrical, although small windows typically flank the chimney. Double-hung sash windows frequently appear in groups of two or three, with upper sashes divided into several vertical panes. Other features include dormers, carved rafter ends, and knee braces.

Classical Revival

The Classical Revival style evolved from an interest in the architecture of ancient Greek and Roman cultures. The first period of interest in Classical models in the United States dates from the colonial and national periods, which extended between the 1770s and 1850s. The World's Columbian Exposition, held in Chicago in 1893, spurred a second revival. Many of the best-known architects of the day designed buildings for the Exposition based on classical precedents. Examples varied from monumental copies of Greek temples to smaller models that drew heavily from designs of Adam, Georgian, and early Classical Revival residences erected in the early nineteenth century. The Exposition, which drew large crowds, helped make the style fashionable again. In Florida, Classical Revival became a popular design for commercial and government buildings. The application of the style to residences is less common.

Some of the characteristics of Classical Revival architecture include a symmetrical facade dominated by a full height porch on classical columns, typically with Ionic or Corinthian capitals; gable or hip roofs with boxed eaves, frequently with dentils or modillions beneath the roof and a wide frieze band surrounding the building; doorways featuring decorative pediments; double-hung sash windows, usually with six or nine panes per sash; and roof line balustrades.

Colonial Revival

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

In Florida, the popularity of the style was eclipsed in the early 1920s by the Bungalow and Mediterranean Revival styles. The typical Colonial Revival house in Florida is an eclectic mixture of several of colonial designs rather than

a direct copy of a single plan. The influences of the Prairie style and American Foursquare plan often appear on models. The style appeared in the state in the late 1880s and reached the height of its popularity in the second and third decades of the twentieth century. Some identifying characteristics of Colonial Revival architecture include gable, hip, or gambrel roofs, often pierced by dormers; an accentuated door, normally with a classical surround, either solid or glazed; simple entry porches supported by slender columns; a symmetrical facade (although it is fairly common for the door to be set off-center); double-hung sash windows, usually with multi-pane glazing in each sash; and windows that are frequently set in pairs.

Frame Vernacular

Frame Vernacular, the prevalent style of residential architecture in Florida, refers to common wood frame construction techniques employed by lay or self-taught builders. The term "vernacular" does not imply inferior or mundane architecture. Dwellings and other building types characterized as vernacular lend themselves to categorization by building form associated with a particular era and region of the country, rather than classification within a particular genre of formal architecture. The Oxford English Dictionary defines vernacular as "native or peculiar to a particular country or locality...concerned with ordinary domestic and functional buildings rather than the essentially monumental."

Before the Civil War, residents relied upon local materials and their own methods and designs to construct houses. The Industrial Revolution permitted standardization of building materials and parts, which exerted a pervasive influence over vernacular house design. Popular magazines helped to make architectural trends universal throughout the country. The railroad provided cheap and efficient transportation for manufactured building materials. Ultimately, individual builders had access to finished architectural products from which to create their own designs. Builders used many popular vernacular building forms of the antebellum period during the late nineteenth and early twentieth centuries.

Frame Vernacular dwellings are typically one or two stories in height, with wood frame structural systems and pier foundations. They display a variety of footprints, plans, and forms, including composite, I-house, irregularly massed, single- or double-pen, and saddlebag. Early models often have steeply pitched gable or hip roofs that accommodate attic space. Board-and-batten, horizontal drop siding, weatherboard, and wood shingles are common exterior wall surface materials. Porches, most commonly simple entrance or end models, protect entrances. Fenestration is regular, but not always symmetrical. Windows consist of double-hung sashes or casements, and paneled wood doors often contain glazing. Exterior decoration is sparse and limited to ornamental woodwork.

Masonry Vernacular

The term, Masonry Vernacular, applies to buildings that display no formal style of architecture and is defined as the common masonry construction techniques of lay or self taught builders. Prior to the Civil War vernacular designs were local in nature, transmitted by word of mouth or by demonstration and relying heavily upon native building materials. With the coming of the American Industrial Revolution mass manufacturers became the pervasive

influence over vernacular house design. Popular magazines featuring standardized manufactured building components, house plans, and house decorating tips flooded consumer markets and helped to make building trends universal across the country. The railroad also aided the process by providing cheap and efficient transportation for manufactured building materials. Ultimately, the individual builder had access to a myriad of finished architectural products from which to select to create a design of his own.

Masonry Vernacular is more commonly associated with commercial building types than with residential architecture, where wood frame houses dominate. In Florida, most masonry houses predating 1920 were brick, but some older examples feature the rough-faced cast block popularized by Henry Hobson Richardson in his Romanesque buildings of the late nineteenth century. The Masonry Vernacular designs of the 1920s and 1930s were often influenced by popular Art Deco, Bungalow, and Mediterranean Revival designs of the period. The main masonry building materials during the period were hollow tile and brick. A popular building material because of its relatively low cost, concrete block construction emerged during the Great Depression, and since World War II cinder block construction has been widely used in Florida's residential suburbs.

Misson/Spanish Colonial Revival

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

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

Sears, Roebuck and Company offered a number of ready-to-assemble house kits between 1918 and the late 1920s that displayed Spanish influences.

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

3. Significance: The historic residential buildings of Orange City may possess significance in the areas architecture, exploration and settlement, and/or community planning and development at the local, state, or national level under NRHP criteria A, B and/or C. The residences served as the homes of farmers, developers, merchants, laborers, politicians, and seasonal visitors. Local stylistic trends in architecture are consistent with those found throughout Florida during the late nineteenth century and the first half of the twentieth century. Examples of stylistic influences appearing along the streets of the town include Bungalow, Classical Revival, Colonial Revival, and Mediterranean Revival. A number of dwellings assembled using wood frame and masonry traditions also appear in the town. The dwellings possess further significance as examples of national trends in residential architecture during the period in which they were constructed.

4. Registration Requirements: For dwellings to be eligible for nomination under the F.1 property type they must have served a historic residential function, have been constructed during the historic period outlined in Section E, and lie within the town limits of Orange City. Eligibility for individual buildings is restricted to (1) exceptional examples of a style or type of architecture; or (2) buildings associated with important local historical events or community leaders. Individual buildings must retain their original appearance to a high degree. The Secretary of the Interior's *Guidelines for Rehabilitating Historic Buildings* shall serve as a guide for gauging the eligibility of dwellings. Alterations sensitive to the original design and appearance of the house will not preclude eligibility. Such additions generally appear on the rear of dwellings. The addition of small bays or oriels, porte cocheres, and dormers that contribute to the character of a dwelling and do not disrupt the original rhythm and styling are acceptable. Asbestos shingles installed over the original exterior siding of dwellings during the historic period do not preclude a property from eligibility. Enclosing porches in a manner that results in a diminution or loss of historic character, such as using solid materials like wood, stucco, or masonry, will exclude a building from eligibility. Window openings should retain historic dimensions. Replacement windows should display original sash, casement, or hopper glazing appearance. Dwellings that display extensive materials inconsistent with the historic period in which they were constructed, or the removal of significant architectural details are excluded from individual eligibility.

PROPERTY TYPE: F.2

1. Name of Property Type: Educational, Public, and Religious Buildings

2. Description: The historic educational, public, and religious buildings of Orange City represent a small but meaningful property type, which includes a library, town hall, schools, and churches. According to data compiled in a 2002 survey of historic resources in Orange City, six buildings originally served one of those functions.

The buildings of the property type exhibit Masonry Vernacular construction, and the influences of the Classical, Gothic, and Mediterranean Revival styles. Footprints are irregular with flat, gable, or hip roofs protecting the primary body of the buildings. Brick, stucco, or wood serve as exterior wall fabrics. Fenestration is typically regular with double-hung sash or casement windows providing natural interior lighting. Continuous or pier type foundations of brick or concrete support buildings.

Gothic Revival

The Gothic Revival style, popular in America between 1840 and 1860, was developed in England early in the nineteenth century. In the United States, Richard Upjohn and Alexander Jackson Davis employed the style for ecclesiastical buildings. Examples of the style range from Upjohn's masterpiece, the Trinity Church in New York City (1839-1846), to his smaller Carpenter Gothic version of the style, St. Luke's in Clermont, New York (1857). The style became popular through pattern books, which showed the suitability of the style even for modest domestic designs. Andrew Jackson Downing stressed the application of the style in rural settings. His efforts helped to make Gothic Revival one of the dominant residential styles of the 1840s. The style went into decline following the Civil War, and relatively few examples exist in Florida.

The Gothic style experienced a renaissance in the late nineteenth and early twentieth centuries. Buildings that embody the style from this later period typically have more subdued detailing and are often smaller than their predecessors. Few residential Gothic Revival models were built in Florida and most were located in older towns. Small churches erected between the 1870s and 1890s by the Episcopal Dioceses are scattered throughout the peninsula. A later variant of the style, Collegiate Gothic, appeared in the 1890s on university campuses in the Northeast, and in Florida during the early twentieth century. Identifying features of the style include steeply-pitched gable roofs, often with one or more intersecting cross-gables, decorative verge board in the gable ends, open eaves, a variety of wood sidings, one story entrance or end porch, and varied window treatments, including lancet, cantilevered oriels, and double-hung sash windows, often with diamond pane glazing.

3. Significance: The historic educational, public, and religious buildings of Orange City may be significant at the local level under the NRHP criteria A and C in the areas of architecture, education, entertainment/recreation, politics/government, religion, and/or social history. They represent stylistic trends in architecture consistent with those found throughout Florida during the late nineteenth and early twentieth centuries. The buildings have further significance for their association with Orange City's cultural development during the historic period.

4. Registration Requirements: For buildings to be eligible for nomination under this property type they must have served either a historic educational, religious, or social function, have been constructed during the historic period outlined in Section E, and lie within the town limits of Orange City. Eligibility for individual nominations is restricted to (1) exceptional examples of a style or type of architecture; or (2) buildings associated with important local historical events. Buildings nominated under this area of significance must retain their original appearance to a high degree. A building that has been significantly altered by additions, the application of materials inconsistent with the historic period in which they were constructed, or the removal of significant architectural details is excluded from individual eligibility.

Property Type: F.3

1. Name of Property Type: Parks

2. Description: Dickinson Memorial Park represents a small, but important historic site in the town. In 2002, during a survey of historic properties in Orange City, one historic park was identified. Laid out in the early twentieth century, the space was closely associated with the promotion of civic pride, recreation, and tourism. The park was originally defined on its northern boundary by railroad tracks, which were removed in the 1930s.

3. Significance: The historic park of Orange City is significant in the area of landscape architecture at the local level under NRHP criteria A and C. Orange City's park was developed as a public space that provided a passive entertainment and recreation site for residents and relief from the concentration of buildings in the town. It served as an important physical feature that influenced the formation of the town. Historically, the park has contained a water fountain and system of sidewalks. The town's park was also the location for social gatherings, parades, and political speeches.

Parks are important contributing sites significant for their association with national trends in community planning and landscape architecture. They serve as important physical features that influenced the development of cities. A passive-use park since the early twentieth century, Orange City's park underwent development with a water fountain, sidewalks, benches, and fencing.

Parks are descendant from the town square, which was brought to the English colonies by the first settlers of the New World. Historically, the town square or green space has served a number of uses, including an open communal space for grazing and keeping cattle, an area for drilling the militia, a village "green" around which public and religious buildings were constructed, a purely ornamental feature, or a fire break. Green spaces were often developed into parks simply because no development had taken place within an open block of a community. Some of the more famous green spaces in the United States, such as Independence Square, Boston Common, and the Lexington Green, conjure romantic associations with historical events that have become entrenched in our culture.[1]

[1]Paul Zucker, *Town and Square From the Agora to the Village Green* (New York, 1959), 237-239.

Orange City's historic green space is also an extension of an early twentieth century movement to beautify this nation's cities. The so-called City Beautiful movement gained strong support nationwide during the Progressive Era. It sought to mitigate the evils of overcrowding, unsanitary conditions, and general ugliness of American cities through the new science of city planning. The movement included city planners concerned with the extensive and unimaginative application of grid street patterns in the nation's urban centers. Landscape architects took the lead in introducing green spaces and original platting techniques to urban areas. Central Park in Manhattan and the Boston Park system, developed by Frederick Law Olmstead, won national acclaim for providing residents of those cities the opportunity escape from hectic city life without traveling to the country. The World's Columbian Exposition in 1893 introduced the concepts of city planning to Americans on a large scale. The Exposition featured a fully planned and unified collection of public and residential buildings, and showed thousands of people who attended the Exposition that there were alternatives to their drab and overcrowded cities. The wide publicity that the Exposition received changed the architectural tastes of the nation and led to a new direction in city planning.[2]

After 1901, with the redesigned plan of Washington, D. C., city planning became an accepted science on a wide scale. In a revision of L'Enfant's original plan for the nation's capital, a group of architects led by D. H. Burnham introduced a number of innovative features, including diagonal boulevards, green spaces, circular intersections, and curvilinear streets in residential neighborhoods. The cohesive blending of these platting techniques combined to provide attractive vistas of the public buildings and monuments, and a seemingly peaceful and healthy environment within the city. In the wake of acclaim afforded the Washington plan, local chapters of the City Beautiful movement emerged throughout the country. Many cities and towns, including Dallas, Denver, Kansas City, and Seattle, began incorporating parks into the redesign of areas targeted for redevelopment. Ultimately, the establishment of cleaner and more attractive cities became one of the most enduring legacies of the Progressive Era.[3]

4. Registration Requirements: For a park to be eligible for nomination under this property type it must have been developed during the historic period outlined in Section E and lie within the city limits of Orange City. A park contained within a historic district must retain its original circulation system, continuity, design intent, architectural integrity, scale, setting, and type of vegetation to a high degree. Small structures, objects, or landscape features added to a historic park must be sensitively designed and should not negatively impact its sight lines. Substantial changes to a park must meet the criteria for designed historic landscapes as developed in NRHP Bulletin 18. A park that has been substantially altered by the addition of substantial new buildings, or the substantial reconfiguration of its historic-period design or boundaries is excluded from eligibility.

---

[2]John Reps, *The Making of Urban America: A History of City Planning in the United States* (Princeton, 1965), 349, 501-502; Mel Scott, *American City Planning Since 1890* (Berkeley, 1969), 1-2.

[3]William Wilson, *The City Beautiful Movement* (Baltimore, 1989); Charles Robinson, "New Dreams for Cities," *Architectural Record* 17 (May 1905), 410; Reps, *Urban America,* 502, 505.

PROPERTY TYPE: F.4

1. Name of Property Type: Structures and Objects

2. Description: The historic structures and objects of Orange City represent several miscellaneous resources located in the town. They include a historic pergola, shuffleboard court, and water fountains. The resources display no formal style of architecture, but nevertheless represent part of the historic fabric of Orange City. These small resources are built with either masonry products or wood systems.

3. Significance: The historic structures and objects of Orange City may be significant at the local level under NRHP criteria A and C in the areas of architecture and/or community planning and development. They represent stylistic trends in architecture consistent with those found throughout Florida during the early twentieth century. The resources have further significance for their association with Orange City's cultural heritage.

4. Registration Requirements: Resources eligible for nomination under this property type generally served either a historic social or recreational function and must have been constructed during the historic period outlined in Section E and lie within the town limits of Orange City. These resources are not eligible individually for NRHP listing, but can contribute to historic districts. They must retain their original appearance to a high degree. A resource that has been altered or modified by the removal of significant architectural details is excluded from eligibility.

Geographical Data

The geographical limits are the municipal limits of the City of Orange City, Florida.

Summary of Identification and Evaluation Methods

In 2002, a survey was initiated to determine the nature and extent of historic properties in the City of Orange City. The methodology for the survey consisted of several steps. Initially, a literature search was conducted to determine the periods of development, activities, and personalities significant to the development of the city, and to identify any previously recorded historic buildings. It was determined that all buildings constructed before 1953, regardless of condition or integrity, would be included in the survey. Property appraiser dates, subdivision dates, and architectural evidence based on known models of similar size and design was employed to assist in determining the age of buildings. The field survey confirmed the location of extant properties. Each building was inspected from the right-of-way, photographed, and located on a property appraiser's map. The process included noting the address, legal description, condition, integrity, and surroundings of each building. Site data was also recorded and an inventory compiled. After the completion of the fieldwork, the information was recorded on Florida Master Site File forms.

The development of a historical context for evaluating properties in Orange City constituted a major portion of the survey. The historic buildings were assigned architectural styles and an examination of the city by theme, period of significance, and concentrations of historic buildings was conducted. A literature search focused on the development of the city, emphasizing important activities, events, and individuals. Research was conducted at the office of the Clerk of Court, Volusia County Courthouse in DeLand; Florida State Archives and State Library of Florida in Tallahassee; Dickinson Memorial Library in Orange City; DeLand Public Library in DeLand; Orange City Town Hall; and P. K. Yonge Library of Florida History in Gainesville. A number of local informants were also consulted. The research information formed the basis for the final report and historical information included on the Florida Master Site File forms.

The preparation of nomination proposals of this MPS document and historic districts for listing in the NRHP constituted a significant portion of the project. In addition to composing a historical context, property types and architectural styles were identified. The necessary forms, narratives, and text were drafted, and maps with associated photographs prepared to provide reviewers with documentation and visual aids that convey a sense of Orange City's most significant historic architecture.

Major Bibliographical References

Austin & Wilson. comp. *Orange City, Florida, 1883-84.* Jacksonville: Times-Union Power Printing Office, 1883.

Barbour, George. *Florida for Tourists, Invalids, and Settlers.* New York: D. Appleton and Company, 1882.

Blackman, William. *History of Orange County, Florida.* Orlando: William Blackman, 1927.

Bramson, Seth. *Speedway to Sunshine: A History of the Florida East Coast Railway.* Ontario: Boston Mills Press, 1986.

Bureau of the Census. Fifteenth Census. 1930. *Population.* Washington, D. C.: GPO, 1931.

_____. Thirteenth Census. 1910. *Population.* Washington, D. C.: GPO, 1913.

Clerk of Court. Orange County Courthouse. Orlando, Florida.
Seth French. Inventory and Appraisement Book 1, p. 231.

Clerk of Court. Volusia County Courthouse. DeLand, Florida.
Deed Book C, p. 482.
Deed Book E, p. 188.
Deed Book H, p. 407.
Deed Book 32, p. 88.
Map Book 1, p. 7.
Map Book 3, p. 39.
Map Book 16, p. 54.
Map Book 17, p. 1.
Miscellaneous Book E, p. 433.
Miscellaneous Book H, p. 36.
Probate C2412.
Probate Book 2, p. 653.
Record of Incorporations Book 2, p. 143-49, 467, 475.
Record of Incorporations Book 5, 237-43, 463, 507.
Tax Rolls. 1874-1930.

DeLand Daily News, 7 April 1925, 13 January 1927.

DeLand Sun News, 13 March 1929.

Florida Mirror, 18 December 1880.

French, Seth. comp. *Semi-Tropical Florida: Its Climate Soil and Productions, with a Sketch of its History, Natural Features and Social Condition, Being a Manual of Reliable Information Concerning the Resources of the State, and the Inducements which it Offers to Persons Seeking New Homes and Profitable Investments.* Chicago: Rand McNally, 1879, 1880

Francke, Arthur, Alyce Gillingham, and Maxine Turner. *Volusia: The West Side.* DeLand: West Volusia Historical Society, 1986.

Gold, Pleasant Daniel. *History of Volusia County, Florida.* Daytona Beach: Pleasant Daniel Gold, 1927.

Jakle, John, Robert Bastian, and Douglas Meyer. *Common Houses in America's Small Towns: The Atlantic Seaboard to the Mississippi Valley.* Athens and London: University of Georgia Press, 1989.

LaFleur, Joan. ed. *Our Story of Orange City, Florida.* Orange City: Village Improvement Association, 2000.

Marquis, Albert. ed. *Who's Who in America.* Chicago: Marquis Company, 1916.

Morris, Allen. *Florida Handbook.* Tallahassee: Peninsular Publishing, 1949.

Phelps, John. comp. *The People of Lawmaking in Florida, 1822-1991.* Tallahassee: House of Representatives, 1991.

Polk, R. L. *Florida State Gazetteer and Business Directory.* Jacksonville: Polk Company, 1925.

Rerick, Rowland. comp. *Memoirs of Florida.* 2 vols. Atlanta: Southern Historical Association, 1902.

Richards, John. comp. *Florida State Gazetteer and Business Directory.* New York: South Publishing Company, 1886.

Robb, Ethel, ed. *Our Story of Orange City, Florida.* Orange City: Village Improvement Association, 1966.

Schene, Michael. *Hopes, Dreams, and Promises: A History of Volusia County, Florida.* Daytona Beach: News-Journal Corporation, 1976.

Shofner, Jerrell. *Nor Is It Over Yet: Florida in the Era of Reconstruction, 1863-1877.* Gainesville: University Presses of Florida, 1974.

Tampa Sunland Tribune, 1 January 1880.

Taylor, Elizabeth. "The Woman Suffrage Movement in Florida." *Florida Historical Quarterly.* 36 (July 1957):42-60.

Tebeau, Charlton. *A History of Florida.* Coral Gables: University of Miami Press, 1971.

Volusia County Record, 9 May 1896, 18 November 1910.

Helen Zebley, *Sanford Shoots from Northern Roots.* Thomasville: Helen Zebley, 1984.