

Design Guidelines For Commercial Buildings in Downtown DeLand

Using the Past to Build a Quality of Life
For Attracting Business & Visitors



Forward

The Mainstreet DeLand Program is a development effort through the National Trust for Historic Preservation, the City of DeLand and Mainstreet DeLand Association, Inc. The program addresses all parts of downtown revitalization, including organization, economic restructuring, promotion and design. As part of the design portion of the program, the Mainstreet DeLand Association has compiled this set of design guidelines for downtown property owners to follow when making improvements to their historic properties and for proposed new construction in the historic district.

Furthermore, if your building is listed individually or as a contributing structure in a historic district on the National Register of Historic Places or is a contributing structure in a certified local district, and you wish to gain the applicable Federal Tax Investment Credits, you must follow the Secretary of the Interior's Standards for Rehabilitation (listed on page 7).

This booklet is provided to guide you in making important design decisions regarding your property within the historic district. The result will be a unified and consistent historic downtown DeLand. Please contact our office if you are planning any rehabilitation or have any questions.

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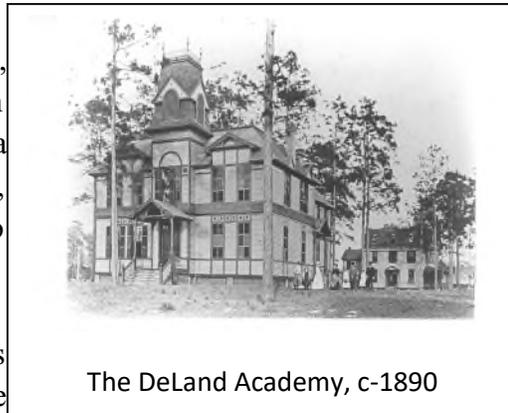
A Brief History Of DeLand and its Commercial Architecture

In March 1876 Henry A. DeLand, a chemical manufacturer from Fairport, New York decided to take a vacation after twenty years of hard work in the family business. His destination was the South Carolina home of his brother-in-law O.P. Terry. While visiting Mr. Terry at Walterboro, he said, "I found that he had really got the 'orange fever'. He urged me to extend my trip to Florida. I did so." They took the boat up the St. John's to Enterprise, rented a one-horse rig and proceeded for hours towards the Terry homestead. "The sand was so deep, the country so desolate that I begged Mr. Terry to turn around and go back, time and again. He kept saying: 'Better country beyond.' Finally they reached the high rolling pine land of western Volusia County. DeLand loved it. "I thought what a charming country this would be if settled up like Western New York of the Northern States with pleasant homes here and there, with the orange groves dotted here and there, among the pines."

Henry DeLand returned to the area later that year and at 'a meeting in the woods' (now the downtown intersection of Indiana Avenue and the Boulevard) on December 6, 1876, he offered \$400.00 towards building a school house, and a like amount towards churches of different denominations. So impressive was his generosity, that when a name for the settlement was needed, the suggestion immediately came forward from the group: DeLand. Thus was the city founded. Streets were laid out and named. Henry DeLand promised to open a boulevard running north from New York Avenue with a median of trees – alternating orange, magnolia and oak – and gave it the name Woodland. Such was the beginning of the physical development of DeLand.



DeLand was incorporated as a city in 1882 and a year later, The DeLand Academy was founded in a single building on The corner of North Woodland Boulevard and Minnesota Avenue. The name given the college in 1886 was Stetson, In honor of the Philadelphia hatmaker John B. Stetson who Had been a generous benefactor.



The DeLand Academy, c-1890

Following a ‘spirited’ election in 1888, the county seat was Moved to DeLand from Enterprise where it had been since 1854. The first of two courthouses in downtown DeLand was built in 1890.

Downtown DeLand is defined by the present and original use of its buildings, having historically served its present functions since the development of the town in the late nineteenth century. The buildings exhibit similarity in design and use of materials. They are primarily vernacular, in style averaging one to three stories in height, designed as retail storefronts on the first floor and residences, offices or meeting spaces on the second. Their exterior fabric is mainly brick. Several of the buildings in the area display a distinctive local building material, the Bond Sandstone Brick, manufactured by a company of that name established locally in 1904. Located in nearby Lake Helen, the company obtained rights to a German patent to make brick of sand and limestone, compressed by steam pressure. Various colored – brown (buff), red, and grey – the bricks were used in many local buildings and elsewhere in the state.

The storefront architecture of the late nineteenth and early twentieth century buildings in DeLand significantly represents the dominant commercial architectural style of the United States at that time.

The storefront was an innovation of mid-nineteenth century America. The first story featured large display windows and a formal entry. Upper stories were reserved for residential or office space. Detailing was minimal, frequently limited to decorative brick incorporated into the structural configuration of the building. Vertical pilasters or supports often flanked the shop windows, creating a frame. These panels were generally constructed of wood or iron. A common storefront configuration was a central entrance with low, obliquely placed windows flanking the doorway and a band of transom lights above it. Metal or wood canopies or canvas awnings were extensively used over commercial storefronts. They served as an advertising medium with signs placed on them, provided shelter, and extended the store’s display surface.

The buildings in downtown DeLand developed in three distinct periods. The first group consists of those that were constructed immediately after the great fire of 1886 and include within this area the former Fisher Drugstore at 100 North Woodland Boulevard (renamed the fish Building upon rehabilitation in 1987), the Haven Block at 112-116 North Woodland Boulevard and the former Society Opera House at the northwest corner of Indiana Avenue and Woodland Boulevard (124-128 North Woodland Boulevard). Constructed in 1892 as a one and one-half story building. The Opera House was

raised another story in 1897. Although the first floor along the street has been altered, the decorative lintels above the second-story windows and pronounced coursing along the parapet remain indicative of the styling details attached to turn-of-the-century commercial buildings.

A second period of enthusiastic construction came with the economic recovery from the great freeze of 1884-1895. A decade in developing, the replenishment of wealth produced by the new citrus crop, produced a feverish period of construction from 1909-1911. The most significant buildings in the downtown area that remain from that era are the former Volusia County bank at 120 North Woodland Boulevard and the former Dreka-Whitehair building at 101 South Woodland Boulevard. The bank building was designed in the NeoClassical Style, which was popular at the turn of the century. Notable features include a full height portico, displaying a pediment supported by ionic columns and Tuscan pilasters. The side elevation offers a dropped ornamental cornice and hooded windows.

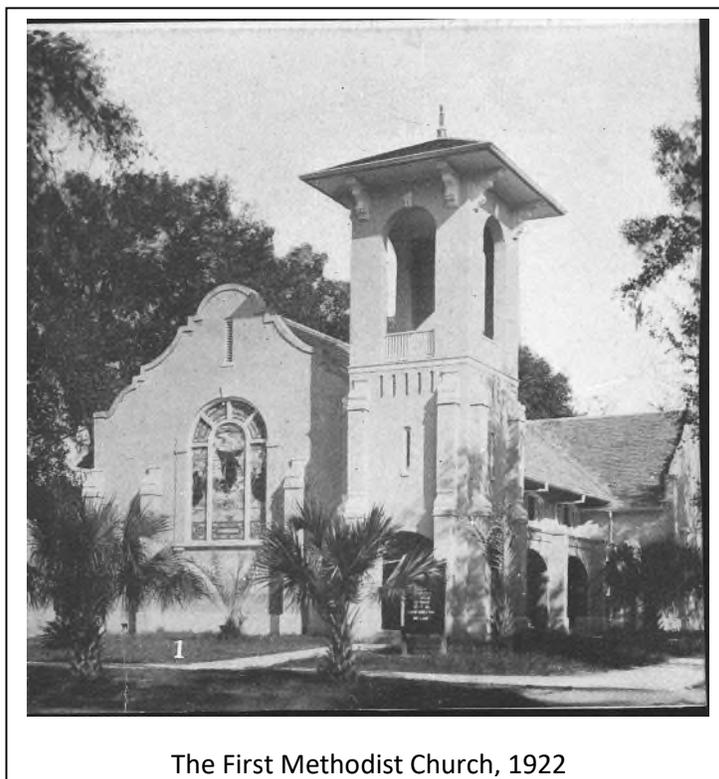
The Dreka-Whitehair building (now known as the Old SouthTrust Building) is among the most important commercial buildings in the city, for it bridged two eras of style and design. Constructed in 1909-1910, it was the first reinforced concrete building in DeLand. Three stories high, with a full basement, the building features Mission Revival ornamentation. It is rectangular in shape, except for a two-story cantilevered bay on the south side that overlooks a ramp and loading dock. The flat built up roof is surrounded by a curvilinear parapet.



Structurally, the building is constructed of reinforced concrete with an in-fill of hollow clay tiles, resting on a foundation of brick and poured-in-place concrete. The exterior finish is smooth stucco. The curvilinear parapet on the building was later copied on the adjacent Dreka Theater, the nearby First Methodist Church, and other buildings in town. This architectural feature provides the earliest extant examples of this popular design in DeLand architecture.

A second distinguished Mission Revival Building within the downtown DeLand is the First Methodist Church at 115 East Howry Avenue. A portion of the building was constructed in 1885, but the original building is largely hidden by additions made in 1921 that give it a Mission Revival Definition. The building expresses Spanish Mission styling with a curvilinear parapet roof, a bellcote with a pyramidal roof and arched openings, buttresses along the sides, and a porch with an arched entrance.

The third period of extensive development in downtown DeLand occurred during the 1920's, the so-called 'Florida Boom' era. A prevalent architectural style of the decade was the Spanish Revival Style, usually referred to in Florida as 'Mediterranean Revival' because of its eclectic borrowing from architectural traditions throughout the Mediterranean basin. One building in downtown DeLand is a pure example of the style – the Putnam Hotel at 225 West New York, a five-story building constructed in 1925. It was designed by W.J. Carpenter, DeLand's principal architect of the 1920's, who moved to Florida immediately after WWI as the Boom began. In addition to the Putnam Hotel, he drew the plans for the city's first skyscraper, the First National Bank Building (now part of the Mainstreet Center) and the second story of the former Landis-Fish Law Office located on West Indiana Avenue.



The First Methodist Church, 1922

The building was constructed in 1926 on the site of a previous hotel of the same name that had been destroyed by fire. Although the new Putnam Hotel was immediately victimized by the crash of the Florida Boom and consequent economic depression that gripped the state, it remains today as an eloquent expression of its era of construction.

At the city's center, physically and symbolically, resides the massive Volusia County Courthouse, designed in the Classical Revival tradition common to governmental buildings in the early part of the twentieth century. The north and south facades of the building are dominated by a full-height, two-story portico whose flat roof is supported by four massive, fluted Corinthian columns and surrounded by a concrete balustrade. A copper-plated dome, offering a clock in each of four directions, rests atop the central portion of the irregularly shaped building.

Two doors east of the courthouse at 110 West Indiana Avenue, is the two-story Landis-French Law Office, a Federal Revival Style building whose main façade includes a prominent Romanesque entrance on the first story, straddled by two windows that repeat the decorative motif and fanlight found in the entry. Four decorated pilasters are located across the front of the façade. Below each pair of second story windows rests a balconet surrounded by a wrought iron balustrade. Over the central pair of windows is an eagle motif. A dentiled cornice, whose horizontal lines are interrupted over the central portion of the building by a short gable pitch, runs across the front façade. Above the cornice, the flat roof is boxed by a decorated balustrade, whose lines repeat the cornice. The original building, constructed in 1905, was one story. In 1924 a second story was added, using the same Bond sand brick, employed in the original building.

At 109 West Indiana Avenue, across the street from the Landis-French Law Office, is a masonry vernacular commercial building that may be the oldest and possibly least altered building of its kind in the city. The building survived the 1886 fire, which destroyed everything else immediately about it. The recessed storefront entries and plate glass display windows appear to be original. The building's flat roof offers a decorative corbelled frieze along the south parapet. Segmental brick arches with keystone cap the second story windows. A simple, two-bay, two-story porch supported by chamfered posts extends from the front façade to the street, offering protection from the elements to merchandise and customers.

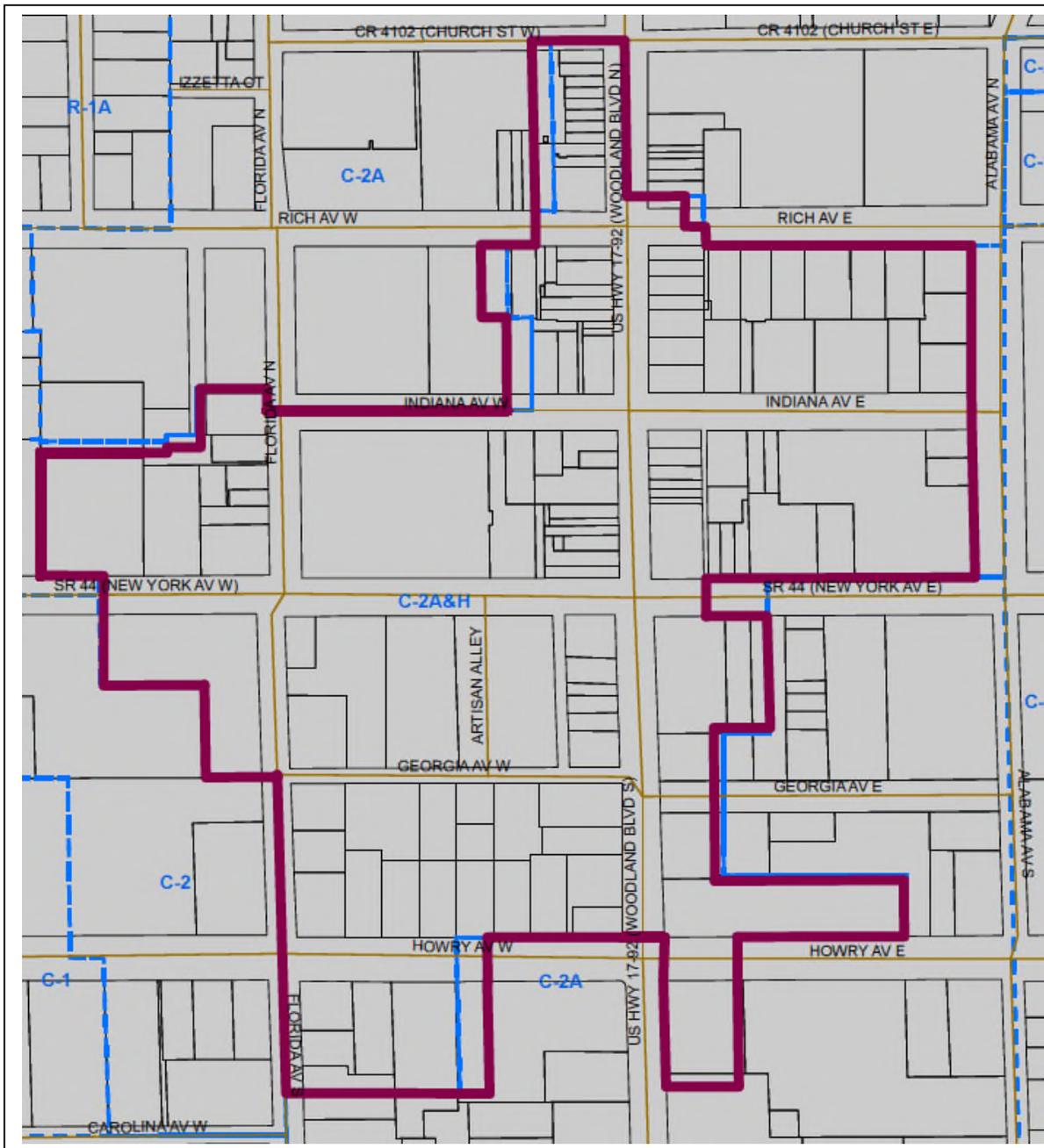
Within downtown DeLand are approximately 88 buildings, of which may be classified as contributing to the historical character of the commercial district. They are predominantly commercial buildings, most of them masonry vernacular. Vernacular is defined as the common masonry construction techniques of lay or self-taught builders. This type construction is the product of the builder's experience, available resources and responses to the local environment.

Downtown DeLand has been listed on the National Register of Historic Places as a historic district (see map for boundaries).

Map of Downtown DeLand

National Register Historic District

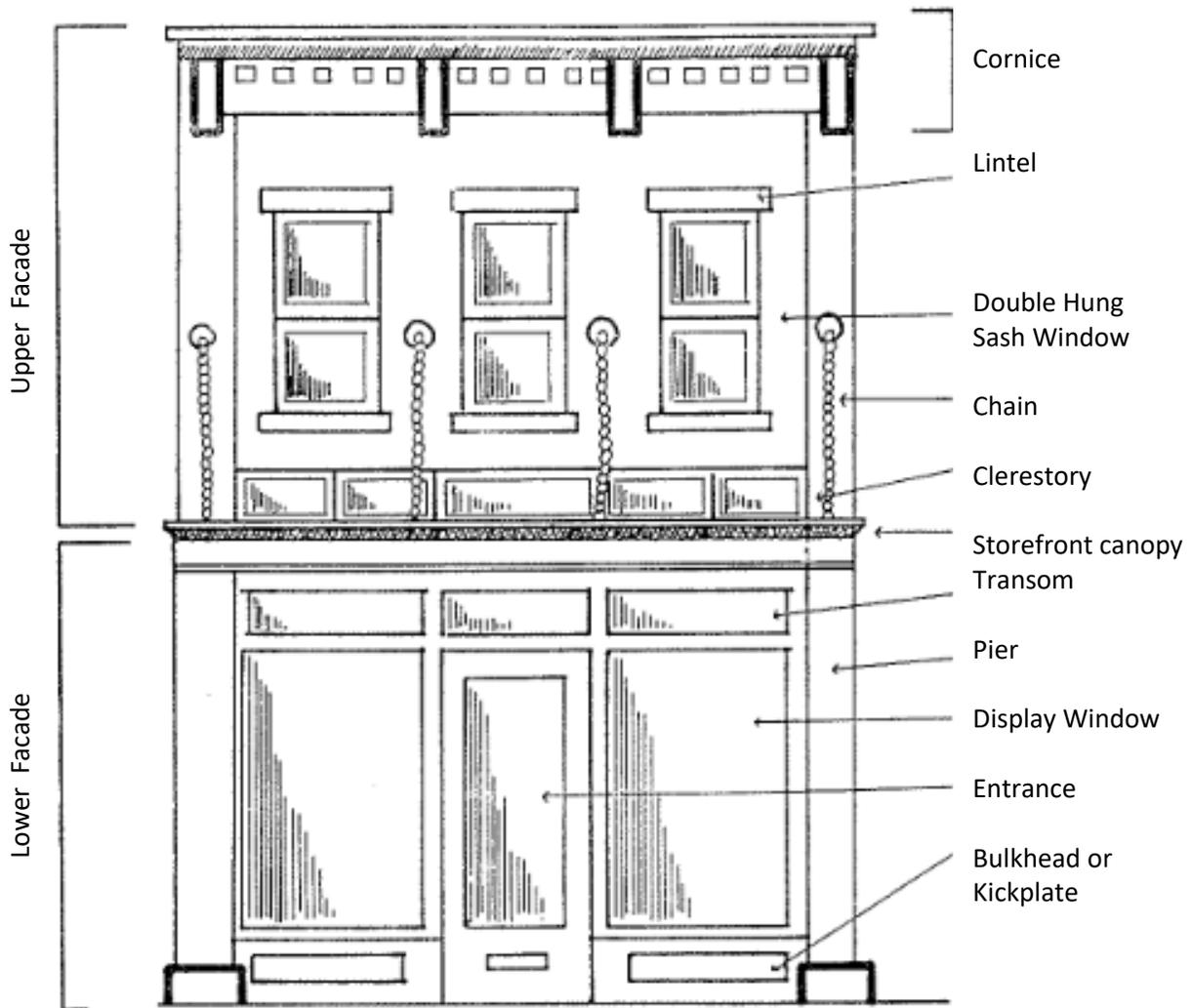
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United States Secretary of Interior's Standards For Rehabilitation

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 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 that have no historical basis and that seek to create an earlier appearance shall be discouraged.
 4. Changes that may 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 stylistic features or examples of skilled craftsmanship that characterize a building, structure or site shall be treated with sensitivity.
 6. Deteriorated architectural features shall be repaired rather than replaced, whenever 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 duplication 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 archaeological resources affected by, or adjacent to, any project.
 9. Contemporary design for alterations and additions to existing properties shall not destroy significant historical, architectural or cultural material, and such design should be compatible with the size, scale, color, material and character of the property, neighborhood or environment.
 10. Whenever possible, new addition 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.
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Typical Façade Components



Definitions of Some Common Architectural Terms

Awning: A framework covered with fabric or metal projecting from the façade of a building located on a storefront or individual window openings. The primary purpose is to shade the interior of the building and provide protection to pedestrians. Awnings can be supported by poles or brackets.

Bulkhead/Kickplate: The wood or metal panel located beneath the display window in a typical storefront.

Canopy: A flat metal and/or wood structure used to shelter pedestrians on the sidewalk that projects out from a storefront at a right angle, and is usually suspended with chains or rods.

Clerestory: A band of windows located at the top of a storefront that allows natural light to enter the store.

Cornice: A projecting molding that crowns the top of a storefront or façade.

Double Hung Windows: A window with two sashes that slide up and down.

Façade: The front face of the building.

Lintel: A horizontal structural element over a window or door opening which supports the wall above.

Parapet: The portion of the wall of a façade that extends above the roof line.

Pediment: A triangular or segmental-curved gable.

Sash: A frame designed to hold the glass in a window.

Sign Board/Fascia: A horizontal panel either of wood or an inset in a brick wall located immediately below the cornice. It is usually an ideal location to place a sign.

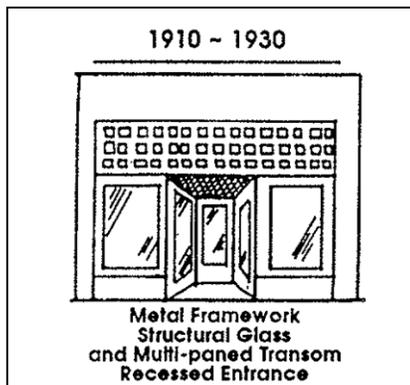
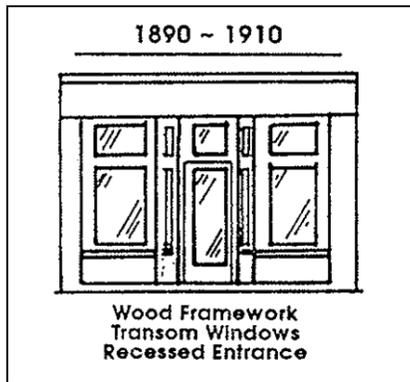
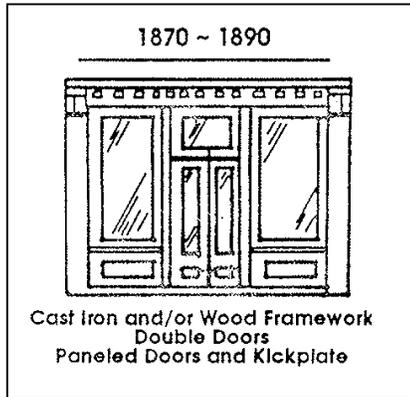
Storefront: The first story of a façade of a commercial building, usually having display windows.

Transom Window: A small horizontal window located above a door or display window.

Window Hood: An exterior projecting molding on the top of a window, located in the upper façade.

Storefronts

Typical Storefronts in Downtown DeLand



1. Where the original storefront remains. It should be preserved and repaired with as little alteration as possible.
2. Where only part of the original storefront remains, the storefront should be repaired, maintaining historic materials where possible, including the replacement of extensively deteriorated or missing parts with new parts based upon surviving prototypes such as transoms, bulkheads and pilasters.
3. Where the original storefront is completely missing, it is recommended to reconstruct the storefront based upon historical, pictorial and physical documentation, or design a new storefront which is compatible with the size, scale, material and color of the existing building. Consider the following points.

Scale: Consider the scale and proportion of the existing building in the new storefront design.

Architectural Style: Avoid inappropriate historical elements that conflict with the overall style of the building.

Materials: Select construction materials that are appropriate to the given storefront and materials which were available in that era.

Facade: Respect the horizontal separation between the storefront and the upper stories, but maintain a relationship between the storefront and the building's upper façade when selecting colors and materials.

Entrances: On buildings with more than one entrance, differentiate secondary entrances from the entrance to commercial uses on the first floor. Entrances should be placed where original entrances existed, especially when delineated by architectural detailing.

Windows: The storefront should be as transparent as possible with the utilization of glass in doors, transoms and display areas to allow for visibility into and out of the store. Display windows should rest on a kickplate and not extend all the way to the floor.

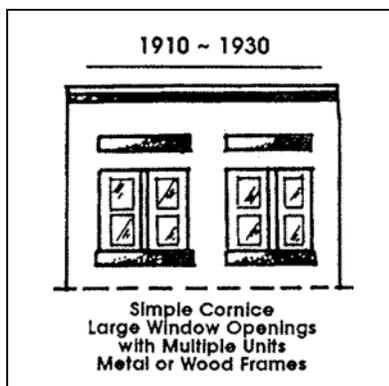
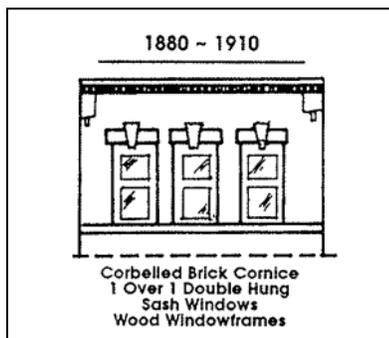
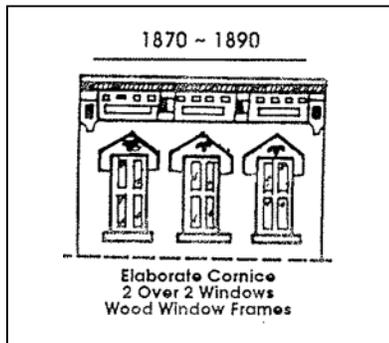
Replacement glass: All replacement glass should resemble the original as closely as possible in reflectivity and color. Use of mirrored glass is discouraged.

4. Some replacement storefronts may have acquired historic significance in their own right and should be retained.



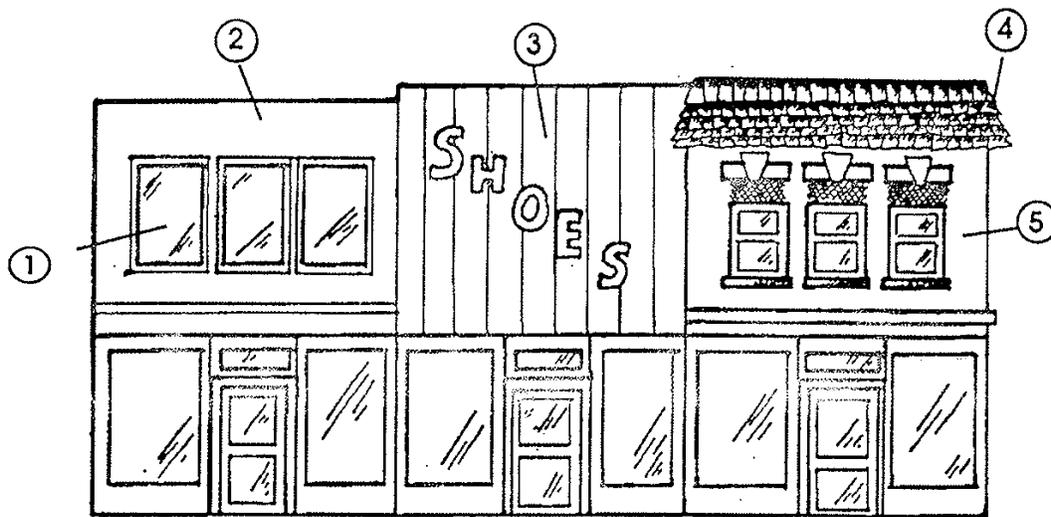
Upper Facades

Typical Upper Facades in Downtown DeLand



1. Where possible false fronts should be removed from a building's upper façade. Often the underlying façade is still intact and needs only minimal rehabilitation. In situations where the integrity of the original façade is destroyed by a false front and removal is not possible, an upper façade that is compatible with neighboring historic buildings can be "created". Architectural features can be simulated by fabricating copies of the original elements, such as dummy windows, and attaching them to the surface of the false front or using the trompe l'oeil ("fool-the-eye") painting technique to mimic the effect of historic architectural details.
2. Retain the original window opening proportions. If the existing ceiling has been lowered, keep the dropped ceiling above the original window.
3. If possible, save and restore the original windows and frames. Replace missing, rotting or broken sash, frames, mullions and muntins with similar materials.
4. If the original window openings have been altered, restored them to their original configuration and detail. Avoid blocking or filling in window openings, which are critical to facade design and natural light and ventilation.
5. Replacement glass should resemble the original glass as closely as possible in reflectivity and color. Use of mirrored or tinted glass is discouraged.
6. Avoid substituting one type of operable sash for another, for example replacing original double hung sash windows with casement windows
7. Avoid the use of shutters except where clear evidence indicated their historic presence. If shutters are used, they should be functional.
8. Deteriorated historic details, decorations and cornices should be repaired, rather than replaced whenever possible. In the event replacement is necessary, the new material should match the original material in composition, design, color and texture. Repair or replacement of missing architectural decorations and details should be based on accurate duplications, substantiated by historical, physical or pictorial evidence rather than on conjectural design. Avoid false "historic" details, decorations and cornices.

Examples of Incompatible Upper Façade Treatments



1. Original sash windows replaced with single pane fixed windows.
2. Cornice removed.
3. False front covers upper façade.
4. Inappropriate cornice treatment.
5. Sash lowered for dropped ceiling.

Awning and Canopies

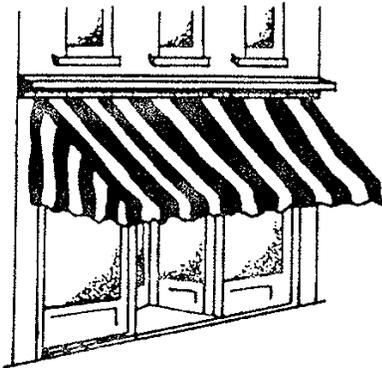
1. Where possible retain and repair awning fixtures and canopies that originate from the historical period (prior to 1940).
2. New awnings should be complimentary in placement proportion and color with the historical design precedents of existing building facades to which they are applied.
3. The over-all appearance of the combined building facades of the street should be considered in the design and placement of new awning and canopy structures to individual building facades. Individual awnings and canopies should be complimentary through design, proportion and color to existing awnings and canopies of adjacent buildings where appropriate and possible.

The use of well designed awnings and canopies may help to give “new life” to unarticulated existing building facades and to visually unify inconsistent or incompatible building facades of adjacent buildings.

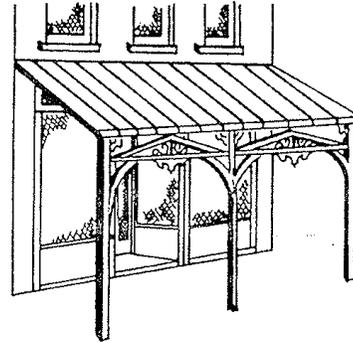
4. Avoid stock, unpainted metal canopies and awnings which are inappropriate to the historic character of a building façade. Consider replacing or painting existing canopies and awnings that fit this description.
5. If signs are to be part of an awning, the message should be simple and directed toward identification of the storefront business. Avoid signs on upper façade awnings. Signs on canopies should be limited to vertical surfaces.
6. Refer to the standard building code for criteria relating to installation and maintenance of awnings and canopies.

Historic Precedents for Awnings & Canopies in Downtown DeLand

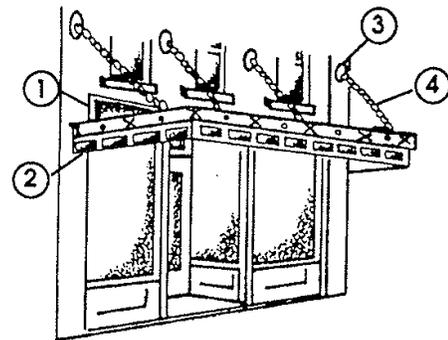
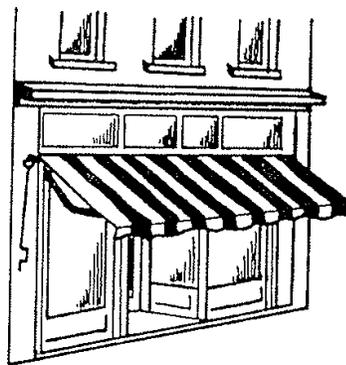
Fixed, Bracket-Supported Fabric Awning



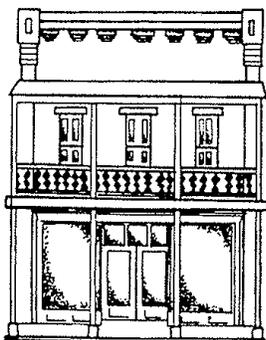
Fixed, Pole-Supported Metal and Wood Awning



Retractable Fabric Awning



Fixed, Wood Canopy With Second Story Balcony

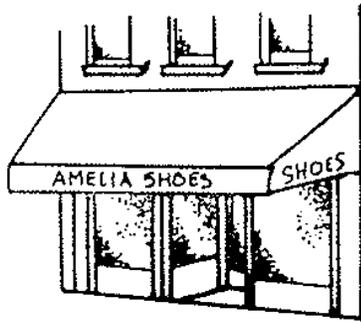


1. Escutcheon Plate
2. Chain
3. Clerestory
4. Glazed Panels

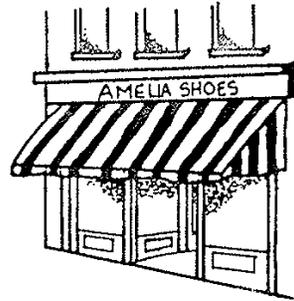
Signs

1. Position signs to fit within architectural features of the façade. Signage should be subordinate to the building design and should not obscure architectural details.
2. Signs should use colors, materials and lettering styles which relate to and complement the building. Lettering styles should be simple: Helvetica, Clarendon, Souvenir and Palatino are good examples.
3. Avoid the use of nationally distributed signs and thermo-form plastic signs which are not compatible with the character of the building.
4. Window and door signage should complement other façade signage and should not obscure visibility into the business.
5. Sign lighting and neon signs are acceptable when size, design, color and style are compatible with the original building design.
6. New hanging signs may be appropriate for historic commercial buildings, if they are compatible in scale and design with the building.
7. Billboards, portable signs, roof-mounted signs and free-standing pole signs are not compatible with the character of the historic district.
8. Incidental signs such as those that display business hours or street numbers and menu boards should be of a discreet size and placement.

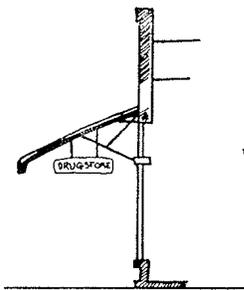
Suggested Sign Placement



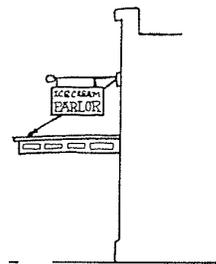
Sign of Shirt of
Awning or Canopy



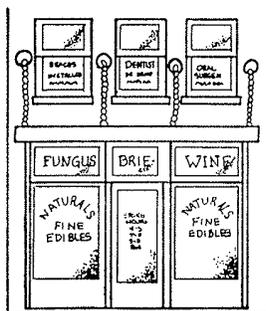
Sign on Exposed Lintel
Or Clerestory



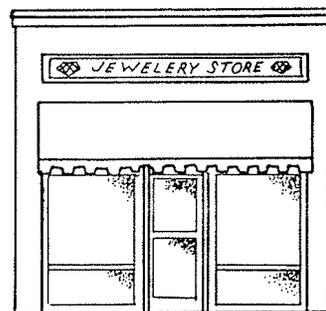
Sign Suspended under
Awning or Canopy



Sign Projecting
From Exterior Wall



Decals or Painted Lettering
on Windows



Some buildings have a recessed
Panel in the brickwork of the façade... an idea
location for the sign board.

Exterior Surface Treatments

Surface Preparation

1. Wall surfaces that have not been painted should remain unpainted. Generally, tile, brick or terracotta features should not be painted.
2. If a brick façade was originally painted, a soft brick was probably used in construction. These surfaces should remain painted.
3. Sandblasting, high pressure water washes, and other abrasive cleaning methods should not be undertaken because of the potential to damage the structural integrity of the building.
4. When repairing masonry, such as repointing brickwork, use an approved mortar mix and method. The use of Portland cement is not recommended for repairing masonry on historic buildings in DeLand.
5. Peeling or blistering paint should be carefully removed. The surface to be painted should be clean and dry. If a painted surface has cracks or fissures, the old paint should be removed before new paint is applied. Caulk joints between wood trim and masonry before painting.

Painting

1. When repainting, consider using the original painting scheme and color palette.
2. The color palettes and paint schemes on surrounding and adjacent buildings should be compatible.
3. Color should be used to tie building elements such as details, decorations, cornices, signs and storefronts together. This is usually most successful when a maximum of three colors is used.
4. The color palette should be consistent throughout the upper and lower portions of the buildings front façade.
5. Color palettes should generally be lighter on the southside of the street, which is normally in shadow, than on the north, which is normally in sun.
6. Normally, the previous paint type (oil or latex base) should be used in repainting. If possible, use oil base paint for wood or metal and latex base paint for masonry.
7. Avoid the use of bright primary colors, which are usually incompatible with buildings downtown. Bright colors are also highly susceptible to fading.
8. Avoid the use of very dark colors, which are usually incompatible with the buildings downtown, except where historically appropriate.

New Construction And Additions

1. A new building façade or addition should not attempt to be historic through the use of false historic details. This will only detract from the character of the downtown by comprising what is actually historic.
2. New structures should respect the surrounding buildings with respect to height, setback, spacing, materials, detailing, massing, proportion and scale.
3. The type of roof and cornice treatment of new buildings should utilize shape, material, textures and colors which complement adjacent facades.
4. Site plans including landscaping and parking for new construction should be compatible with the surrounding buildings and environment. Private parking areas should be provided at the rear of a building, not in the front.
5. The relationship of solid spaces (walls) to voids (windows and doors) in the façade of a building should be visually compatible with adjacent historic buildings.
6. Additions should not interfere with the structural integrity of the existing building.
7. To avoid “fabricating history” do not construct additions and new buildings in an architectural style that pre-dates the existence of downtown DeLand (eg. Colonial styles).
8. The design of new buildings and additions that reflect contemporary elements and standards is encouraged as long as the link between “old” and “new” is maintained through the guidelines mentioned above.