

ST. PETERSBURG CITY COUNCIL

Meeting of March 6, 2003

TO The Honorable Earnest Williams, Chair and Members of City Council

SUBJECT Historic Landmark Designation of the Wellington Lake House (HPC Case No. 02-07)

RECOMMENDATION Administration recommends APPROVAL of the attached Ordinance on second reading.

BACKGROUND

On December 3, 2002, the Historic Preservation Commission (HPC) conducted a public hearing on HPC Case No. 02-07, a City-initiated landmark designation of the Lake House, located at 619 65th Street South, a local historic landmark and landmark site. The HPC voted 9-0 to recommend APPROVAL of the application and designate the property boundaries as the landmark site.

On January 23, 2003, the St. Petersburg City Council held first reading and set the second reading and public hearing for March 6, 2003.

In order to be considered eligible for listing on the local register of historic places, a property must meet a minimum of one of the nine criteria specified in Section 16-525(d) of the City of St. Petersburg Code of Ordinances. The HPC found the Lake House meets the following criteria.

(5) *Its value as a building is recognized for the quality of its architecture, and it retains sufficient elements showing its architectural significance;*

and

(6) *It has distinguishing characteristics of an architectural style valuable for the study of a period, method of construction, or use of indigenous materials.*

Under Criteria 5 and 6, the Lake House is a fine example of Mediterranean Revival architecture, a style that characterizes Florida Boom Era Period development in St. Petersburg as well as other resort communities in Florida. Noteworthy features of the Mediterranean Revival style that remain on the Lake House include tile roofs, Mission parapets, spiral-fluted pilasters with Classical capitals, a cartouche and decorative entry.

IMPACT OF DESIGNATION

The proposal is supported by the owner who is also applying for the ad valorem tax exemption for historic properties. The property is located in an area of the city not represented by a neighborhood association. It is not located within any existing or proposed community redevelopment area.

OVERVIEW OF PROPERTY

The two-story ca. 1927 Wellington Lake House is a single-family home, built with hollow clay tile and designed in the Mediterranean Revival style. Prominent features on the building, which are characteristic of the style, include a three-story tower, a rough finish stucco exterior cladding, nonhistoric green barrel tile roof (post 1959) with decorative brackets as well as spiral-fluted columns and pilasters on important windows and entry features. Located on a pie-shaped lot, the house is asymmetrical in plan but has a rectangular principal mass whose facade is oriented south. A wing projects off the principal mass to the east and contains the one-story dining hall and the tower housing the stairway. A small library alcove is located to the south off the dining hall. An in-ground fountain and courtyard with paving blocks accentuate the entrance.

The Lake House is located in Pasadena Estates, a subdivision platted by “Handsome” Jack Taylor, developer of the Rolyat Hotel in Gulfport. Pasadena Estates was subdivided at the tail end of the St. Petersburg and Florida Land Boom, which eventually collapsed in 1927. Consequently, most of the lots in the subdivision were unbuilt at the time of the collapse and when development did resume in earnest after the Second World War the homes that were built were designed in architectural styles dramatically different from the Mediterranean Revival Lake House.

SUMMARY OF HISTORICAL SIGNIFICANCE (See Photos in Nomination Report)

The Wellington Lake House meets Criteria 5 and 6 of the City of St. Petersburg Code of Ordinance for evaluating the significance of historic properties. In meeting the criteria the house is significant for its association with the development of Mediterranean Revival in St. Petersburg and Florida during the 1920s.

(5). Quality of Architecture and Retention of Elements

Criterion 5 requires a historic building be “recognized for the quality of its architecture” but also that it “retains sufficient elements showing its architectural significance” or possess integrity. Essential features on the Lake House that must retain their integrity include location and setting, design materials, and workmanship.

Location and Setting

The Wellington Lake house remains on the site in which it was originally constructed. The setting, however, has changed considerably since 1927 when only it and few other structures were built in the subdivision. It would take the post war boom of the 1940s and 1950s to fill in the remainder of Pasadena Estates. Nevertheless, the setting retains its original residential character and the subdivision plat remains in its 1926 form.

Design, Materials, and Workmanship.

While the Lake House has suffered a few unsympathetic alterations over the years, the essential features that convey the Mediterranean Revival architectural style remain intact. These include the tower with its decorative features and pyramidal tile roof that connects the building back with the Italian antecedents of the style. The Palladian window with its Composite spiral-fluted pilasters and broken segmental pediment are also architecturally significant features which are distinctive Mediterranean Revival treatments. Likewise, the repetition of the pilasters on other windows as well as the use of blind Venetian arches indicates the effort involved in executing the design.

(6). Distinguishing Characteristics of an Important Architectural Style

The Lake House is significant for its association with the development of Mediterranean Revival in St. Petersburg and Florida during the 1920s. The style flourished as Florida's communities imaginatively promoted themselves as fantasy lands, but also with a view to creating "antiquity" in hopes of competing with the ambience and elegance of European travel destinations.

St. Petersburg's physical and aesthetic form has been greatly influenced by Mediterranean Revival architecture. Richard Kiehnel, who is responsible for bringing the style to Florida in 1917, designed the Snell Arcade, perhaps St. Petersburg's signature commercial structure of the period, while the Vinoy Park Hotel represents one of the finest designs of Henry Taylor who also designed the Jungle Club Hotel in west St. Petersburg. Other important civic and commercial buildings designed in the style include the Woman's Club, the YMCA, the Sunset Golf and Country Club, and St. Petersburg Central High School. Important private residences designed in the style include Casa Coe da Sol, the last building designed by Addison Mizner and the only one on the west coast of Florida, Casa de Muchas Flores, the Granada Terrace, and the Snell Isle residential areas of St. Petersburg which are noteworthy for their concentration of Mediterranean Revival design.

RECOMMENDATION

Administration recommends APPROVAL of the attached Ordinance designating the Wellington Lake House (HPC Case No. 02-07) a historic landmark.

Attachments: Staff Designation Report (including map, aerial, photographs, and exhibits) and Ordinance

ORDINANCE NO. _____

AN ORDINANCE OF THE CITY OF ST. PETERSBURG, FLORIDA, DESIGNATING THE WELLINGTON LAKE HOUSE (LOCATED AT 619 65TH STREET SOUTH) AS A LOCAL LANDMARK AND AS A LANDMARK SITE, AND ADDING THE PROPERTY TO THE LOCAL REGISTER PURSUANT TO ARTICLE VIII OF CHAPTER 16, CITY CODE; AND PROVIDING AN EFFECTIVE DATE.

THE CITY OF ST. PETERSBURG DOES ORDAIN:

SECTION 1. The City Council finds that the Wellington Lake House, which was constructed circa 1927 on the property described in Section 2 below, meets two of the nine criteria listed in Section 16-525(d), City Code, for designating historic properties. More specifically, the property meets the following criteria:

- (5) Its value as a building is recognized for the quality of its architecture, and it retains sufficient elements showing its architectural significance; and
- (6) It has distinguishing characteristics of an architectural style valuable for the study of a period, method of construction, or use of indigenous materials.

SECTION 2. The Wellington Lake House, located upon the following described property, is hereby designated as a local landmark and as a landmark site, and shall be added to the local register listing of designated landmarks, landmark sites, and historic and thematic districts which is maintained in the office of the City Clerk:

Pasadena Estates Section E, Block 124 Lots 5 and 6, according to the plat thereof recorded at Plat Book 15, Pages 31, 32 and 33, of the public records of Pinellas County, Florida


SECTION 3. In the event this ordinance is not vetoed by the Mayor in accordance with the City Charter, it shall become effective upon the fifth business day after adoption unless the Mayor notifies the City Council through written notice filed with the City Clerk that the Mayor will not veto the ordinance, in which case the ordinance shall take effect immediately upon filing such written notice with the City Clerk. In the event this ordinance is vetoed by the Mayor in accordance with the City

Charter, it shall not become effective unless and until the City Council overrides the veto in accordance with the City Charter, in which case it shall become effective immediately upon a successful vote to override the veto.

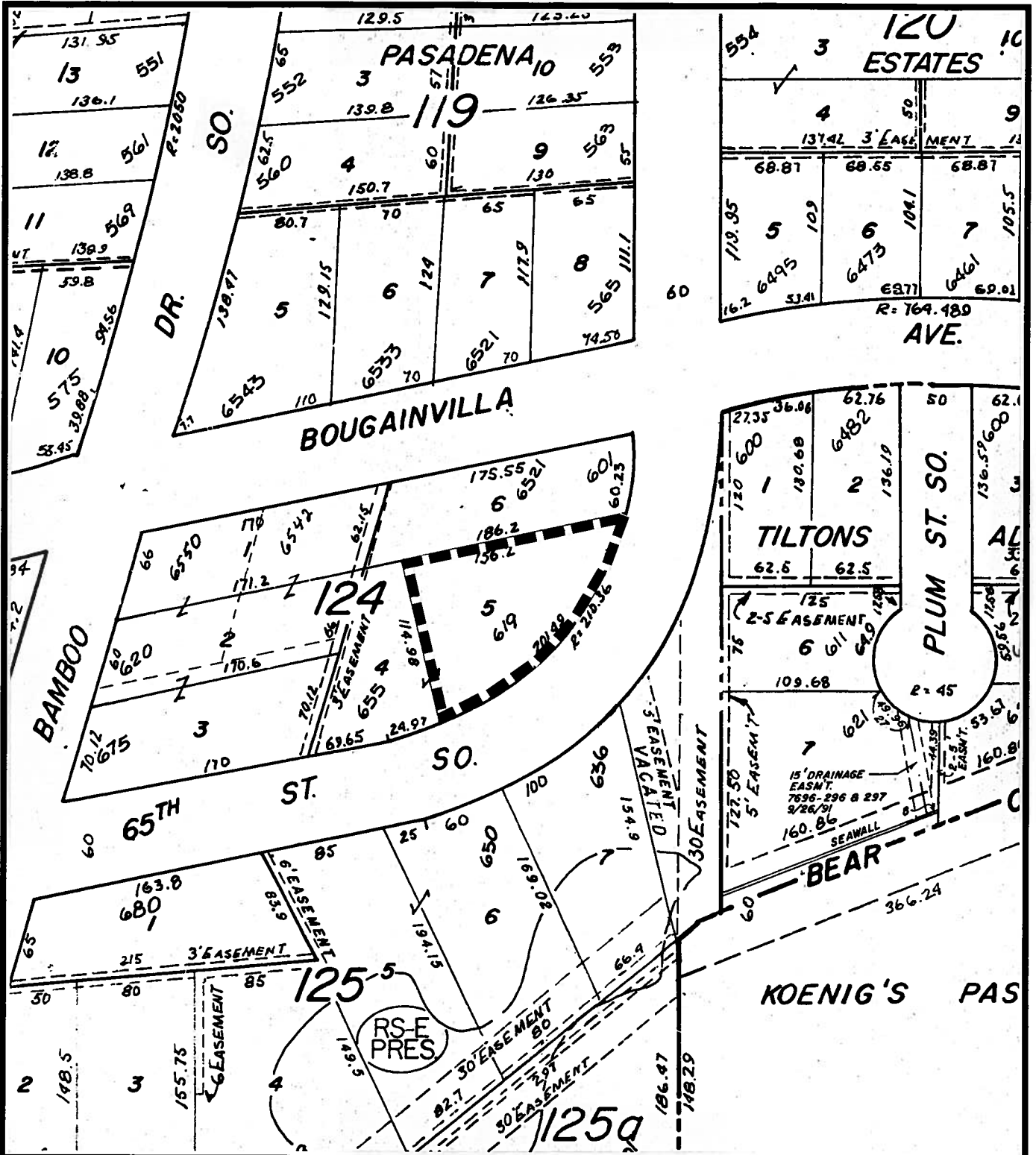
Approved as to Form
and Substance:



City Attorney (or Designee)
Date: 12-30-02



Development Services Department
Date: 12-30-02



HISTORIC PRESERVATION COMMISSION

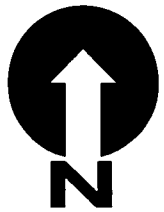
CASE NUMBER:

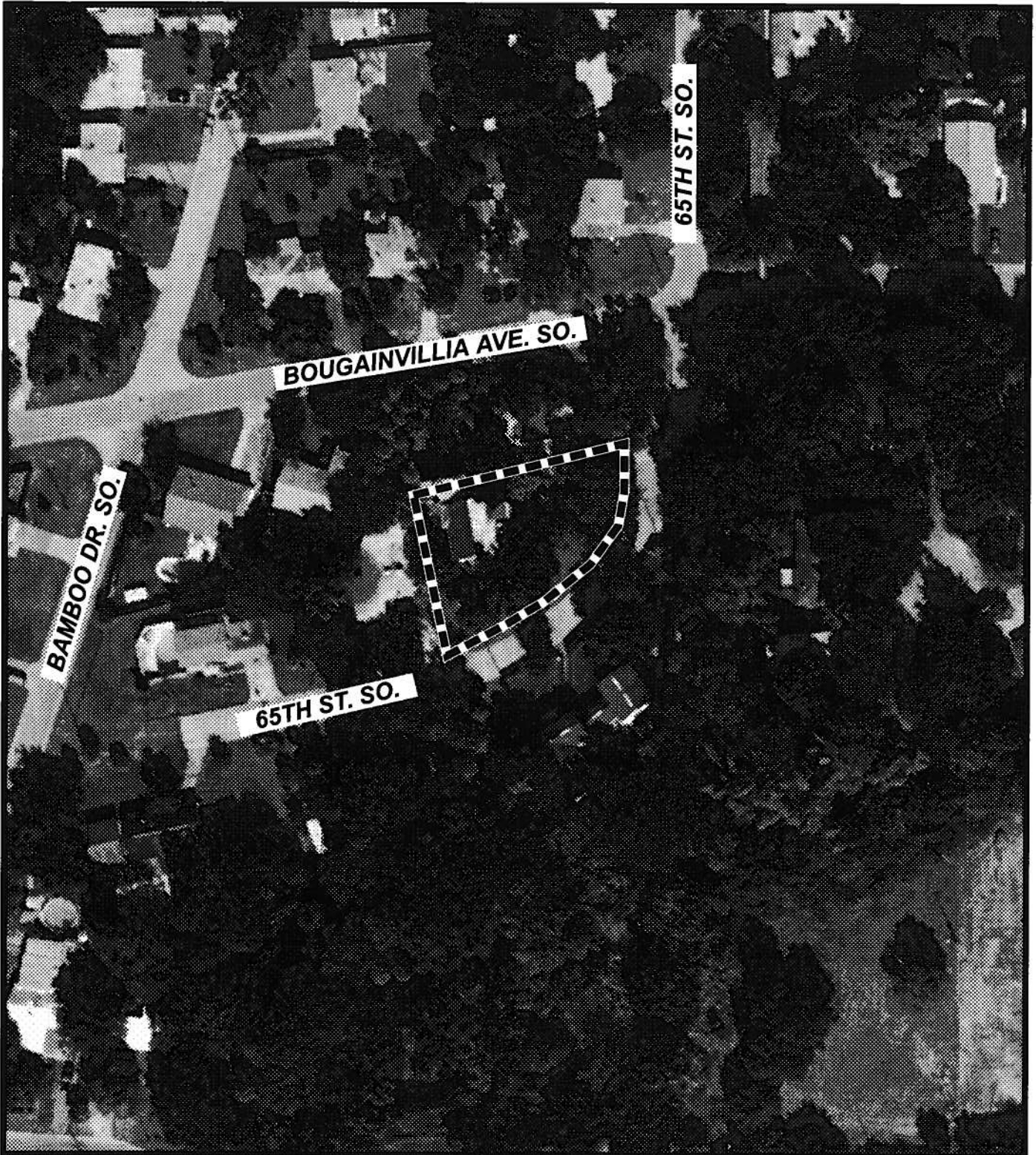
HPC-02-07

AREA TO BE APPROVED
SHOWN IN

SCALE: 1" = 100'

LANDMARK DESIGNATION: 619 65th Street South





HISTORIC PRESERVATION COMMISSION

CASE NUMBER:

HPC-02-07

SCALE: 1" = 100'

AREA TO BE APPROVED
SHOWN IN 

LANDMARK DESIGNATION: 619 65th Street South



The Wellington Lake House
619 65th Street South

Designation Report



St. Petersburg Historic Preservation Commission



Local Landmark Designation Application

Type of property nominated (for staff use only)

building structure site object
 historic district multiple resource

1. NAME AND LOCATION OF PROPERTY

historic name The Wellington Lake House

other names/site number _____

address 619 65th Street South

historic address _____

2. PROPERTY OWNER(S) NAME AND ADDRESS

name Barbara Smith

street and number 619 65th Street South

city or town St. Petersburg state Fl zip code 33707

phone number (h) _____ (w) (813)288-6384 e-mail _____

3. NOMINATION PREPARED BY

name/title Rick D. Smith, AICP

organization City of St. Petersburg Urban Design and Historic Preservation Division

street and number Box 2842

city or town St. Petersburg state FL zip code 33701

phone number (h) _____ (w) (727)892-5292 e-mail rdsmith@stpete.org

date prepared September 2002 signature _____

4. BOUNDARY DESCRIPTION AND JUSTIFICATION

Describe boundary line encompassing all man-made and natural resources to be included in designation (general legal description or survey). Attach map delimiting proposed boundary. (Use continuation sheet if necessary)

Pasadena Estates Section E, Block 124 Lots 5 and 6, according to the plat thereof recorded at Plat Book 15, Pages 31, 32 and 33, of the public records of Pinellas County, Florida

5. GEOGRAPHIC DATA

acreage of property .5081

property identification number 20/31/16/67104/124/0050

The Wellington Lake House

Name of Property

6. FUNCTION OR USE

Historic Functions

Single-family residence

Rooming House

Current Functions

Single-family residence

7. DESCRIPTION

Architectural Classification

(See Appendix A for list)

Mediterranean Revival

Materials

Stucco

Clay Tile

Wood

Narrative Description

On one or more continuation sheets describe the historic and existing condition of the property use conveying the following information: original location and setting; natural features; pre-historic man-made features; subdivision design; description of surrounding buildings; major alterations and present appearance; interior appearance;

8. NUMBER OF RESOURCES WITHIN PROPERTY

<u>Contributing</u>	<u>Noncontributing</u>	<u>Resource Type</u>	Contributing resources previously listed on the National Register or Local Register
1		Buildings	None
		Sites	
	1	Structures	
		Objects	Number of multiple property listings
1	1	Total	None

The Wellington Lake House

Name of Property

9. STATEMENT OF SIGNIFICANCE

Criteria for Significance

(mark one or more boxes for the appropriate criteria)

- Criteria for Significance list with checkboxes and descriptions of significance criteria.

Areas of Significance

(see Attachment B for detailed list of categories)

Architecture

Period of Significance

ca. 1927 to 1952

Significant Dates (date constructed & altered)

ca. 1927

Significant Person(s)

Cultural Affiliation/Historic Period

Builder

G.W. Deal

Architect

Narrative Statement of Significance

(Explain the significance of the property as it relates to the above criterial and information on one or more continuation sheets. Include biographical data on significant person(s), builder and architect, if known.)

10. MAJOR BIBLIOGRAPHICAL REFERENCES

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

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Name of property The Wellington Lake House

Summary of Physical Description and Historic Significance

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SUMMARY

The Wellington Lake House, located at 619 65th Street South, meets two of the nine criteria necessary for designating historic properties listed in Section 16-525(d) of the City of St. Petersburg Code of Ordinances. These criteria are:

- (5) *Its value as a building is recognized for the quality of its architecture, and it retains sufficient elements showing its architectural significance; and*
- (6) *It has distinguishing characteristics of an architectural style valuable for the study of a period, method of construction, or use of indigenous materials.*

Under Criteria 5 and 6, the Lake House is a fine example of Mediterranean Revival architecture, a style that characterizes Florida Boom Era Period development in St. Petersburg as well as other resort communities in Florida. Noteworthy features of the Mediterranean Revival style that remain on the Lake House include tile roofs, Mission parapets, spiral-fluted pilasters with Classical capitals, a cartouche and decorative entry.

PHYSICAL DESCRIPTION

Setting

The Wellington Lake House is located in Pasadena Estates, a subdivision platted by “Handsome” Jack Taylor, developer of the Rolyat Hotel in Gulfport. The subdivision was first platted in November 1925 with a golf course proposed on the east boundary of Pasadena Estates. With a replat in February 1926, the course was eliminated and the subject lot was reformed into its present “pie” shape.

Pasadena Estates was subdivided at the tail end of the St. Petersburg and Florida Land Boom, which eventually collapsed in 1927. Consequently, most of the lots in the subdivision were unbuilt at the time of the collapse and when development did resume in earnest after the Second World War the homes that were built were designed in architectural styles dramatically different from the Mediterranean Revival Lake House.

Building

The two-story Wellington Lake House is a single-family home, framed with hollow clay tile and designed in the Mediterranean Revival style. Prominent features on the building, which are characteristic of the style, include a three-story tower, a rough finish stucco exterior cladding, nonhistoric green barrel tile roof (post 1959) with decorative brackets as well as spiral-fluted columns

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and pilasters on important windows and entry features. Located on a pie-shaped lot, the house is asymmetrical in plan but has a rectangular principal mass whose facade is oriented south. A wing projects off the principal mass to the east and contains the one-story dining hall and the tower housing the stairway. A small library alcove is located to the south off the dining hall. An in-ground fountain and courtyard with paving blocks accentuate the entrance (see Photo 1).

South Elevation

The south elevation of the Lake House has three main elements - the principal mass, the grand dining hall and an attached library. The south elevation of the front-gabled principal mass is characterized by asymmetry with several features articulating the facade, including a winged gable addition. Most notable is a small one-story loggia that is supported by spiral-fluted columns with Moorish capitals and covered by a barrel-tile shed roof that serves as the building's entry. The loggia is partially incised and its floor covered with a multicolored broken tile floor typical of the period. Paired French doors, which are flanked by two 4/1 double-hung sash windows, provide access to the interior. A small stucco-clad garden wall and opening, featuring a small fountain with a medieval figure, borders the side yard (see Photos 1-4).

Fenestration on the facade is irregular in design and ornament. On the first floor of the principal mass east of the entrance are three wooden 9/1 double-hung sash windows mullied together with two spiral-fluted columns capped with Composite capitals (one which uses elements from both the Corinthian order such as acanthus leaves and volutes from the Ionic order). On the second floor, two plainer sets of windows flank a single fixed arched window. Paired 9/1 double hung sash windows with plain mullion are located just east of the fixed arched window and next to an oriel. Three fixed nine-pane windows are situated west of the facade's center and are also simply mullied. A large rectangular attic vent (probably an alteration) is slightly off-center under the roof ridge (see Photo 5).

The five windows on the library addition to the wing are the most consistent in terms of design and ornament. The three on the south elevation and the two facing east are arched wooden casement windows surmounted with a three-lite fanlight and mullied with decorative spiral-fluted pilasters topped with Composite capitals. The windows at eastern extreme of the elevation which cast light in the grand dining hall are paired 4/4 double hung sash with the same decorative mullion but are united under a blind Venetian arch - an arch in which the opening is permanently closed by wall construction (see Photo 6).

East Elevation

The east elevation of the Lake House is the most modulated on the building as it recedes sharply west from south to north. A driveway, leading to an attached two-car garage, is split by a median strip lined

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with palm trees and other plantings and bordered on the south by a concrete lattice wall. The grand dining hall is the most forward element of the building and contains its most architecturally ornate feature – a Palladian window surmounted by a broken segmental pediment capped with finial. The dependant windows are 2/2 vinyl windows while the central windows are paired 4/4 vinyl windows. Two spiral-fluted Composite columns separate the central from dependent windows (see Photo 6).

Adjoining the grand dining hall but recessed approximately ten feet is a three-story stair tower that serves as a secondary entrance feature from the driveway. The tower is covered with a pyramidal clay-tile roof system. On each side of the third floor of the tower are four identical arched casement windows made of wood that are separated, like other prominent windows on the house, by spiral-fluted Composite columns (see Photos 6, 7 and 8). A partially glazed door capped with a fanlight allows access from the east.

Finally, the two-car attached garage is noted by each garage opening infilled with three glazed doors. On the second floor, two paired 4/1 double hung wood sash windows provide light for guest quarters. One six-pane wood window and one arched wood casement window are located on the second and third floors respectively (see Photo 9).

North Elevation

The north elevation is also marked by varied wall planes, the closest to the property line being the the garage which is contained within the principal mass of the structure. This element is marked by two turrets with arched openings located on its central and eastern portions. A steel stairway provides egress to the second floor with a landing is covered by a barrel-tile shed roof. Fenestration is varied on this elevation including four hopper windows on the first floor. On the second floor are paired and single 4/1 double-hung wood sash windows as well as paired twelve-paned fixed windows. Finally, concrete lattice block has been included on the west end of the wall for ventilation purposes (see Photo 10).

The north side of the tower, which transitions into the principal mass, is set back approximately twenty feet behind the garage to the south and east. Elements on the first floor include a fixed wooden arched window; wooden plank entry door with iron straps and circular glazing; one 6/1 double-hung sash window; one 9/1 double-hung sash wood window and paired 4/1 vinyl windows. Prominent windows on the second floor include paired 6/1 wooden double-hung sash windows capped with a blind Venetian arch and two paired 9/1 double hung sash wood windows. Finally, projecting east and set back from the tower element lies the grand dining hall with light introduced through paired fixed-pane windows, framed by a decorative iron balconette, which are mulled together with the motif found on other important windows on the building. Likewise, a blind Venetian arch surmounts the windows (see Photo 11).

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Other Features

A noncontributing pool (ca. 1959) with concrete deck and chainlink fence are located on the lot north of the Lake House.

Alterations

The Wellington Lake House has undergone several alterations since 1927 but none have compromised its architectural and some have been reversed by the current owner or replaced with more compatible materials. The most prominent alteration involved enclosing the front porch with jalousie windows and doors. The current owner has removed this nonhistoric element and reopened the porch. In addition, jalousie windows, installed on the Palladian window, have been replaced with vinyl windows with muntin grids. Furthermore, the original garage doors were replaced at an indeterminate date with smaller glazed doors designed only for individual ingress and egress. Finally, a metal two-story stairway was added to the north elevation of the garage. While the date of the alteration is unknown, it probably coincides with the use of the property as a rooming house beginning in 1956 or 1957. The stairway leads to a separate apartment with kitchen facilities and a bathroom.

HISTORICAL OVERVIEW OF THE WELLINGTON LAKE PROPERTY

Neighborhood and Property History

The Wellington Lake house is located in the Pasadena Estates Subdivision, land which originally was owned by the Disston City Land Company, a company formed in the 1880s by Hamilton Disston. Disston was the thirty-six-year old head of a large Philadelphia saw-and-tool manufacturing company, who in 1881 negotiated the sale of four million acres of alleged swamp and overflowed land for \$1 million with Florida Governor William D. Bloxham. In reality, little of the land he purchased was underwater and that which was submerged was capable of being drained (Proctor, 268). In any event, the sale would result in Disston becoming the largest landowner in the United States with holdings amounting to more than 150,000 acres on the Pinellas Peninsula alone (Arsenault, 46).

The honor was short-lived. Having lost everything in the Panic of 1893, Hamilton Disston committed suicide in 1896 at the age of forty eight. In the year before his death Disston transferred title to his large property holdings in Pinellas to his brother Jacob who spent the rest of his life trying to develop this land with a group of fellow Philadelphia investors that included Frank A. Davis (1850-1917), George Gandy (1851-1937), and Charles R. Hall (1869-1939). They created an elaborate maze of interlocking companies under the auspices of the St. Petersburg Investment Company to finance and promote ambitious real estate development schemes.

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From 1896, Davis built a city through his company's expansion of its local holdings including the trolley line, the power plant and the electric pier. The group of enterprises owned by Davis under the holding company St. Petersburg Investment Company included a steamer boat line that ran from Tampa Bay to Manatee River, the St. Petersburg street railway, boat line from Gulfport to Pass-a-Grille and approximately a dozen real estate companies (Fuller, 141a). The investment company secured options from Jacob Disston on about four thousand acres west of downtown which includes the future landmark site.

Davis' empire collapsed however during the national economic panic of 1907 and many of his holdings, including the subject property, made it into the hands of H. Walter Fuller, who would utilize these assets to become a real estate magnate (Arsenault, 135). Born in Atlanta, Fuller came to Tampa in 1883 and became engaged in the wholesale feed and grocery business.¹ Changing careers, Fuller became a general contractor and built most of the forts and other installations at Egmont and DeSoto in the mouth of Tampa Bay during the Spanish-American War period. During the 1890s he lived in Bradenton where he served in the state legislature and would marry his wife Julia Reasoner, but would transfer his energies to St. Petersburg when he got the contract to hard surface Maximo Road.

During 1908 Fuller organized the Independent Line which owned the *H.P. Plant*, the *Manatee* and other ships and entered into competition with the St. Petersburg Transportation Company headed by F.A. Davis. In 1909 the two lines were consolidated with Fuller as president. After Davis' misfortunes, Fuller bought the company with a loan from Jacob Disston (Arsenault, 136). The street railway under his tutelage was extended from seven to twenty-three miles, primarily into areas where his real estate interests lie. Fuller and the investment company were deeply involved in the development of the western environs of the city including the *Jungle* and *Davista* (now *Pasadena*), named in honor of F.A. Davis. *Davista* was put on the market in 1912-1913 with many miles of street opened, sidewalks constructed, and shrubbery planted.

Fuller's empire crashed though with all of his enterprises placed into full receivership, in 1917. The Company had gone heavily into debt during 1912 and 1913 to finance developments in the West Central section, at Gulfport and Pass-a-Grille. And in 1914 they were forced to borrow a large sum to build a new, vitally needed electric power plant. "Although the companies' assets (\$4 million) were in excess of debts (\$2 million) most of it was comprised of land and not readily convertible to cash. In fact, an auction returned only \$100,000 a small portion of the total debt." (Grismer (b), 132). By 1919 Fuller in partnership with his son Walter bought back a large part of the land owned by the

¹ The following biographical information is drawn from Grismer's *The Story of St. Petersburg: The History of Lower Pinellas Peninsula and the Sunshine City*. (P.K. Smith and Company: St. Petersburg, FL, 1947), 304-305.

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old companies with one million dollars from George C. Allen, a Philadelphia banker. Fuller turned the complete operations over to his son Walter Pliny and in 1921 he moved to North Carolina where he died twenty-two years later.

The future Pasadena Estates would languish until well after the 1921 hurricane, when “Handsome Jack” Taylor and his associates would begin assembling large tracts in Davista, the sprawling subdivision that had been undeveloped since Davis’ death in 1917. They would contract for \$270,000 to buy all of Pasadena west of 64th Street, lying between Fifth Avenue North and Villa Grande (Fuller, 172a). The company would also build the Rolyat Hotel (Taylor spelled backwards), once home to the Florida Military Academy, now Stetson Law School. In Pasadena, they attempted to create an elegant high-quality development with beautiful parks, tree-lined boulevards, Mediterranean Revival mansions and a championship-quality subdivision (Arsenault, 203). Taylor employed professional planners to lay out his subdivision and “largely followed land plans for Pasadena that prior owner Walter Fuller developed with planner, Thomas J. Mehan of Philadelphia” (Grismer, 122).

I.M. “Jack” Taylor was a “mysterious, ‘Gatsby-like’ characterwho cultivated an air of WASP-ish exclusivity (although) he was apparently the son of Eastern European immigrants” (Arsenault, 203). Once a successful investment banker in Boston and New York, an ill-fated stock promotion scheme drove Taylor to Europe for three years. Upon returning, he wed heiress Evelyn DuPont who helped fund his business ventures often in unconventional ways as recounted by a “startled” and “agitated” Walter P. Fuller watching Ms. DuPont peel a \$10,000 bill from her stockings to close one of Taylor’s transactions (Arsenault, 202).

Taylor was expert at creating the appearance of wealth and luxury, for both himself and his subdivision. Be it entertaining guests with champagne and caviar or promoting his Rolyat Hotel with 1920s sports legends Babe Ruth and Walter Hagen, Taylor perpetuated the appearance of elegance and refinement, a perception reinforced through marriage to American “royalty.” But his finances were shaky at best and Taylor’s connection to the DuPont wealth was severed after Evelyn was disowned upon marrying Jack.

By the fall of 1926, with the collapse of the Florida Boom, “Handsome” Jack and Evelyn slipped quietly out of town avoiding creditors and unpaid employees (Arsenault, 203). Soon after, the company failed and Pasadena was allowed to fall into disrepair. In 1930, Dixie Hollins would purchase the abandoned Pasadena Golf Course rehabilitate the course, build a clubhouse, and develop a “beautiful tropical park” (Grismer, 311).

Wellington Lake and Successive Owners

In 1927, after the downfall of Taylor and the Pasadena Company, the Lake House was constructed by G.W. Deal at a building permit cost of \$15,000 for Wellington and his wife Lotta, retirees who

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resided at 220 14th Avenue NE prior to moving to Pasadena. Mr. Lake would reside at the property until it was sold to W. Roy Rogers and his wife Grace in 1939. Rogers had an office at 409 Central Avenue in the Walgreens Building. The two would live together in the Lake House until Mr. Rogers died in 1947, soon followed by his wife in 1948.

The property would lie vacant until purchased by Mrs. Pearl Kuhn in circa 1949. It was under Kuhn that the property would undergo its most significant changes, although it would in single-family use until 1956. In 1957, directory records indicate Kuhn began renting rooms, probably accounting for the alterations made to the structure on the north elevation. Kuhn would live in the house until circa 1958.

From 1958 to 1972, the house was owned by a series of short term owners. After that period, Mr. Jack Kinter would own the house the longest, 27 years total, from 1972 to 1999. The present owner, Ms. Barbara White, purchased the house from Carl DeBickero in February 2002.

STATEMENT OF SIGNIFICANCE

The Wellington Lake House meets Criteria 5, and 6 of the City of St. Petersburg Code of Ordinance for evaluating the significance of historic properties. In meeting **Criteria 5 and 6**, the house is significant for its association with the development of Mediterranean Revival in St. Petersburg and Florida during the 1920s.

Mediterranean Revival Architecture²

The Wellington Lake House is significant under **Criteria 5 and 6** for its association with Mediterranean Revival architecture. Criterion 5 requires a historic building be “recognized for the quality of its architecture” but also that it “retains sufficient elements showing its architectural significance” or possess integrity. Essential features on the Lake House that must retain their integrity include location and setting, design materials, and workmanship.

² In meeting Criteria 5 and 6, a property must clearly illustrate through “distinctive characteristics the pattern of features common to a particular class of resources, the individuality or variation of features that occur within the class; the evolution of that class; or the transition between classes of resources.” (National Register Bulletin No. 15, page How to Apply the National Register Criteria for Evaluation.)

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Location and Setting

The Wellington Lake house remains on the site in which it was originally constructed. The setting, however, has changed considerably since 1927 when only it and few other structures were built in the subdivision. It would take the post war boom of the 1940s and 1950s to fill in the remainder of Pasadena Estates. Nevertheless, the setting retains its original residential character and the subdivision plat remains in its 1926 form.

Design, Materials, and Workmanship.

While the Lake House has suffered a few unsympathetic alterations over the years, the essential features that convey the Mediterranean Revival architectural style remain intact. These include the tower with its decorative features and pyramidal tile roof that connects the building back with the Italian antecedents of the style. The Palladian window with its Composite spiral-fluted pilasters and broken segmental pediment are also architecturally significant features which are distinctive Mediterranean Revival treatments. Likewise, the repetition of the pilasters on other windows as well as the use of blind Venetian arches indicates the effort involved in executing the design.

In meeting **Criterion 6**, the Lake House is significant for its association with the development of Mediterranean Revival in St. Petersburg and Florida during the 1920s. The style flourished as Florida's communities imaginatively promoted themselves as fantasy lands, but also with a view to creating "antiquity" in hopes of competing with that offered by European travel destinations. In St. Petersburg, Spanish-influenced architecture designed between 1914 and 1932 would have a tremendous impact on the physical fabric of the city in both residential subdivisions like Snell Isle, Granada Terrace and Pasadena, as well as on individual landmarks.

The Mediterranean Revival style, which came to national prominence in the second and third decades of the twentieth century, was derived from many sources including colonial Spanish missions in California as well as architecture from Renaissance-era Spain, most notably buildings constructed in the fanciful style known as "Churrigueresque" during the seventeenth century (Spain, 14). The Churrigueresque style, noted for lavish ornamentation, is considered the product of varied architectural motifs along the Mediterranean coast, expressing Italian style and Moorish themes from southern Spain as well as North Africa. Features of the Mediterranean Revival style include multi-story buildings with asymmetrical massing, stuccoed wall surfaces and low-pitched, red tile roofs. Arches are used to mark doors and major windows. Doors are typically wood and may be ornamented further by inset tiles, carved stone, columns or pilasters on their surrounds. Often the building will have a focal window, sometimes tripartite in arrangement and occasionally fitted with stained glass. Balconies and window grilles are common and are typically made from wrought iron or wood.

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Ornamentation can range from simple to dramatic and may draw from a number of Mediterranean references.

Although Florida had been under the Spanish crown for over two-hundred and fifty years, the architectural effects of that influence were generally restricted to St. Augustine and Pensacola and not disseminated throughout the state or through the building patterns of later eras. Whereas “in other parts of the country, the Spanish style was an evolutionary style that grew out of continuous building traditions from the years of Spanish settlement,” Florida’s Mediterranean Revival style was imagined, imparting a sense antiquity and stability on a region which “itself was an invention, a tropical wonderland built on swamp and muck” (Dunlop, 191). Furthermore, designers in this tourist state may have been attempting to lure wealthy and middling tourists alike by recreating the architectural allure of the Italian and French Riverias on the Mediterranean. In any event, the style that would put such an imprint on St. Petersburg and the state in the 1920s emerged from influences dating only after the 1893 Columbian Exposition in Chicago with architect A. Page Brown’s Spanish mission-style design for the California State Pavilion. The Mediterranean Revival style was brought into greater relief in 1915 with Bertram Goodhue’s California Building at the Panama-California Exposition in San Diego which clearly established the Spanish Colonial Revival style and put more emphasis on applied decoration than what was found typically in the mission style (Spain, 30).

Mediterranean Revival first emerged in Florida through the work of Richard Kiehnel on El Jardin (National Register [hereafter NR], 1974) in Miami in 1917. Designing the mansion for a Pittsburgh steel tycoon, Kiehnel departed from the Mission style that had only recently made its appearance in Florida in Homestead’s 1914 Public School and wrought an elaborate antiquity into the house using aging techniques to get the desired effect (Dunlop, 198). Kiehnel would elevate Pinellas County’s association with Mediterranean Revival through his designs of the Rolyat Hotel in Gulfport (now Stetson College of Law) and the Snell Arcade in St. Petersburg (HPC #86-08).

St. Petersburg also had early Mission-style architectural antecedents that allowed it to move seamlessly into the Mediterranean Revival style while imparting a sense of continuity with the Spanish influence. Examples of Mission architecture which rival the earliest versions of the style in Florida include La Plaza Theater, the Atlantic Coast Line passenger depot, and the St. Petersburg Yacht Club – all built between 1914 and 1915 and later demolished – which aptly reflected the style. Existing examples built later include the St. Petersburg High School at Mirror Lake (1919 - HPC #98-01), the Flori-de-Leon (1924 - HPC #94-08), and the Ponce de Leon Hotel (1922 - HPC #97-04).

Mediterranean Revival thrived for a decade after Kiehnel’s inaugural effort and today characterizes some of Florida’s most significant buildings, interesting communities, and the work of its most notable architects. One such noteworthy was Addison Mizner who perhaps singlehandedly brought

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the style to prominence in Palm Beach and Boca Raton during the late 1910s and 1920s. Mizner designed the Everglades Club in 1918 for Paris Singer, which was the “first public offering” of the Mediterranean style in Florida (Hatton, 77). He transformed Palm Beach from a city that could have “passed for a New Jersey seaside resort” with its clapboard and gabled buildings to one that by 1928 had taken on the air of a Spanish town (Curl, xii). Later architects noteworthy in their own right such as Maurice Fatio and Joseph Urban would be expected by clients to design Mediterranean villas. Urban’s architectural *tour de force* in Palm Beach -- Mar-a-Lago -- which he designed for Marjorie Merriweather Post, resembles a small Spanish village, “revealing traits that are essentially Gothic, (with) Spanish towers topped by chimneys that might have been from the Netherlands...” (Curl, 1992, 440).

Further south, George Merrick was building Coral Gables in the Mediterranean style. The city, named after the distinctive materials used by his father in designing their nearby family home, was almost wholly built in the Mediterranean Revival style, a design thrust underscored by romantic Spanish street names assigned to the road network. Merrick’s vision was different from Mizner’s in that he was intent on building a community where people of broad and diverse means would raise crops, produce both necessities and trinkets, and be educated (Dunlop, 204). North of Coral Gables in Miami Shores, Kiehnel continued his influence on the style through a mixture of Mediterranean and Pueblo Revival designs for this 1920s subdivision, while just west of Miami Glenn Curtiss, the noted aviator, developed Opa Locka, an imaginative city built with a fanciful Moorish influence.

On the Gulf Coast, Sarasota was conjuring its own myth as a glamorous but stable by invoking the Mediterranean Revival style in civic, commercial and residential buildings (McDonough, 11). The conception of Sarasota as a Mediterranean city was a “fantasy” designed to promote real estate sales; since only portions of the city were actually built in the style prior to the 1926 real estate bust, promoters used advertisements embellished with the style to substitute image for lack of substance (McDonough 13). Significant individual examples of the style do exist, however, in the Burns Court subdivision (NR, 1984), Sarasota County Courthouse, City Waterworks (NR, 1984), and Ca’d’ Zan’ -- the residence of John Ringling designed by Dwight James Baum (NR, 1982). The City of Venice, fifteen miles south of Sarasota is notable for its concentration of Mediterranean Revival residential and commercial buildings, a pattern continued in contemporary design.

Like those others communities in Florida, St. Petersburg’s physical and aesthetic form has been greatly influenced by Mediterranean Revival architecture. As mentioned, Richard Kiehnel designed the Snell Arcade, perhaps St. Petersburg’s signature commercial structure of the period, while the Vinoy Park Hotel represents one of the finest designs of Henry Taylor, by whose hands several of the city’s most significant designs were drawn including the Romanesque Revival style St. Mary’s Catholic Church and Southside Fundamental School (HPC #95-06). Taylor also designed the Jungle

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Club Hotel (HPC #92-01) in west St. Petersburg. Other important civic and commercial buildings designed in the style include the Woman's Club (HPC #89-03), the YMCA (HPC #90-03) with its sprinkling of Mayan-inspired interior decor, the Sunset Golf and Country and Country Club (HPC #93-08), and St. Petersburg Central High School (HPC #86-09). Important private residences designed in the style include Casa Coe da Sol (HPC #86-06), the last building designed by Addison Mizner and the only one on the west coast of Florida, Casa de Muchas Flores (HPC #86-11), the Granada Terrace, Snell Isle and Pasadena residential areas of St. Petersburg which are noteworthy for their concentration of Mediterranean Revival design.

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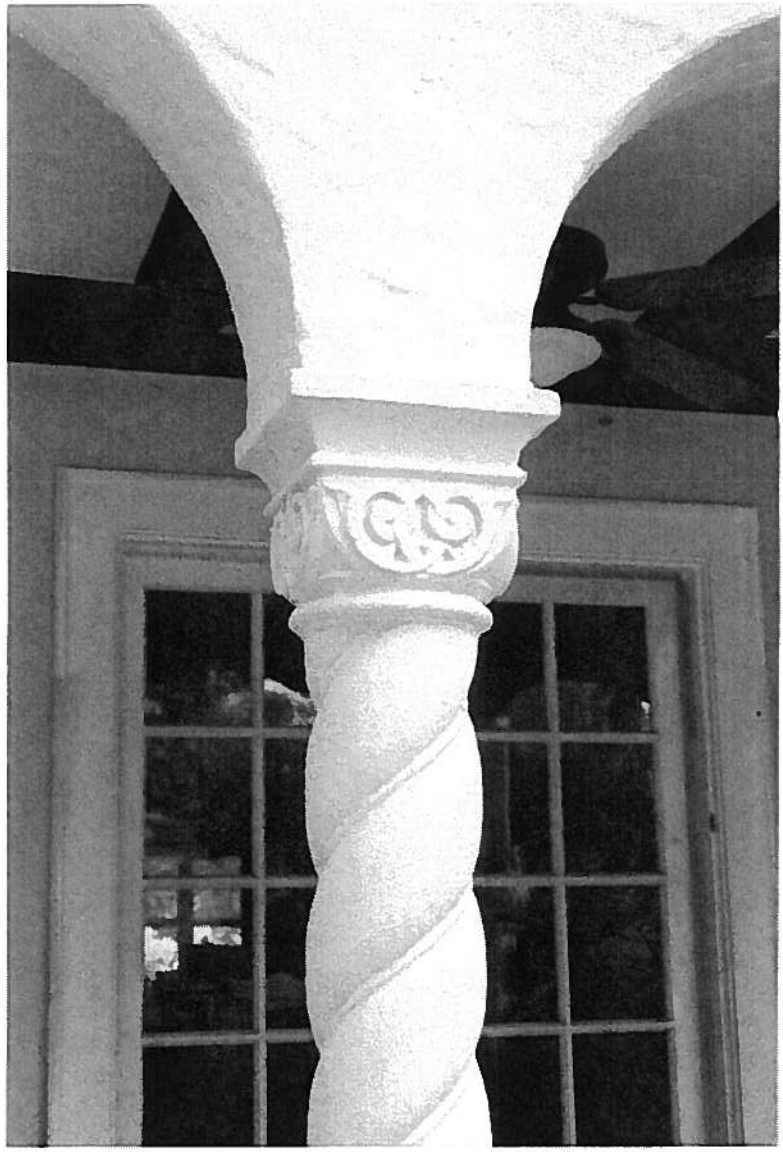
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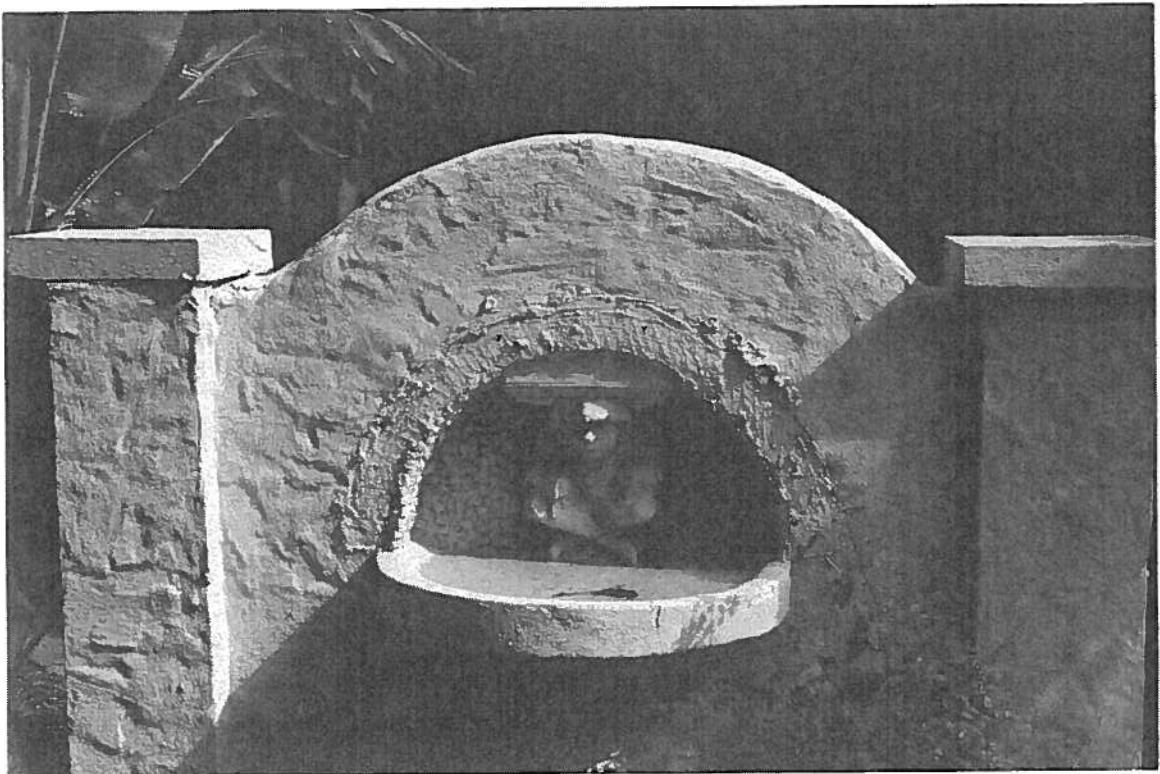
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Attachment A

Photographs

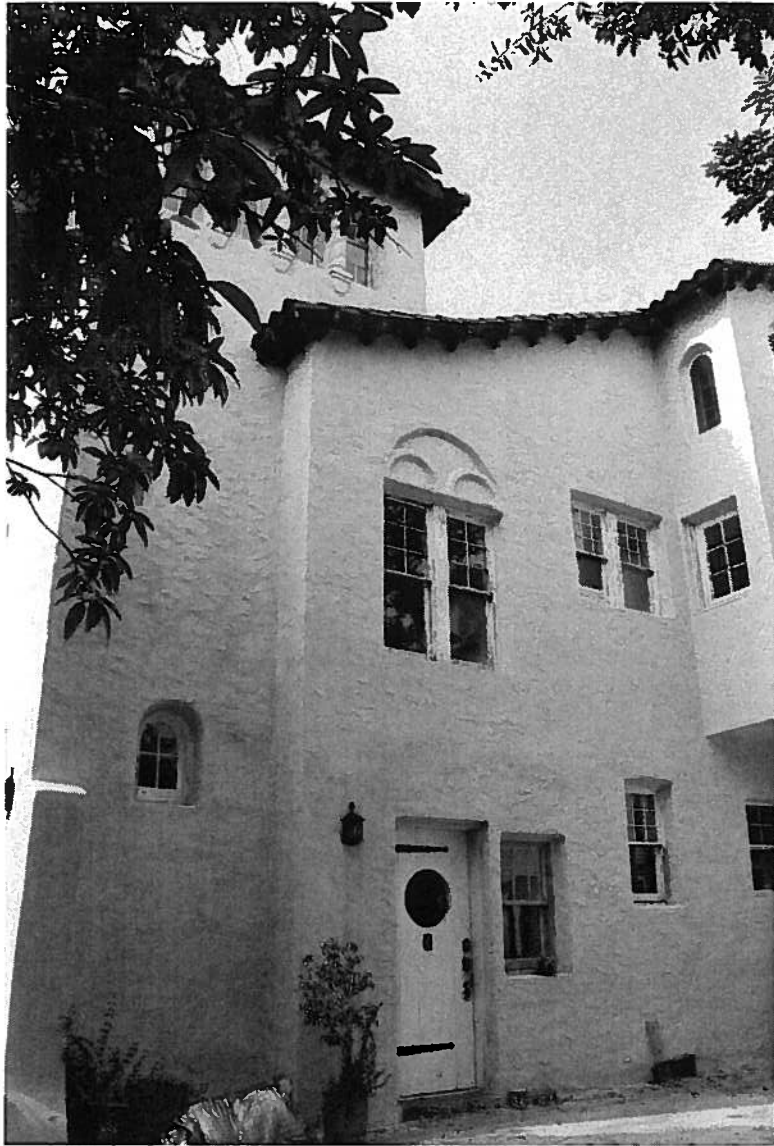






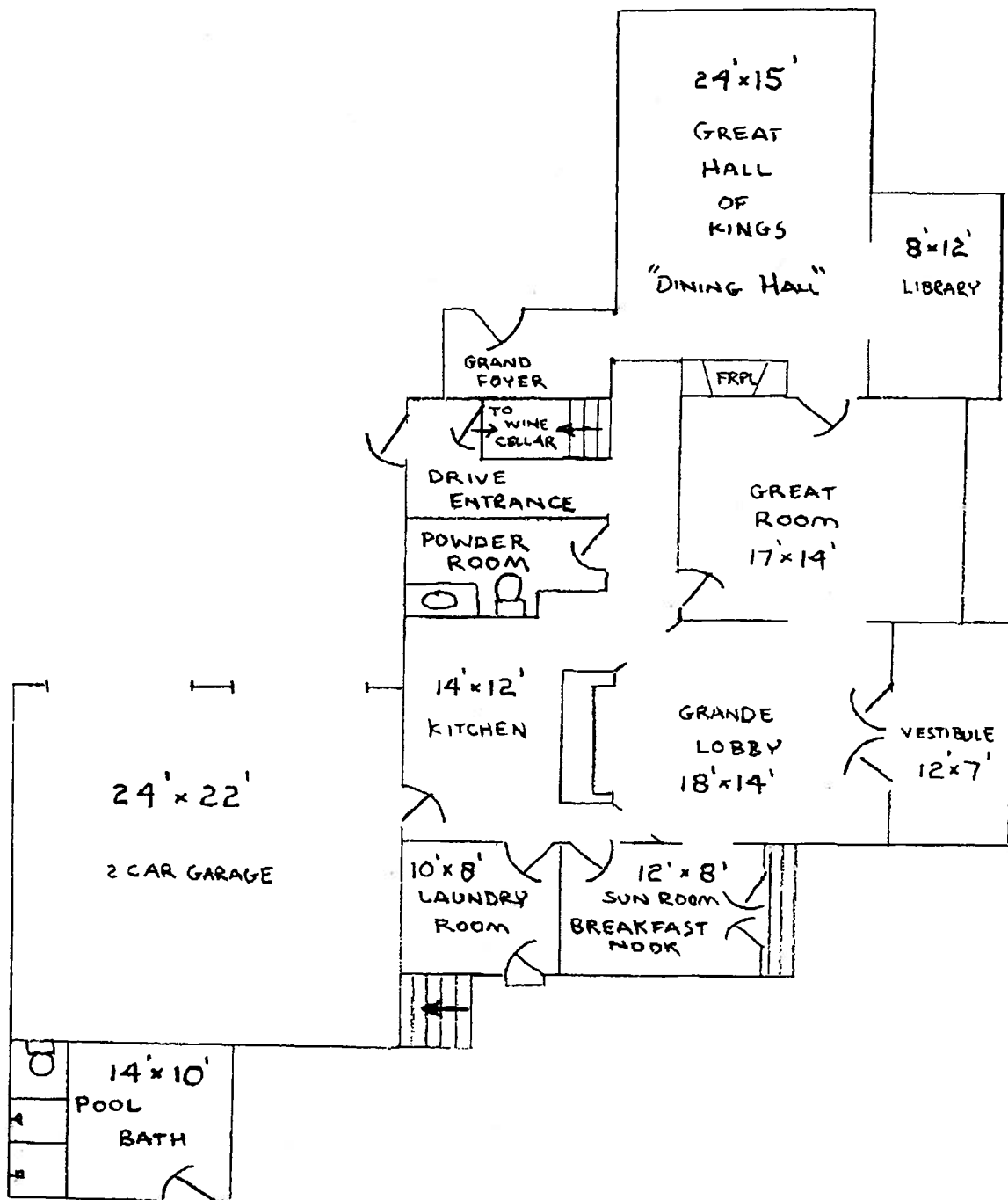






Attachment B

Floor Plans and Survey

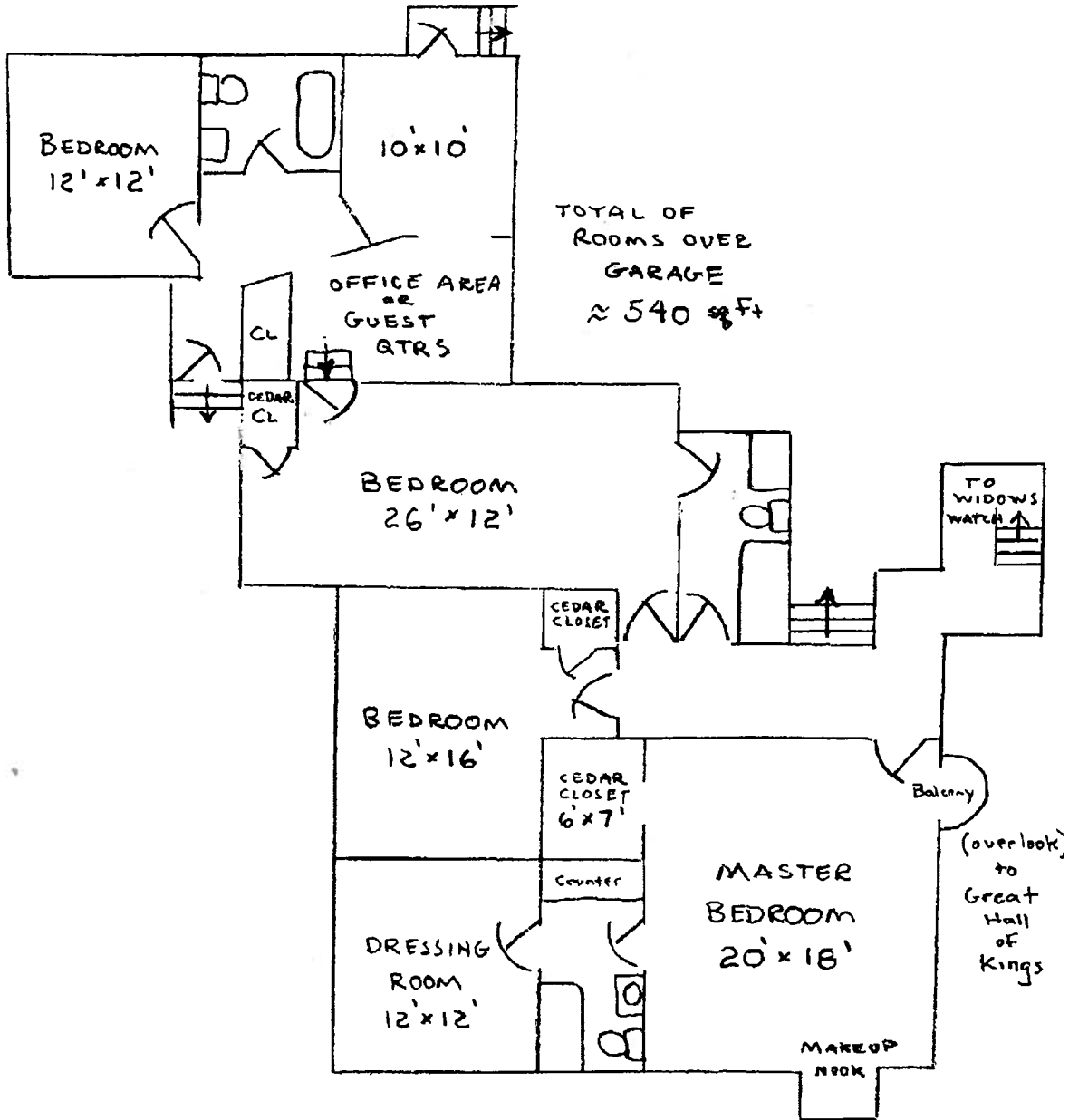


VILLA D (THE CASTLE)

FIRST FLOOR

SCALE 1/8" = 1 FT

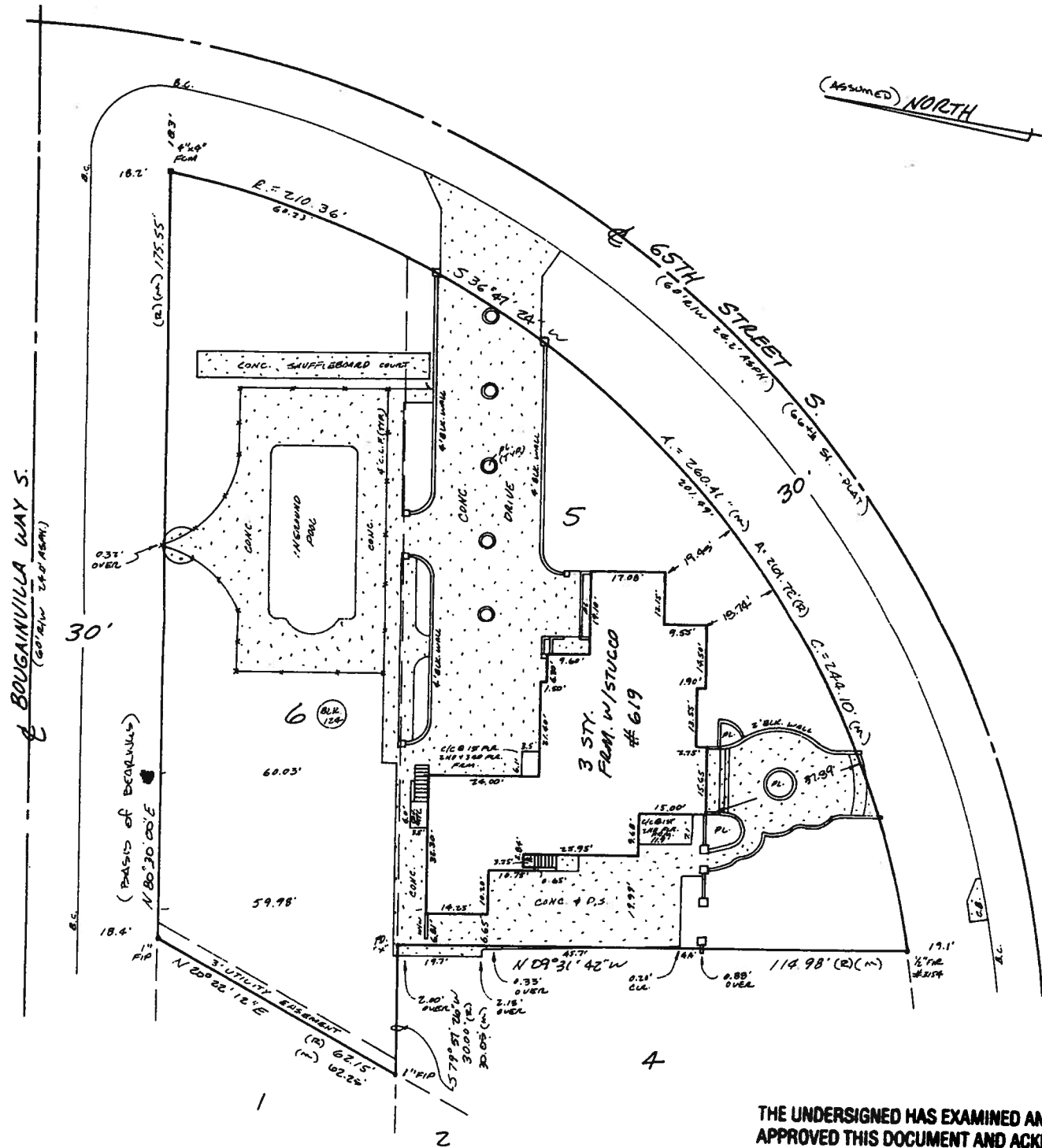
619 65TH ST S.



VILLA D (THE CASTLE)
SECOND FLOOR

SCALE 1/8" = 1 FT

619 65TH ST S.



THE UNDERSIGNED HAS EXAMINED AND APPROVED THIS DOCUMENT AND ACKNOWLEDGES RECEIPT OF A COPY THEREOF

 DATED

 DATED

A BOUNDARY SURVEY OF: Lots 5 and 6, Block 124, PASADENA ESTATES SECTION "E", as recorded in Plat Book 15, Pages 31 through 33 of the Public Records of Pinellas County, Florida.