Historic Preservation Board Agenda
March 16th, 2016 - 4:00 PM

1. **Roll Call**

2. **Approval of the January 7, 2016 Minutes**

3. **Appeals Procedures**

4. **Old Business**

5. **New Business**

   A. **Case:** 16-08
   Location: 518 Kirby St
   Applicant: Greg Rogers
   Request: Certificate of Appropriateness to add a 12'X 30' pre-fabricated shed

   B. **Case:** 16-13
   Location: 719 Reid St
   Applicant: Pastor Barry McGriff, Bethel AME Church
   Request: Historic designation (national and local registers) for Bethel AME Church

   C. **Case:** 16-14
   Location: 420/422 Kirby St
   Applicant: Henry & Tracey Lesky
   Request: Certificate of Appropriateness to remove two front doors and replace with windows, new exterior door, and new metal roof.

6. **Other Business**

7. **Adjourn**

ANY PERSON WISHING TO APPEAL ANY DECISION MADE BY THE HISTORIC PRESERVATION BOARD WITH RESPECT TO ANY MATTER CONSIDERED AT SUCH MEETING WILL NEED A RECORD OF THE PROCEEDINGS THAT INCLUDES THE TESTIMONY AND EVIDENCE UPON WHICH THE APPEAL IS TO BE BASED, AT THE EXPENSE OF THE APPELLANT. F.S. 286.0105
PERSONS WITH DISABILITIES REQUIRING ACCOMMODATIONS IN ORDER TO PARTICIPATE IN THIS MEETING SHOULD CONTACT THE CITY BUILDING DEPARTMENT AT 329-0103 AT LEAST 24 HOURS IN ADVANCE TO REQUEST SUCH ACCOMMODATIONS.

Attachment A

HISTORIC PRESERVATION BOARD
CITY OF PALATKA
Meeting Minutes January 7th, 2016

The meeting was called to order by Chairperson Roberta Correa at 4:00 pm. Other members present included Lynda Crabill, Meri Rees, Laura Schoenberger, Elizabeth van Rensburg, and Larry Beaton. Absent members included Robert Goodwin and Gilbert Evans Jr. Staff present: Planning Director Thad Crowe and Recording Secretary Pam Sprouse (fill-in).

APPROVAL OF MINUTES
Motion made by Ms. van Rensburg to approve the October 1, 2015 minutes, seconded by Ms. Rees. Motion passed unanimously with corrections.

APPEALS PROCEDURE
Chairperson Correa read the appeals procedures.

NEW BUSINESS

Case:	HB 15-47
Locations:	414 River St
Applicant:	Tony Vastel & Kerry Kelly
Request:	Certificate of Appropriateness to add new deck, reconfigure three windows (right side of the house), and replace defective siding.

Mr. Crowe summarized the request. Staff approved the window replacement, since the replacement windows were in keeping with the existing original windows. The addition of the 2nd floor open porch and the shortening of three windows on the north side of the building require Board approval. Shortening the kitchen windows will result in those windows still having a vertical appearance, while allowing for more cabinet space in kitchen. There are approximately four houses along River Street that have similar second story open porches, and about five other homes with screened-in second story porches. The proposed porch is compatible with design and appearance of similar structures. The applicant will minimize new elements for the porch, only new balustrades will be visible and new French doors will retain the same opening size as existing windows. Staff is recommending approval with the following conditions: work will be consistent with the submitted elevations and plans, and will include adding a second story open porch with balustrades above the existing first floor porch, and shortening three windows on the north side of the house.

Mr. Beaton asked if the applicant will leave the existing decorative shutters. Chairperson Correa advised that she didn't think the shutters were original with the house. Mr. Crowe answered that the shutters were shown on the elevations, so yes they would be left. He added that they could be removed as they were not original elements.

Ms. Rees asked if the bottom porch was staying and just adding a second story porch. Mr. Crowe responded in the affirmative.

Ms. van Rensburg asked with regards to aesthetics, with the 1st floor front porch being so simple in design will the applicant do anything to relate the two porches. Ms. Crabill said that the Bronson House bottom porch does not have railings but the second floor does. Mr. Crowe said that the railings on the second floor were necessary due to safety.

There were no public comments, and the Chairperson closed the public comments portion of this item.

Motion by Mr. Beaton to approve staff recommendations: for work to be consistent with submitted elevations and plans, second story open porch with balustrades above existing first floor porch, and shortening of three windows on the north side. Motion seconded by Ms. Crabill and passed unanimously.

Case:	HB 15-48
Locations:	214 S 4th St
Applicant:	Michael & Laura Schoenberger
Request:	Certificate of Appropriateness to add 12'X16' pre-fabricated wooden shed.

Ms. Scheonberger recused herself as she was the applicant.

Mr. Crowe said that the Board's policy on sheds is to either require compatibility of design and materials or as an alternative to allow for modern sheds with screening from public view. This shed would be located in the rear of the house, and would thus be mostly hidden by the house, an existing outbuilding along Laurel St., and nearby vegetation. Staff's recommendation is to make the shed more compatible with vicinity historic structures by using a steeper roof pitch (at least 7/12), horizontal exterior wood siding, and a white color; or in lieu of these changes the shed should be screened with fencing, vegetation, or trellises separately or in combination to opacity of at least 80%, as determined by staff during final inspection.

Ms. Crabill asked how the shed would be screened on the view from Oak Street. Mr. Crowe answered there is vegetation along that side of the property line that screens the shed from the street and neighbors' views. Ms. Scheonberger added that plan is to paint the shed the same color as the house. Ms. Crabill asked if shrubs will be located in the front of the shed as well. Ms. Scheonberger answered that the shed will be screened on all sides. Chairperson Correa advised that it would be nicer if it had roof line to the other shed as suggested so it would feel kind of compatible. Ms. Crabill asked if there were a reason why Ms. Scheonberger chose the shed instead of a higher pitch roof shed. Ms. Scheonberger answered it what the company had in stock with the sheds being pre-made and the other shed was built by her husband is not in physical shape to build another shed, so they wanted to get something that was pre-built.

The Chairperson then closed public comments.

Motion by Ms. van Rensburg to approve staff recommendations: the roof design be designed to steeper pitch (at least 7/12), exterior wood siding be horizontal, not vertical, and be painted white; or in lieu of above, shed shall be screened with fencing, vegetation, or trellises separately or in combination to achieve an opacity of at least 80%, as determined by staff. Motion seconded by Ms. Rees and passed unanimously.

Ms. Scheonberger returned to the dais.

Case:	HB 15-53
Locations:	616 Crill Ave
Applicant:	Ronald & Margaret Watters
Request:	Certificate of Appropriateness to add a 10'X12' pre-fabricated metal shed.

Mr. Crowe informed the board that the proposed location for the new 10'X12' pre-fabricated metal shed is on the side of the house (along S. 9th St.), behind the existing garage. The shed would be screened by an existing fence and a proposed trellis. The shed's design is incompatible with the district, however the board has allowed for modern/incompatible sheds when they are largely screened. Staff recommends that the shed be made more compatible with vicinity historic structures with a steeper roof pitch (at least 7/12), horizontal wood siding used instead of metal, windows to have more verticality; or in lieu of these changes to utilize fencing, vegetation or trellis be used to screen the shed to an 80% opacity level, to be confirmed by staff.

Mr. Beaton asked what if any constraints were upon him as a noticed adjacent property owner. Mr. Crowe answered that is perfectly okay to speak as a citizen, and that there was no conflict of interest because he don't stand to gain anything from this action.

Ms. Crabill asked if there were any reason why a wooden shed could be used instead of a metal shed.

The Applicant, Ronald Watters of 616 Crill Ave, said that he chose this metal shed because of the horizontal siding on the side, its verticality, and its tin roof and color which are both similar to the main house and garage. The manufacturer has a similar shed as was approved previously (the barn style) which did not blend as well with the house or garage with its architecture and vertical siding. He added that the shed would mostly be hidden behind an arbor and fence. He said that Mr. Crowe recommended a less utility-oriented design for the door, which will be provided through the use of a window.

Ms. Crabill asked how high above the wooden fence would you see the roof of the shed. Mr. Watters advised the arbor itself is a high as the shed, but the fence is six-foot tall so the roof line would show from the street.

Public Comments

The Chairperson then closed the public comments portion of this item.

Motion by Ms. Crabill to approve staff recommendation for fencing, vegetation or trellises be used to screen shed to an 80% opacity level, to be confirmed by staff. Motion seconded by Mr. Beaton and passed unanimously.

Other Business

Chairperson Correa opened the floor to nominations for the election of a Chairperson and Vice Chairperson.

Motion by Ms. Rees to nominate Ms. Correa to Chairperson. Motion seconded by Mr. Beaton and passed unanimously.

Motion by Ms. Rees to nominate Ms. Crabill as the Vice Chairperson. Motion seconded by Mr. Beaton and passed unanimously.

Mr. Crowe advised the Board that the Code Enforcement Department Officer Laura Jones and Assistant Chief James Griffith were present at the meeting. Mr. Crowe explained that there were a few code enforcement questions at a previous meeting and he invited them to attend the meeting to answer questions.

Ms. Jones went over policy and procedures regarding code enforcement. She said that because of limited staff, code enforcement is mostly reactive verses proactive. Complaints are handled and can be forwarded by email and/or fax.

Mr. Beaton asked Mr. Crowe where we with the grant for the historic survey. Mr. Crowe advised that he has heard nothing yet. Mr. Beaton asked if there were a time frame that the grants are awarded. Mr. Crowe advised that there wasn't a specific time frame provided to him.

ADJOURNMENT – meeting was adjourned at 4:53 PM.

Attachment B

Certificate of Appropriateness - Shed
HB 16-08
518 Kirby St.

STAFF REPORT

DATE: March 7, 2016

TO: Chairperson and Historic Preservation Board members

FROM: Thad Crowe, AICP
Planning Director

APPLICATION REQUEST

This Certificate of Appropriateness (COA) application is for a new storage shed. Required public notice included letters to adjacent property owners within 150 feet and posting of the property.

APPLICATION BACKGROUND

The proposed shed is located on the property occupied by the principal single-family residential structure, a contributing historic structure within the South Historic District. As the attached Master Site File indicates this frame vernacular style home is one of the oldest buildings in the City, dating back to somewhere between 1865 and 1884. The Applicant proposes to place a shed in the heavily wooded rear yard, with the location represented by the red square in Figure 1 below.

Figure 1: Property location – smaller red square indicates proposed approximate location of shed

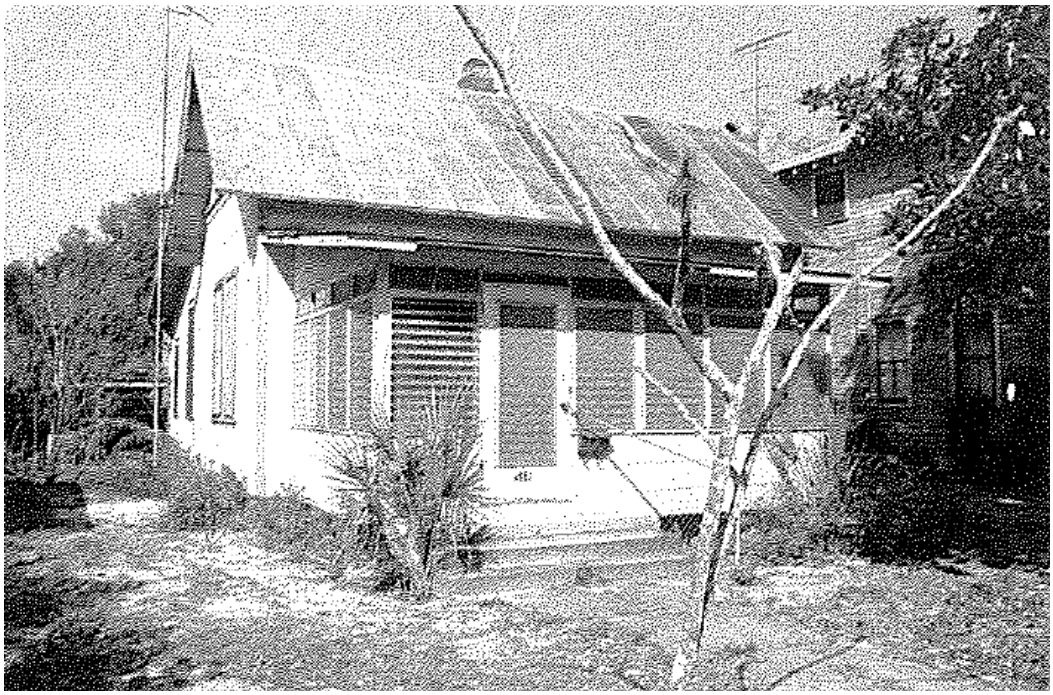


Figure 2 (above): 1981 photo
Figure 3 (below): 2016 photo

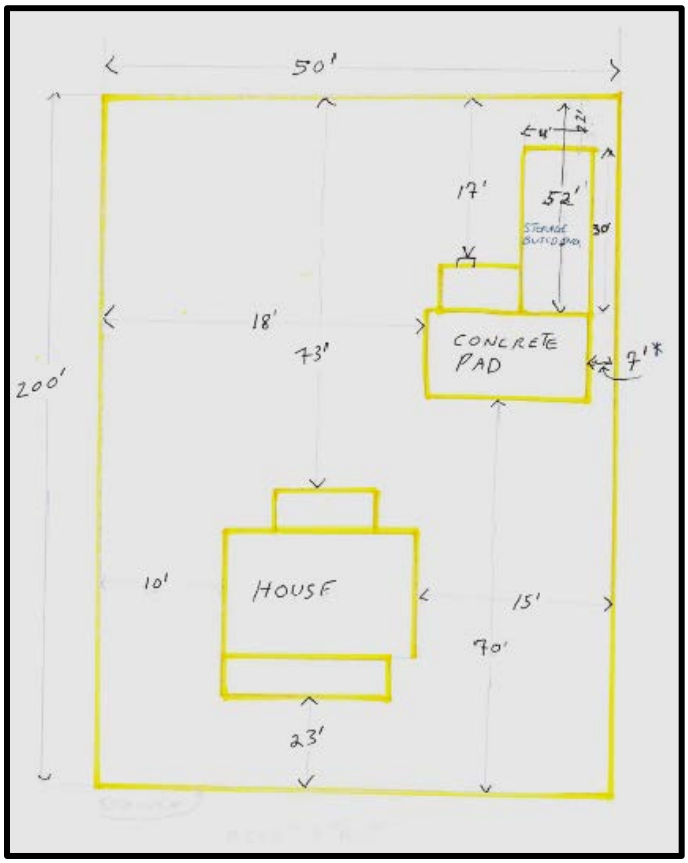


Figure 4: Applicant site plan – proposed shed is immediately behind existing concrete pad

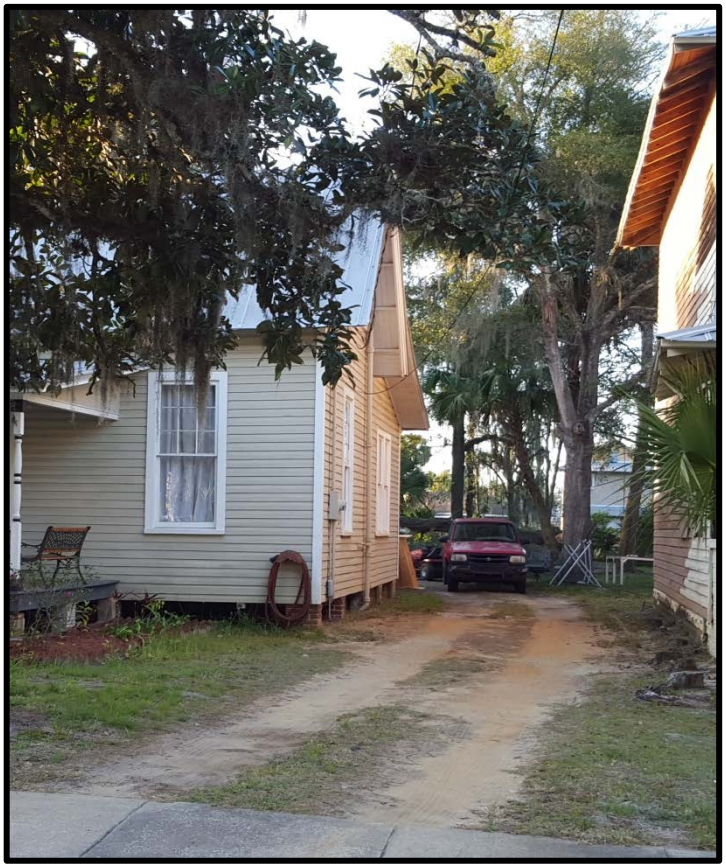


Figure 5: looking toward rear of property – houses and vegetation provide screening from Kirby St.

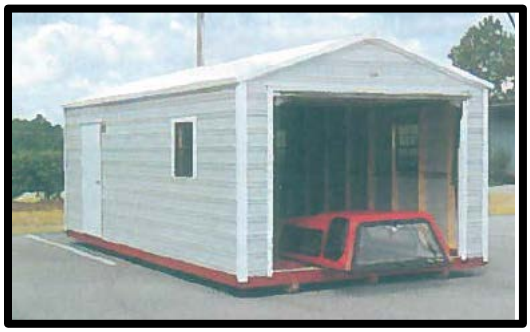


Figure 6: proposed shed – main/front roll up door to face Kirby St.

The proposed 12' X 20' SF shed would be located behind the house. The metal exterior, wide metal front door, small metal side window, and low pitched roof are all incompatible with historic district structures, but per the Boards position in other shed cases, if the Applicant screens such a building out, it is allowable. This is in keeping with the Board's position in recognizing the need for modern conveniences such as sheds, as demonstrated in the Board's previous approval of incompatible sheds (HB 13—07 at 611 Laurel St., HB 14-42 at 220 S. 4th St., HPB 16-48 at 214 S. 4th St., and HPB 16-53 at 616 Crill Ave). These sheds are affordable, easy to construct, and provide the ability for residents to store materials without the greater construction expense of a stick-built garage or storage building.

Per Sec. 54-78(a) of the Palatka Code, under Article III Historic Districts, a Certificate of Appropriateness (COA) is required to erect, construct or alter a structure or sign located in a historic district. The shed and fence are structures and are subject to the COA process.

Section 54-79(a), General considerations, also bases issuance of COAs on conformance of the proposed work to the Secretary of the Interior's Standards for Rehabilitation.

Secretary of the Interior's Standards for Rehabilitation # 9: New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

STAFF COMMENTS: The Applicant's actions will not destroy historic materials. The proposed shed is incompatible in terms of materials (metal siding, wide front door, metal horizontal window, solid door). The design can be modified to be more compatible with the historic character of the district, or the visual impacts of the modern shed can be mitigated with screening by fencing and trellises. Features can be modified to improve compatibility, or the visual impacts of a modern shed can be mitigated with screening by vegetation, fencing, or trellises. Modifications include wood siding instead of metal siding, double doors instead of wide door, and wooden doors or doors with appearance of wood,.

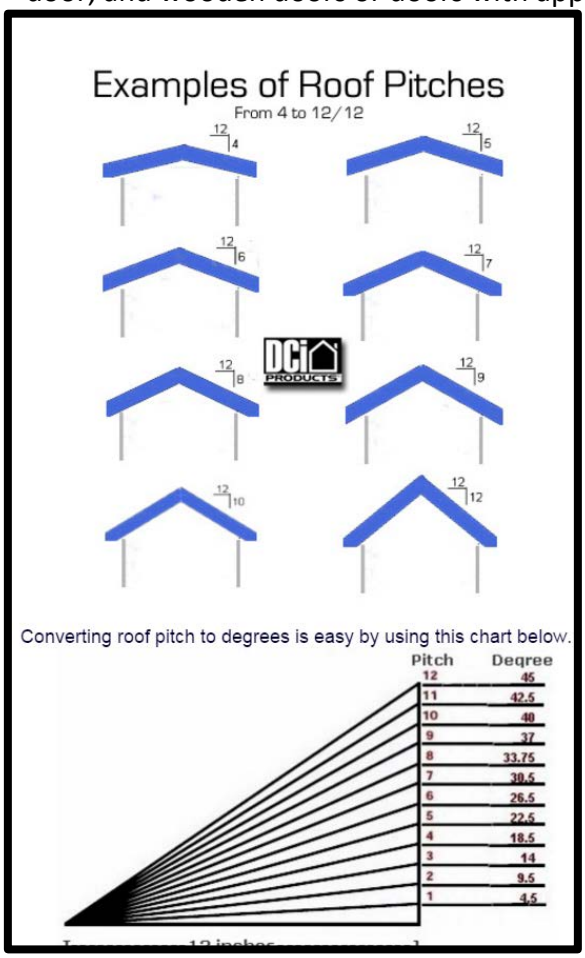


Figure 7: Examples of roof pitch – Staff recommends minimum pitch of 7/12 for historic outbuildings

Section 54-79(a) also requires that the decision include consideration to the immediate surroundings and to the district in which it is located or to be located. In the case of a proposed new structure, that such structure will not be injurious to the general visual character of the district in which it is to be located.

STAFF COMMENTS: visual impacts of the shed to the neighbors and to Kirby St. can be mitigated through more compatible design, or with screening.

STAFF RECOMMENDATION

Staff recommends approval of COA HB 16-08 for a storage shed in the rear yard of 518 Kirby St., with the following conditions:

- shed be redesigned to utilize wood siding instead of metal siding, double doors instead of wide door, wooden doors or doors with appearance of wood; OR
- fencing shall be utilized to screen the shed from adjacent areas, and the front fence section screening the shed from Kirby St. shall be planted with vines.

Attachment C

Local & National Historic Register Nomination
HB 16-13
719 Reid St – Bethel A.M.E. Church

STAFF REPORT

DATE: March 9, 2016

TO: Historic Preservation Board members

FROM: Thad Crowe, AICP
Planning Director

SUBJECT: Bethel A.M.E. Church Local & National Historic District Registration

APPLICATION REQUEST

Staff was contacted by the Florida Division of Historical Resources, who requested historic designation for this property. The Applicant, Pastor McGriff, has requested recommendation from the Board for inclusion in the National Register of Historic Places. Staff has notified the Applicant of the companion amendment to place the HD (Historic District) local overlay zoning district on the property. This overlay would provide a measure of protection for the church, with exterior alterations required to be in keeping with the building's architecture and demolition to be reviewed by the City (and granted in the case of economic/practical hardship). The City Commission at their February 26th meeting approved a resolution supporting National Register designation for the church, however Certified Local Government requirements call for the Board to weigh in. This is a recommendation to the City Commission for local designation (not for National Register designation, as that has already occurred). Notice included newspaper ad, posting of property, and letters to neighbors.

Figure 1: Location map

Figure 2: church from Reid St.

Figure 2: church from N. 8th St.

APPLICATION ANALYSIS

The criteria for National Register designation are repeated verbatim for local designation in Section 54-77(2) of the City's Municipal Code. Staff has interpreted that at least one of the following criteria must be met for both local and national historic designation. Staff believes that this property is significant architecturally, as the sole and striking example of the Romanesque Revival style; significant in regard to art, with the exceptional and rare enamel painted stained glass windows; and significant culturally as a spiritual and community bulwark for Palatka's African American community.

The historic district or site recommended by the board shall be one possessing particular historic, architectural or cultural significance, which:

a. Is associated with events that have made a significant contribution to the broad patterns of our history;
b. Is associated with the lives of persons significant in our past;
c. Embody the distinctive characteristics of a type, period or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
d. Have yielded, or may be likely to yield, information important in prehistory or history.

Architectural significance. The attached National Register nomination, produced by the Florida Division of Historical Resources, focuses on the architectural and artistic significance of the church, including its rare stained glass. It is the sole local example of the Romanesque Revival architectural style, also known as Richardsonian Romanesque. As described in Virginia and Lee McAlester's *A Field Guide to American Houses*, this style is an exuberant High Victorian style along with the French Second Empire, Queen Anne, and Stick styles. Romanesque Revival buildings, an exotic blend of Gothic architecture and Syrian form, are always of rough-faced (in this case rusticated block) masonry and demonstrate such features as wide decorative arches, groupings of windows, and eye-catching towers. The dominant west tower and shorter east tower have long served as landmarks and gateways to downtown Palatka. Examples of historic black churches in this architectural style include Mount Zion AME Church (Jacksonville), Bethel A.M.E. Church in St. Petersburg, Mt. Zion A.M.E. Church in Dade City, and Friendship Baptist Church in Gainesville (see next page). This building exhibits east and west towers placed at the front of an axial nave of intersecting wings. Detailed description of

the architecture is found in the attached National Register nomination. The building exterior is unaltered except for the filling in of the west tower windows, the closing of the east entrance, and the addition of a noncontributing wing to the south of the building.

Figure 4: Mt. Zion A.M.E. Church, Jacksonville

Figure 5: Bethel A.M.E. Church, St. Pete

Figure 6: Friendship Baptist Church, Gainesville

Cultural significance. Bethel A.M.E. Church is closely linked to Reconstruction-era civil rights, with numerous prominent community members in historic times. Bethel Church has been one of the City's most active and influential congregations over its 110-year history. Founded by Palatka freed slave Dennis Wood after the Civil War, the A.M.E. district in North Florida stretched from Tallahassee to Jacksonville, and included Palatka. The Palatka Mission, originally organized in Newtown (N 11th St area), was formed in 1867 and was served by travelling ministers. Its first church was located at the corner of Emmett and Hotel Street. The Palatka circuit, preached to by Francis Carolina, had similar population to other nascent Florida cities like Jacksonville, Tallahassee, and Gainesville, and thus had regional influence in the Church, which numbered 87 members in 1870. This influence was shown by the 1878 East Florida Conference of the A.M.E. church, which met in Palatka. According to *Laborers in the Vinyards of the Lord*, a history of the Florida A.M.E. church Rev. Carolina served as a Palatka (and Lake City) councilman and minister/shoemaker Joseph J. Sawyer, also associated with the A.M.E. church served as Palatka's clerk and tax assessor.

The congregation purchased the current site and construction on the current church began in 1905. The architect and builder were unknown, but the stained glass windows were built by church specialist Empire Glass and Decoration of Atlanta in 1908. Enamel painting used on the stained glass is rare – only four Florida historic buildings remain with such stained glass. The Putnam County Property Appraiser puts the date of construction completion as 2008.

The Visit Florida website provides brief mention of the church, with a conflicting account of construction date (1916) and noting Lawrence Silas's name on the Church's cornerstone. Silas was a prosperous black cattleman in Florida's range country who owned thousands of head of cattle, contained within 50 miles of fence.

STAFF RECOMMENDATION

Staff recommends approval of HB 16-13 to: 1) apply HD (Historic District) zoning to church structure at 719 Reid St.; and 2) to recommend this structure for inclusion on the National Register of Historic Places.

SUMMARY

The Bethel African Methodist Episcopal (AME) church is located at 719 Reid Street, in Palatka, Putnam County, Florida. The two-story Romanesque Revival Style church, built in 1908, is made of hand-formed rusticated concrete block and has a complex gable roof surfaced with asphalt shingles. The north elevation has two engaged square towers, each with steep pyramidal roofs. The east tower rises two-stories, and the west tower rises four-stories. The church is built with a rectangular main block containing the nave, transepts, and chancel. A narrow one-story southerly extension is off of the chancel. Windows and doors are arched, and circular windows are present in the towers. All windows have stained glass. A rectangular non-contributing annex is to the south of the church and is built with concrete block and a gable roof.

SETTING

Bethel AME Church is a local landmark fronting north onto the busy State Highway 100 (Reid Street), at the southeast corner of 8th Street (Photo #1). Reid Street the city's main east and west thoroughfare, and is dominated by one and two-story commercial buildings. For blocks around the church, the city streets are laid out in an orthogonal grid, with sidewalks and scattered trees. The bridge over the St. John's River is eight blocks to the east, and the Putnam County Courthouse and large Neo-Classical Methodist Church are four blocks to the east. The Larimer Memorial Library (NR 2008) is on the corner of 3rd Street, five blocks east.

PHYCIAL DESCRIPTION
Exterior

The church is built with a rectangular nave that aligns with gable ends north-to-south. There are east and west transepts, and a chancel extension to the south. The exterior is composed of handmade concrete blocks that alternate courses between smooth block and rusticated blocks (Photo #2). The four-story tower has continuous rusticated block on the third and fourth stories. The complex cross-gable roof is covered in a asphalt shingles. All windows have wood sashes, and those on the first story are topped by drip molds. All of

the roof eaves have small dentils. The transept extensions have cornice returns and eaves with dentils. Exterior doors are contemporary metal clad with arched glass inserts near the tops.

The north façade fronts onto Reid Street, has a gable end, and centrally placed is a large window with stained glass flanked by narrow windows, all surmounted with a smaller circular window (Photo #3). The main entrance is located on the west side of the tall west tower. On the east corner is an engaged square tower that rises to two-stories in height with a steeply pointed pyramidal roof. The single wood arched door in the tower is accessed by five concrete steps and a metal handrail. The leaded glass transom contains the word "Welcome." To the right of the door is the cornerstone from the original church dated 1875 (Photo #4). At the second story level is a corniced belt course, and the upper part of the tower has a single circular window with stained glass. The tops of the wall have cornices, and the base of the roof flares. At the west corner is a larger square tower that rises four stories. Five concrete steps access a double door with a leaded glass transom that contains the words "Bethel AME Church" (Photo #5). By the door is a cornerstone for the current church dated 1908, and at the west corner of the tower is a stone with a list of the church officials (Photo #6). At the second story level is a corniced belt course and a single round window with stained glass. Above that is a belt course, and above it are two tall openings enclosed with concrete that previously had stained glass which had been blown in by a hurricane. Above is a belt course and a single round louvered vent. The four corners at the top of the tower have square pedestals, and a steeply pitched pyramidal roof rises at the top.

The west elevation displays the west transept with its gable end and cornice returns (Photo #7). Centered in it is a large window with stained glass flanked by single windows, and surmounted with a smaller circular window (Photo #8). The four-story high square tower is in the north corner with the same features as the north elevation. The tower contains the main entry consisting of double doors and an arched transom with stained glass that reads "Bethel AME Church." Portions of the main body elevation walls are visible on either side of the transept that contain single windows with stained glass. The broad side of the roof is visible. To the south is visible the one-story chancel extension with a single rectangular door near to where it joins to the main building (Photo #9).

The south elevation reveals a gable end to the one-story chancel extension with a single door in the center (Photo #10). The eastern roof slope is longer than the west side. A small round window is in the gable end of the main building, and single arched windows are in the east and west transept walls. The south elevation of the tall western tower has a single window in the first story level, and on the upper portions is identical to the north and west elevations.

The east elevation with its transept gable extension is identical to the west elevation except that between the small tower and the transept are two single windows instead of the one as on the west (Photo #11). The elevation is close to a wall of a commercial building and photography is minimal.

Interior

The interior of the church has tongue and groove pine floors that slope downward from the north towards the pulpit, and the walls are surfaced with plaster. Historically entry to the church was through both towers, but is currently only through the west tower.

The main entry doors access a square narthex that directs occupants through double doors to the east and south into the sanctuary (Photo #12). The vaulted ceiling is surfaced with tongue and groove pine boards (Photo #13). The coffering in the ceiling accents the impressive wood rafter engineering used to span the broad area. There is a center isle with long pews on either side to the east and west (Photo #14), and side isles with shorter pews in the east and west transepts. Centered in both transepts and the north wall are large stained glass windows with painted figural panels in the middle (Photo #15). Twenty-seven of the thirty-three stained glass windows in the church are visible in the sanctuary (Photo #16). The former entry area within the east tower has been converted to a lavatory. At the south end of the nave is the recessed chancel with an arched opening and curved communal railing and dais (Photo #17). A wood altar is centered just behind the railing, and the historic wood pulpit is centered behind the altar. Behind the pulpit are ornate historic bishop chairs for the officiating minister and officials of the church (Photo #18). Centered against the south chancel wall is a wood enclosure for the choir, and a wood pipe organ is within the wall. An arched-top single door is in the south wall, and a single door with arched transom is in the west wall of the chancel.

Through the door in the south chancel wall is a room that historically served as a preparation room for the minister and choir (Photo #19). A toilet is located at the east end of this room. This room can also be accessed through an exterior door in the west wall. The south wall of the room has a stained glass window and an entry to a hallway toward the south. The hall is lined with portrait images and short biographies of persons notable to the church community (Photo #20), and leads to a door that exits to the south of the extension. To the west of this hall is a meeting room, and to the east is the minister's office.

NON-CONTRIBUTING BUILDING

A church annex building, separated from the church, is located and aligned with the south boundary of the property. Built in 1950, this separate concrete block building has a rectangular footprint and a gable metal roof, and faces west onto 8th Avenue (Photo #21). The building was acquired to assist with group assemblies which are held in a great hall with kitchen located in the north half of the building. The south half has a garage door access and is used for storage. The 1908 church is nominated under Criteria C for its Romanesque Revival Style, and the annex building to the rear/south does not contribute to the case for this property's architectural significance with this nomination.

ALTERATIONS

The windows within the towers contained stained glass and were destroyed by a hurricane in the mid-twentieth century. These arched tower openings have now been filled with concrete. The entrance in the east tower was closed in the 1980s, and that entry area was converted into a bathroom. The pews were replaced in 1984. The 2010 southerly extension behind the chancel provided an office for the minister and an assembly space. These alterations do not compromise the integrity and character of the church's architecture.

SUMMARY

The Bethel AME Church is nominated to the National Register of Historic Places for its local significance under Criterion C in the area of Architecture and Art. It is an excellent example of the Romanesque Revival design applied to a church. The exterior is of rusticated concrete block, punctuated by prominent arched windows, and with its four-story tower is visually a local landmark. Over a period of approximately four years, 1905 through 1908, the church was built through the labor of the members of the congregation, and their ministers J.S. Braswell, and E. F. Williams. Williams was referred to as an architect and builder. The church is also significant for containing figural stained glass windows created in a rare and antiquated technique known as enamel painting. The stained glass windows were fabricated by Empire Glass and Decoration Company in Atlanta.

HISTORIC CONTEXT

From the close of the Civil War, 1865 until 1895, the African Methodist Episcopal Church (AME) was the single most influential organization on behalf of Florida's black residents. It was a powerful political force in state and for many local governments. It promoted education as a critical component for the advancement of many of the illiterate and ex-slaves. The political gains for blacks following the Civil War hardened white resentments so that by the 1880s racial divisions grew, and violence against blacks increased. By the 1890s, the passage of one law after another blunted black political options and segregation was mandated. In 1896 the Supreme Court of the United States voted on the *Plessy vs. Ferguson* case that established the "separate but equal" principle, wherein blacks were segregated but rarely equal.[1]

[1] Larry Eugene Rivers, and Cantor Brown, Laborers in the Vineyard of the Lord, Gainesville, Florida: University Press of Florida, 2001, p.xvi.

The AME church sent missionaries to follow the Union army during the Civil War. As the armies made inroads into the South, the missionaries would encourage newly freed black slaves to form their own congregations and churches. In Florida, the Jacksonville area was under federal control for much of the war, and an area ripe for missionary efforts as soon as the war ended. In 1865 an AME church was organized in the West Jacksonville community of Midway.

In 1867, at the South Carolina conference of the AME Church, members from Florida requested to have their own conference, and the Florida Conference was established. The AME denomination flourished in Florida. New congregations were formed, churches were built, and schools were started. During this time of expansion and growth churches were established further south into the Gainesville area, and discussions were held over the possibility of dividing the Florida Conference into East Florida and West Florida Conferences. A step toward better local church management was the formation of eight regional districts in 1876, with managing elders assigned to each. In the fall of 1876 there were state-wide public elections in Florida, and though the voting was close, the Democrats won and reversed the social opportunities available to blacks. The post-war period of "Reconstruction" was over.

Palatka AME Church

Dennis Wood was born in 1830, and was a slave to Henry L. Hart of Palatka. Wood was sent to Quincy during the Civil War, where he continued to practice his trade as a blacksmith. He was known as a highly skilled and reliable craftsman.[2] He and fellow slaves were members of the Methodist Episcopal Church, South. By early 1865, Wood and a friend Allen Jones established a brush-arbor church that, with the end of the war and direction from Rev. Charles H. Pearce, became the Arnett AME Chapel in Quincy. Wood was present as an ordained minister at the South Carolina Conference of the AME Church in 1867, when on April 4th, the Florida Conference was formed.

---

[2] Ibid., p.14.

Under the guidance of Bishop Pearce the state was divided into two districts. The Tallahassee district he headed had the greatest number of members, and the second was stationed in Marianna, that covered West Florida. The Tallahassee district extended as far as Jacksonville, St. Augustine, and the city of Palatka. Bishop Pearce sent Rev. Dennis Wood to Palatka to assist a young congregation in June of 1867.[3] This emerging church there was known as the Palatka Mission.

During this period of expansion and optimism, the congregation in Palatka was formed in 1867. A traveling evangelist Thomas Warren Long, and other traveling ministers visited and held religious services in Palatka. Two years later, John Jackson, Albert N. Dozle, Henry Jones, Ned Wright, and Johnson Hazzain, acting as trustees, bought a corner lot at the intersection of Emmett and Hotel Streets for $140 from James and Caroline Adams. Conference records document that by May of 1871, a parsonage was near completion and that the congregation had 85 members. In 1875, Bethel AME Church was making plans for a church building. (Figure #1 Sanborn Map)

ARCHITECTURAL CONTEXT

Two design styles in the late 19th century heavily influenced the looks of Protestant churches. The Gothic Revival Style had an enduring popularity, but the Romanesque Revival, as seen in Henry Hobson Richardson's 1873-1877 Trinity Episcopal Church in Boston, marked a new vision of a sacred space. The solidity and emotion of the structure had an immediate pubic appeal and impact. From 1880 till 1900, the architectural forms found in Trinity Church and Richardson's Allegheny Courthouse in Pittsburgh, were widely mimicked.[4] The style was always carried out in masonry with most commonly the

[3] Ibid., p.45, 48.

[4] James F. O'Gorman, "Living Architecture: A Biography of H.H. Richardson," New York: Simon & Schuster, 1997, p.111.

use of rustic, squared stone, but also brick with rustic elements. Designed largely by architects these substantial and rare buildings, both public and residential, have survived because of their monumentality and high level of workmanship. Characteristics of the style are arched windows and porch supports; facades are usually asymmetrical, and most had towers with conical roofs.[5]

ART CONTEXT

With the rise in the Protestant Reformation in the early 16th century, there was a hostility to elaborate church ornamentation, including the use of richly colored stained glass windows. In England enthusiastic Puritans smashed stained glass across the country. Even in Catholic countries the demand for ornate churches lessened. Some churches removed stained glass in favor of windows with clear glass. By the 1530s the use of painting on clear glass began to dominate stained glass production with lesser amounts of colored glass being included.[6] By the last half of the 16th century the decorative window trade was largely involved with painting small panels with heraldic, secular or religious scenes set in clear panels for public buildings and residences. During the Thirty Years War, 1618-1648, which raged across what is now Europe, a large concentration of the continent's glass workshops in the Loraine region of eastern France and German states, all closed. By mid-century little colored glass was available to the few workshops that wanted it.[7]

Glass paint for stained glass work in use throughout its history were limited to brown and black in color. The color is derived from iron and copper oxides, ground glass, gum arabic, and a medium such as wine, vinegar or (traditionally) urine. The paints are opaque. The term "stained glass" came into use around the year 1300 with the discovery that the

---

[5] Virginia and Lee McAlester, "A Field Guide to American Houses," (New York: Alfred A. Knopf: 1986, p.301-2.

[6] Catherine Brisac, A Thousand Years of Stained Glass, Garden City, New York: Doubleday and Company, Inc., 1986, p.136.

[7] Stained Glass Association of America, Reference and Technical Manuel, "Stained Glass History,"

application of silver nitrate on to glass gave a transparent yellow to orange color. Additionally it bonded more fully with the glass at lower firing temperatures, than the traditional black and browns. When fired onto blue glass, the yellow effect renders the glass green.[8]

These glass paints have always been used to provide detail and render imagery within traditional panels composed of numerous pieces of colored glass. As the painting on clear glass began to dominate the industry in the 16th century, a more colorful range of glass paints, enamels, were introduced. They were opaque, and kiln fired at lower temperatures, so they bonded less securely into the glass. Painting on glass with these paints was initially used for small heraldic designs and other details. It became common to paint realistic scenes on square pieces of clear glass like an oil painter would on canvas. One of the most famous of these was the west-window of New College Chapel at Oxford University, England. The design was by the famous portrait painter Sir Joshua Reynolds, and executed onto glass by Thomas Jarvis in 1779-1780.[9] Though painted with various colors, they were largely opaque and did not project color in the way colored glass does. This was an art form far removed from earlier stained glass that relied on multiple pieces of colored glass assembled to a pattern with grooved strips of lead or "cames."[10]

In the early years of the 19th century and the Gothic Revival in Germany, France and England, the formulas for making richly colored glass were rediscovered. Design compositions now used numerous pieces of this glass rather than the enamel painted primary compositions as before. By mid-century the principles of traditional stained glass windows had been re-established with glass painting relegated to enhancing the basic composition. Compositions relying on enamel painting had become a thing of the past.

---

[8] Ibid.,

[9] Joanna Cobb, "From Parrots to Princes: Exhibitions of Contemporary Stained Glass in Late Eighteenth-century London," Vidimus, issue 53, July/August 2011.

[10] "Cames" a trade term for lead strips extruded and milled to form a "H" shape with two grooves, a center "heart," and two surfaces, used to assemble multiple pieces of glass into window panels.

Viewed from 19th and 20th century perspectives, this paint dominated period has been regarded as an era of great decline, a "period of 'rest."[11] Respected glass historian E. Liddal Armitage expressed the motivations and results thus, "Succumbing to the general fashion of the day and neglectful of the true technique of glass, the stained glass painters destroyed their craft in an ape-like attempt to imitate the perfections of oil painting."[12]

Enamel Painted Windows in Florida

Though enamel painting is no longer a primary way of producing stained glass windows, occasional enamel painted pieces are found, and in addition to the Bethel AME Church in Palatka, three others in Florida have been identified. The Museum of Florida History in Tallahassee has a large circular medallion painted in 1856 of the Florida State Seal. It was painted by J.A. Oertel for the United States Capital where in the rotunda state seals of all states were installed at the time (Figure #2). The second example is by C.E. Langley, an artist living in Jacksonville, Florida, who in 1913 painted two figural windows for St. Alban's Episcopal Church, in Auburndale, Polk County. The third example is by Jacoby Studios in St. Louis, Missouri, who painted several large, enamel centerpieces for windows in McIlwain Presbyterian Church in Pensacola, in 1925.[13]

ARCHITECTURAL SIGNIFICANCE

The Bethel AME Church, with its tall tower, rustic masonry exterior, and location on Palatka's main street, has been a landmark in the city for over one-hundred years, and stands as a statement of pride of the congregation. It is the only Romanesque Revival building in Palatka, the major city in a county of rural and agricultural communities. The use of the rare Romanesque Revival Style for the church, with its arched windows and

---

[11] Catherine Brisac, p.131.

[12] E. Liddal Armitage, Stained Glass: History, Technology and Practice, Newton, Massachusetts, Charles T. Branford Company, 1959. p.56.

[13] Florida Members of the Stained Glass Association of America, "Florida Historic Stained Glass Survey, Florida Historic Preservation Grant, June 1995.

doors, engaged four-story tower in an asymmetrical façade, and rusticated block exterior was applied onto a Gothic building-form with front-gabled axial nave, transepts, and extended chancel. The slanted hardwood floor, sloping from north to south, and the curved chancel dais suggest an original "auditorium" plan for the sanctuary. Auditorium seating was intended to keep the audience near the presentation, hence the curved dais, and make it easier for the audience to hear and see, hence the slanted floor. The broad ceiling spanned by a wood truss system is a major engineering accomplishment. The workmanship of the ceiling is accented by the use of thousands of tongue-and-groove boards used for the surface and coffering to define the rafter sections.

A church history relates that in 1905, a parcel of land was purchased and immediately construction began on the church. In 1906 Reverend J. S. Braswell served as minister, and construction was taken to the windows height. The church history also relates that Reverend E.F. Williams, a pastor, architect and builder, was transferred in 1907 from the AME church in St. Augustine, to Bethel AME Church in Palatka, during the time of construction. The history also relates that members of the congregation accomplished the construction. This recalls a time when pastors held full-time jobs, and congregations were composed of many skilled tradesmen. The engineering knowledge to build the tall tower, and span the broad ceiling with custom wooden rafters speaks of advanced construction training and understanding.

ART SIGNIFICANCE

With the Gothic Revival in the early part of the 19th century, the enamel painting that had defined the stained glass trade during the 16th to 18th centuries was relegated to enhancing the traditional assembly of numerous pieces of colored glass. The broad selection of colored glass paints/enamels that had been introduced in the 16th century was used by skilled painters to enrich their customary role in stained glass production, but not to dominate the design concept. The instances in the latter half of the 19th century and 20th century when enamel painted subjects dominated a window are rare, and worthy of being acknowledged as an anomaly of their time, and also to gage the level of skill and integration into architectural art works based on an outdated prototype. The application of the technique by Empire Glass and Decoration in Atlanta, 1889-1935, one of the largest

church furniture and stained glass suppliers in the South in the early 20th century, highlights one aspect of their production. Their window production was mostly of ornamental windows with opalescent colored glass, and painting was largely confined to medallions as accent elements.

The east and west transepts, and the north façade all have large stained glass windows with central figural panels. The east window is a replacement not in keeping with the other two original windows. The figural centerpieces in the west transept and north façade elevation windows were executed with opaque colored enamels and traditional brown and black paint. The painting was on clear glass the way oil painters would paint on canvas. The subject in the west transept window is an angel flying above a landscape (Photo #15). The color effect is primarily gray, and the pale colors of the paint are visible because of the reflected light within the church. Enamel colors used are pale blue, green, purple, rouge and tan. At the bottom of the west transept window is a memorial plaque that reads "Presented by the Willing Workers Club in memory of Rev. E.F. Williams" the architect and pastor during the years completing the church. The other enamel painted window in the north facade depicts the "Christ the good shepherd" theme with Jesus holding a lamb and standing within a landscape. This window has been recently restored but is in storage until it can be installed (Photo #22).

"Age of Decline" Holliday & Lushington – "Degenerated" Armitage

notes
(33 windows. Opalescent. 3 figural. Medallion symbols. Round windows symbolic. 3 transoms with inscriptions "Bethel AME Church." Windows by Empire Glass and Decorating in Atlanta, 1908

NPS Form 10-900
(Rev. 10-90

OMB No. 1024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name BETHEL AFRICAN METHODIST EPISCOPAL CHURCH

other names/site number FMSF#PU 398

2. Location

street & number 710 Reid Street N/A ☐ not for publication

city or town Palatka N/A ☐ vicinity

state Florida code FL county Putnam code 107 zip code 32178

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title Date

Florida Department of State, Division of Historical Resources, Bureau of Historic Preservation
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

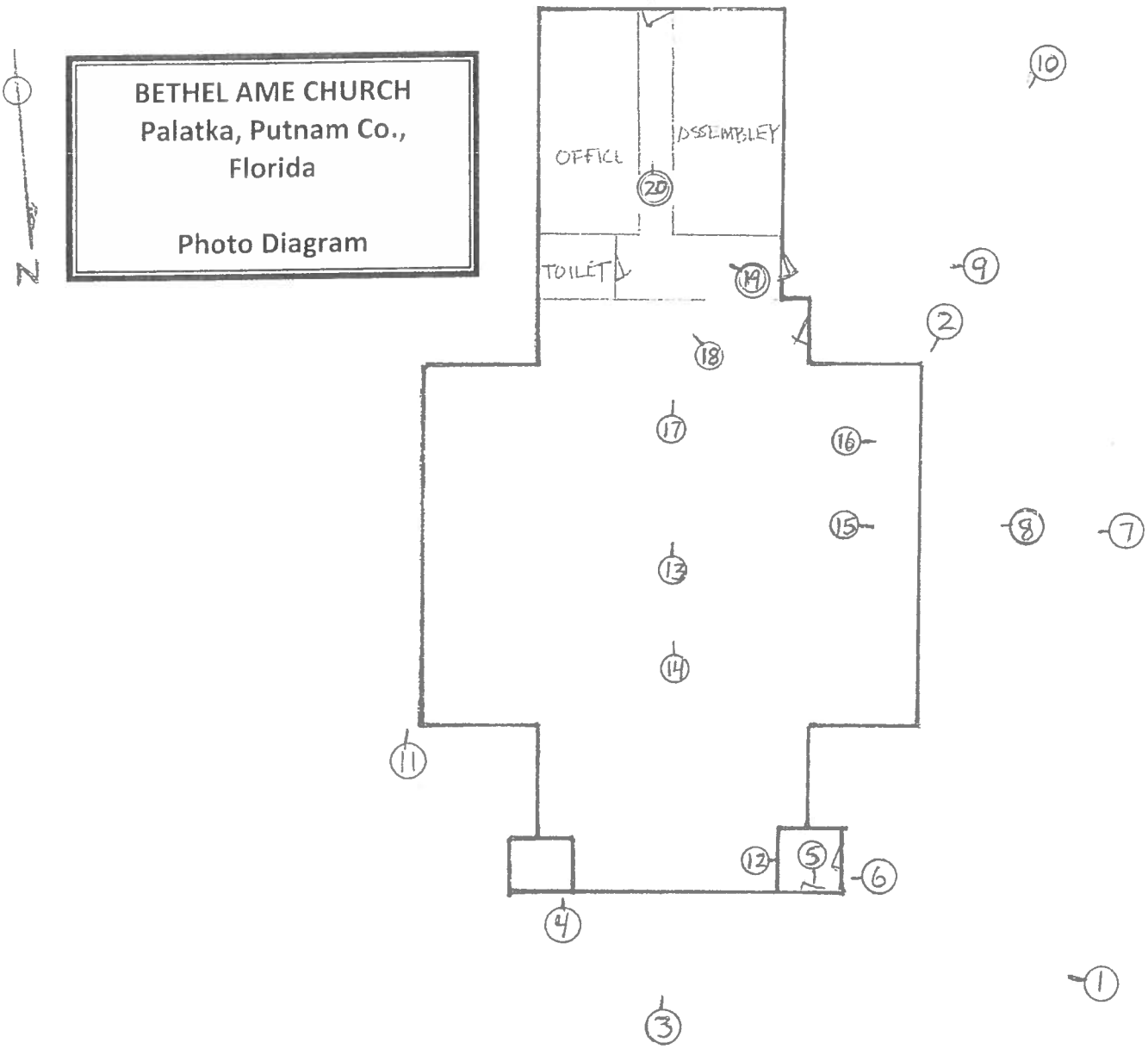
I hereby certify that the property is:

- ☐ entered in the National Register
  - ☐ See continuation sheet
- ☐ determined eligible for the National Register
  - ☐ See continuation sheet
- ☐ determined not eligible for the National Register
  - ☐ See continuation sheet
- ☐ removed from the National Register
- ☐ other, (explain)

Signature of the Keeper Date of Action

BETHEL AME CHURCH
Palatka, Putnam Co., Florida

Photo Diagram



PHOTOGRAPHIC LIST

1. Bethel AME Church, 719 Reid Street, Palatka
2. Putnam County, Florida
3. Robert Jones
4. August 2015
5. View from Reid Street, looking east
6. Photo #1 of 22

Items 1-4 are the same for the following photographs.

5. Concrete blocks, exterior detail, looking northeast
6. Photo #2 or 22

5. North façade, looking south
6. Photo #3 of 22

5. Original church cornerstone, looking south
6. Photo #4 of 22

5. Interior, transom stained glass, looking north
6. Photo #5 of 22

5. Cornerstone with names of church officials, looking east
6. Photo #6 of 22

5. West elevation by 8th Street, looking east
6. Photo #7 of 22

5. West transept, looking east
6. Photo #8 of 22

5. Southerly extension, looking east
6. Photo #9 of 22

5. South and west elevations, looking northeast
6. Photo #10 of 22

5. West elevation, space between church and commercial building, looking south
6. Photo #11 of 22

5. Narthex/foyer, looking west
6. Photo #12 of 22

5. Ceiling, looking south
6. Photo #13 of 22

5. Sanctuary, looking south
6. Photo #14 of 22

5. Large stained glass window in west transept, looking west
6. Photo #15 of 22

5. Sanctuary window, looking west
6. Photo #16 of 22

5. Chancel, looking south
6. Photo #17 of 22

5. Bishop chairs, looking southeast
6. Photo #18 of 22

5. Room south of chancel, looking southeast
6. Photo #19 of 22

5. South hall, “Hall of Fame,”looking south
6. Photo #20 of 22

5. Annex building, looking east
6. Photo #21 of 22

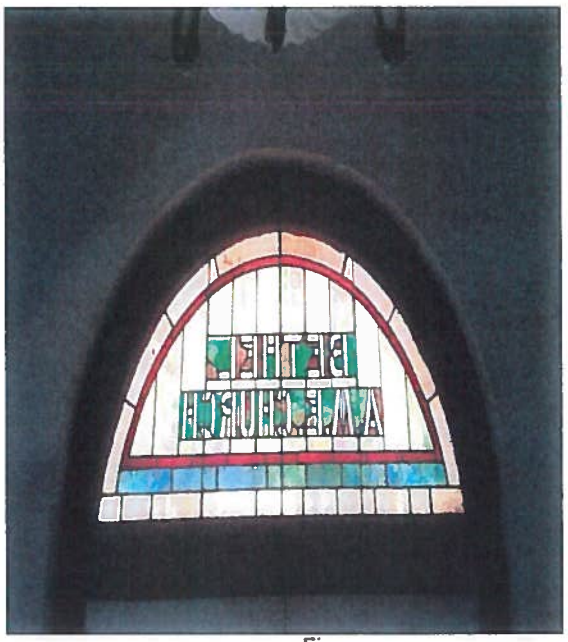
5. Stained glass window in storage, looking north
6. Photo #22 of 22

1

2

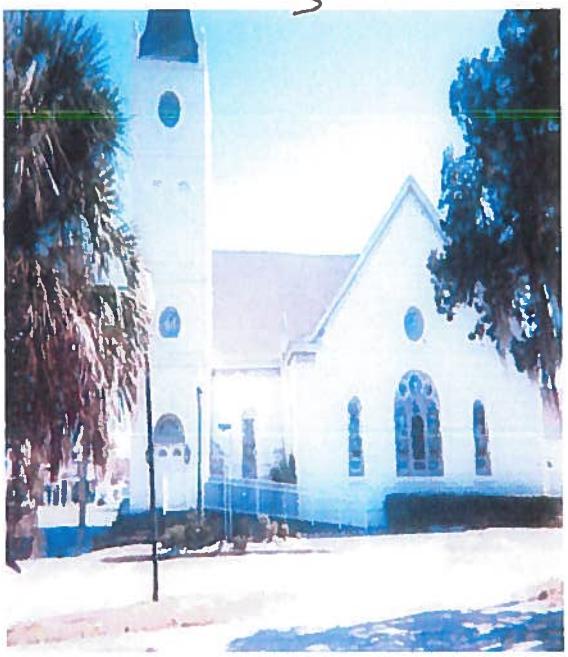
3

4

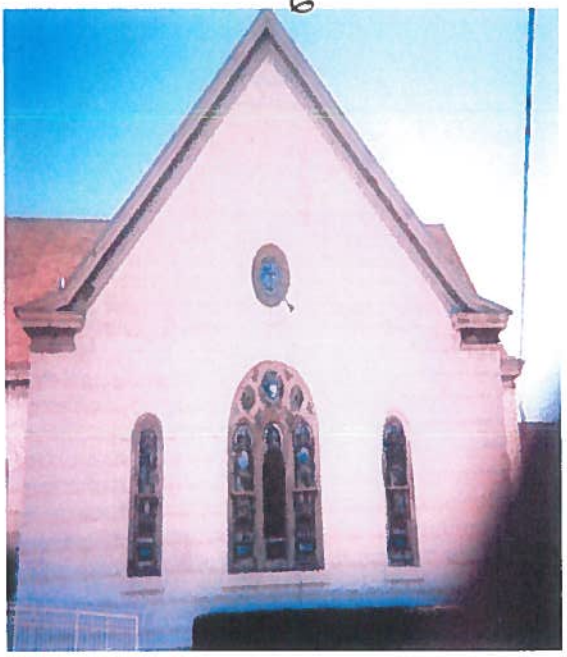


5

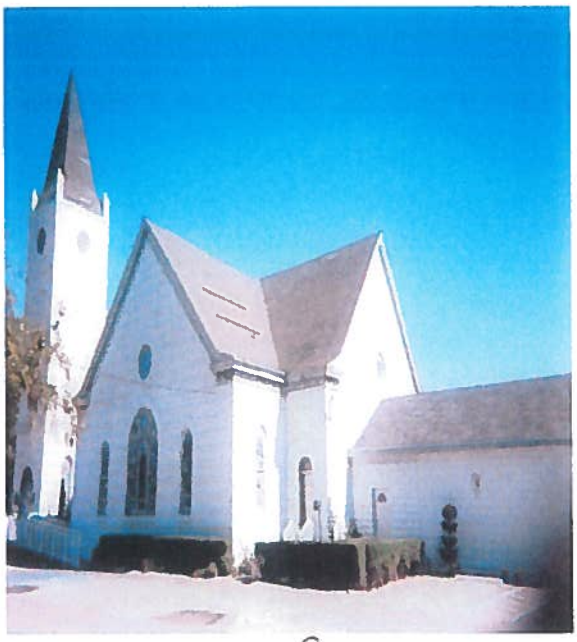
6



7

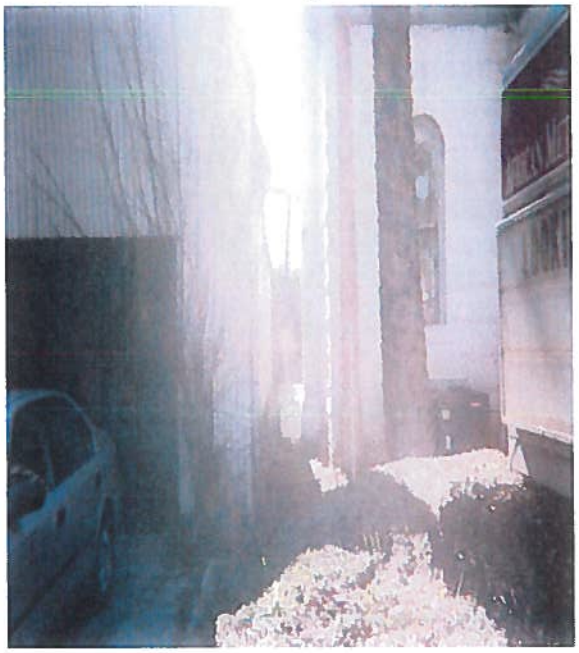


8

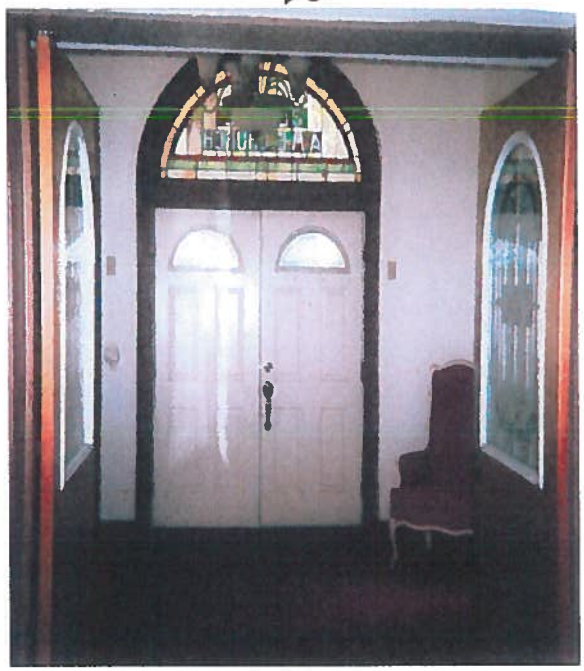


9

10



11

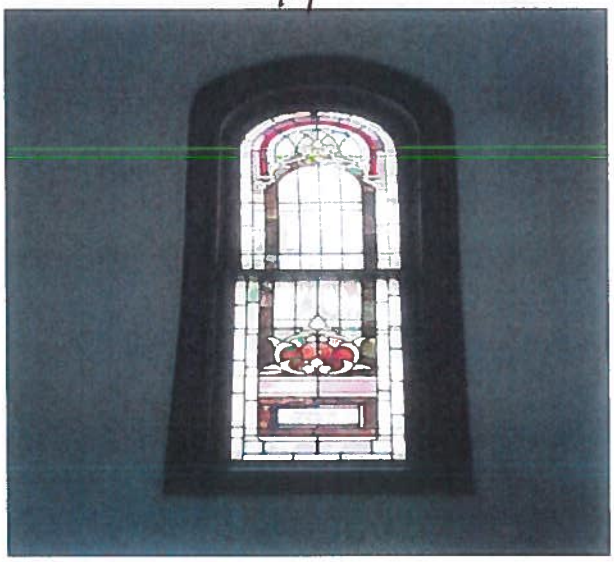


12

13

14

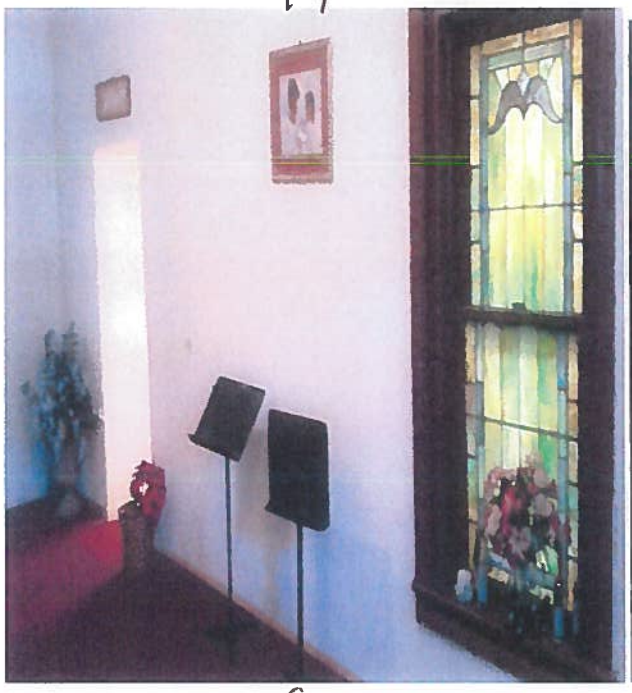
15



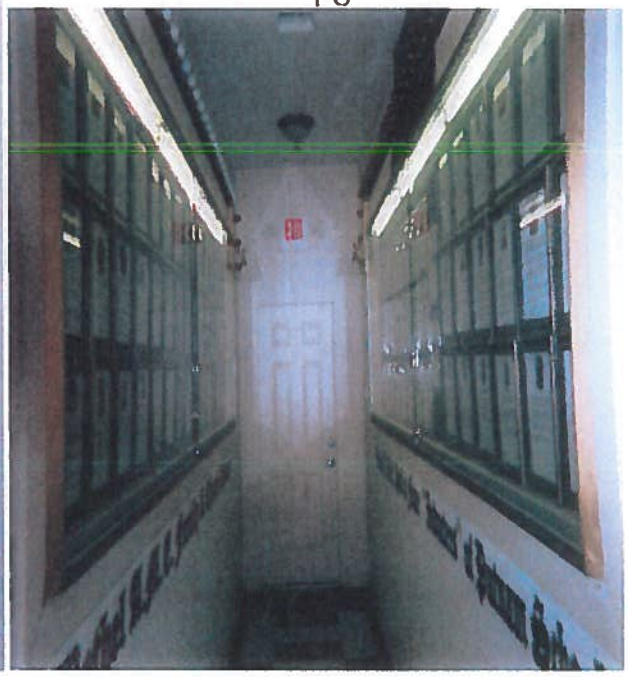
16

17

18



19



20

21

22

Attachment D

Certificate of Appropriateness
HB 16-14
420-422 Kirby St.

STAFF REPORT

DATE: March 10, 2016

TO: Historic Preservation Board members

FROM: Thad Crowe, AICP
Planning Director

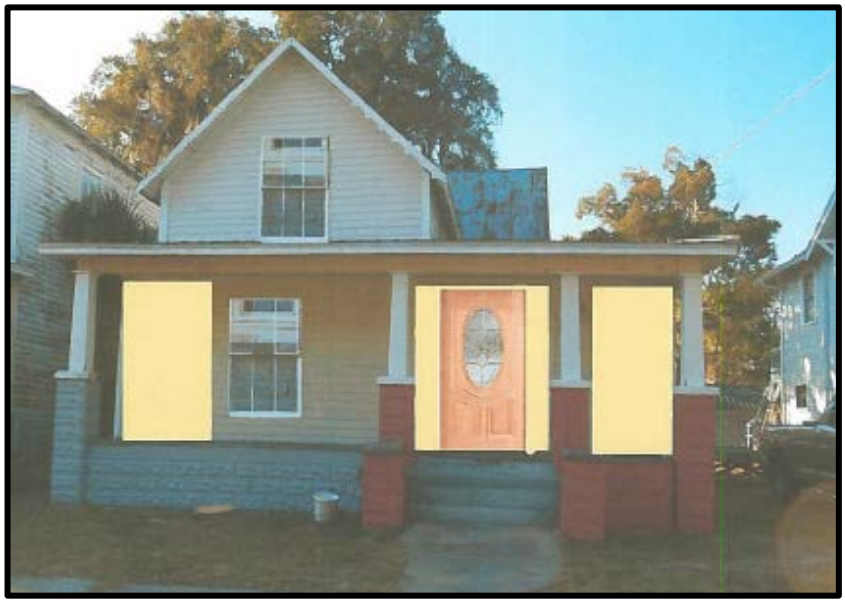
APPLICATION REQUEST

This application includes the 1) replacement of the duplex's two front doors with a single central front door; 2) replacement of the non-historic windows with double hung six-over-six windows; and 3) replacement of the non-historic north 2nd floor window with a paired double-hung six-over one window. The Applicant also plans to convert the duplex to a single-family home, paint the exterior, and install a metal roof – actions which can all be approved by Staff. Public notice included property posting and letters to nearby property owners (within 150 feet).

Figure 1: Property Location

Staff does not have a Florida Master Site file on record for this property. The Property Appraiser records show its date of construction as 1900. The description of Figure 2 identifies original and altered elements of the structure. The structure is considered to be a contributing structure within the South Historic District.

Per Sec. 54-78(a) of the Palatka Code, under Article III Historic Districts, a Certificate of Appropriateness (COA) is required to erect, construct or alter a structure or sign located in a historic district. The door and window replacement are exterior alterations that require Board review.



Figures 3 & 4: Applicant's graphic indicates intent to block off two doors and replace with central front door, and replace non-historic windows with double-hung wood six-over-six windows.

Figure 5: proposed north side window

Original elements include (probably) the porch and columns, exterior siding, and metal roof. The rusticated blocks of the foundation and porch columns are a striking feature that were utilized in a number of frame vernacular and bungalow homes in Palatka's historic districts. Inappropriate alterations made in modern times include replacement of original windows with non-historic windows, and the closing in of the side porch (on right). It is likely that the two doors date to a later conversion of the home to a duplex. The Applicant intends to replace the non-historic windows with windows that have more of an historic look to them (Figures 3 & 4), and has proposed six-over-six windows, except for the 2nd floor north window, which would be a six-over-one paired window. The Board has generally approved window replacement of original inefficient or substandard windows with modern windows of similar appearance, preferring double or single-hung wooden windows like are proposed in this case. However Staff has noted in the past that multi-paned windows are relatively rare on Frame Vernacular homes of this type. While they have obtained the six-over-six windows, after discussion with Staff the Applicant has indicated they would search for panes with fewer lights that are more in keeping with the vernacular style which is typified by one-over-one, two-over-one, and similar windows. Given the fact that it is in the side of the house and does not visually relate to the front windows, Staff does not object to this six-over-one window in its location. In fact this window would not be out of place used elsewhere on the house, due to the large lower single pane. However the Applicant has indicated it is difficult to find windows such as these, new or salvaged.

Figure 6: proposed new front door

Figure 6 shows the proposed door, which is an unpainted wood door with an oval etched glass and decorative panels. Staff has requested that the Applicant consider a door that is more in keeping with the simpler and usually rectangular themed doors of the South Historic District (Figures 7 through 13 below).

Figures 7 through 13: South Historic District vernacular style front doors

PROJECT ANALYSIS

The following section of the report evaluates the application in light of applicable COA review criteria.

1. **Section 54-79(a), General considerations, requires the board to consider the design and appearance of the structure, including materials, textures and colors.**

Staff comment: *The Applicant is utilizing salvaged wood windows, which is preferable to new. However as discussed earlier the six-over-six design is atypical for the neighborhood and architectural style. Staff has also proposed to the Applicant to seek a door that is more in keeping with the rectangular and less decorative theme of existing South Historic District doors, as exhibited in Figures 7 through 13.*

2. **Section 54-79(a), General considerations, also bases issuance of COAs on conformance of** the proposed work to the Secretary of the Interior's Standards for Rehabilitation.

Staff comment: Applicable provisions of the Secretary of the Interior's Standards call for replacing building elements with like kind. New windows and doors shall be wood.

3. **Section 54-79(a) also requires that the decision include consideration to the immediate surroundings and to the district in which it is located or to be located.**

Staff comment: Windows with fewer lights and a more rectangular-themed door would result in replacing existing non-contributing features with elements that are historically and architectural appropriate.

4. Section 54-79(b) requires that the board shall make each of the following findings to approve a COA:

(1) In the case of a proposed alteration or addition to an existing structure, that such alteration or addition will not materially impair the architectural or historic value of the structure.

Staff comment: No distinctive original features would be removed. Work is replacement of original or similar materials.

STAFF RECOMMENDATION

Staff recommends approval of COA HB 16-14 with some key changes as outlined below, which will ensure that the criteria above are better met. The following conditions are recommended.

1. Front windows to be one-over-one, two-over-one, or similar window with fewer lights than the proposed six-over-six.
2. Proposed north side 2nd story window to be similar to # 1 above, or the proposed six-over-one paired window replacement is acceptable.
3. Single front door to replace existing non-historic duplex door. Door design to incorporate similar rectangular and minimal decorative themes to those doors of the District shown in Figures 6 through 13.

Attachments: Applicant Narrative

1. We would like permission to convert 420/422 Kirby Street from a multiple family home to a single family home.

2. We would like to remove the 2 front doors and close the spaces these doors were occuping. We would like to install an exterior wooden front door centered on the front steps. We would like to replace the current aluminum windows on the front lower portion of the house and the side lower portion of the house with historic 6 over 6 double hung wooden windows. A picture is included.

3. We would like to replace the aluminum windows in the upstairs front bedroom with 6 over 6 wooden windows.

4. We would like to replace the upstairs back bedroom aluminum window with a 6 over 1 double window. (The original window in this room was a double window) – see pictures

5. We would like to paint the exterior. The color we have chosen for the body is 2004-6B Jekyll Clubhouse Peach from the National Trust for Historic Preservation. We would like to paint the rusticated brick 2003-7B La Fonda Deep Clay Red from the National Trust for Historic Preservation. We would like to paint the trim and columns 7003-12 Churchill Hotel Navajo White from the National Trust for Historic Preservation. Paint Chips included.

6. We would like to replace the current silver tin roof with a silver metal roof. We are going to use Armstrong roofing to do the work.

Current
Look
03.06.2016 06:02

Proposed changes:

- Removing 2 Doors on ends
- Centering (1) wooden DOOR on steps
- Replacing Aluminum window with wooden 6 on 6 window TOP & Bottom of FRONT

03.06.2

Replace →
W/ 6 over 6
Wooden window
02.24.2016 05:09

Replace w/
Go over 1 Double
Window
02 24 2016 05:09

Double
Window
03.06.2016 06:03

DIY Projects & Ideas Credit Services Pro Xtra Store Finder Order Status Local Ad

Products and Services What can we help you find? Your Store Middleburg Sign in or Register

Main Door | Model # SH-557-UNF-B | Internet # 203343253

36 in. x 80 in. Mahogany Type Unfinished Beveled Brass 3/4 Oval Glass Solid Wood Front Door Slab

Write the First Review | Questions & Answers (1)

Open Expanded View Click Image to Zoom

$749.00 /each

PRODUCT NOT SOLD IN STORES

PRODUCT OVERVIEW

Model # SH-557-UNF-B | Internet # 203343253

The SH-557 from Main Door combines Old World craftsmanship with state-of-the-art wood working. Unfinished and ready-to-be stained makes this charming solid wood deluxe 3/4 oval decorative glass door a versatile choice for your existing frame. Once finished, this 100% FSC certified door is ready to install.

- Please note: This is a slab door only, it is NOT A PREHUNG UNIT with a frame/jambs, it's application is to be hung onto your existing frame/jambs
- Solid wood construction no veneers
- Insulated glass with brass caming
- Genuine mahogany type adds elegance and curb appeal to your home
- FSC certified ensures that product comes from responsibly managed forests

SPECIFICATIONS

DIMENSIONS

Door Size (WxH) in.	36 x 80	Door Thickness (in.)	1.75 in

DETAILS

Color Family	Unfinished Wood	Glass Caming Finish	Brass
Color/Finish	Unfinished	Glass Style	Decorative