



CITY OF ST. PETERSBURG, FLORIDA

PLANNING AND DEVELOPMENT SERVICES DEPARTMENT

URBAN PLANNING AND HISTORIC PRESERVATION DIVISION

STAFF REPORT

COMMUNITY PLANNING AND PRESERVATION COMMISSION

REQUEST FOR LISTING IN THE ST. PETERSBURG REGISTER OF HISTORIC PLACES

For **public hearing and recommendation to City Council** on September 10, 2019 beginning at 2:00 P.M., in the Auditorium, The Sunshine Center, 330 Fifth Street North, St. Petersburg, Florida

According to Planning and Development Services records, no commission member resides or has a place of business within 2,000 feet of the subject property. All other possible conflicts should be declared upon the announcement of the item.



CASE NUMBER:	HPC 19-90300005
STREET ADDRESS:	5027 Sunrise Drive South, St. Petersburg, FL 33705
LANDMARK NAME:	Frances and Joseph Pilkington House
OWNERS:	Ann and Patrick Dowling
APPLICANT:	Patrick Dowling
REQUEST:	Designation of the Frances and Joseph Pilkington House as a local historic landmark to be listed in the St. Petersburg Register of Historic Places

Contents

Overview	1
Summary: 5027 Sunrise Drive South	1
Narrative Description and Background.....	1
Historical Context of Bayou Bonita Park.....	1
Historical Context of William Harvard	2
Subject Property Background	4
Narrative Description.....	7
Primary Character-Defining Features	8
Alterations.....	8
Staff Findings.....	9
Historic Significance and Satisfaction of Eligibility Criteria.....	9
Historic Integrity	10
Property Owner Consent and Impact of Designation.....	10
Consistency with St. Petersburg’s Comprehensive Plan, Existing Land Use Plan, and Future Land Use Plan	11
Recommendation.....	11
References	12

Appendices

Appendix A	Maps of Subject Property
Appendix B	Application

OVERVIEW

On July 22, 2019, a local historic landmark designation application was submitted for the Pilkington House at 5027 Sunrise Drive South (“the subject property”) by Patrick Dowling, a property owner. Following an analysis of the subject property, its contextual history, and extant conditions, staff concurs with the applicant’s assertion that the subject property is eligible for inclusion in the St. Petersburg Register of Historic Places as a local historic landmark.

Summary: 5027 Sunrise Drive South

Property Name (Current/Common):	Frances and Joseph Pilkington House
Historic Names:	Holiday House
Date of Construction:	1954
Period of Significance:	1954-1969
Predominant Architectural Style:	Mid-Century Modern
Architect:	William B. Harvard
Criteria for Landmark Eligibility:	D, E, and F
Areas of Significance:	Architecture
Retention of Historic Integrity:	Location, Design, Setting, Materials, Workmanship

NARRATIVE DESCRIPTION AND BACKGROUND

Historical Context of Bayou Bonita Park



**Figure 1: The 1923 Plat Map of Bayou Bonita Park Subdivision.
Subject property is outlined in red.**

Situated along Little Bayou, Bayou Bonita Park Subdivision was a swath of undeveloped land that was first platted in 1923 as part of a prospective development by Charles B. Hall. He marketed the subdivision as a “restricted residential community” with fishing, beautiful woodlands, “city comforts but yet in the country,” but the subdivision was not successful.¹ Hall constructed only a few homes – most notably the Mediterranean Revival house at 4700 Sunrise Drive South (Figure 2) and the Little Bayou Golf and Yacht Club (Figure 3), which is now commonly known as the former

¹ *St. Petersburg Times*. “Big Values Easy Prices.” January, 23, 1921. Accessed via Newspapers.com

Rutland Estate and is located directly across the street from the subject property.



Figure 2: Hall's model house built at 4700 Sunrise Drive. Image courtesy of St. Petersburg Museum of History



Figure 3: Little Bayou Golf and Yacht Club. Image courtesy of St. Petersburg Museum of History.

A 1926 aerial photograph of the Bayou Bonita Park Subdivision (Figure 4) shows that, even at the height of the 1920s residential construction boom, land south of St. Petersburg's downtown was primed for development, but was unable to capture the economic success that other areas in St. Petersburg had. The neighborhood remained undeveloped until the mid-20th century, when there was the post-Second World War boom that greatly impacted St. Petersburg's suburban areas.



Figure 4: 1926 Aerial photograph of citrus farms interspersed with developments of single-family homes. Subject property outlined in red.

Historical Context of William Harvard

When Bayou Bonita Park Subdivision was developed during the post-War boom in the 1950s, the Pilkington family, new owners of multiple parcels in the development, approached William Harvard to help design a single-family residence. William B. Harvard, Sr. (October 6, 1911–December 11, 1995), who designed numerous buildings between the 1930s and the 1980s, was said to have broken “the crust of tradition...for all local designers.” Harvard’s buildings were among the first Mid-Century Modern designs to be constructed in a city that had previously been dominated by the Mediterranean Revival and vernacular styles. Exhibiting deep overhangs, acute angles, and eye-catching contrasts in massing, the form of Harvard’s buildings was inspired by a desire to shelter inhabitants from the harsh Florida sun while maximizing views and interaction between interior and exterior spaces.



Figure 5: William Harvard in front of the Williams Park Band Shell.

As the designer of some of the most noteworthy buildings of the era, Harvard played an active role in creating the post-World War II architectural identity of St. Petersburg, Florida. Ranging from the Williams Park Band Shell (Figure 5) to his design for the massive Pasadena Community Church (Figure 6), Harvard’s designs remain some of the most recognizable Mid-Century Modern resources in the city and have become iconic representations of St. Petersburg’s postwar growth.

Harvard was born in 1911 in Waldo, Alachua County, Florida, and studied architecture at the University of Cincinnati during the early 1930s. Before he was able to finish his studies, the unexpected death of his father warranted a move to Miami, Florida to help his mother. There,

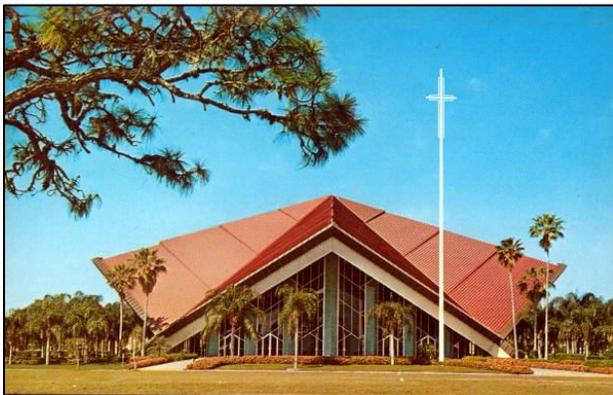


Figure 6: Pasadena Community Church. Photo courtesy of Florida Memory.

he took an apprenticeship with L. Murray Dixon and worked in Miami Beach, one of the few communities with continued construction activity during the Depression. Dixon’s designs drew from the Art Deco and Streamline Moderne styles that were in vogue in Florida at that time, but his work tended to be relatively modest and aimed at middle-class, not wealthy, vacationers. During this apprenticeship, Harvard was exposed to the work and ideas of Walter Gropius and his Bauhaus School of architecture, an influence that would remain visible in his later designs.

Harvard relocated to St. Petersburg and opened his own architectural firm in 1938, though his earliest works produced relatively conventional designs when compared to his distinctive later style. Harvard’s private work was put on hold between 1941 and 1946, as he served as a major

in the Corps of Engineers during World War II. When he reestablished his practice in 1946, Harvard was joined by recent University of Florida graduate John B. Dodd.

Harvard's work during the late 1940s and 1950s increasingly embraced modernism, both in style and in form. His designs reflected a sensitivity to the changes taking place downtown, and the need for new buildings to reflect changing needs of the community. For example, the 1949 design for First National Bank in downtown St. Petersburg featured both a traditional, pedestrian-oriented setback and the careful separation of foot traffic from building elements that were specifically designed for vehicle access. It was during this period that Harvard established himself with designs that were both aesthetically modern and sensitive to their surroundings. His work also became more distinctive as the 1950s progressed, increasingly breaking ties with classical building forms and beginning to demonstrate a more sculptural approach to massing. His 1954 Williams Park Band Shell design, with its folded roof and glass canopy, was considered to have been a groundbreaking step toward the inclusion of new styles in St. Petersburg's historic downtown. Having established himself as the "old man of the young architects" by the early 1960s, Harvard's firm was selected to construct a new St. Petersburg Municipal Pier in 1967.

Overall, William B. Harvard, Sr.'s work can be categorized as Mid-Century Modern, though it was sometimes described as "Tropical Modernism." Like many adherents to Mid-Century Modernism, Harvard stated that he designed buildings by identifying the challenges and needs associated with the project, finding solutions, and letting the design of the building take shape based on the way it would be used. Harvard took into consideration the way that his buildings would be approached, the time of day and year that they would be used, and, often, the way that they would be required to expand in coming years. Further, the dominant visual elements of Harvard's buildings are often responses to the local climate: boxed and sheltered windows, deep overhangs, blind or heavily shaded east and west elevations, and, in residential designs or buildings built before the ubiquity of air conditioning, maximization of ventilation.

Subject Property Background

While first platted in 1923, the subject property wasn't developed until 1954, when Dr. Joseph Pilkington and his wife Frances constructed their family residence. Dr. Joseph Pilkington grew up in St. Petersburg, first moving to the Sunshine City in the 1920s as a child. He pursued a medical degree at Emory University, and while attending the Emory Residency Program, he met Frances Pendleton, a medical technologist with a passion for dance. They married and moved to St. Petersburg in 1949. Parents of six children, the couple wanted a house where the kids could live free from as many "don'ts" as possible.²

² Carrol, "The Children Live It Up, and the Home Becomes a Holiday House," *St. Petersburg Times*, July 27, 1958.

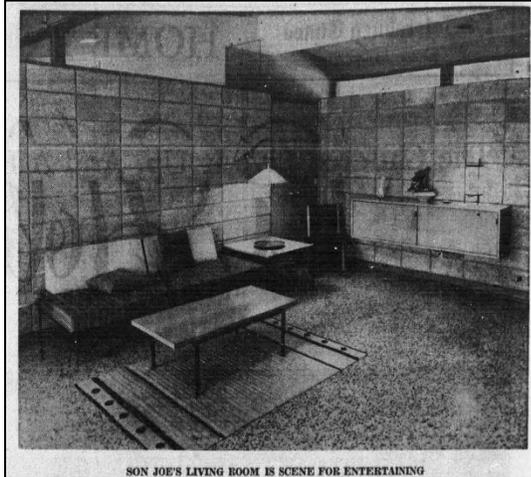


Figure 7: Living room that was utilized by the older children. Note the floating cabinet along the wall, which is still in the 2017 photograph.



Figure 8: The wall dividing the living room and sitting room has been removed, creating a larger, more open living/dining room. Photo from 2017 listing.

Working with William B. Harvard, the family designed a low-maintenance house that would easily survive the dirt and destruction of children. It utilized a unique floorplan with a private sitting room off the master for the Pilkingtons, creating almost a private apartment for the couple, consisting of a bedroom, a study, bathroom, and the sitting room (Figure 10). The older children used the living room as their personal entertaining space and had their own wing with two-bedrooms and a bathroom. A large central room facing the pool was dedicated for the youngest children – they shared one large space that had moveable closets that would be used to partition the area into smaller bedrooms.

Light colors, such as charcoal grey and soft yellow, were utilized to make the rooms appear to be larger and to create a feeling of spaciousness. Transom windows between interior and exterior walls allowed ventilation, created a more spacious feel, and allowed the Pilkingtons to be able to hear their children throughout the house to know what they were doing.



Figure 9: The large swimming pool that served as a gathering point for the neighborhood.

The house and family were featured in multiple *St. Petersburg Times* articles. A two-page article focused on the function of the design for the Pilkington family, calling the house a “Holiday House” or “Children’s Paradise” due to the children’s ability to run the home and yard without worrying about getting into trouble and the large swimming pool that became a gathering

point for the neighborhood (Figure 9). In other articles, the structure was described as a “wonderfully attractive modern home” and “a rambling, warm, modern home under a forest of trees.”^{3,4}

According to property records, the Pilkington family made few changes to the subject property. The first alteration was the addition of the wing with two bedrooms on the north side of the house in 1957 for the older children and a swimming pool. Encouraged by William Harvard and artists Bob Hodgell, Margaret Rigg, and Jim Crane, Mrs. Pilkington took up pottery and ceramics. Her success at the medium led to the family enlarging the former utility room to twice its size to house an electric potter’s wheel, barrels of clay, drying shelves, an electric kiln, and wedging board.⁵ The property remained within the Pilkington family until its 2018 sale.

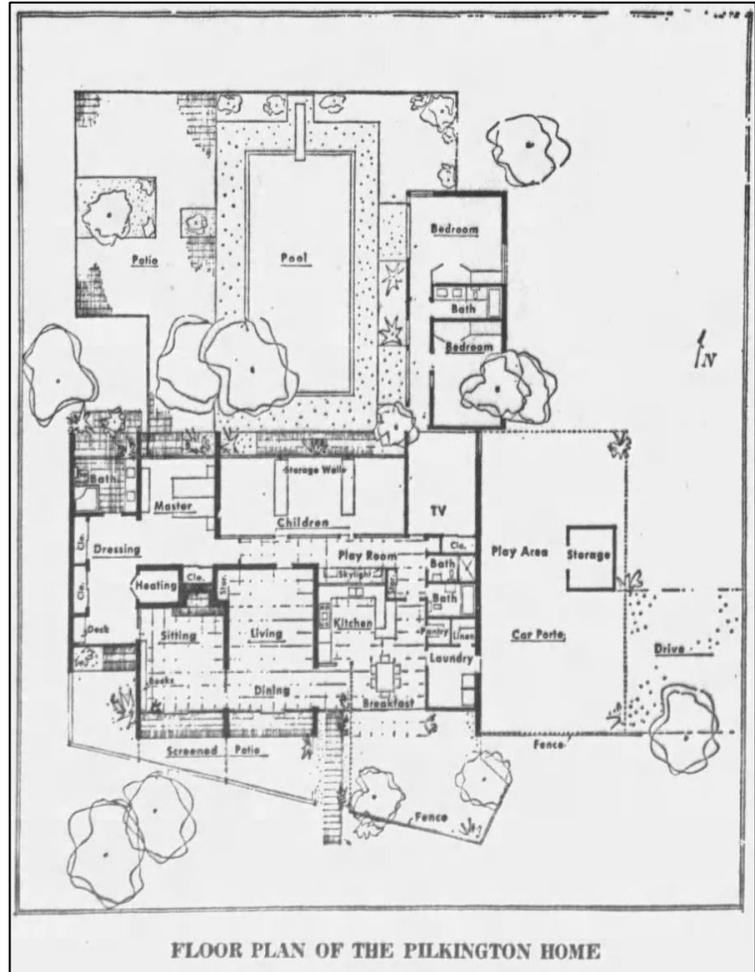


Figure 10: Floor plan of Pilkington home, as published in the *St. Petersburg Times* on July 27, 1958.



Figure 11: Kitchen and breakfast area. Photo from 2017 Listing.

³ Hamilton, Judy. “Meet Mrs. Pilkington...Wife, Mother is her Career,” *St. Petersburg Times*, May 12, 1957.

⁴ Benbow, Charles. “Their Profit is a Sense of Fulfillment,” *St. Petersburg Times*, August 30, 1970.

⁵ Ibid.

Narrative Description



Figure 12: Rear of the Pilkington House, showing the 1957 addition and swimming pool.

Description of House

The subject property is a one-story, single-family house which now occupies approximately four parcels of the 1923 Bayou Bonita plat. The original footprint of the house was a simple rectangular shape according to blueprints provided by the applicant. The main roof is low and gabled with deep overhangs, which is a character of Harvard's residences and mid-century modern design. Soon after the house was constructed in 1954, the Pilkingtons added a wing onto the house, making it an L-shaped footprint. The wing has a mono-pitched roof, angling away from the main house, creating an almost butterfly roof effect.



Figure 13: Stacked, grey block used to create private patio spaces.



Figure 14: A jalousie window, next to a steel casement window. The jalousie window, aligned with a fixed pane window, help reinforce indoor/outdoor living.

The house is made up of vertical wood siding with some use of stacked block for accent purposes. Most of the fenestrations on the house are sliding glass doors, which create a strong relationship between the exterior and interior. Other fenestrations are fixed pane windows, steel casement windows on the rear, and one remaining floor-to-ceiling jalousie window (Figure 14).

Like many of Harvard's designs, this house is noteworthy for its varied and creative use of materials, rhythm of fenestration, and legibility of interior use.



Figure 15: Entryway of the house, continuing the sapling screen as a room divider. Photo from 2017 listing.

Primary Character-Defining Features

- Low-pitched gable roof and mono-pitched, angled roof with deep overhangs for shade
- Transom windows allow roof to have a floating effect and enhance the open floor plan
- Carport integrated into the house's design as an architectural feature
- Repeating rhythms on the front façade of sliding glass door openings divided by a wall of grey, stacked block, creating private patio spaces for each room (Figure 13)
- Honest and integrity of materials used
- The split sapling screen utilized in the carport, outside the kitchen, and entryway.
- Unassuming front elevation
- Stacked block and vertical-oriented wood siding
- Terrazzo floors

Alterations

The subject property retains remarkable historic integrity to its original 1954 design and 1957 addition by Harvard. Minor alterations include the addition of a swimming pool on the rear, and enlarging the utility room to incorporate Mrs. Pilkington's growing interest in ceramics. Since the property remained in one family's ownership until recently, the alterations have been minor and mostly for maintenance purposes.

STAFF FINDINGS

In St. Petersburg, eligibility for designation as a local historic landmark is determined based on evaluations of age, context, and integrity under a two-part test as found in Section 16.30.070.2.5(D) of the City Code. Under the first test, historic documentation demonstrates that the Pilkington House was initially constructed approximately 65 years ago and altered approximately 96 years ago, surpassing the minimum required age of 50. Further, staff finds that the subject property satisfies criteria D, E, and F. Under the second test, staff finds that each of the seven factors of integrity are met.

Historic Significance and Satisfaction of Eligibility Criteria

The first portion of the two-part test to determine eligibility for the St. Petersburg Register of Historic Places examines a resource’s historic significance with relation to nine criteria. One or more of these criteria must be met in order for a property to qualify for designation as an individual landmark or district to be placed in the St. Petersburg Register. The nine criteria are based on the National Park Service’s criteria for listing in the National Register of Historic Places, and are designed to assess resources’ importance in a given historic context with objectivity and comprehensiveness. In the case of the Pilkington House, staff has determined that the property satisfies the St. Petersburg Register criteria as follows.

<i>Is at least one of the following criteria for eligibility met?</i>								
A	B	C	D	E	F	G	H	I
no	no	no	YES	YES	YES	no	no	no

D) It is identified as the work of a master builder, designer, or architect whose individual work has influenced the development of the city, state, or nation;

The Pilkington House is a work of a prominent architect, William Harvard, who greatly contributed to St. Petersburg’s Mid-Century Modern development. Harvard is known as the designer of some of the most noteworthy buildings that represent St. Petersburg’s postwar growth, such as the Williams Park Band Shell and the Pasadena Community Church, and his designs remain some of the most recognizable Mid-Century Modern resources in the city. This house more reflects Harvard’s desire to design buildings by identifying and solving the challenges and needs of the client, and letting the design of the building take shape based on the way it would be used. Harvard took into consideration the way that his buildings would be approached, the time of day and year that they would be used, and, in this case, the way that buildings would be required to expand in coming years.

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

The building is a good example of a single-family home in the mid-century modern style. Because it has been retained in one family’s ownership until 2018, there have been very minor alterations to the structure, leaving its early architectural form intact.

F) It has distinguishing characteristics of an architectural style valuable for the study of a period, method of construction, or use of indigenous materials;

The Pilkington House shows a more subdued Mid-Century Modern design for a growing family, but it utilizes many of the style’s characteristics, such as a strong interior/exterior relationship, large amount of glazing, honesty of materials, use of natural ventilation, low-pitched roof with overhangs, and simplicity of form and details.

Historic Integrity

Under the second part of the two-part assessment of eligibility for designation as a historic landscape, staff finds that the Foster Grove House retains integrity in all seven of seven given criteria, surpassing the requirement of one or more.

<i>Is at least one of the following factors of integrity met?</i>						
Location	Design	Setting	Materials	Workmanship	Feeling*	Association*
Yes	Yes	Yes	Yes	Yes	Yes	No
*Must be present in addition to at least one other factor.						

Location

The Pilkington House remains in the same location that it was constructed.

Design

The subject property retains most of its original features as it has been minimally altered since 1957.

Setting

The house remains in a neighborhood characterized by mostly mid-century development during the postwar boom in St. Petersburg’s

Materials and Workmanship

The Pilkington House retains its original windows and sliding glass doors, exterior materials such as stacked block and vertical wood siding, and sapling screens, which date to the structure’s early years.

Feeling and Association

The structure has had minimal alterations over the years, and therefore, displays a strong expression of Mid-Century Modern architecture. Due to the 2018 purchase by the Dowlings, the property has lost its direct association with the Pilkington family.

PROPERTY OWNER CONSENT AND IMPACT OF DESIGNATION

The application for the proposed local landmark designation was submitted and is supported by the subject property’s owners, Patrick and Ann Dowling.

The benefits of designation include increased heritage tourism through the maintenance of the historic character and significance of the city, some relief from the requirements of the Florida Building Code and FEMA regulations, and tax incentives, such as the local ad valorem tax exemption and federal tax credit for qualified rehabilitation projects. The designation of historic

landmarks protects and enhances the St. Petersburg's historic character, fulfills the City's goals as a Certified Local Government in Historic Preservation, and reinforces a strong sense of place.

CONSISTENCY WITH ST. PETERSBURG'S COMPREHENSIVE PLAN, EXISTING LAND USE PLAN, AND FUTURE LAND USE PLAN

The proposed local historic landmark designation is consistent with the City's Comprehensive Plan, relating to the protection, use and adaptive reuse of historic buildings. The local landmark designation will not affect the Future Land Use Map (FLUM) or zoning designations, nor will it significantly constrain any existing or future plans for the development of the City. The proposed landmark designation is consistent with the following objectives:

Objective LU10: The historic resources locally designated by the St. Petersburg City Council and Community Planning and Preservation Commission (CPPC) shall be incorporated onto the Land Use Map or map series at the time of original adoption, or through the amendment process, and protected from development and redevelopment activities consistent with the provisions of the Historic Preservation Element and the Historic Preservation Ordinance.

Policy LU10.1: Decisions regarding the designation of historic resources shall be based on the criteria and policies outlined in the Historic Preservation Ordinance and the Historic Preservation Element of the Comprehensive Plan.

Policy HP2.3: The City shall provide technical assistance to applications for designation of historic structures and districts.

Policy HP2.6: Decisions regarding the designation of historic resources shall be based on National Register eligibility criteria and policies outlined in the Historic Preservation Ordinance and the Comprehensive Plan. The City will use the following selection criteria [for city initiated landmark designations] as a guideline for staff recommendations to the CPC and City Council:

- National Register or DOE status
- Prominence/importance related to the City
- Prominence/importance related to the neighborhood
- Degree of threat to the landmark
- Condition of the landmark
- Degree of owner support

RECOMMENDATION

Staff recommends *approval* of the request to designate the Frances and Joseph Pilkington House at 5027 Sunrise Drive South as a local historic landmark, and therefore, referring the application to City Council for first and second reading and public hearing.

REFERENCES

"5027 Sunrise Dr S," Realtor.com. https://www.realtor.com/realestateandhomes-detail/5027-Sunrise-Dr-S_Saint-Petersburg_FL_33705_M55589-86148.

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Carroll, Lorna. "The Children Live It Up, and A Home Becomes...A Holiday House." *St. Petersburg Times*. July, 27, 1958.

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Grismer, Karl H. *The Story of St. Petersburg: The History of Lower Pinellas Peninsula and the Sunshine City*. St. Petersburg, FL: P.K. Smith & Company, 1924.

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St. Petersburg Times. "A Few Beautiful Homes Available at Big Bayou." February 23, 1919." Accessed via Newspapers.com database.

Sanborn Map Company. Sanborn Fire Insurance Maps. 1913, 1918, 1923, 1951, 1952. Accessed online at <http://sanborn.umi.com>.

Appendix A
Application for Local Historic Landmark Designation



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 SUNRISE HOUSE
 other names/site number HOLIDAY HOUSE
 address 5027 SUNRISE DRIVE SOUTH ST. PETERSBURG, FL 33705
 historic address 5027 SUNRISE DRIVE SOUTH ST. PETERSBURG, FL 33705

2. PROPERTY OWNER(S) NAME AND ADDRESS

name ANN AND PATRICK DOWLING
 street and number 5027 SUNRISE DRIVE SOUTH
 city or town ST. PETERSBURG state FL zip code 33705
 phone number (h) 469-284-7531 (w) _____ e-mail dowlingpatrick@ymail.com

3. NOMINATION PREPARED BY

name/title PATRICK DOWLING / OWNER
 organization _____
 street and number 5027 SUNRISE DR. SOUTH
 city or town ST. PETERSBURG state FL zip code 33705
 phone number (h) 469-284-7531 (w) _____ e-mail dowlingpatrick@ymail.com
 date prepared JULY 21, 2019 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)

(SEE BOUNDARY SURVEY
ON CONTINUATION)

LOTS 9-12, BLOCK 13

(INCLUDES ALL
OF HOME TO BE DESIGNATED
HISTORIC)

5. GEOGRAPHIC DATA

acreage of property (1) 50 x 107, (2) 147 x 116, (3) 49 x 116 (*)
 property identification number 06-32-17-03798-013-0070

(*) ACCORDING TO PINELAS COUNTY APPRAISER WEBSITE, 7/21/19

SUNRISE HOUSE (5027 SUNRISE DR. S.)

Name of Property

6. FUNCTION OR USE

Historic Functions

SINGLE FAMILY HOME

Current Functions

SINGLE FAMILY HOME

7. DESCRIPTION

Architectural Classification

(See Appendix A for list)

MID - CENTURY MODERN

Materials

OCALA BLOCK

STUCCO

ALUMINUM-FRAMED SLIDING GLASS DOORS

FLITCHED BEAMS ; STEEL COLUMNS

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

Contributing	Noncontributing	Resource Type	Contributing resources previously listed on the National Register or Local Register
_____	_____	Buildings	_____
_____	_____	Sites	_____
_____	_____	Structures	_____
_____	_____	Objects	Number of multiple property listings
_____	_____	Total	_____

SUNRISE HOUSE (5027 SUNRISE DR. S.)

Name of Property

9. STATEMENT OF SIGNIFICANCE

Criteria for Significance

(mark one or more boxes for the appropriate criteria)

- Its value is a significant reminder of the cultural or archaeological heritage of the City, state, or nation.
- Its location is the site of a significant local, state, or national event.
- It is identified with a person or persons who significantly contributed to the development of the City, state, or nation.
- It is identified as the work of a master builder, designer, or architect whose work has influenced the development of the City, state, or nation.
- Its value as a building is recognized for the quality of its architecture, and it retains sufficient elements showing its architectural significance.
- It has distinguishing characteristics of an architectural style valuable for the study of a period, method of construction, or use of indigenous materials.
- Its character is a geographically definable area possessing a significant concentration, or continuity or sites, buildings, objects or structures united in past events or aesthetically by plan or physical development.
- Its character is an established and geographically definable neighborhood, united in culture, architectural style or physical plan and development.
- It has contributed, or is likely to contribute, information important to the prehistory or history of the City, state, or nation.

Areas of Significance

(see Attachment B for detailed list of categories)

Period of Significance

MID 20th CENTURY (1930 - 1945)

Significant Dates (date constructed & altered)

BUILT IN 1954

Significant Person(s)

WILLIAM B. HARVARD, SR.

HARVARD JOLLY ARCHITECTS

Cultural Affiliation/Historic Period

Builder

Architect

WILLIAM B. HARVARD, SR.

Narrative Statement of Significance

(Explain the significance of the property as it relates to the above criteria 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.)

St. Petersburg Local Landmark Designation Application

Name of property SUNRISE HOUSE (5027 SUNRISE DR. S.)

Continuation Section

Page 1



Narrative Description of Historic and Existing Condition

Sunrise House

5027 Sunrise Drive South
St. Petersburg, Fl 33705

The original setting of Sunrise House, located at 5027 Sunrise Drive South in south St. Pete remains intact. The property encompasses a large parcel of land, which has remained the same since the original owners, Dr. & Mrs. Joe Pilkington purchased it in the 1950's. The home, designed by William B. Harvard, Sr. also remains intact. The home itself is in good condition, but being 65 years old needs some tender loving care. The plumbing, electrical, and air-conditioning systems are all original and need replacing limiting the risk of fire, water damage, and making the home more livable.

The setting of the property is devoid of any pretention, serving more as a park with its dozens of palms, oaks, and mango trees dotting the property's perimeter. Its natural state, the tree line, the fauna, all harken back to an earlier time in St. Petersburg. The home and the property are indicative of the neighborhood - Cook Park - where large lots and smaller lots nestle up against one another. 5027 Sunrise Drive South and the entire block it resides on has but two neighbors. Across the street, hugging Tampa Bay is one lone neighbor, whose property alone is equal to the entire block. However, to the west, nearly half a dozen more modest homes round out the subdivision.

There have been few to no alterations to the exterior of the structure, except one notable item, which is the non-conforming addition of French doors to the rear wall, adjacent to the pool. The interior appearance reveals terrazzo flooring that is in need of polishing, walls that need patching and painting, and ceiling fans and fixtures that have been added over the years which all need to be replaced to make the home more energy efficient and safe.

Narrative Statement of Significance

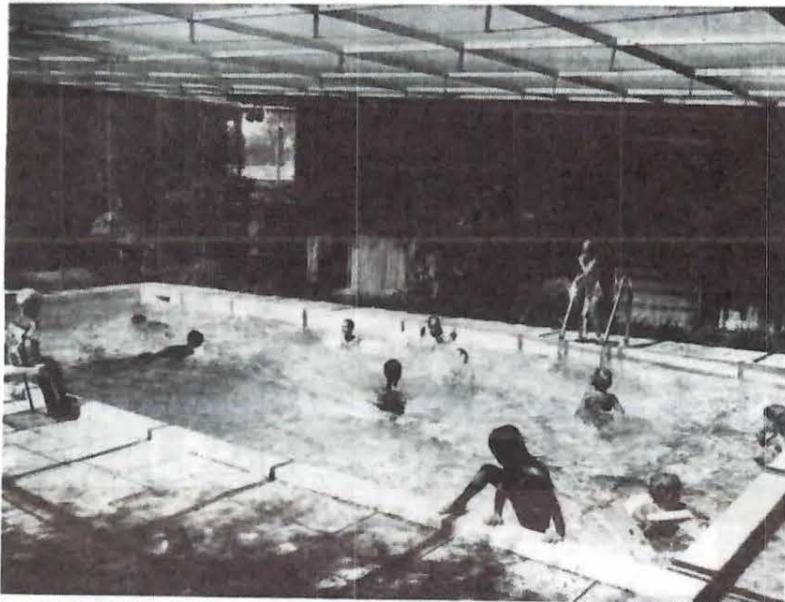
Sunrise House

5027 Sunrise Drive South
St. Petersburg, Fl 33705

We believe our home at 5027 Sunrise Drive South is an integral part of the City of St. Petersburg and its history. Designed by one of the area's master Post-War architects, William B. Harvard, Sr., this early residential work stands as a reminder of his impact on our area. From the band shell in downtown to the Pier along the waterfront, and scores of other projects both large and small dotting St. Pete's landscape, William Harvard remains a mainstay of West Central Florida mid-century modern architecture. And while many of his works remain to this day, including the band shell, the hospitality house at Busch Gardens in Tampa, the Pasadena Community Church, the St. Petersburg Public Library, it is in fact the ones that are gone from view, notably the Pier, that make preserving structures he designed all the more important today. That's the fundamental reason we love this house and why we want to preserve it for the years to come.

Our home is modest in style and aesthetic. But that's exactly the brilliance of the architecture. You don't need to be an artist or an architect to walk into the house and instantly understand its importance and uniqueness. Shortly after we purchased the home we had people in and out of the door, from the cable guy to AC repairmen, to security installers to termite inspectors. Almost uniformly, their reaction was the same. "Wow! This house is amazing!" We feel William Harvard's work still brightens the day of all who get to see it for themselves. And that's a wonderful gift to preserve and to share with this community.

The Children Live It Up, And A Home Becomes . . . A Holiday House



The 'ole swimming hole has gone modern with the Pilkington pool at neighborhood weather whopper. There's an outdoor entrance to visitors' needs' come through the house.

It's catch at catch can in the kitchen with refreshments for all available. At table are Ivy, Tom, Cassie and Jack Pilkington, Bobby Baxley and Dina Pilkington are at the bar.

By LOUNA CARROLL
Times Staff Writer
ONE of Holiday House or Children's Paradise, the wonderful home Dr. and Mrs. Joseph W. Pilkington have built for their large family at 2027 Sunrise Drive South.

AND THE CHILDREN, six of them, run through its rooms, raid its kitchen and swim in its beautiful pool, accompanied by all the kids in the neighborhood.

Outdoor pines, oaks and palms form a deep fragrant forest, where the youngsters play Cowboys and Indians, hide and seek and hunt for funny bugs and crawly delightful bugs. No northern forest could offer a happier vacation.

A SPECIAL MECCA is the kitchen where they and their small friends traipse any old time for Icy Cokes and sugar cookies.

Their playroom is a youthful rendezvous, where they watch television, color pictures on a big formica topped table, read on the low couch with its washable covering or hang on the old hip-k up-right piano.

Sisters, Lina, 8, and Cassie, 7, big girls of the family, gather their friends in their bedrooms, curl on the beds and exchange important secrets. What matter if they've played hooled-out-outdoors, the twin bed spreads and box springs are covered with washable material.

(See HOME, Page 2F)



Exterior of Dr. and Mrs. Joseph W. Pilkington's home has a wide archway for shade, pavilion.

of split rafters and a spacious carpet with an enormous storage closet.

Florida Land Marks

Penalties Of Progress - - In Home Building

By DOUGLAS DOBLEDAY

It is wonderful the way men have worked — as always, the last 24 hours — to put up whole houses and subdivisions of new houses in one sweep. This means that the young people, and even their well-organized non-union members, that it has a few days to go.



The situation is to know how to organize and maintain an existing home fire alarm, disappeared since the war. It is not an easy job that they don't understand their work. What they don't understand is how to maintain the work except in the traditional lines of a big project where there are just off-line, from planning. There, none of them are paid or will they be.

IF YOU WANT TO BEHOLDY of this and other news, the Department of Agriculture and the Florida State Board of Agriculture.

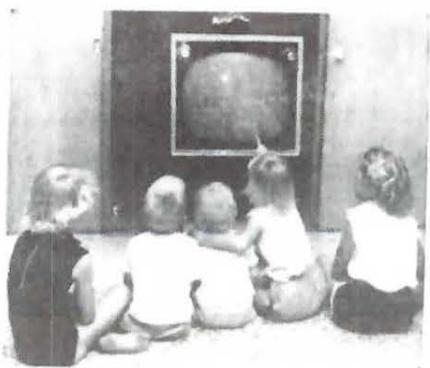
two years in working under equipment between some progress, of course. But, working their way into a "finished" community, they also mean that the construction, disaster — plus trouble.

ONE HOMEOWNER HERE has a problem. When he was working on the roof, the nails were and later everything "Dove," "Karn," "Blind," etc.

- 1. No one taking a hike before you are in the job — not a lot of the time, so you can't go on the job.
- 2. Try all materials in the case of

use — there are a lot of them, and they will probably create eventually, money.

- 1. Don't hesitate to penetrate the earth with soil — have a setting down three every less waiting and looking system, not necessarily a copy of the one.
- 2. Set up the tar pit in a great grassy area. The fire will force the lava back to the ground. You can usually find kelp or sand in the garage.
- 3. Shift power poles after a few years in one spot. This gets them out from behind the trees planted in a row there.
- 4. Warn the owner not to put things back in order and the property gets there. But he'll come about 4 p.m., but don't mention any specific date.
- 5. You can dispose of excess dirt by spreading it over the lawn, and into plantings. They'll never notice until you're a man.
- 6. Never hold back on money until you're in the shop and then, it'll be a good investment, even then.

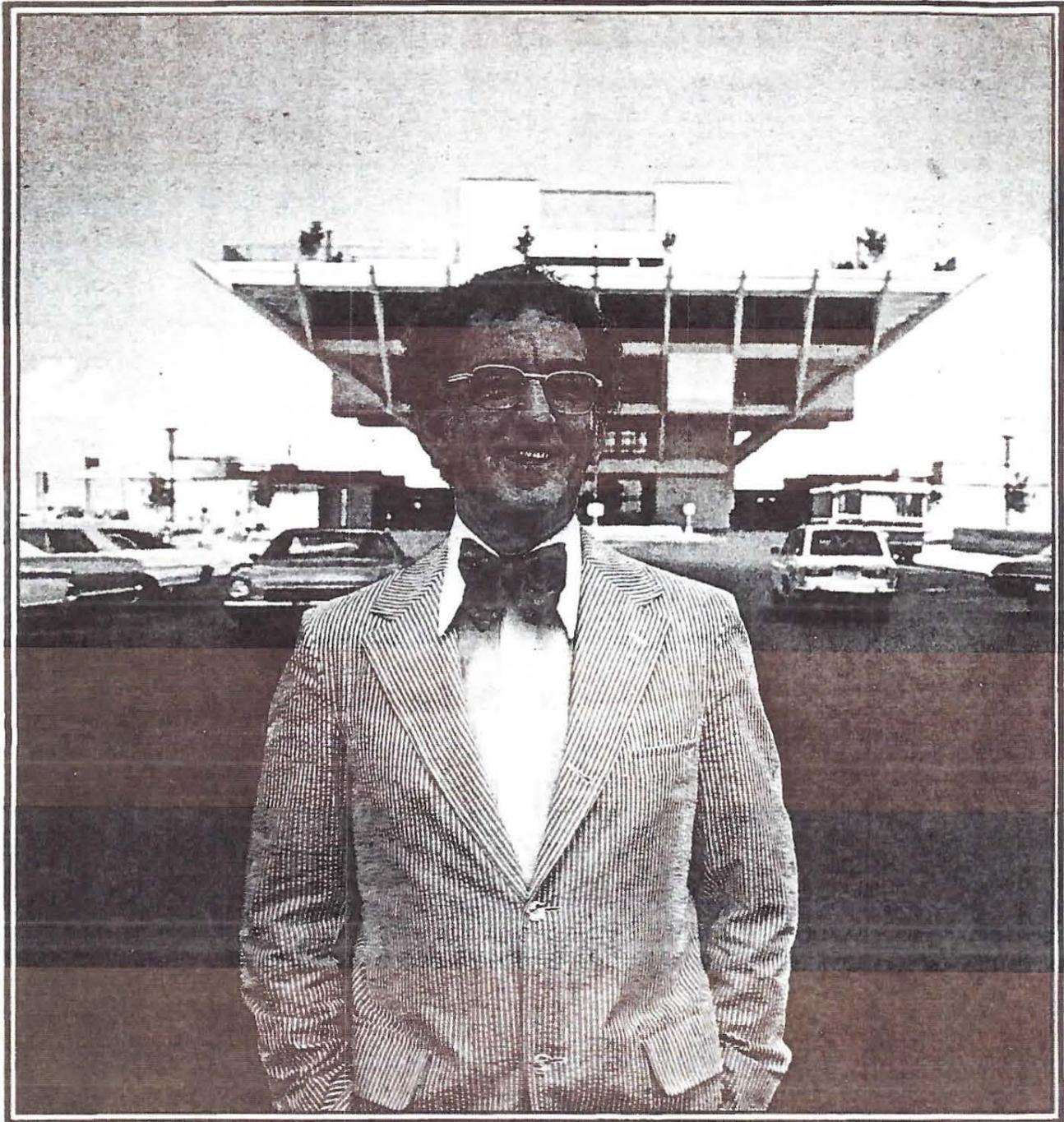


Five of the six children picture the Pilkingtons in their collection. They are from left to right: Jack, 3, and Dina, 10.

Times Photos by Johnson Evans

NOW SHOWNG . . . POINT TERRACE NEW RESIDENTIAL AREA BY CONAWYNN INC BUILDERS AND DEVELOPERS OF AZALEVILLE HOMES FROM \$13,850 PINELLAS POINT DRIVE & 27th STREET SOUTH

ONE



**ARCHITECT BILL HARVARD AND HIS EYE-POPPING PIER
SUNBATHERS HOLD AN UNCONVENTIONAL CONVENTION -Page 7**

PERILS AND PLEASURES OF THE MUSHROOM -Page 16

AN ABORTION ENTREPRENEUR -Page 26

THE SECRET POWER OF BILL HARVARD

Or, how one mild-mannered architect can leave his mark on a city and set the citizenry howling.

BY JACK McCLINTOCK / PHOTOGRAPHS: WEAVER TRIPP

Bill Harvard leaned forward and poured two more cups of tea from a brilliant orange, nicely proportioned teapot with a Lipton's Flo-Thru label dangling out the top, and replaced the pot on a miniature tatami mat occupying the corner of his office table. In his modest, almost shy way, he had just said something interesting. Interesting because true, yet not fully true.

"When you analyze it," he had said, "the effect on the city of any one building is minuscule. Architects have always felt their influence is minimum. Builders and financial institutions pretty much control what is built."

All you have to do is move around the city with your eyes open to verify that. You'll see the new buildings: piles of identical little cubicles stacked up and up until they form the sterile, out-of-scale, view-blocking monstrosities we call high-rises. You see the new bank buildings looking as square and dull as people think bankers are. You'll see miles of identically suburban houses, identically set back from the street on identical lots scraped identically clean of their natural foliage and replanted in stiffly formal Norfolk Island pine and spiky yucca plants, houses all painted up nice in identical pastel colors with little plaster circles on the fronts containing bas-relief flamingoes, marlins, palm trees. You'll see gas stations on every other corner, all apparently designed by the same engineer so that when Sunoco goes out of business you can take down the sign and put up an Exxon sign, or vice versa, without anyone remembering a week later.

A modest lecture: We are creatures whose surroundings can turn us on or bring us down, give us joy and inspiration or rob us of them. Yet around us has grown up such a garish assault on the senses that our surroundings now have much to do with our crime rates, our suspicions of each other and our problems of the spirit. You can't live among barren clutter and clutter without the brain finally spasming into some kind of sympathetic vibration.

So, Harvard is right about some of that. Surely the influence of architects has been minimal, or all this could not have happened. The best of them have been warning us for years, and the cynics among us thought all they wanted was more jobs. It's also true, as Harvard points out, that a

single successful, lovely building doesn't do much to relieve a cityscape that is crammed with horrors.

There is another side to all this, though, and it brings us back to Harvard and what one architect can do. William Harvard has been a controversial architect in St. Petersburg for years — at least 20 years.

In Williams Park, in 1953, there appeared a new bandstand, and people would come to the park and stare at it and say things like, "Ugh," and "It must have come from outer space," and "It looks like a pile of girders in a junkyard," and, "It looks like . . . It doesn't look like any kind of bandshell I ever saw before."

It didn't, either. It was a simple structure, of ordinary materials like concrete block and redwood and painted steel and wire-reinforced glass tinted blue-green. But it had a bold and angular shape that was too much for some people then (and too much for some now, for that matter), people who were accustomed to a bandshell looking like . . . a bandshell. Like a scallop shell, or an igloo cut in half, or a jelly doughnut dusted

with confectioner's sugar. This new pavilion was no confection. It was a structure, by God, and it stood right up there with the courage of some small person in a big corporation who knew his job so well he could argue with the president.

That was the first time people screeched about Bill Harvard's work. Not the last. Other architects in St. Petersburg have done as many buildings, and others are as able. But perhaps more than any other, Harvard has given the city real landmarks, buildings that made a ripple when they were built, that play a role in the city's history, that get pointed out when people drive past.

He could retire today and there would be:

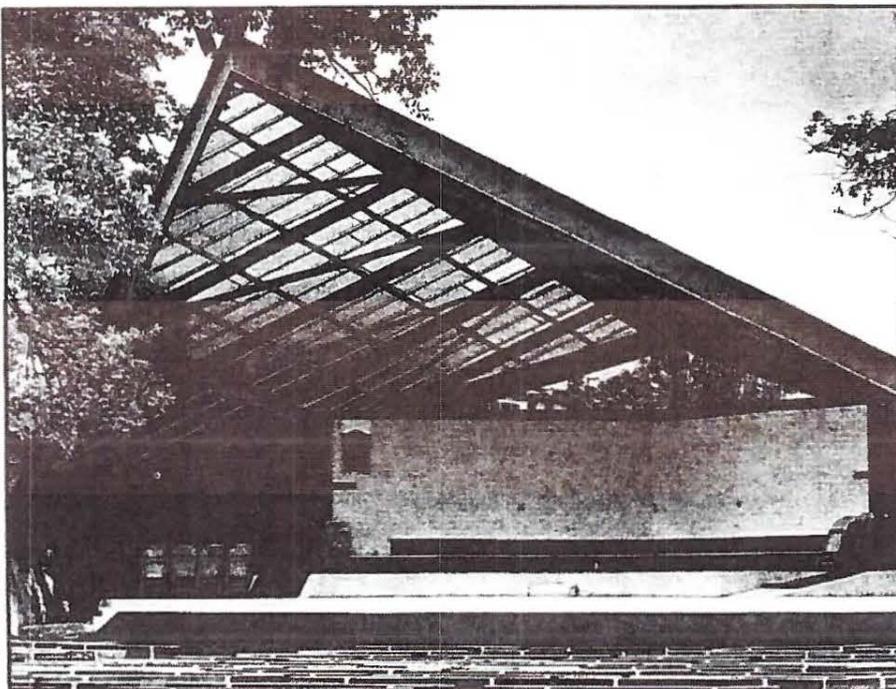
- The Williams Park Pavilion.
- Pasadena Community Church.
- St. Petersburg Federal Building.
- St. Petersburg Beach's Municipal Building.
- Derby Lane.
- And The Pier.

In 1953, Harvard's bandstand in Williams Park drew jeers at first.

Ah yes, The Pier. About which more later, naturally.

About some of Harvard's buildings, nobody said a word. Downtown, across from Williams Park, is an office building designed by Harvard that is . . . well, rather routine. There is the Tides Hotel. There are a few other beach motels; they have some nice touches, but are motels. There is The Times printing plant. So far as is known, nobody complained about any of them.

Newspaper clippings and photos of his work fill a bulky black scrapbook two inches thick. His buildings are scattered throughout the Pinellas peninsula and beyond: the Garden of Peace Lutheran Church, the Home Federal branches, the Central Library on Ninth Avenue N, the Langston Holland house on Pinellas Point, the National Bank on Tyrone, the AAA Building, the Hospitality House at Busch Gardens, the Bahama Shores Club, Grace Evangelical Lutheran Church on Haines Road, an office building on 21st Avenue and 16th Street N, the Electrical Worker's Union Building on 34th Street S, the Schuh Office Building, and many houses including his and his wife's home in Allendale and that duplex



Jack McClintock is a freelance writer living in Indian Rocks Beach.



stilt house with the butterfly roof on North Redington Beach.

Harvard, even now at 61, retains something of the southern boy's bashful modesty and a trace of his boyhood's Alachua County cadences in his speech. He has dark curly hair with a bit of gray in it, and on one day recently he was wearing a big red bow tie and a starched white broadcloth shirt, making him look — rather paradoxically when you know his work — just the slightest bit old-fashioned. He smiled a little, recalling that his first design project was decorating the gymnasium for his prep school graduating class.

"I can't remember exactly what I did, but everybody thought it was pretty good."

When he graduated from the University of Cincinnati in the mid-'30s, the only place in Depression America where buildings were going up was south Florida, so Harvard ended up in Miami for his apprenticeship. He passed his state exams in 1938 and came to St. Petersburg to practice, where his firm had done a few jobs on



Snell Isle. His own first big job here was a Snell Isle home, and it turned out to be, he says, a conscious and complete departure from the fake Spanish-Moorish-Italian villas then commonly erected by the well-to-do. He made it a "tropical" sort of house, with balconies and louvers, more in a

Harvard says his best building may be the Pier, in background left. Above is St. Joseph's Hospital in Tampa, another work of his firm.

Bermuda vein than anything else and quite appropriate to the climate. "I'm still not ashamed of that house."

He did some remodeling jobs on Snell Isle and designed the parish house for St. Peter's Episcopal Cathedral on 4th Street and 2nd Avenue N, in which his solution was to wrap the building around the existing trees to create an interior courtyard.

"But the exciting work didn't start until after the war," he remembers. "Actually not until the 1950s. Concept and design changes were happening then, and an architect could do more or less what he felt was right, not having clients say 'I want colonial columns' even though this was a commercial structure that didn't call for them. Architecture had vitality because of the Bauhaus influence of (Walter) Gropius at Harvard (no known relation, incidentally) and Mies (van der Rohe) in Chicago."

In oversimplified terms, contemporary architecture, of which Harvard is a practitioner, combines the warm and honest use of materials and space pioneered by Frank Lloyd Wright with the progressive, technological (and honest) use of materials and space pioneered at the Bauhaus.

"All our work then," Harvard says, sipping tea, "was purposely avoiding any applied ornament no matter what. The motivation was to solve a design problem — to enhance the site with a building that was related to the site and other buildings nearby, with a beautiful structure that showed its beauty by being logical, functional and sculptural. If it didn't have that sculptural quality it could have been done technically by an engineer or a builder. We wanted to simplify the use of materials, maintain a simplicity that expressed the building's function. No superficiality."

Which is a nearly perfect definition of what is now called contemporary architecture. It must have been

Continued on page 24.



Harvard, from page 23.

around this time that Harvard's own work began to take a definite shape and direction. In the early 1960s his work took on a boldness, a simple frankness, that some of it had not possessed before.

Derby Lane was "a simple steel structure." The drive-in facility for the First National Bank, one of the first ever done, was a simple and logical solution: "The problem was that any bank then had to be physically connected to the drive-in facilities. So we built an overhead passage connecting them. It was pretty good, and even though it was published as a good design, the facilities as usual were too small for an expanding area and it was torn down later." He puts down his teacup and sighs, and laughs. "I can still remember that big steel ball knocking the hell out of my building."

The Williams Park Pavilion came at about this time. The people screeched. And the following year, *Architectural Forum* published the design and commented: "If you were commissioned to design a bandshell that would not only work well but attract a good deal of attention to itself and to your city, you could hardly do better than this." In mild surprise, the magazine added that Harvard had kept the cost down to \$46,000. That year the pavilion won a Florida Association of Architects merit award and was published as far away as France, where they called it a *Kiosque a Musique*.

There may have been objections to the sanctuary he designed at around the same time for Pasadena Community Church, another building he feels worked out well. He had a difficult problem, and it is a bold solution.

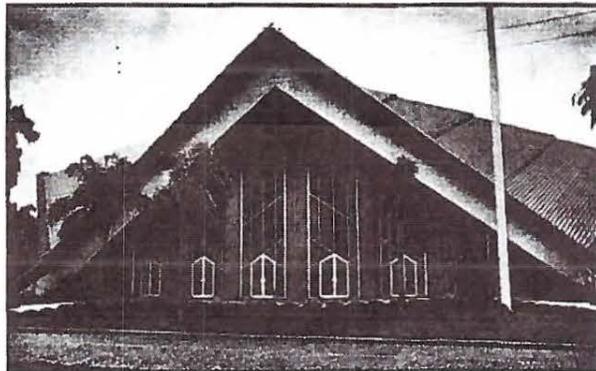
(Contemporary architects often

speak of "solutions," not so much of "designs." The architect starts with a problem: The owner needs a building to do a certain job like shelter people or safeguard money or park cars. The architect is given a site for it and a budget. If he is good, the building he conceives will grow directly and organically out of the problem. It will not be somebody's idea of a "pretty" building with Ionic columns just because he happens to like columns, nor will it have a plaster marlin on its facade; contemporary architects believe beautifully thought-out buildings do not need ornamentation.)

Pasadena Community Church stands out, on its own, as a beautiful thing. You know instantly that it is a church, but nobody copied some old traditional notion of what a church looks like, because that would not have worked. "The big problem was the immensity of it. We did dozens of models for shape and form. It had to hold 2,000 people and still have acoustics and still have a warm, intimate feeling inside. And again, we wanted to keep the trees and relate them to the people inside."

There were more buildings over the years, more and more of them commercial and public and fewer residential as the Harvard practice (now part of the firm Harvard & Jolly) grew. And then, a few years ago, St. Petersburg ripped that old, falling-down building off the end of the Million Dollar Pier and commissioned William Harvard to figure out a new building. And it was Williams Park Pavilion all over again.

As the building took shape the head-shaking started. The letters to the editor called it "a monstrosity precariously balancing itself on the end of the Municipal Pier," and "The Upside-Down Cake." "Burn the damn thing," they demanded. "We



Pasadena Community Church, above, is a building Harvard feels worked well. "The big problem was immensity; it had to hold 2,000 people" with intimacy. Top: Hospitality House, Busch Gardens.

want our Million Dollar Pier back," they groaned. "A pigeon roost," they anorted. "Now we know where the arrow the guy shot into the air came down, and broke off," they jeered.

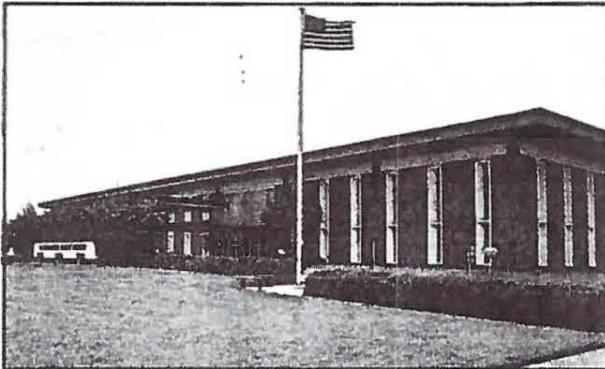
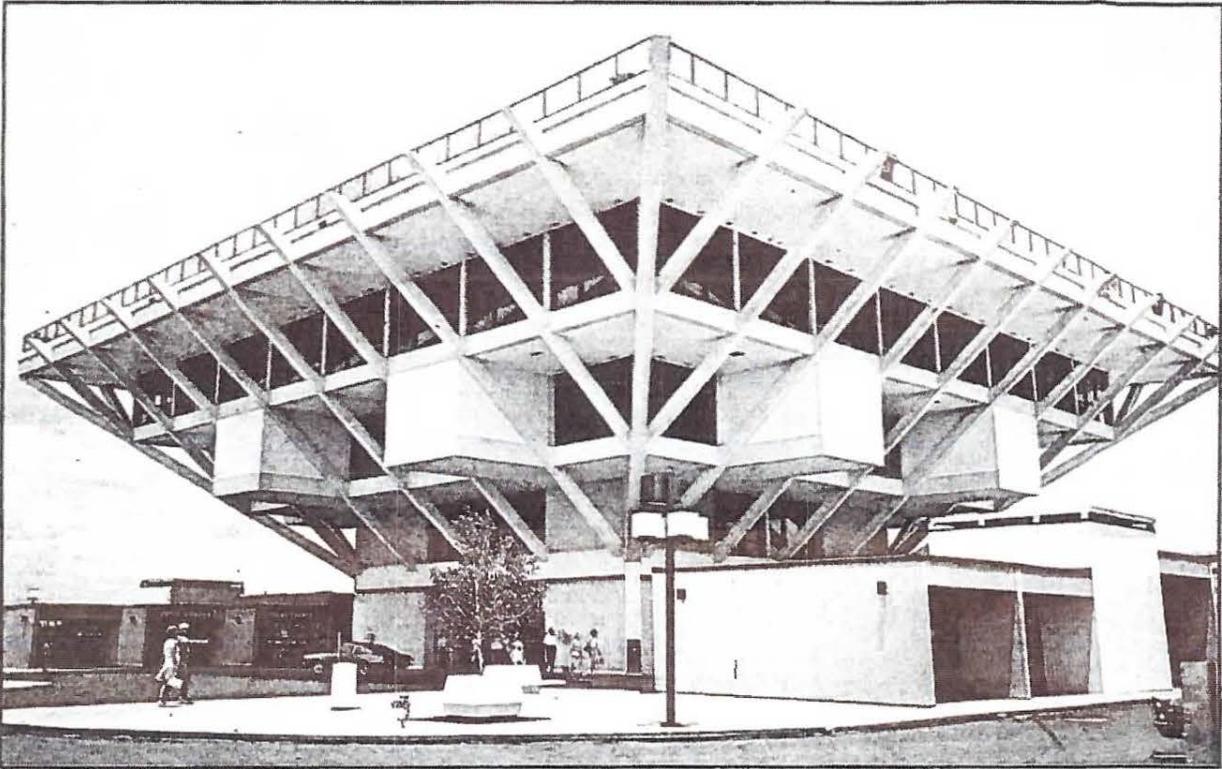
Harvard says it may be his best building yet. "People may think it's a forced shape. But the concept is so logical there is nothing forced about it."

The shape grew, as it must, out of the problem. Harvard had to come up with a building that provided lots of sheltered, shaded pedestrian and fishing and strolling and sitting space toward the bottom, and lots of money-producing square footage up high where the view is. The building would have to support itself directly on the Bay bottom since the pier itself was too rickety to hold it, and the only spot firm enough there was a small one under the center of the pierhead. He wanted open views from everywhere possible — the view is the

whole point of a waterfront site — and he wanted an open and tropical feeling and protection from the elements. He wanted to cut off as little of the waterview from the mainland as possible — unlike builders who erect high-rises along the waterfront and ignore everybody's right to a view but the owner's. He wanted a building that was strong yet spare and elegant, and one that had a liveliness to it — unlike the mute stone block someone less sensitive might have thudded down there.

Before he had even begun the sketches, he knew there were scores, hundreds, perhaps thousands of tiny criteria that had to be fulfilled, most of which would never occur to the man on the street.

It is possible that a structure of some other shape might be conceived which would fulfill each of those needs. It is possible. But it is certain



The Pier, top, needed shaded pedestrian space and square footage on top, a maximum view from the building and minimum blockage of the water from the exterior. Above, St. Petersburg's Central Library.

that the one which was built there did so, and it did so elegantly and simply and boldly and with an integrity that is moving in an almost emotionnal way. When the building was finished, *The Times'* arts and architecture critic, Charles Benbow, concluded:

"The Pier is one of a handful of excellent examples of architecture in St. Petersburg."

And Harvard, to phrase it somewhat gaudily, had created another landmark.

And more than that, it proved that fine architecture isn't an elitist sort of thing accessible only to a few. When people went out there and walked around and dined at the restaurants and went fishing and stood in the shade and felt the presence of the structure and studied how it was put together, they said, "We think it's great," to quote one of them.

If every building in St. Petersburg worked as well, we would be living in

the loveliest city in the world. Of course we are not, and the reasons go back a long way.

Harvard: "In the old days you had subdivision builders who did individual houses with their own ideas or because they knew what sells. Individual houses on their own lots, not related to each other. The idea was the more space, the better. So you had more sprawl, and nobody can get along without a car. There was no architecture; only isolated buildings were by architects.

"People don't realize there just isn't enough land left for the individual cottage for everyone who wants one. When you fly over you'd think that's not true, but remember they have to be connected by utilities, streets and all. Pinellas County has damn near run out of land for individual houses.

"I've always felt that within a city spread out like this, it extends its re-

sources, maintenance, utilities and cohesiveness beyond the ability of its leaders to unify it. So it's divisive."

New towns are one answer for the future, he feels — towns and small cities designed from scratch. But even old sprawled-out cities are not beyond hope, he says. What they need — what would help anyway — is a focal point of inspiration. A few years ago Harvard was instrumental in the preparation of the Gruen Plan, under which downtown St. Petersburg would have become that focal point. It would be converted to a completely pedestrian city, with peripheral parking and a mass transit system to bring people in.

What happened to that plan was that merchants complained that no cars would be driving past their display windows, possibly forgetting that they would have maybe even more people walking past them, which should be not only better for business but safer than streets full of gawking drivers. When a similar plan was proposed a few weeks ago it met the same objections from the same people with the same result.

So Harvard is basically right that there is little an individual, even an architect, can do about the face of a city. But an architect who is good can make those landmarks, can create unique structures that make their cities unique, as the Eiffel Tower makes Paris unique, and the Washington Monument makes Washington D.C. unique, and the Gateway Arch does the same for St. Louis, Big Ben for London. On a smaller scale — a scale appropriate to a city of this size — The Pier and the Pavilion make St. Petersburg unique. Beyond that, as Benbow points out, Harvard's solid progressive work over the years has influenced younger architects in the city and made it easier for them to be

bold and original. (Harvard's own three children, by the way, are all either studying or practicing architecture.)

Architecture as a profession is changing now. The big architecture and engineering firms, the city planning firms, are getting the big jobs that can really change the face of a nation and improve the quality of life for large numbers of people. The smaller shops like Harvard's, while they still do many of the finest individual buildings, don't have the time or manpower to keep up with changing times. "I thought," Harvard said, "about taking a sabbatical to study urban planning. But at this late date I'd never live to see the work completed."

His dream is to design a new town. "I feel a need to catch up, not go back. To work in whole communities. When you study these new towns you can see what can be done with total environmental design. But I'd get lots of advice. In a sense, you can't act any longer intuitively on just your own educational background and taste. You need structural, mechanical advice, and input from sociology, market analysts and environmental people — due to the scope of the projects now. It's not just one simple structure anymore."

At 61, Harvard neatly spans the changing times. "You have two contradictory impulses," he says, pouring a pre-lunch vodka and grapefruit juice. "One is to design a natural board house, a natural building to the fullest extent, completely hand-crafted. The other is to have a computer design a building with your input and have it built in an automated factory."

Harvard was at Harvard University recently, learning how to use computers in architectural design. ■

ARTICLE FROM: ARCHITECTURAL FORUM, NOVEMBER 1953



Steel frame is painted blue-green to harmonize with glass and contrast with concrete block and redwood siding

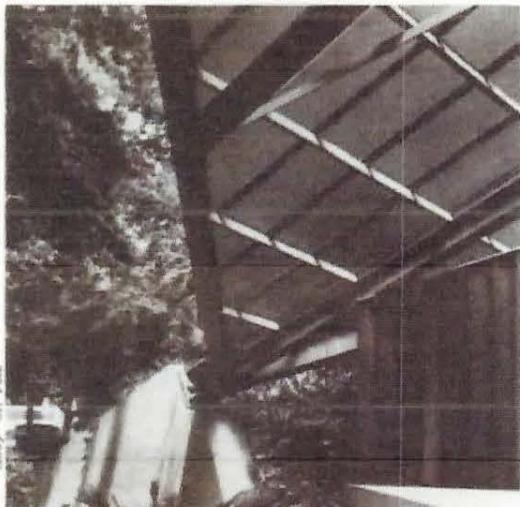
LOCATION: St. Petersburg, Fla.
WILLIAM B. HARVARD, architect
PAUL JORGENSEN, structural engineer
J. R. MOORE, general contractor



Band shell under a glass tent

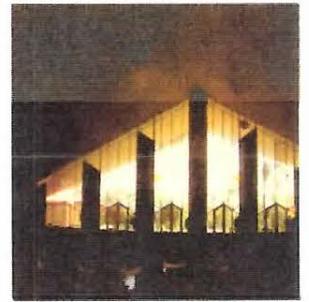
It keeps out sun and rain, produces optimum reverberation

Buttresses at east and west ends are reinforced concrete



If you were commissioned to design a band shell that would not only work well but also attract a good deal of attention to itself and to your city, you could hardly do better than this. Nor could you do it for much less than the \$46,000 spent by Architect William Harvard to house this extreme wide-angle band platform, plus assorted storage and restroom facilities.

His solution is not nearly so eccentric as it may seem at first glance: the glass roof (on a steel frame) works because the glass is blue-green, heat-absorbing and reinforced with wire; the tent shape makes sense because the sun is very low in the winter (which meant pulling down the tips of the roof on the east and west sides), because the rain squalls are sudden (which meant a need for a real, sheltering cover), and because the acoustics demanded a raised roof toward the south. Musicians say, incidentally, that the band shell is fine. What seeming eccentricity remains is amply justified by the city's demand that the structure express the "sunshine" theme.



Knowlton Estate, 1956

Pasadena Community Church, 1956



Knott Residence 1965

Knott

HISTORY

Harvard Jolly Architecture was founded in 1938 by William B. Harvard, Sr. Today, his one-man practice has evolved into a regional enterprise with offices spanning the state of Florida in St. Petersburg, Tampa, Orlando, Jacksonville, West Palm Beach, Fort Myers and Sarasota.

1938

William B. Harvard, Sr. moves to St. Petersburg, Florida - both he and his newly adopted hometown begin to recognize the promise of things to come. Harvard goes against the tide of Mediterranean Revival architecture with a design concept he called "modern tropical." Harvard's climate-conscious use of warm woods, balconies and cross-ventilation quickly stimulated a thriving residential design practice.



1950

Williams Park Band Shell and Pavilion completed with the design regarded as revolutionary prompting one local journalist to write that Harvard "broke the crust of tradition downtown for all local designers." Thirty years later it won a coveted Test of Time Award from the American Institute of Architects.



1970

The iconic Municipal Pier in 1973 is completed. The structure's revolutionary inverted pyramid design altered the downtown St. Petersburg skyline. Harvard + Jolly evolved further in the '70s when three architects brought their unique expertise to the practice: Enrique M. Marcet, R. John Clees and Harvard's son, William B. Harvard, Jr.



2010

With a vision for the future the firm further



1940

One of Harvard's first commercial assignments was the expansion of St. Joseph's Hospital, which was then located near downtown Tampa. This began a 60-year client relationship with St. Joseph's Hospital, and set the foundation for a healthcare design practice that would prove vital to the firm's growth.



1960

Harvard + Jolly is created after Blanchard E. Jolly joins the firm as a junior draftsman and promptly earns a promotion to associate status and then partner. The dramatic "folded roof" design of the Pasadena Community Church is constructed and acclaimed as "one of America's most striking examples of contemporary religious architecture"



1980

The firm took on a massive development project for the Bay Pines Veterans' Administration Medical Center. In addition, their education practice flourished when they started to design educational prototypes, which have consistently proven their adaptability and economy to this day. The firm also embarked on fine arts projects, including the Salvador Dali Museum and the classic Museum of Fine Arts second floor addition.

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Map Id: 1308.0 1.00 1.00 1.00 AREA = 13; NEB = 08

5027 SUNRISE DR S, ST PETERSBURG

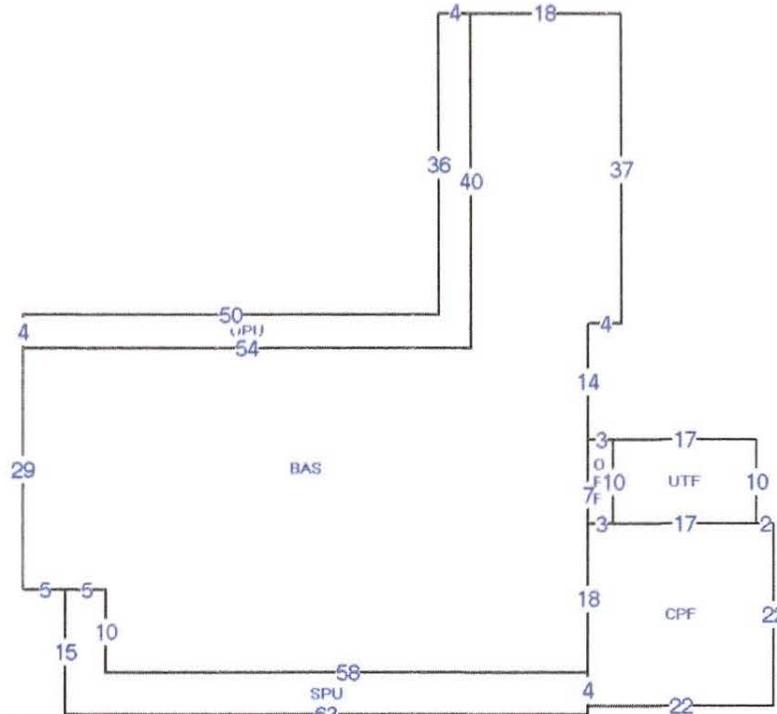
BUILDING CHARACTERISTICS			
QUALITY	Average		
CATEGORY	TYPE	%	PTS
FOUNDATIO	2CONTINUOUS	100	3.00
FLOOR	1SLAB ON	100	6.00
EXTERIOR	5CB	100	27.0
ROOF	0FLAT - SHED	100	3.00
ROOF	4BU TAR &	100	5.00
FLOOR	3CARPET/HARD	100	10.0
INTERIOR	3UPGRADE	100	39.0
HEATING	6CENTRAL	100	5.00
COOLING	COOLING	100	3.00

0110 Single Family Home

** VALUE SUBJECT TO CHANGE **

Pinellas County Property Appraiser Office

CATEGORY	UNITS
STORIES	1.00
FIXTURES	12.00
LIVING UNITS	1.00
TOTAL LIVING UNITS	1
DEPRECIATION ADJ	ADJ
NEIGHBORHOOD	0.0000
EXTERNAL OBSOLESCENCE	0.0000
OTHER	0.0000



VALUE SUMMARY	
PRIOR JUST MARKET VALUE	284,992
CURRENT JUST MARKET VALUE	331,071
ASSESSED VALUE	160,718
HX/NHX CAP BASE YEAR	1994
TAXABLE VALUE	110,218
HX	Yes
% HX	100.00
TOT EXEMPTIONS VALUE	50,500

TYPE	QU	HX/NHX
01	02	100.0
RCND	YB	EA
171203	1954	40

PERMIT	TP	ST.	EST VAL	ISSUE DATE
18-04000100	99	V	1,200	04/02/18
04-5001231	96	C	17,940	06/04/04

SAR	AREA	% B	EFF. AREA
BAS	3,260	100	3,260
OPU	360	15	54
SPU	365	20	73
CPF	484	25	121
UTF	170	35	60
	4,669		3,574

BUILDING: 1

BUILDING NOTES
NRA, 2013 NRA

L	OFFICIAL	OFFICIAL	DATE OF	INSTR	Q	V	REASON	SALES	M	SELLER	BUYER	SALES NOTE
N	BOOK	PAGE	SALE		U	I		PRICE				
1	20098	1184	6/19/2018	DD	Q	I	01	549000	N	RUCKS EDWARD	DOWLING ANN	
2	08609	0289	3/25/1994		U	I	F		N	PILKINGTON JOSEPH W	RUCKS, EDWARD L. JR	
3	08176	2208	2/12/1993		U	I	S		N	PILKINGTON JOSEPH W	PILKINGTON, JOSEPH	
4	07931	1527	6/5/1992		U	V	B	100	N	PILKINGTON JOSEPH W	PILKINGTON, JOSEPH	

L	EXTRA	DESCRIPTION	BD	HX/NHX	LEN	WID	UNITS	UNIT VALUE	ADJ UNIT VALUE	BLT	EFF	%	XF	NOTES
N	FEATURE									YEAR	AGE	GOOD	VALUE	
1	0301	ENCLOSURE		100	0	0	3,962.00	5.00	5.00	1975	35	1975	40	7,924 3962SF
2	0101	PATIO/DECK		100	0	0	1,008.00	9.00	9.00	1975	35	1975	40	3,629 1008SF
3	0203	POOL		100	36	18	1.00	32,000.00	32,000.00	1975	35	1975	40	12,800 36X18
4	0502	FIREPLACE	1	100	0	0	1.00	3,000.00	3,000.00	1970	39	1970	41	1,230 AVG
5	2402	GAZEBO		100	0	0	256.00	100.00	100.00	1988	30	1988	40	10,240 256SF

L	USE	LAND USE	HX/NHX	R	FRONT	DEPTH	FF	FRNT FT	UNITS	UT	D	DEPTH	SIZE	INFLUENCE	UNIT	ADJ UNIT	LAND	OTHER ADJ
T	N CODE	DISCR		D			T	FACTOR		TP	T	FACT	FACT	DESCRIPTION	VALUE	VALUE	VALUE	AND NOTES
C	1	01	SINGLE	100	49.00	116.0	60	100.00	49.40	FF	130	0.97	1.00		950.00	921.50	45,522	17 UT LV
C	2	01	SINGLE	100	167.00	116.0	60	68.00	166.67	FF	130	0.97	1.00		950.00	626.62	104,439	17 UT LV

NOTES		APPRAISAL DATES	
		REVIEW DATE	4/30/2018
		FIELD NUMBER	231
		REVIEW TYPE	Oblique

Page 15

Appendix B
Maps of Subject Property



Community Planning and Preservation Commission

5027 Sunrise Drive South

AREA TO BE APPROVED,

SHOWN IN



CASE NUMBER

19-90300005



SCALE:
1" = 250'



Community Planning and Preservation Commission

5027 Sunrise Drive South

AREA TO BE APPROVED,

SHOWN IN



CASE NUMBER

19-90300005



N

SCALE:
1" = 250'