United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Section number _____ Page _____

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 16000212 Date Listed: 5/2/2016

Property Name: Downtown Jacksonville Historic District

County: Duval State: FL

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Signature of the Keeper

5-2-2016
Date of Action

Amended Items in Nomination:

Section 2: Location

Address: Roughly bounded by North Pearl Street, Beaver Street, North Catherine Street, and Independent Drive/Courthouse Drive.

The Florida State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

National Register property file
Nominating Authority (without nomination attachment)

NPS Form 10-900
(Rev. 10-90

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

RECEIVED 2280
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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

OMB No. 1024-0018

212

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 DOWNTOWN JACKSONVILLE HISTORIC DISTRICT

other names/site number n/a FMSF# DU21749

2. Location

street & number various N/A ☐ not for publication

city or town Jacksonville N/A ☐ vicinity

state Florida code FL county Duval code 031 zip code 32207

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.)

Alissa Lotane 3/11/16
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
5-2-2016

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
- ☒ public-local
- ☒ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

- ☐ buildings
- ☒ district
- ☐ site
- ☐ structure
- ☐ object

Number of Resources within Property
(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
176	46	buildings
1	0	sites
0	0	structures
2	0	objects
179	46	total

Name of related multiple property listings
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

19

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/Single Dwelling
DOMESTIC/Multiple Dwelling
DOMESTIC/Hotel
COMMERCE/TRADE/Business
COMMERCE/TRADE/Specialty Store
GOVERNMENT/Courthouse
GOVERNMENT/City Hall
(See Section 7 for more functions)

Current Functions
(Enter categories from instructions)

DOMESTIC/Single Dwelling
DOMESTIC/Multiple Dwelling
DOMESTIC/Hotel
COMMERCE/TRADE/Business
COMMERCE/TRADE/Specialty Store
GOVERNMENT/Courthouse
GOVERNMENT/City Hall

7. Description

Architectural Classification
(Enter categories from instructions)

FRAME VERNACULAR
MASONRY VERNACULAR
(See top of Section 7)

Materials
(Enter categories from instructions)

foundation Concrete
walls Brick
roof Tar and Gravel
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuations sheets.)

8. Statement of significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

☒ **A** Property is associated with events that have made a significant contribution broad patterns of our history.

☐ **B** Property is associated with the lives of persons significant in our past.

☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction of represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ **D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

☐ **A** owned by a religious institution or used for religious purposes.

☐ **B** removed from its original location.

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

☐ **E** a reconstructed building, object, or structure.

☐ **F** a commemorative property.

☐ **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance
(Enter categories from instructions)

☐ Agriculture
☒ Architecture
☐ Archaeology
☒ Community Planning
☒ Commerce
☐ Education
☐ Early Settlement
☐ Health/Medicine
☐ Industry
☐ Maritime History
☐ Military
☐ Politics/Government
☐ Recreation
☐ Social History
☐ Transportation
Other: _____

Period of Significance

1901-1965

Significant Dates

1901

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Arch: Klutho, Henry John
Blder: Ferro Concrete Company

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

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

DOWNTOWN JACKSONVILLE HISTORIC DISTRICT
Name of Property

Duval Co., Fl
County and State

10. Geographical Data

Acreage of Property 158.18

UTM References
(Place additional references on a continuation sheet.)

	Zone	Easting	Northing
1	17	436235	3355109
2	17	436418	3355813
3	17	437550	3355800
4	17	437435	3354813

☐ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Patricia Davenport / Historic Resources Specialist; Dr. Carl Shiver, SHPO Office, Tallahassee

organization Environmental Services Inc. date March 2016

street & number 7220 Financial Way Suite 100 telephone 904-470-2200

city or town Jacksonville state Florida zip code 32256

Additional Documentation
Submit the following items with the completed form:

Continuation Sheets (All information on continuation sheets must be typed.)

Maps

A **USGS map** (7.5 or 15 minute series) Do not write upon or attach labels to this map.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **digital color or black and white photographs** of the property. See Guidelines.
(Do not write upon or attach permanent labels to the photographs.)

Additional items
(check with the area Historic Sites Specialist at [904] 487-2333 for any additional items)

Property Owner

name

street & number telephone

city or town state zip code

Additional Architectural Styles

NO STYLE/Frame Vernacular
NO STYLE/Masonry Vernacular
LATE 19TH & 2OTH CENTURY REVIVALS/Neoclassical/Renaissance Revival/Romanesque Revival/Gothic Revival/Colonial Revival/Beaux-Arts/ Mediterranean
LATE 19TH & EARLY 20TH CENTURY MOVEMENTS/Commercial Style/Prairie/
MODERN MOVEMENT/Mid-Century Modern

SUMMARY PARAGRAPH

The Downtown Jacksonville Historic District encompasses approximately 56 blocks (158 acres). The boundaries of the district are East and West Beaver Street on the north, Catherine Street and North Liberty Street on the east, Independent Drive and the St. Johns River on the south, and North Pearl Street on the west. There are 244 resources within the district. Contributing resources include 176 contributing buildings, one contributing site, two contributing objects and 19 buildings previously listed on the National Register of Historic Places. Forty-six buildings are listed as noncontributing. Noncontributing properties include those constructed during the period of significance (1901-1965) that have lost their character defining features due to alterations and no longer retain enough integrity to contribute to the district, or those that were constructed after 1965. This particular area contains a contiguous group of resources that relate to the development of downtown Jacksonville as a commercial, institutional, and residential hub for the city following the Great Fire of May 3, 1901. The contributing resources host a number of uses such as single family and multi-family dwellings, commercial business, financial institutions, social and religious activities and government operations. The architectural styles include Frame and Masonry Vernacular, Prairie and Chicago School, Colonial Revival, Mediterranean Revival, Neoclassical Revival, Beaux Arts, Renaissance Revival, Gothic Revival, Romanesque Revival, Modernist, and others.

SETTING

Downtown Jacksonville developed at the north side of a ferry crossing that was located at the narrowest part of the St. Johns River. The ferry served the Old Kings Road that ran from St. Augustine, through the southeast part of Duval County, diagonally through downtown, and ending in St. Mary's, Georgia. The physical layout of the town developed from pre-Civil War plats that created a standard grid of blocks and lots. The grid is composed predominately of blocks divided into 105' x 105' square lots, with some blocks having eight square lots. This original street grid has been maintained with the only deviations being North Market Street terminating at the parcel of land occupied by the St. John's Episcopal Cathedral and recent modifications to West Monroe Street in order to accommodate the new Duval County Courthouse. The street grid was extended west into the Town of Lavilla but restricted on the east by Hogans Creek.

The rebuilding of the downtown after the 1901 fire created a rich mixture of residences, churches, schools, office and commercial buildings, as well as government buildings. The continued demand over the decades for additional office and commercial space, particularly in the blocks between the St. Johns River to the south and East and West Church Street to the north, as well as the attraction of downtown residents to newer subdivisions, resulted in most of the historic residential fabric being removed by the 1950s and 1960s. Currently, most of the historic residences are concentrated in the northeast corner of downtown which faced less developmental pressures. The rest of downtown is an architectural blend of historic and modern buildings producing a rich tapestry linking the past and the present.

DESCRIPTION

Frame Vernacular

The most common style for residential buildings in the Downtown Jacksonville Historic District is Frame Vernacular, as identified by its wood construction. What makes Frame Vernacular buildings important is the fact that they represent vanishing examples of how rural and lay builders utilized simple and time tested construction principles, as well as local building materials such as pine and cypress. These indigenous materials were combined with locally manufactured products, or those shipped by railroad such as sash windows, doors, and hardware, to construct solid and functional spaces that worked well in the southern climate. Surrounded by outlying sawmills at the time, many houses were framed with old-growth Southern Yellow Pine that had been so heavily timbered as to be almost non-existent by the 1930s. Today, this quality pinewood is only available from re-milled timbers salvaged from demolitions or from original logs preserved in the muddy bottom of Florida creeks and rivers. Frame Vernacular construction styles survived well into the twentieth century, particularly in the rural South, but have been progressively replaced with contractor-built residential structures composed of prefabricated building components.

There are 24 examples of Frame Vernacular buildings in the historic district, the majority of which are two stories in height and were constructed as single family, apartment or rooming houses. These filled the need for housing accommodations for the rapidly growing population immediately following the devastating 1901 fire. The majority of the residential structures were constructed in the first decade of the twentieth century. They predominately have a front-facing or side-facing gable roof, a front porch and wood sash windows, and usually rest on brick or concrete piers. The exterior siding is mainly horizontal weatherboard or drop siding. Most of these residences featured either exterior or interior brick chimneys to serve fireplaces and wood stoves. The three large buildings at 424 (DU07667) 432 (DU07668) and 436 (DU07669) East Monroe Street (Photo 1), constructed between 1903 and 1913, illustrate the rapid growth of the downtown area in the two decades immediately following the 1901 fire. All three of the buildings, which now serve commercial functions, have front porches, wood siding, and retain some of their original wood sash fenestration. The original chimneys are still visible on two of the buildings. Reflecting elements of the Colonial Revival style, both the buildings at 424

and 432 East Monroe Street exhibit Tuscan columns resting on brick piers that support hip roofs. The first story of the building at 434 East Monroe Street was altered with the addition of a brick veneer. A front facing gable roof crowns the building at 424 East Monroe Street, while the building at 432 has a hip roof. The house at 436 East Monroe Street (Photo 2) has a hip-on-gable roof, a hipped roof porch, square porch posts and a brick porch balustrade. Some of the windows have been replaced, but the frame size is unchanged. A series of one- and two-story frame residences can be seen along 511-531 East Duval Street (DU07653-DU07657) (Photo 3). Located on the edge of the downtown district, they were all constructed between 1903 and 1909. Remarkably this group of residences exhibit few major alterations.

Masonry Vernacular

There are 35 contributing Masonry Vernacular buildings in the historic district. Such buildings are normally designed and constructed by local craftsmen from readily available masonry products. Most of the Masonry Vernacular buildings in the Downtown Jacksonville Historic District were constructed throughout the period of significance and were constructed for commercial purposes, ranging in height from one story to three stories. The one-story brick building at 210 East Forsyth Street (Photo 4) (DU21696), constructed in 1957 as an addition to the building at 200 East Forsyth Street, has a common bond brick facade, a simple molded cornice behind which is a flat tar and gravel roof. There is a single recessed entrance way and two banks of fixed glass and aluminum windows. The windows are not original but the frames remain unchanged. The two-story building at 121 East Bay Street, constructed in 1916 (Photo 5) (DU05569) features commercial uses on the first floor and apartments or offices on the second floor. The building is constructed of stucco-covered limestone on the first story and common bond painted brick on the second story. A curved parapet rises above the flat, tar and gravel roof. The show windows on the ground floor have been replaced and the transoms filled in. The second story has modern fixed window, but the openings remain unchanged. Above the windows are straight arches, between which are rectangular medallions.

The building at 131 East Bay Street (Photo 6) (DU07611), constructed in 1903, is another example of a commercial building erected immediately after the great fire. It is two stories in height with a glass and aluminum show window and door on the ground floor. The second story features three narrow window frames with concrete sills and concrete jack arches surmounting the windows. The facade exhibits an entablature motif with a cornice and two panel frieze topped by a roof cornice that fronts the flat tar and gravel roof. The exterior wall has been surfaced with stucco. The two-story brick building next door at 133 East Bay Street (DU05571) was constructed in 1901. Like many other historic buildings in the district, the ground story has suffered inappropriate alterations having modern show windows that flank a recessed glass and aluminum door. The historic windows on the second story retain their three original brick arches and keystones and have wooden double-hung sash windows with two over two lights and capped with arched transoms. The front facade is crowned by a tall cornice composed of three sections of corbelled brick supported by brackets. The high parapet masks the flat tar and gravel roof.

Colonial Revival

The use of the Colonial Revival style is also evident in the district, with 20 examples. The Colonial Revival Style is a product of the Eclectic movement in American residential architecture between 1880 and 1940. Colonial Revival was the dominant style for American residential architecture during the first half of the twentieth century. The term "Colonial Revival" refers to a rebirth of interest in the early English and Dutch houses of the Atlantic Seaboard. The Georgian and Adam styles were the backbone of the Colonial Revival style which was introduced at the Philadelphia Exposition of 1876. The centennial of the Declaration of Independence sparked renewed interest in the architecture of the colonial period. Many of the buildings designed for the Exposition were based on historically significant colonial designs. About the same time a series of articles focusing on eighteenth century American architecture appeared in the magazines American Architect and Harpers. The publicity the Colonial Revival Style received helped to make it popular throughout the country.

Perhaps the most elaborate example of Colonial Revival architecture in the Historic District is the residence at 332 East Adams Street (Photo 7) (DU00285). The Duval County Property Appraiser indicates that the house was constructed in c. 1901. An eclectic variation of the Colonial Revival style, the two-story brick building has a hip-on-gable roof. The gable takes the form of a classical pediment with wood shingles and a Palladian window in the center. The residence rests on brick piers and has a hipped roof porch with a low pediment over the main entrance bay. The pediment is supported by ancones and has bas-relief scrollwork in the center. Brick steps flanked by brick cheek walls lead to the porch which has a wood deck. The porch extends the width of the main facade, and the roof is supported by truncated Tuscan columns that rest on brick piers. The apparently original main wood and glass entrance door is flanked by single-pane sidelights that surmount wood panels. The main fenestration is 1/1-light double-hung wood sash windows. A tall interior brick chimney stands at the southeast elevation of the house which also features a bay with windows on all three sides of both stories. The extension is capped with gable roof fronted by a pediment. A corresponding three-sided bay is found on the opposite elevation.

Two more simple Colonial Revival residences are found at 221 and 225 East Church Street (Photo 8). The building at 221 East Church Street (DU05573), constructed in 1908, is two stories high and has weatherboard exterior siding. It has a front-facing gable roof with a Palladian window in its center. It has a two-story full-width veranda with a hipped roof supported by Ionic columns. A balustrade with turned balusters is found on both levels. The residence rests on a continuous brick foundation. Brick steps flanked by stepped brick cheek walls lead to the main entrance which consists of a wood paneled door flanked by sidelights. A similar doorway provides access to the upstairs veranda. The fenestration consists of 6/6-light double-hung wood sash windows. One-bay extensions project from the midpoint of the northwest and southeast elevations of the building. A partially exterior chimney rises through the eaves of the southeast elevation of the main roof. The former residence now serves as attorneys' offices. The neighbor house at 225 East Church Street (DU07570)

was constructed in 1901 and is also of wood frame construction sheathed on the exterior with drop siding. The two-story residence has a front facing gable roof whose gable end is covered with fish scale shingles and a louvered vent topped with a hood. Tuscan columns support the veranda at both levels. Only the second story features a balustrade with a molded railing and turned balusters. The building rests on a low continuous brick foundation, and the first floor veranda has brick steps that access a terra-cotta tiled deck. The main entrance has a wood and glass paneled door surmounted by a single pane transom. The main fenestration consists of 1/1-light double-hung wood sash windows. One bay of the ground level veranda has been partly enclosed with drop siding and a screened window.

Another elaborate example of eclectic Colonial Revival architecture is the residence at 218 East Ashley Street (Photo 9) (DU07568). Constructed for steamboat captain T.W Lund in 1901, this two-story wood frame building has weatherboard siding and rests on a low continuous brick foundation.[1] A multi-level hip on the gable of the main roof covers this section of the building. The main gable ends in a pediment, in the center of which is a small arched 1/1-light wood frame window. A secondary gable end is found on the northwest wing of the building. A three-sided bow extension that rises from the ground level to the second story is found on the front facade. It is topped by the main pediment. The dominant fenestration is 1/1-light double-hung wood sash windows with a narrow fixed transom. The ground story veranda extends approximately the width of the main facade. The hip roof of the veranda is supported by wood Tuscan columns that stand directly on the porch floor. The columns are united by a balustrade composed of a narrow molded handrail and thin turned balusters. The veranda is accessed by short flight of concrete steps that features a wood balustrade in the center of the steps. The main entrance is a wood and glass panel door, flanked by a single wood and glass panel sidelight. There is a small balcony on the second floor just above the ground floor veranda pediment. The balcony occupies a corner of the hip roof which is supported by a single Tuscan column. A balustrade similar to the one found on the veranda occupies the edge of the balcony. A glass panel door set in a paneled door frame surmounted by a rectangular transom provides access to the balcony.

Neoclassical Revival Style

There are four buildings in the historic district listed as Neoclassical Revival. The Neoclassical Revival style, popular between 1890 and 1940, reflects the renewed interest in the architectural forms of ancient Greek and Roman civilizations. The popularity of the style was particularly stimulated by the 1893 World's Columbian Exposition held in Chicago which featured numerous buildings based on classical precedents designed by many of America's greatest architects of the time. Because its formal and usually monumental facades invoke a sense of power and prestige, the Neoclassical Revival style was particularly popular in the design of public buildings usually courthouses, city halls, and railroad terminals, as well as religious buildings, and financial institutions such as banks. Characteristics of the Neoclassical Revival style are the presence of a symmetrical facade

[1] George M. Barbour, Florida for Tourists, Invalids and Settlers (New York: D. Appleton and Company, 1885), p. 316.

dominated by full height classical porticos supported by a colonnade. Boxed eaves are usually accentuated with rows of dentils or modillions, wide frieze band, and the use of a decorative pediment which further defines the classical styling.

Located at the intersection of West Forsyth Street and North Laura Street is the former Jacksonville National Bank Building, also commonly known as the Marble Bank at 51 West Forsyth Street (Photo 10) (DU05579), was originally built as the Mercantile Exchange Bank in 1902 from a design by architect Edward H. Gidden and constructed by the firm of Hallowes & Company. In 1905 it was bought by Florida Bank & Trust, predecessors to the modern Florida National Bank, who renovated and expanded it. It was renovated again in 1916 to include a large banking room with a skylight, plaster detailing, and a coffered ceiling. Another refurbishing in the 1950s added dropped ceilings that covered the skylight and detail work; these were removed in 1976 by the building's then owners, the Jacksonville National Bank, who undertook a substantial restoration to its original appearance. The one-story building was constructed of masonry over a steel frame and has an exterior surfaced in white marble. The architectural character is found mainly in its main entrance facade. The facade exhibits a shallow portico having single and paired fluted Iconic columns that rest on high bases. The portico is framed at the sides by high pilasters covered with quoins. The portico stands in front of and round arched entranceway which is flanked by arched windows. These features are also surrounded by quoins. The entablature above the portico is divided into an architrave, frieze, and cornice. The cornice is decorated with ancones that support molded medallions that rise above the cornice.

The former Title and Trust Company of Florida Building at 200 East Forsyth Street (Photo 11) (DU00249, NR 2/23/90) was listed in the National Register on February 23, 1990. Located at the intersection of East Forsyth Street and North Newnan Street, the three-story building was constructed in 1929, from a design by the architectural firm of Marsh and Saxelbye and built by contractor A. Bentley. The rectangular building was constructed of masonry over a steel skeleton. The main (northeast) facade exhibits a symmetrical arrangement of a main entrance surmounted by a small pediment and framed by colossal concrete Ionic columns. Outside the columns are Doric pilasters that frame 2/2-light windows on the first and second stories that are separated by concrete panels. The columns and pilasters support an entablature whose architrave bears the legend “Title & Trust Company of Florida.” The third story has a pedimented frontispiece in the center bay of the building. The frontispiece is centered with wooden double-hung sash windows with one over one lights. Quoins found at the outer edges of the frontispiece support the entablature topped by the pediment. The two outer bays of the third story have wooden double-hung sash windows with one over one lights that feature three concrete keystones. More quoins are found at the outer edges of the bays.

Renaissance Revival

There are nine examples of the Renaissance Revival style in the historic district. Development of the Renaissance Revival style in England during the first quarter of the nineteenth century resulted from a renewed

interest in the studied formalism of Italian Renaissance architecture which has been characterized as finely detailed windows, cornices, and entablatures applied to symmetrical square or rectangular buildings. Although found in the United States as early as the 1840s, the style was popularized during the 1880s and 90s through the work of the noted New York architectural firm of McKim, Mead, & White who successfully applied design elements of the Renaissance Revival style to larger and taller buildings. Because of the state's late development, the Renaissance Revival style is not common in Florida with very limited examples in Jacksonville.

The Dyal-Upchurch Building at 4 East Bay Street (Photo 12) (DU00157, NR 4/17/80) reflects elements of the Renaissance Revival style. Designed by architect Henry John Klutho in 1901, the building was listed in the National Register on April 17, 1980. An important feature of the building was the division of the ground floor and top story of the building into distinct horizontal sections by string or belt courses, with the top floor articulated with a different window type. Further, the ground floor along the East Bay Street and North Main Street elevations of the building were sheathed in rusticated Indiana limestone also referred in some sources as Bedford stone. Consistent with the Renaissance Revival style, the ground floor of the East Bay Street elevation is highlighted by a large arched entryway flanked by pairs of paneled pilasters that support a full entablature. The rusticated limestone treatment continues along the North Main Street elevation that is accentuated by a series of arched windows. Another feature of the Renaissance Revival style once evident on the Dyal-Upchurch Building was the presence of balustrades in the raised parapet above the cornice line. Unfortunately, the balustrades and the decorative cornice with modillions were removed as a result of a fire that damaged the building in 1915.

Constructed in 1926, the Carling Hotel, now a residential condominium at 33 West Adams Street (Photo 13) (DU05561, NR 1/22/91), was designed by the architectural firm of Thompson, Holmes & Converse and constructed by the Southern Ferro Concrete Company. It was listed in National Register on February 28, 1991 under Criteria A and C in the areas of Commerce and Architecture. The 15-story building has a rectangular ground plan and a flat multi-level roof with a parapet. The exterior walls are finished with brick, limestone, and terra-cotta. The main (south) facade displays features that define the architectural style of the building. The ground floor and mezzanine is surfaced with smooth concrete and second and third stories (mezzanine level) are finished in rusticated concrete. The mezzanine also exhibits medallions, panels and a strong cornice. The fenestration of this zone is varied. The main entry is distinguished by a flat suspended canopy, double aluminum and glass doors which are inset in the facade. At the second and third floors are Palladian windows separated by medallions. A strong cornice separates this section from the fourth floor which is sheathed in smooth concrete and have paired 4/4-light double-hung windows separated by brick panels.

The transitional zone (the 5th to the 12th stories) is covered with unpainted brick laid in running bond and has little architectural detailing. The fenestration is paired 4/4-light, double-hung sash windows. Each pair has a limestone sill and a flat arch of shoulder bricks. The spandrels between the windows are surfaced in brick. The

upper zone (13th to 15th stories) has the most architectural detail. It is defined by two molded concrete belt courses and crowned with a limestone balustrade surmounted by eight decorative urns. The fenestration is ten paired 4/4-light double-hung sash windows arranged in groups of four. In each set, the pair above is separated from the pair below by a terra-cotta surround.

When completed in 1926, the Carling Hotel embodied the tremendous building boom that had swept Jacksonville and Florida during the 1920s. Jacksonville's skyline changed dramatically. The Carling epitomizes the Renaissance Revival commercial architecture that appeared in the boom. It provides visual testimony to the sophistication that attended the city's urban development which popularized the "modernity" of these revival style buildings.

Beaux-Arts Revival

The Beaux-Arts Revival style is rare in the historic district, there being only two examples. The Beaux Arts style, named for the premier French school of architecture, the Ecole des Beaux-Arts, was introduced to the United States by American architects like Richard Morris Hunt who attended the prestigious school in the late nineteenth-century. Hunt designed the Newport, Rhode Island, mansion of Cornelius Vanderbilt, "The Breakers," in this style in 1892. The Beaux-Arts style was most often seen in places where turn-of-the- century wealth was concentrated, particularly major urban centers and resort communities. The popularity of this style was advanced by the 1893 World's Columbian Exposition in Chicago. With its grandiose treatment of classic architectural forms, the Beaux-Arts style was seen as an ideal expression of both corporate wealth and civic pride. Buildings of this style are both formal and monumental with abundant and opulent decorative details. The Beaux Arts style is especially suited for public buildings designed to deliver a strong symbolic message, such as libraries, museums, court houses, train stations, and government offices. Privately owned Beaux Arts style mansions delivered a strong message of personal wealth. This style was popular in an era of great American palace buildings marked by eclectic use of historic architectural themes and elements. The Beaux-Arts style uses formal symmetry, Italian Renaissance form, and classical Greek and Roman decorative elements like columns, pediments and balustrades to create a grand and imposing architectural statement. Exterior decorative details may include quoins, balconies, terraces, porches, and porticoes as well as ornamental windows and grand entrances.

The Old Bisbee Building, (Photos 14, 15) (DU07607) at 51 West Bay Street was constructed in 1901-1902, four months after the Great Fire, and was designed by Atlanta architect, Gottfried L. Norman. The building is notable for its lavish use of Classical Revival and Renaissance Revival details on the second story. This also includes windows with Doric pilasters crowned with pedimented entablatures with swags in the friezes. There are also paired round arch windows resting on Doric pilasters. The arches are crowned with keystones. The windows with pediments have 1/1-lights and the arched windows have 1/1-lights with round transoms. The window bays are separated by Doric pilasters that have garland decorations hanging from just below the

capitals. The pilasters support an entablature that has swag motifs in the frieze and is crowned with a balustrade that features urns on top of evenly spaced piers that project above the balustrade. The North Laura Street location has frontispieces crowned with triangular and round pediments that rise sharply above the balustrade. The two friezes with triangular pediments have Doric pilasters flanked by scroll brackets, while the frontispiece with the curved pediment is flanked by scroll brackets. The curved frontispiece is adorned with a swag found just below the pediment and a small 1/1-light arched window in its center. The wall beneath the triangular pediment exhibits a fixed oval window. Urns are found at the corners of the frontispieces. The West Bay Street elevation has a frontispiece with a triangular pediment and an arched window. Beneath the Frontispiece is a pair of windows with jack (flat) arches. The plain columns of the first story support a classical entablature that features small oval shields crowned with floral motifs.

Mediterranean Revival Style

The Mediterranean Revival style was popular between 1918 and 1939. Three variations of the Mediterranean Revival style found in Florida include the more common Spanish Eclectic style, Mission style, and the Italian Renaissance style. A synthesis of both Italian and Spanish motifs, the Mediterranean Revival Style was very popular in Florida during the 1920s, and has come to be closely associated with the Great Florida Land Boom of that period. The Mediterranean Revival Style was used in the design of residences, commercial buildings, schools, and churches. Revival of interest in the Italian Renaissance style was influenced by the design of the Villard House in New York by McKim, Mead & White in 1883. Predominately produced by architects, the design of Italian Renaissance Style buildings tended to mimic more closely their Italian predecessors than did the earlier Italianate Style.

The design of the Elks Club Building (Photos 16, 17) (DU07588, NR 3/9/2000) at 201-213 North Laura Street features many of the architectural elements associated with the Italian Renaissance Style such as the wide overhanging hipped style roof originally covered with barrel tile, a stucco finish, the arched entryway and recessed gallery accentuated with cast stone trim, the use of quoins, molded cornices, and belt courses, as well as pedimented windows. Constructed in 1925, the building was designed by architect Roy Benjamin and constructed by H.S. Baird Construction. The building was listed in the National Register on March 9, 2000. The Elks Club sits on the northeast corner of Laura and Adams streets. The seven-bay masonry building has a decked roof, originally tiled, but re-surfaced in 1952 with asbestos shingles on the hips. . The first story walls are coursed stone, and the second story is stucco with cast stone quoins uniting the two stories. A rounded arch loggia with Ionic columns and a balustrade is recessed in the second story of the Laura Street elevation. The west and south street elevations are divided into two distinct levels by a wide cast stone band and stringcourse. The band is broken on the West Adams Street elevation at the third, fourth, and fifth bays by balustrade bays. The cornice features a frieze with stucco panels and circular plaster moldings. The north elevation and east alley elevations have unadorned brick walls. The fenestration is 1/1-light sash windows with transom lights set in molded frames with jack arches and pediments. The present windows replaced wooden casements with fixed

transoms. The first story of the Laura Street facade was designed for commercial use. The second floor was used by the Elk's Club for offices, meeting rooms, and recreational activities.

Gothic Revival Style

The 12 Gothic Revival style buildings in the historic district are all churches or church-related buildings. Most of the historic churches constructed in Downtown Jacksonville during the first decade following the Great Fire of 1901 are in the Late Gothic Revival style. Development in the interest of using Medieval Christian architectural design features was an element of the European Romantic Movement in art, architecture, music and literature. The Romantic Movement was a turn away from the formalism, reasonability, and empiricism that characterized the Enlightenment of the late eighteenth century, moving more towards the myth and romance of Medieval Europe. Arriving from England and used in America as early as 1799 by pioneer architect, Benjamin Henry Latrobe in his design of Sedgeley in Baltimore, the Gothic Revival style became more common in the United States between 1840 and 1870. The popularity of the style in the United States was greatly accelerated by the architectural works of Alexander Jackson Davis, whose plans for Gothic Revival houses and cottages were widely distributed in the publications of Andrew Jackson Downing, a pioneer landscape architect of the time. The Gothic Revival style proved to be an enduring stylistic influence that continued in various modifications until well into the twentieth century, particularly for the design of religious and educational buildings. Variations of the style that have developed after the Civil War have been termed High Victorian or Ruskinian, Collegiate, Carpenter, and even Skyscraper Gothic. The Features of the Late Gothic Revival style include the steeply pitched cross gable and pyramidal roofs topped with stone pinnacles and crockets, buttresses, full height lancet windows with decorative stained-glass and traceries, as well as dressed hoodmolds over window and door openings.

The Gothic Revival style Snyder Memorial Methodist Church (Photo 18) (DU00243, NR 3/13/2013) at 226 North Laura Street, was constructed in 1902 from a design by architect J.H.W. Hawkins and built in 1902 by McCarrel & Sloane. It was listed in the National Register on March 13, 2013. Constructed of gray granite rubble, the church is located on the southwest corner of North Laura Street and West Monroe Street. The two-story church has a basement and the sanctuary portion is one-story with high ceilings. A prominent feature of the building is a square engaged crenellated tower at the northeast corner. The church features steep roofs, pointed Gothic windows with stained and leaded glass, and a rose window above the main entrance. The entryway is part of a one-story gabled vestibule with canted sides, buttresses, and a limestone capped parapet. Short pointe arch windows are in the vestibule. A large rose window is the main wall above the vestibule. The main roof parapet is capped with a Celtic cross at its peak. The interior of the church has oak floors, wooden walls, and exposed rafters in the sanctuary. The sanctuary has a central aisle and two side aisles that accessed two sections of wooden pews. Centered in the west wall above the altar is the pipe organ.

A more elaborate example of the Gothic Revival in the Downtown Jacksonville Historic District is the Catholic

Church of the Immaculate Conception (Photo 19) (DU00207, NR 12/30/92) at 121 East Duval Street. The property was listed in the National Register on December 30, 1992. The church is a large two-story, Late Gothic Revival building with a limestone exterior, elaborate tracery fenestration, and two spired towers. The vaulted interior also displays a great deal of architectural detail. Designed by architect M.H. Hubbard, and built by the Halsema-Woodcock Company, the church was completed between 1907 and 1910. The church embodies a cruciform ground plan and features lancet windows and door openings and polygonal spires that tower above the steeply pitched front facing roof. The spires, one taller than the other, are topped by gold plated crosses. The west tower has a square base which rises to a belfry with louvered openings, and is finished with carved stone cornice detailing. The east tower is accentuated with an open belfry with carved stone pinnacles, tracery, and lancet openings. A grand lancet window with traceries and stained glass is centered in the front facing gable end. Directly above is a statue of the Virgin Mary and a carved stone cross at the gable peak.

The church is entered through two doorways that open onto East Duval Street. The walls of the entrance foyer exhibit Gothic woodwork fashioned out of oak with a natural finish. Stairs in the west bell tower lead to the choir area and balcony. A colonnade of tracery covered piers divides the sanctuary into the central nave and side aisles. The nave has a full-height vaulted ceiling with traceries that originate in the slender nave piers. Rosette skylights are located at the terminus of each ceiling vault. Wooden pews line the center aisle of the nave. The walls are embellished with full-height stained glass windows depicting biblical scenes. Two altars, located in the apse are separated from the transept by an ornately carved communion rail.

St. John's Cathedral (Photo 20) (DU00246A) at 256 East Church Street is the cathedral of the Episcopal Diocese of Florida. One of the oldest congregations in Jacksonville, it became the seat of the Bishop of the Episcopal Diocese of Florida in 1951. The current building dates to 1906. The congregation was founded in 1834 as St. John's Parish. It is one of the seven original parishes dating to the reception of the Diocese of Florida into the Episcopal General Convention in 1838. According to the cornerstone for the present Cathedral, the first St. Johns Church was built in 1842 and burned in 1862 during the Civil War. In the early 1870s, Edward T. Potter designed a new St. Johns Church and initial construction began in 1873. The church was completed and dedicated in 1877. Destroyed in the 1901 fire, a new church was designed by the firm Snelling and Potter. The new sanctuary was completed and consecrated in 1906. Built of Indiana limestone, the sanctuary recalls the great medieval churches of Europe.

Romanesque Revival and the Richardsonian Romanesque

Popular from the mid-nineteenth century to the first decade of the twentieth century, the Romanesque Revival was deeply rooted in medieval architecture. Mostly used in the design of churches, the style usually featured balanced facades, which may lack symmetry. A distinctive design element found in the style is the semicircular arch used in window and door openings. Facades usually are constructed of smooth monochromatic brick or

stone and flanked by square or polygonal towers that may vary in height and roof shape. Other characteristics include the use of hood molds over windows, crenelated parapets, and quoins. A variation of the Romanesque style is the Richardsonian Romanesque created by Henry Hobson Richardson, first used in the design of the monumental Trinity Church and rectory in Boston constructed in 1879 – 1880. The Richardsonian Romanesque style is heavily massed, usually with exterior wall surfaces textured by rough stone and accentuated by turrets and belt courses.

An example of the Romanesque Revival style is found in the design of Mount Zion A,M.E. Church at 201 East Beaver Street (DU00232, NR 12/30/1992). Constructed in 1901 – 1905 from a design by J.B. Carr & Company of Birmingham, Alabama, elements of the style evident in the building is the smooth monochromatic brick surface, two square towers, arched window and door openings with hood molds, contrasting quoins, and crenelated parapet. Constructed in 1903 from a design by noted Jacksonville architect, Henry John Klutho, the First Baptist Church at 133 West Church Street reflects the Richardsonian Romanesque style. Design Elements of the style found in the First Baptist Church is the rough-cut monochromatic limestone facades, broad Romanesque arches, and square and polygonal towers. A noted feature on the building is the foliated design on the capitals similar to those found on Richardson's Trinity Church.

Prairie School Style

There are four examples of the Prairie School in the Downtown Historic District, one of only a few indigenous American architectural forms, it was developed by a creative association of Chicago architects in the 1890s influenced by the work of Frank Lloyd Wright and Louis Sullivan. The leading proponent of the style was Frank Lloyd Wright, whose Winslow Homer Residence, constructed in 1893, was perhaps the first residence designed in the style. The heaviest concentrations of Prairie School buildings are located in the Midwest, although pattern books helped to distribute vernacular forms of the style throughout the country. The style was popular in Jacksonville for a very short period mainly the first two decades of the twentieth century. However, because of the influence of Henry John Klutho and other young architects arriving in the city immediately after the Great Fire of 1901, there were numerous examples of the Prairie School in Jacksonville, predominately residential structures, resulting in Klutho biographer and local architect, Robert C. Broward referring to the city as the "Southern Home for the Prairie School". Elements of the style noted more commonly in residential designs included low-pitched roof with wide overhanging eaves, strong horizontal lines, and flowing internal spaces. Although the horizontal lines tended to be less emphasized in commercial buildings, the same inventive use of form and space, as well as decorative ornamentation, are utilized.

With the design of the St. James Building (Photo 21) (DU00155, NR 5/3/76) at 117 West Duval Street, Klutho was able to blend the principles of the Prairie School as influenced by the works of Frank Lloyd Wright and Louis Sullivan with his own personal style. Listed in the National Register on May 3, 1976, the primary facades of the building are broken vertically into a grid created by columns placed twenty-two feet on center.

The facades are divided horizontally into two parts, the first floor with its series of rectangular high ceiling storefronts, and a second part composed of upper office floors divided by pilasters of cream brick. An abundance of abstract geometric ornamentation personally designed by Klutho in terra cotta, plaster, and bronze is evident on both the exterior and interior. True to the principle of "form follows function", the central tower facing Hemming Park defined the primary entryway, as well as shielded a large water tank behind the raised parapet. The richly detailed central tower also frames decorative arches reminiscent of Sullivan's design of the Getty Tomb (1890). The influence of Louis Sullivan is also evident in the elaborate terra cotta ornamentation found in the capitals of the central tower and the pilaster ends. Described as "Kluthoesque" by the architect, these uniquely designed pieces combine a variety of scrollwork and geometric forms reflective of natural forms such as seashells and plants native to this area.

Another remarkable example of Prairie School architecture in the Downtown District is the Morocco Temple (Photos 22, 23) (DU00268, NR 11/29/79) at 219 North Newnan Street which was designed by Klutho in 1910. The building was listed on the National Register on November 29, 1979. The Morocco Temple (also known as the Morocco Temple, Ancient Arabic Order of the Nobles of the Mystic Shrine) is the oldest Shrine temple in Florida. The grand building was erected in the Prairie style of architecture using Egyptian-themed symbols. The entrance features a large battered architrave featuring a massive transom atop short columns in the Egyptian revival style. The three levels included a main floor, a 1,500 seat auditorium and a balcony. The structure was constructed using steel reinforced concrete and stuccoed brick exterior walls with terra-cotta ornamentation. A fabricated metal cornice incorporating a geometric design projected above the third floor windows on the front and sides of the buildings, which was noted as a Sullivanesque ornament[2] to emphasize a horizontal aspect. Inside, many windows and light fixtures used color-tinted glass, and mosaic-tiled floors that mimic oriental carpets. The walls were covered with a polychromatic faience tile portraying Egyptian symbols. Oil-painted murals illustrated the Freemasons' and Shriners' history, with scenes of Jesus, King Solomon and Mecca. The auditorium was 90 feet wide with the roof supported by steel trusses. Access to the balcony was via two curved floating reinforced concrete stairways. The auditorium's ceiling was painted dark blue and imbedded with hundreds of glass pieces that would reflect light, giving the appearance of stars. The curtain on stage was decorated with views of Arabia.

Needing more meeting space and a larger parking lot, the Shriners decided to move to the suburbs in the early 1980s. In the early 1980s the Shriners built a new facility on the south side. Their old building was purchased in 1984 by the Cecil W. Powell & Company, an insurance broker. A huge renovation was required to create offices. However, because the building was on the National Register, the changes were required to retain the basic integrity of the structure. The stage was transformed into an atrium, and the murals were refurbished and encased with glass. The auditorium was destroyed when an additional floor was constructed, but the vertical

[2] Referring to Louis Sullivan (1856-1924), a notable Chicago architect who founded the basis for the Prairie School style.

windows on the building's sides were uncovered. The tile and staircases remain unmodified, and there are now four carpeted and partitioned floors with a total of 45,000 square feet.

Chicago School or Commercial Style

Some of Florida's first skyscrapers that were built in Jacksonville reflect elements of a commercial high-rise style referred to at various times and by different sources as the Chicago School, the Chicago style, or the Commercial style, and identified as the forerunner of the modern skyscraper. There are 26 examples of this style in the Downtown District. The development of high-rise buildings in American cities coincided with a period of significant economic growth, along with numerous technological advances. Development of large companies and corporations coupled with growing land values in urban centers during the last quarter of the nineteenth century, forced architects and builders to seek ways of constructing taller buildings to maximize the use of property while accommodating the diverse needs of growing companies. Their task was made possible by the reduction in the price of steel, as well as the perfection of steel frame and reinforced concrete construction techniques that freed buildings from being supported by load bearing masonry walls that limited height to approximately 100 feet. The new construction methods allowing for taller buildings beyond the traditional six stories were also complemented by other technologies such as building elevators and improved incandescent lighting that made the new "skyscrapers" functional for business purposes.

The 10-story Atlantic National Bank Annex (Photo 24) (DU05562, NR 11/7/97) at 118 West Adams Street, constructed c. 1925, was listed on the National Register on November 7, 1997. It is an excellent example of the later Chicago Style in downtown Jacksonville. Now named the Schultz Building, it serves as an office facility. Designed by the architectural firm of Marsh & Saxelbye, the build is significant under Criteria A and C in the areas of Commerce and Architecture. It is associated with the rapid commercial development of downtown Jacksonville during the first three decades of the twentieth century and architecturally significant as a historic skyscraper. The building exhibits a single north elevation with a three-part facade design that was common to skyscrapers built during the historic period. The building has a rectangular footprint and a flat tar and gravel roof. The structural system is steel frame with curtain walls of brick and white glazed terra-cotta. The facade is divided into three bays that are delineated by paired windows. Like other Jacksonville skyscrapers, the facade has a three-part design composed of a base, the upper stories and a cornice. The first three stories compose the base. The first two stories have a cast concrete surface and are separated from the upper stories by the original white glazed terra-cotta entablature and dentil cornice. The base is divided into three bays with a fixed window in each bay and at each story except the first story which contains double glass doors and full length sidelights. The windows are fixed glass in aluminum and bronze frames divided vertically in the middle. At the sides of the building are pilasters with capitals. From the third story up the white glazed terra-cotta remains in place. The third story is topped by two cornices and an entablature. Shield cartouches flank the central bay and pilasters with capitals are found on the outer corners of the fourth story. Circular relief ornaments are on each spandrel beam beneath each window. A cornice tops the ninth and tenth stories with modillions and a

balustrade on the tenth. Shield cartouches flank the central window on the tenth story.

The Bisbee Building (Photo 25) (DU00175) at 47 West Forsyth Street, constructed between 1908 and 1909, was designed by prominent Jacksonville architect Henry J. Klutho in the Chicago Style . It was constructed amid a race against two other ten-story projects, 121 Atlantic Place and the Seminole Hotel, to build Jacksonville's first ever skyscraper. The Bisbee won the race, but 121 Atlantic Place was slightly taller, making it Florida's tallest building at the time. The Bisbee Building was the first reinforced concrete high rise anywhere in the Southern United States. The Bisbee Building is a 10-story, two bay wide building with triple Chicago style windows with decorative spandrels below. The windows and spandrels on each floor are framed by solid pilasters rising to a segmental arch on each side. The ornament is terra-cotta in a floral design. This motif is suspended from the ninth floor belt course. There is a copper bracketed cornice below which is cast from iron ventilator grills. The segmental arch motif was carried around to the side of the building framing paired rectangular window openings. William A Bisbee was a well-known real estate developer. In 1908, he decided to undertake the construction of an office building and hired Henry Klutho as the architect. The use of a reinforced concrete structural system was new to Jacksonville and construction financing from the Metropolitan Life Insurance Company was delayed because of concerns that the reinforced concrete system was not strong enough. The company sent its own engineer to confirm the strength of the structure and to meet with officials of Southern Ferro Concrete Company which had been hired as the contractor. The Bisbee Building was completed in 1909.

Modernist

During the 1930s, only a few major new buildings were added to the downtown area. The two most significant being the United States Post Office and Courthouse (now owned by the City of Jacksonville) at 310 West Duval Street (1932 – 1933), and the Western Union Company Building at 333 North Laura Street (1930 – 1931). The Great Depression followed by World War II resulted in the built environment of Downtown Jacksonville remaining much as it was at the end of the Florida Land Boom in 1929.[3] As a result, Downtown buildings reflecting these styles are limited both in number and size. During the post-war period, the design of downtown buildings reflected many of the same trends, materials, and technologies used and promoted by nationally significant architects such as Frank Lloyd Wright, LeCorbusier, Paul Randolph, Eero Saarinen, and Mies van der Rohe. The most common design influence was the “Miesian Box”, which refers to the influential work of Mies van der Rohe (Seagram Building, 1958) who perfected the use of large glass curtain walls and right-angled geometry in the design of Modern buildings. The influence of Mies van der Rohe and his followers was so extensive that, “the glass-and-steel-box has become the single most used form in modern architecture and it signifies throughout the world “office building”.[4] The Miesian model was also widely used in Jacksonville

[3] Wood, pp. 28, 71, & 81.
Historic Property Associates, pp. 20-21.
[4] Charles Jencks, *The Language of Post-Modern Architecture*. New York, 1977, p. 15.

during the Modern period as evident by buildings constructed with limited exterior finishes, predominately glass panels and masonry, and very little ornamentation. The designs of downtown buildings varied in design and didn't reflect any distinctive style or brand such as the "Sarasota School" or Miami Modern (MiMo). Some of the Jacksonville architects and firms noted for downtown designs include Taylor Hardwick (Hardwick & Mayberry), Kemp, Bunch & Jackson (KBJ), William Morgan and Reynolds Smith and Hills.[5]

The most recognized modernist building in downtown Jacksonville is the old Haydon Burns Public Library located at 122 North Ocean Street (Photo 26) (DU21686). The completion of the Haydon Burns Public Library in 1965 was one of the most significant events in the development of Jacksonville's public library system, as well as serves as a physical representation of one of the most dynamic periods in downtown growth and redevelopment. The building is commonly recognized as the most significant work of Jacksonville architect, Taylor Hardwick, not only because of its very public location and use, but also because it embodies so well the unique elements of design that have come to characterize his work. In addition to having exceptional significance in relation to the historical context of Downtown Jacksonville during the period between 1955 and 1965, the Haydon Burns Public Library is also an exceptional example of a uniquely designed building of the Modern era that successfully integrated art and technology in order to address very specific needs and site parameters.

The most defining exterior feature of the building is the approximately 88 two-story wavy cast concrete fins that are applied vertically along all four elevations. In addition to providing visual texture to the exterior, the fins also are an important structural element of the building. The combination of art and technology is particularly evident in the large colorful murals constructed of glazed brick that surround the four walls of the elevator shaft on the east elevation of the first story. These murals were uniquely designed for the building by Jacksonville artist, Ann Holloway. Noted architectural historians and national historic preservation consultants, James C. Massey and Shirley Maxwell described the design of the Haydon Burns Public Library as "humanizes the somewhat sterile boxes of the preceding decade".[6] Their use of the word, "humanizes", reinforces an earlier description of the library that stated, "its appropriately scaled detailing of ceramic and glazed tile, glazed brick and rhythmic concrete fins, is exemplary of one of the more humane branches of the Modern Movement".[7]

Many of the Modernist designed buildings in Jacksonville's downtown became closely identified with national

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[5] American Institute of Architects, Jacksonville Chapter and DOCOMOMO/U.S – Florida. *Mid-Century Modern Architecture in Northeast Florida*. Symposium, March 1, 2009..

[6] Massey, James C. & Shirley Maxwell – Correspondence to Joel McEachin, February 14, 2005, Files of the Jacksonville Planning and Development Department.

[7] Gee & Jensen Engineers, Architects & Planners, "Haydon Burns Downtown Library Feasibility Study", April 11, 1989. (Quoted from *Metropolitan Design Center, Culture Based Economic Development*, JAX-Metropolitan Group, LLC, 11 December 2002, p. 2); *Designation Application and Report of the Planning and Development Department of the City of Jacksonville regarding Proposed Designation of the Haydon Burns Public Library, 122 North Ocean Street, LM-09-02, March 25, 2009.*

firms and large local companies such as the Independent Life Insurance Company, Atlantic Coast Line Railroad (now CSX), Universal Marion Building, and Barnett Bank. The establishment of a close identity of a building with the company it housed is particularly evident on the old Independent Life Insurance Company Building at 233 West Duval Street (Photo 27) (DU21654). Constructed in 1953 from a design by Kemp, Bunch & Jacksonville, the sixteen story steel frame building was incorporated into images used on marketing material distributed throughout the South until moving in the new Independent Life Tower in 1975. Founded in 1920, the Independent Life Insurance Company was a significant part of Jacksonville's corporate economy until the company was sold in 1995. Both the 1953 building and the 1975 tower were designed by KBJ, an architectural firm founded by William D. Kemp, Franklin S. Bunce, and William K. Jackson, all University of Florida architectural graduates that worked under and later acquired the practice of pioneer Jacksonville architect, Roy A. Benjamin (1888 – 1963).[8]

Hemming Park Confederate Monument and Greenleaf & Crosby Clock

The Confederate Monument in (Photos 28, 29) (DU05575) is centered in Hemming Park, a 1.54-acre public park, located in the heart of the government center in downtown Jacksonville, Florida. Originally a village green, it was the first and is the oldest park in the city. The area was established as a public square in 1857 by Isaiah Hart, founder of Jacksonville. After Hart's death in 1861 and the end of the Civil War, the Hart family deeded the land to the city for $10. It was first known as "City Park", then "St. James Park" after the grand St. James Hotel was constructed across the street in 1869. In 1899, Charles C. Hemming, a wealthy Colorado banker, a Confederate veteran, and former Jacksonville resident donated the 62-foot tall Confederate monument to the City of Jacksonville Today, the city block housing the monument, in the center of downtown Jacksonville, is called Hemming Plaza after brick paving was installed in 1978. The Confederate monument was one of the few structures that survived Jacksonville's Great Fire of 1901.

The monument rises sixty-two feet from a square foundation. A column, extends up from the base (both made of Vermont granite), and is topped by the bronze figure of a Confederate soldier in winter uniform. He stands at ease, with hands clasping the barrel of his rifle that rests on the ground, and on his cap are the initials, "J.L.I.", representing the Jacksonville Light Infantry. Bronze plaques, with images of Southern heroes sculpted in relief, are mounted on three sides of the base. A bust of Confederate General Kirby Smith on the north; a scene of Generals Robert E. Lee and Stonewall Jackson with their drum corps on the west; and a bust of General J.J. Dickinson, commander of the UCV's Florida Division on the south. On the east side of the base is a plaque with the following inscription: TO THE SOLDIERS OF FLORIDA.

[8] Site File – The Old Independent Life Insurance Company Building, 223 West Duval Street. Jacksonville Planning and Development Department.

The park also contains a coquina boulder that has been in the northwest corner since the 1700s, placed there to mark the intersection of the British Kings Road, and trails westward. John F. Kennedy gave a speech in the park to an exuberant crowd on October 18th, 1960, and a bronze monument to the event has been placed near the east side of the park. More recent additions to the park include a Florida State marker to the "Ax Handle Saturday" civil right event, and a statue to Florida State representative to congress Charles E. Bennett.

Located at the corner of North Laura and West Adam streets, the 1901 Greenleaf & Crosby Clock (Photos 30, 31) is one of 12 remaining timepieces out of only 100 of that style manufactured by the Seth Thomas Clock Company of Connecticut. Jacobs Jewelers purchased the clock and installed it in front of their new building on West Bay Street soon after the Great Fire of 1901 as a symbol of Jacksonville emerging from the catastrophic event. After 1927, the clock was moved from West Bay Street to the store's new location at the corner of North Laura and West Adams Streets. The company donated the clock to the city of Jacksonville in 1995.

NONCONTRIBUTING RESOURCES (not all noncontributing buildings are discussed)

The commercial building at 245 East Adams Street (Photo 32) (DU21691) was constructed c. 1954 but is considered to have no architectural or historic significance despite being constructed in the Period of Significance. It is one-story in height, has a rectangular ground plan, and a flat tar and gravel roof. The three-part first story has a central entranceway flanked by two large horizontal windows. The second story slightly overhangs the first story and has four banks of windows, two small narrow windows near the center of the facade and two large 4-light windows at the sides.

The two-story apartment building at 138-140 East Duval Street (Photo 33) (DU07595) is located at the corner of East Duval Street and Newnan Street. Constructed c. 1904 the residence has a side-gable roof, and wooden double-hung wood sash windows with one over one lights. It was one of the small apartment buildings and single family homes built in the heart of the Downtown Historic District just years after the Great Fire. The building has been extremely altered. The original exterior fabric has been covered with permastone and many of the windows have been replaced.

The building at 170 North Hogan Street (Photos 34, 35) (DU21674) is two stories in height and has stucco covered concrete walls and is adjacent to a 630 car capacity parking garage. The structure was constructed in 1921 as a two-story brick retail building. It was converted to office space around 1980 and the exterior brick was stuccoed over. Although attractive in its modernity, the massive changes to the building date after the period of significance for this district.

The building at 625 Julia Street (Photo 36) (DU21651), constructed in 1961, fails to meet the criteria for significance in the area of Architecture even though it dates from within the period of significance because it

lacks any distinctive architectural character. It is one-story in height and has a shallow-pitched front gable roof. It is constructed of brick and has a rectangular footprint. The off-center main entrance consists of double aluminum and glass doors flanked by sidelights. The only fenestration is a single bank of fixed windows in the main façade.

The Bryan Simpson U.S. Courthouse (Photo 37) 300 North Hogan Street. The courthouse was completed in late 2002 at a cost of $84 million and opened in early 2003. It replaced the old courthouse, which was built in 1933. 14 stories in height, the building was designed by KBJ Architects based in Jacksonville, Florida. The firm designed 17 of the city's 30 tallest buildings and "created Jacksonville's modern skyline", according to The Florida Times-Union newspaper. The firm designed the first high-rise in downtown Jacksonville, the 22-story Aetna Building, which opened in 1955. The new courthouse comprises 492,000 square feet (45,700 m^2) over 14 floors, with a secure parking facility in the basement. Officially dedicated on August 11, 2008, the courthouse was named in honor of Federal Judge John Milton Bryan Simpson by congressional action initiated by U.S. Senator Bill Nelson of Florida.

PREVIOUSLY LISTED NATIONAL REGSITER PROPERTIES (not discussed in narrative)

East Adams Street				
101 (Photo 38)	c. 1903	Jacksonville Free Public Library		DU00154 (NR 1/22, 1987)
West Adams Street				
113 (Photo 39)	c. 1920	W.A. Knight Building	Apartment	DU07587 (NR 3/15/2005)
East Bay Street				
315-319 (Photo 40)	c. 1910	Hutchinson Building	Comm/Apts	DU05572 (NR 10/03/2007)
East Forsyth Street				
128-134 (Photo 41)	c. 1926	Florida Theater	Movie Theater	DU00195 (NR 11/4/1982
353 (Photo 42)	c. 1903	Plaza Hotel	Apartment	DU02072 (NR 12/30/1992)
West Forsyth Street				
11 (Photo 43)	1926	Lynch Building	Commercial	DU00164 (12/23/2003)

North Julia Street

510 (Photo 44)	c. 1902	Thomas V. Porter House	Residential	DU00159 (NR 5/13/1976)

North Market Street

25 (Photo 45)	1925	Grover-Stewart Drug Co.	Warehouse	DU00510 (NR 12/30/1992)

LIST OF RESOURCES

CONTRIBUTING RESOURCES

Address	Year Built	Style	Use	Site File No.
East Adams Street				
21-27	c. 1903	Masonry Vernacular	Commercial	DU07601
29	c. 1914	Masonry Vernacular	Commercial	DU21687
39	c. 1902	Masonry Vernacular	Fire Station	DU00191
100	c. 1926	Mediterranean Revival	Comm/Res	DU05558
101	c. 1903	Greek Revival	Library	DU00154 (NR 1/22/1987)
221	c. 1959	Mid-Century Modern	Commercial	DU21690
332	c. 1901	Colonial Revival	Residential	DU00285
West Adams Street				
1	c. 1951	Masonry Vernacular	Government	DU21679
10	c. 1933	Commercial	Office	Pending
20	c. 1911	Chicago	Commercial	DU07581
33	c. 1926	Renaissance Revival	Hotel	DU05561 (NR 2/28/1991)
112	c. 1926	Chicago	Commercial	DU00171
113	c. 1920	Commercial	Apartment	DU07587 (NR 3/15/2005)
117	c. 1920	Chicago	Commercial	DU07587
118	c. 1925	Chicago	Commercial	DU05562 (NR 11/7/1997)
119	c. 1922	Masonry Vernacular	Commercial	DU17234
126	c. 1914	Chicago Style	Commercial	DU05563
129	c. 1924	Commercial	Retail	
130	c. 1942	Art Deco	Office	DU21673
218	c. 1925	Masonry Vernacular	Commercial	DU07579
300	c. 1926	Commercial	Commercial	DU05564

East Ashley Street

214	c. 1905	Frame Vernacular	Residential	DU07567
218	c. 1901	Colonial Revival	Commercial	DU07568

West Ashley Street

124	c. 1953	Mid-Century Modern	Church	Pending
211	c. 1953	Art Deco	Sunday school	DU17232
225	c. 1948	Commercial	Commercial	DU17233
311	c. 1949	Mid-Century Modern	Condominium	Pending

East Bay Street

4	c. 1901	Renaissance Revival	Commercial	DU00157 (NR 4/17/1980)
101	c. 1902	Renaissance Revival	Commercial	DU07610
107-117	c. 1901	Masonry Vernacular	Comm/Apts	DU05568
121	c. 1916	Masonry Vernacular	Commercial	DU05569
130-140	c. 1902	Dutch Cottage	Commercial	DU00253
131	c. 1903	Masonry Vernacular	Commercial	DU07611
133	c. 1901	Renaissance Revival	Comm/Apts	DU05571
220	c. 1960	Mid-Century Modern	Government	DU21697
301	c. 1905	Commercial	Commercial	DU00177
315	c. 1910	Masonry Vernacular	Comm/Apts	DU05572 (NR 10/03/2007)
323	c. 1913	Masonry Vernacular	Commercial	DU07617
330	c. 1956	Mid-Century Modern	Government	DU21698
337	c. 1909	Commercial	Commercial	DU17241

West Bay Street

45	c. 1901	Beaux-Arts	Commercial	DU00231
51	c. 1901	Beaux-Arts	Commercial	DU07607
100	c. 1963	International	Commercial	DU21669

East Beaver Street

201	c. 1901	Romanesque Revival	Religious	DU00232 (NR 12/30/1992)

East Church Street

221	c. 1908	Colonial Revival	Comm/Apts	DU05573
225	c. 1901	Frame Vernacular	Residential	DU07570
256	c.1906	Gothic Revival	Religious	DU00246A
410	c. 1903	Frame Vernacular	Apartment	DU07666
416	c. 1913	Frame Vernacular	Apartment	DU07664
419	c. 1911	Colonial Revival	Apartment	DU07633
420	c. 1903	Colonial Revival	Apartment	DU07663
425	c. 1912	Colonial Revival	Apartment	DU07634
428	c. 1906	Frame Vernacular	Apartment	DU07662
433	c. 1912	Colonial Revival	Apartment	DU07635

West Church Street

21	c. 1962	Mid-Century Modern	Commercial	DU21649
133	c. 1903	Richardsonian	Religious	Pending
125	c. 1926	Renaissance Revival	Sunday school	DU05574
218	c. 1924	Commercial	Clubhouse	DU01557 (NR 1/12/1984)

East Duval Street

121	c. 1907	Gothic Revival	Church	DU00207 (NR 12/30/1992)
121A	c. 1925	Gothic Revival	Church	DU00207
137	c. 1925	Gothic Revival	Sunday school	DU07594
122	c. 1903	Neoclassical Revival	Residential	DU00188
215	c. 1922	Colonial Revival	Church	DU05577
216	c. 1901	Frame Vernacular	Residential	DU07605
220	c. 1901	Frame Vernacular	Residential	DU07603
225	c. 1965	Gothic Revival	Church	Pending
256A	c. 1906	Gothic Revival	Church	DU00246A
256B	c. 1906	Gothic Revival	Church	DU00246B
325	c. 1903	Colonial Revival	Comm. Center	DU00301
325A	c. 1903	Colonial Revival	Comm. Center	DU00301
334	c. 1963	Mid-Century Modern	Office	DU21643
405	c. 1903	Colonial Revival	Apartment	DU07645
411	c. 1903	Colonial Revival	Apartment	DU07646
511	c. 1906	Frame Vernacular	Residential	DU07653
515	c. 1905	Frame Vernacular	Apartment	DU07654
519	c. 1910	Frame Vernacular	Residential	DU00299
527	c. 1903	Frame Vernacular	Residential	DU07655

East Duval Street (cont.)

531	c. 1908	Frame Vernacular	Residential	DU07657

West Duval Street

49	c. 1908	Prairie	Gym	DU07571
100	c. 1866	N/A	Park	DU05575
117	c. 1912	Prairie	Commercial	DU00155 (NR 5/3/1976)
233	c. 1955	Mid-Century Modern	Commercial	DU21654
310	c. 1933	Art Deco	Gov. Offices	DU01539

East Forsyth Street

11	1926	Commercial	Commercial	DU00164 (NR 12/23/2003)
100	c. 1904	Masonry Vernacular	Commercial	DU17240
115	c. 1933	International Style	Commercial	DU21685
119	c. 1939	Masonry Vernacular	Commercial	DU21684
120	c. 1909	Masonry Vernacular	Mixed-Use	DU07614
128	c. 1926	Mediterranean Revival	Movie Theater	DU00195 (NR 11/4/1982)
200	c. 1929	Neoclassical Revival	Commercial	DU00249 (NR 2/23/1990)
210	c. 1925	Masonry Vernacular	Commercial	DU21696
220	c. 1902	Commercial	Commercial	DU00512
228	c. 1913	Masonry Vernacular	Commercial	DU07616
231	c. 1914	Renaissance Revival	Commercial	DU00244
337-339	c. 1965	Mid-Century Modern	Commercial	DU21694
345	c. 1965	Mid-Century Modern	Office	DU21694
353	c. 1903	Masonry Vernacular	Apartment	DU02072 (NR 12/30/1992)

West Forsyth Street

5	c. 1916	Commercial	Office	Pending
47	c. 1909	Chicago	Commercial	DU00175
51	c. 1902	Neoclassical Revival	Commercial	DU05579
121	c. 1909	Commercial	Commercial	DU00169
315	c. 1923	Commercial	Commercial	DU00242
325	c. 1901	Commercial	Commercial	DU00202
331	c. 1940	Art Deco	Commercial	DU05580
341	c. 1951	International	Commercial	DU21664

North Hogan Street

201	c. 1928	Commercial	Office	Pending
214	c. 1961	International	Government	DU21675
217	c. 1940	Masonry Vernacular	Commercial	DU07586
400	c. 1903	Prairie	Clubhouse	DU00241
424	c. 1922	Renaissance Revival	Commercial	DU00252
502	c. 1940	Masonry Vernacular	Commercial	DU07561
520	c. 1926	Chicago Style	Commercial	DU05581
524	c. 1935	Art Deco	Vacant	DU07560
604	c. 1947	Art Deco	Commercial	DU05582

North Julia Street

410	c. 1925	Masonry Vernacular	Commercial	DU07578
420	c. 1923	Colonial Revival	Apartment	DU01545 (NR 4/7/1983)
510	c. 1902	Neoclassical Revival	Residential	DU00159 (NR 5/13/1976)
515	c. 1924	Art Deco	Commercial	DU05582
524	c. 1935	Art Deco	Commercial	DU07560
625	c. 1961	Masonry Vernacular	Plasma Center	DU21651

North Laura Street

100	c. 1912	Commercial	Commercial	DU00171
115	c. 1903	Masonry Vernacular	Commercial	DU07584
119-121	c. 1911	Prairie	Commercial	DU00194
201-213	c. 1926	Renaissance Revival	Clubhouse	DU07588 (NR 3/9/2000)
208	c. 1927	Commercial	Commercial	DU00214
201-227	c. 1920	Masonry Vernacular	Commercial	DU07589
215	c. 1904	Commercial	Multi-Use	DU21678
226	c. 1902	Gothic Revival	Church	DU00243 (NR 3/13/2013)
231	c. 1952	Masonry Vernacular	Commercial	DU21677
333	c. 1930	Art Deco	Commercial	DU05584
407	c. 1907	Commercial	Commercial	DU00255
421	c. 1961	International	Parking Garage	DU21648
525	c. 1927	International	School	DU21650

North Liberty Street

255	c. 1925	Colonial Revival	Comm/Apts	DU05586
403	c. 1909	Frame Vernacular	Multi-Family	Pending

North Liberty Street (cont.)

411	c. 1915	Bungalow	Residential	DU07644
417	c. 1915	Colonial Revival	Apartment	DU07643
421	c. 1903	Frame Vernacular	Residential	DU07642
425	c. 1903	Frame Vernacular	Residential	DU07641
521	c. 1910	Frame Vernacular	Commercial	DU21639

North Main Street

12	c. 1912	Commercial	Commercial	DU00221
102-112	c. 1917	Commercial	Commercial	DU00254
330	c. 1960	Brutalism	School	DU21644

North Market Street

25	1925	Masonry Vernacular	Warehouse	DU00510 (NR 12/30/1992)
215	c. 1963	Brutalism	Government	DU21692
325	c. 1917	Gothic Revival	Church	DU01203
330	c. 1960	Mid-Century Modern	Commercial	DU21644
603	c. 1924	Frame Vernacular	Duplex	DU21646

East Monroe Street

118	c. 1902	Gothic Revival	Church	DU00193
118A	c. 1902	Gothic Revival	Church	DU00193
424	c. 1903	Colonial Revival	Residential	DU07667
432	c. 1905	Colonial Revival	Commercial	DU07668
436	c. 1913	Frame Vernacular	Residential	DU07669
503	c. 1904	American Foursquare	Commercial	DU21633
541	c. 1905	Frame Vernacular	Commercial	DU21634

West Monroe Street

40-44	c. 1940	Masonry Vernacular	Commercial	DU07590
140	c. 1951	Masonry Vernacular`	Commercial	Pending
311	c. 1932	Art Deco	Courthouse	DU01539

North Newnan Street

6-10	c. 1904	Masonry Vernacular	Commercial	DU07613

North Newnan Street (cont.)

219	c. 1910	Egyptian Revival	Club	DU00268 (NR 11/29/1979)
318	c. 1906	Frame Vernacular	Apartment	DU07598

South Newnan Street

10	c. 1903	Masonry Vernacular	Commercial	DU07612

North Ocean Street

9	c. 1902	Renaissance Revival	Commercial	DU00220
11	c. 1913	Masonry Vernacular	Commercial	DU07615
122	c. 1965	Mid-Century Modern	Library	DU21686
215	c. 1901	Gothic Revival	Church	DU07599
220	c. 1965	Mid-Century Modern	Club	DU21689
220	c. 1965	Mid-Century Modern	Clubhouse	DU21689
605	c. 1907	Renaissance Revival	Multi-Family	Pending

North Washington Street

202-214	c. 1912	Masonry Vernacular	Commercial	DU07673
301	c. 1904	American Foursquare	Commercial	DU21633
417	c. 1903	Frame Vernacular	Residential	DU07660
419	c. 1903	Frame Vernacular	Residential	DU07659
421	c. 1903	Frame Vernacular	Apartment	DU07658
501	c. 1940	Masonry Vernacular	Commercial	DU07636
519-521	c. 1956	Masonry Vernacular	Commercial	DU21640
535	c. 1955	Masonry Vernacular	Commercial	DU17243

NONCONTRIBUTING RESOURCES

Address	Year Built	Style	Use	Site File No.
East Adams Street				
131	c. 1967	Masonry Vernacular	Church	DU00193
231	c. 1966	Mid-Century Modern	Commercial	N/A
245	c. 1954	Masonry Vernacular	Commercial	DU21691
320	c. 1967	Mid-Century Modern	Commercial	N/A
340	c. 1968	Mid-Century Modern	Office	N/A
348	c. 1985	Masonry Vernacular	Office	N/A
350	c. 1973	Masonry Vernacular	Office	N/A
West Adams Street				
1	c. 1951	Commercial	Government	DU21679
337	c. 2002	Commercial	Office	N/A
East Ashley Street				
310	c. 2002	Masonry Vernacular	Residential	N/A
342	c. 2002	Masonry Vernacular	Residential	N/A
524	c. 1952		Industrial	DU21641
West Ashley Street				
331	c. 1997	Masonry Vernacular	Auto Glass	N/A
333	c. 1970	Post-Modern	Religious Prop.	N/A
400	c. 1925		Commercial	DU21662
East Duval Street				
41	c. 1940	Masonry Vernacular	Commercial	DU07593
138	c. 1913	Frame Vernacular	Residence	DU07595
400	c. 1966	Neo-Colonial Revival	Office	N/A
East Forsyth Street				
120	c. 1903	Masonry Vernacular	Commercial	DU07614

West Forsyth Street

25	c. 1988	Masonry Vernacular	Parking Garage	N/A
200	c. 1975	Mid-Century Modern	Office	N/A

North Hogan Street

170	c. 1921	Masonry Vernacular	Commercial	DU21674
300	c. 2001	Modern Vernacular	Courthouse`	N/A

Independence Drive

109	c. 1984	Masonry Vernacular	Warehouse	N/A

Julia Street

111	c. 1975	Masonry	Parking Garage	N/A
118	c. 1922		Commercial	DU21665
404	c. 1926	Masonry Vernacular	Office	N/A
625	c. 1961		Commercial	DU21651

North Laura Street

215	c. 1904	Masonry Vernacular	Commercial	DU21678
303	c. 2005	Commercial	Commercial	N/A
520	c. 1985	Masonry Vernacular	Parking Garage	N/A

North Liberty Street

111	c. 1975	Masonry Vernacular	Office	N/A
303	c. 1974	Modern Vernacular	Office	N/A
505	c. 1910	Frame Vernacular	Commercial	DU21637
515	c. 1910		Commercial	DU21638

North Market Street

129	c. 1913	Masonry Vernacular	Commercial	DU07626
511	c. 2002	Masonry Vernacular	Residential	N/A

South Market Street

125	c. 1938		Commercial	DU21693

East Monroe Street

105	c. 1945		Educational	DU21688
333	c. 1978	Modern Vernacular	Office	N/A
355	c. 1967	Mid-Century Modern	Commercial	DU21642
411	c. 1969	Mid-Century Modern	Office	N/A
437	c. 1973	Modern Vernacular	Office	N/A

North Newnan Street

515-519	c. 1904		Commercial	DU21645

North Washington Street

215	c. 1908		Commercial	DU21636
305	c. 1906		Commercial	DU21632

List of Architects and Builders

Architects	Builders
Roy Benjamin	
Edward H. Gliddens, .	T.N. Anderson
L. Norrman Gottfried,	McCarrel Compo Stone Co.
Taylor Hardwick	Arthur D. NewKirk
R.E. Hall.	W.P. Richardson & Co.
J.H.W. Hawkins	A. Bentley & Son
M.H. Hubbard.	Clem Dowling
Henry John Klutho,	Realty Construction Company
McClure & Holmes	M.T, Hallowes & Company
Marsh and Saxelbye	Charles J. Davis
Snelling & Potter.	Lightmanm, McDonald & Company
Pringle & Smith	Griffin Construction Company
Thompson, Holmes & Converse	Frank Richardson
Kemp, Bunch & Jackson (KBJ)	George D. Auchter Company
Greer & Biggers	Brown & Thomas
Mowbray & Uffinger	Pittman Construction
P. Thornton Marye	S.S. Jacobs
Rutledge Holmes	O.P. Woodcock
W. Mulford Marsh	Owens Building Company
Holmes & Ehmann	George warner
Camp, Wilbur B.	H.W. Otis
J.B. Carr & Company	Southern Ferro Concrete Company
Francis J. Norton	James Stewart Company
R.H. Hunt	George A. Fuller Company
Hentz, Reid & Adler	R. J. Gallespie
George Mitchell (Monument)	Lloyd M. Boykin
Reynolds, Smith & Hill	W. T. Hadlow Construction Company
Talley & Summer	Florida Engineering & Construction
C.C. Oehme	Ponder Hammell Company
Arthur B. Gilkes	Adair & Senter
Thomas E. White	McCarrel & Sloane
John K. Peebles	Gerbrich & Haugard
Jefferson D. Powell	H.S. Baird Construction Company
A. Ten Eyck Brown	Gerald Construction Company

Henrietta C. Dozier
Seymour Burrell
A.N. Canton
Wilson & Edwards
Paul P. Cret
James A. Wetmore
Greeley & Benjamin
Mark & Sheftall
George O. Holmes
William Morgan
Henry J. Toombs
Pittman Construction
F.W. Long
W.D. Gerbrich
Algernon Blair
Basil P. Kennard
W.V. Henry
George Warner
Halsema – Woodcock Company
C.E. Boling
William F. Invers

SUMMARY

The Downtown Jacksonville Historic District is significant at the local level under Criteria A in the areas of Commerce and Community Planning and Development and Criterion C in the area of Architecture. The Period of Significance is from approximately 1901, the year that the Great Fire destroyed much of downtown Jacksonville and 1965 when the Mid-Century Modern architectural style had begun to eclipse the historical revival styles and the Commercial style that had dominated the downtown character of Jacksonville's building types for more than fifty years. In addition to commercial architecture, the downtown center exhibits major religious buildings, which are some of the most architecturally significant and high style landmarks within the area. Drawing inspiration from Gothic and Romanesque styles which were favorable among institutional buildings around the turn of the century these extant religious facilities, which were built near the commercial core, are iconic among the downtown landscape as integral part of the community.

HISTORIC CONTEXT

Civil War to Twentieth Century

During the Civil War, Jacksonville was occupied four times by Union forces resulting in the city being for the most part abandoned and significantly destroyed. Much of the military action near Jacksonville occurred in the west part of LaVilla that was connected to the interior of the state by the Old Plank Road, Alligator Road and the railroad. During the final occupation in 1864 following the Battle of Olustee, the Federal troops constructed an earthen defensive wall with redoubts around Jacksonville connecting with McCoys Creek and Hogans Creek.

Following the war, the west part of LaVilla continued to be occupied by Federal troops, many who were freedmen that stayed in the area after being mustered out of military service.[9]

Like the rest of Florida, Jacksonville was slow to recover from the war that had drained manpower while leaving the economy in shambles. In addition, the city became home to numerous freedmen attracted to urban areas such as Jacksonville because of potential jobs and housing, as well as the protection and welfare services provided by the Freedmen's Bureau. However, by the end of the 1860s Jacksonville began to draw new settlers and visitors who were attracted by Florida's subtropical climate. With its superior rail and steamship connections, the city soon became a popular tourist destination. Billed as the "The Winter City in a Summer Land", the number of winter visitors in the city grew from 14,000 in 1870 to 100,000 by 1885. The thriving city by 1886 featured numerous churches and a synagogue, a high school, a hospital, a theatre, and a library association, as well as numerous banks, shops, railroads, wharves, and elegant hotels such as the St. James and the Windsor fronting the city park (Hemming Plaza) along with the Everett (Grand National) and Carleton that faced Bay Street.[10]

As the city grew following the Civil War, new towns and neighborhoods developed around the Downtown area such as LaVilla, Oakland, East Jacksonville, Fairfield, Springfield, Hansontown, Riverside, and Brooklyn. In 1887, these towns and unincorporated neighborhoods were annexed into the city limits, thereby doubling the land area while increasing Jacksonville's population from 11,545 to 21,589. Jacksonville's popularity as a winter tourist destination had begun to decline with the extension of the railroad further south along Florida's Atlantic coast, as well as to the Tampa Bay area, which resulted in the development of new resorts.[11]

Another blow to the local economy occurred as a result of a severe freeze during the winter of 1894–1895 that destroyed the vast citrus groves located along the St. Johns River. With the shift of the citrus production further south after 1895, Jacksonville lost its prosperous citrus shipping industry. However, during the 1890s, lumber, naval stores, and cigar manufacturing played an important role in compensating for the loss of tourism and citrus trade. By 1895, Jacksonville was one of the first cities in the nation to build and maintain a municipal electric power plant. Also, the first electric trolley service connecting downtown with the adjacent neighborhoods started in that same year.[12] With the outbreak of the Spanish American War in 1898, the city

[9] For information on Jacksonville during the Civil War see: Richard A. Martin & Daniel L. Schafer, Jacksonville's Ordeal by Fire, A Civil War History. (Jacksonville, Florida: Florida Publishing Company, 1984). Davis, pp. 116-137. Historic Property Associates, p. 8. Ward, pp. 139-151.

[10] Davis, pp. 138-148, 487-490. Historic Property Associates, pp. 9-11.

[11] Ibid, pp. 9-11.

[12] Historic Property Associates, pp. 10-11.

received an additional economic boost when it played host to over 29,000 soldiers assigned to Camp Cuba Libre, which was located in the east part of Springfield immediately north of downtown.[13]

First Half of the Twentieth Century

By 1900, Jacksonville was the largest city in Florida in terms of population, which had reached 28,430. The signature event in the history of Downtown Jacksonville that defined the architectural character of the city during the first half of the twentieth century was the "Great Fire of 1901". Starting in the LaVilla area west of Downtown at noon on May 3, 1901, the fire destroyed within an eight-hour period over 2,300 buildings located on 148 city blocks causing an estimated 15 million in property damage. Although only seven people lost their lives as a result of the fire, 8,677 people were left homeless. Destroying the oldest and most densely populated area of the city, the fire consumed twenty-three churches, ten hotels including the grand St James and Windsor, as well as almost all public buildings such as the courthouse and city hall.[14]

The destruction caused by the 1901 fire ushered in a new era of growth in Downtown Jacksonville. The business opportunities caused by the fire had attracted numerous architects, builders, and investors from different parts of the country. New construction in the Downtown area began to reflect a variety of architectural styles popular during the first quarter of the twentieth century such as the traditional Colonial, Neoclassical, and Gothic Revivals interspersed with the more modernistic designs of the Prairie School and the Chicago school of commercial architecture. These latter styles were particularly evident in the work of noted architect, Henry John Klutho (1873 – 1964) who came to Jacksonville after reading about the 1901 fire in the New York Times.[15]

The buildings constructed in Downtown Jacksonville during the period between 1901 and 1920 also reflected new construction techniques and materials such as steel and reinforced concrete structural systems that accommodated the first true skyscrapers in Florida. Some of these pioneer high rise buildings, all constructed along or near West Forsyth Street during the Jacksonville Renaissance, included the Bisbee Building (1908 – 1909), the Florida Life Building (1911 – 1912), the Atlantic National Bank Building (1908 – 1909), the Heard

[13] Davis, pp. 205-215. Martin, pp. 110-121.
[14] For more on the 1901 fire see: Bill Foley and Wayne W. Wood, The Great Fire of 1901. (Jacksonville Historical Society, 2001).
Historic Property Associates, pp. 11-13
[15] For more on Jacksonville during the two decades after the 1901 fire see: James B. Crooks. Jacksonville After the Fire, 1901-1919: A New South City. (Jacksonville, Florida: University of North Florida Presses, 1991).
For more on the life and works of Henry John Klutho see: Robert C. Broward, The Architecture of Henry John Klutho: The Prairie School in Jacksonville. (Jacksonville, Florida: University of North Florida Press, 1983).
Historic Property Associates, pp. 13-17
Foley & Wood, pp. 212-219.

National Bank Building (1911 – 1913), demolished in 1981, and the Rhodes-Futch-Collins Building, 312 North Main Street, demolished in 2002.

In addition, many of the major denominations built new sanctuaries in Downtown Jacksonville during this period immediately following the 1901 fire including Mount Zion A.M.E. Church (1901 – 1905), First Baptist Church (1903), Immaculate Conception Catholic Church (1907 – 1910), First Methodist Church (1902), St. John's Episcopal Cathedral (1903 – 1906), Snyder Memorial Methodist Church (1902 – 1903), and First Presbyterian Church (1901 – 1902). The fire also resulted in the construction of new governmental buildings including a city hall, county courthouse, and jail. A new Central Grammar School, Duval High School and Stanton High School were rebuilt as well. Soon downtown streets were lined with new stores, theaters, banks, office buildings, and residences. Other noted downtown buildings from this period included the Dyal-Upchurch Building (1901 – 1902), the St. James Building (1911 – 1912), the Old Florida National Bank (1902,1906), the Florida Life Building (1911 – 1912), the Atlantic National Bank Building (1908 – 1909), the Old Y.M.C.A. Building (1908 – 1909), the Bisbee Building (1908 -1909), the Jacksonville Free Public Library (1903 – 1905), the Professional Building (1914), the Holmes Block (1901), McMurray Livery, Sales, and Transfer(1906), Guaranty Trust and Savings Bank (1902 & 1919), the Seminole Club (1902-1903, 1907), Thomas V. Porter Residence (1902), and the Morocco Temple (1910 – 1911).[16]

The second period of significant new construction in Downtown Jacksonville following the 1901 fire coincided with the Great Florida Land Boom; a period of frenzied speculative development during the 1920s that forever changed the landscape of Florida. Although South Florida received the lion's share of development, virtually every section of the state experienced significant growth during the boom. Jacksonville became a primary departure point for visitors entering Florida. In early 1925 some 20-25 trains were arriving at the city each day. The Chamber of Commerce reported that over 150,000 automobiles had passed over the St. Johns River Bridge (Acosta Bridge) during the spring of 1925. In July of that year alone, building permits issued totaled $1,177,383, ranking Jacksonville sixth in the state in new construction behind the major cities of the southern peninsula. Construction of numerous new high rise buildings such as the Carling Hotel (1925 - 1926), the Barnett National Bank Building (1926), the Atlantic National Bank Annex (1925 – 1926), the Greenleaf & Crosby Building (1927), and the Hildebrandt Building (1926 - 1927) reflected a shift in Jacksonville's financial center from West Forsyth Street to West Adams Street. Stimulated by the Florida Land Boom, construction of these buildings also reflected Jacksonville's role as Florida's dominant commercial and financial center during the first quarter of the century.[17] Other significant buildings constructed in Downtown during the 1920s include

[16] Wayne W. Wood, Jacksonville 's Architectural Heritage: Landmarks for the Future. (Jacksonville, Florida: University of North Florida Press, 1989), pp. 28, 30-85.
Historic Property Associates, pp. 13-17.
[17] Wood, pp. 28, 33.
Historic Property Associates, pp. 17-19.

the Levy Building (1927), 310 West Church Street Apartments (1923), The Florida Theatre Building (1926 – 1927), Title & Trust Company of Florida (1928 – 1929), Lynch Building (1926), and the Old Federal Reserve Bank (1923 – 1924).

The collapse of the Florida Land Boom in the 1920s followed by the onset of the Great Depression during the 1930s did slow the growth and development of Jacksonville. For example, during the height of the Florida Land Boom in 1926, building permits were valued at $13,051,074. By 1931, building permit value had fallen to a low in Jacksonville of $1,728,200, with most of it attributed to alterations and expansion, or from residential construction in the newer suburbs outside Downtown and adjacent urban neighborhoods. Building permit activity did significantly increase following the annexation of growing South Jacksonville to the city in 1932. During the 1930s, only a few significant new buildings were added to the downtown area. The two most significant being the United States Post Office and Courthouse at 310 West Duval Street (1932 – 1933), and the Western Union Company Building at 333 North Laura Street (1930 – 1931). The Great Depression followed by World War II resulted in the built environment of Downtown Jacksonville remaining much as it was at the end of the Florida Land Boom in 1929.[18]

The Post World War II Era

Following World War II, Downtown continued to serve as the financial, commercial, and social heart of the city. Although residential uses had become less a component of Downtown, a variety of offices and businesses continued to thrive well into the 1950s. At the same time, the core city also began having more competition from suburban shopping centers and commercial strips. However, between 1955 and 1965, Jacksonville's Downtown entered its greatest period of growth and redevelopment since the building renaissance following the Great Fire of 1901.[19] Under the leadership of Haydon Burns, a five-term mayor and later Governor of Florida, the City launched perhaps its most extensive civic improvement program. This initiative to improve downtown started in 1955 when Mayor Burns used four million dollars in Parking Lot Certified Bonds to clean-up the north bank by acquiring and removing old docks and warehouses in order to accommodate a new bulkhead. During that same year, the Jacksonville Expressway Authority was organized for the purpose of designing and funding a new highway system that would enhance traffic flow between downtown and the growing suburbs.

"Jacksonville's Decade of Progress" continued with the passage in 1958 of a thirty million-bond issue, financed through revenue certificates that funded the construction of a new city hall, courthouse, coliseum, and civic

[18] Wood, pp. 28, 71, & 81.
Historic Property Associates, pp. 20-21.
[19] James B. Crooks, Jacksonville, The Consolidation Story, From Civil Rights to the Jaguars. Gainesville, University Presses of Florida, 2004, pp. 1-2.

auditorium, as well as the Buckman Sewage Treatment Plant.[20] These new public amenities, along with the new Wolfson Baseball Park, expanded Gator Bowl, and new correctional facilities, were capped by the 1962 bond issue that funded the new main library, the south bank park and marina, as well as the parking lot and riverfront boulevard behind the new city hall and courthouse. However, the other half of the "Jacksonville Story" was the significant amount of private development stimulated by these major municipal investments in Downtown Jacksonville.

In 1953, the Florida Legislature passed the Regional Home Office Law that provided attractive tax benefits to out-of-state insurance companies that relocated to Florida. As a result of this legislation, Jacksonville soon became the "Insurance Center of the Southeast" becoming home for the central office of seventeen companies, five regional offices, and headquarters for twenty major general insurance agencies. Starting with the Southeast regional office of Prudential Insurance Company in 1954, other major companies making a presence in the city included Independent Life, Peninsular Life, Gulf Life, Florida Blue Cross & Blue Shield and the Afro-American Life Insurance Company. Most of these companies constructed new office buildings in Downtown Jacksonville during the 1950s and 60s. Other major private developments that changed the skyline of Jacksonville included the national headquarters of the Atlantic Coast Line Railroad (CSX) housed in a new fifteen story office building, a new four-story Sears Roebuck retail store that covered two city blocks, and the 550 room Robert Meyer Hotel.[21]

Changes in Downtown Jacksonville during the last forty years have erased much of the architectural legacy of this significant period in the City's history. The municipal baseball field, stadium, coliseum, and jail have been replaced by new facilities. The Jacksonville Civic Auditorium, as well as the south bank park and marina (Friendship Park) have been significantly remodeled from their original design. Currently, only the City Hall Annex, Duval County Courthouse, and Haydon Burns Public Library still have most of their architectural integrity. The continued loss of downtown residents and the establishment of shopping centers, malls and other retail options in the outlying communities have resulted in the closing of many stores including several large department stores and theaters. Most of the remaining retail uses were restaurants and other small businesses catering to downtown workers. Another casualty of downtown decline was the closing and later demolition of several large hotels including the Seminole, the George Washington, the Mason, the Floridian, and the Robert Myers. The three schools and some of the churches also closed or relocated to the suburbs. Because of their history and prestige, several churches associated with mainline denominations remained in downtown including First Baptist Church, First Methodist church, First Presbyterian Church, Immaculate Conception Catholic Church (Basilica), Mount Zion A.M.E. Church and St. John's Episcopal Church (cathedral).

[20] Ibid
[21] Ibid, pp. 6 & 7. Florida Times Union, January 4, 1959, p. 64.

Created in 1968, the Community Planning Council joined with the Jacksonville Chamber of Commerce to sponsor a three-day Community Planning Conference in 1974 that resulted in the formulation of goals and priorities for the city. Number one priority was downtown development. A new Downtown Development Authority was created to take the leadership in efforts revitalize downtown. In office from 1968 to 1979, Mayor Hans Tanzler's administration took the initiative to clean up the polluted St. Johns River and to clear out the Hansontown slums immediately north of Downtown. After clearing the area, a new community college, public health facility, and senior-citizen housing complex were constructed. During this same period, the signature Independent Life Tower was constructed, along with a new Atlantic National Bank and the 3,600 seat First Baptist Church.[22]

The downtown revitalization efforts of the 1970s continued into the 1980s under the leadership of Mayor Jake Godbold who served from 1979 – 1987. During this "billion dollar" decade, major projects completed during his administration included the rehabilitation of the old Jacksonville Terminal into a convention center; restoration of the Florida Theatre as a performing arts center; the opening of the Jacksonville Landing, a James Rouse designed festival marketplace; a new Florida National Bank Building and Omni Hotel; Metropolitan Park, a public park and outdoor venue east of downtown; and the first leg of the Automated Skyway Express.[23] During the mayoral administration of Tommy Hazouri, the city constructed a jail, city hall annex and parking garage in downtown. Private projects included a new American Heritage Building across from the Jacksonville Landing and the Barnett Center. As part of Mayor Ed Austin's River City Renaissance, the old St. James Building (Cohen Department Store) was rehabilitated as a new city hall, and the construction of the Florida Times-Union Performing Arts Center, and the I.M. Sulzebacher Homeless Shelter. Residential options were also increased by the rehabilitation of the Carling Hotel and the Lynch Building into apartments, as well as the townhouses built as part of the Cathedral Project.

STATEMENT OF SIGNIFICANCE

Commerce

Jacksonville has been the commercial center of the state of Florida almost since the period of recovery from the Great Fire in 1901. The growth of the downtown area originally followed the example of many other Florida cities during the early days of the community. The area initially contained a fairly large number of houses, apartment buildings, and rooming houses whose residents owned or worked in offices, retail stores, other small businesses, and hotels in the downtown area. As high-rise commercial buildings began to enter the core of the city, houses and other residential buildings and low-rise commercial buildings were demolished to make way

[22] Crooks, pp. 117 - 123
[23] Ibid, pp. 126 – 132.

for the new massive multi-story institutions. The number of white collar workers grew rapidly, and retail outlets, such as department stores, began to occupy the lower floors of the high rise buildings.

During the late 1800s & early 1900s, streetcars ran on tracks throughout the River City. They rattled along from Ortega to South Jacksonville to Panama Park, on the Northside. Trolley cars carried passengers just as city buses do today. However, trolleys depended on an outside source for power. An arm stretched from the streetcar to overhead wires, which provided electricity. Passengers rode these early vehicles to different points within the downtown area and to the residential suburbs on the periphery of the city. Streetcars just couldn't win their battle against cars and buses. More and more Americans tried to obtain automobiles, even during the Great Depression of the 1930s. Just as most people today, they would rather drive themselves than to be dependent on public transportation. To serve those who did rely on public means, buses seem the most economical way to go. For companies, bus routes are more easily established and changed. This is in contrast to streetcar systems, which require expensive tracks, overhead cables, and other equipment. You just can't pull up tracks and redirect a trolley car as easily.

Intercity and interstate transportation was served by the Jacksonville Terminal Complex (DU00156, NR 10/22/76), which is no longer in operation. Built in 1919, the Terminal Building is two-story Neo-Classical style building with a gable roof, sandstone exterior; casement & fixed windows; the east elevation entry has a Doric portico and semi-circular arched opening. The terminal stopped railroad use in 1974. The Jacksonville Terminal building and the Union Depot were listed in the NRHP on October 22, 1976.

The Jacksonville Port Authority (JPA) was created in 1963 by a special act of the Florida Legislature. The authority, also known as *JAXPORT*, is the independent government agency that owns, operates and controls much of Jacksonville's Seaport System, including (but not limited to) the following: docks and wharfs, cranes, a passenger cruise terminal, warehouses, paved open storage areas, and road connections to the public highway system. JAXPORT maintains these facilities and manages their overall use. Private companies pay lease and rental fees to JAXPORT in order to operate from the seaport. This revenue funds the day-to-day operations so that public tax dollars are not required. Today Downtown Jacksonville is a major financial, insurance, and commercial center and offers a wide variety of occupational, sports and entertainment facilities.

Community Planning and Development

Downtown Jacksonville is the historic core and central business district (CBD) of Jacksonville. It comprises the earliest area of the city to be developed and is located in its geographic center along the narrowing point of the St. Johns River. There are various definitions of what constitutes Jacksonville's downtown; the one used by the city government and other entities defines it as including five districts: the Downtown Core (or Northbank), the Southbank, LaVilla, Brooklyn, and the Sports Complex. The area features offices for major corporations.

Multiple definitions of Downtown Jacksonville are in common use. Often, the name "Downtown" is used exclusively for the historical core.

This is bounded roughly by State Street to the north, Hogans Creek to the east, the St. Johns River to the south, and the LaVilla neighborhood to the west. This definition is used, for example, by the Jacksonville Historic Preservation Commission and their book, Jacksonville's Architectural Heritage, [24] however, the City of Jacksonville and other entities use a wider definition that includes not only the Downtown Core (also known as the Northbank), but surrounding areas on both sides of the river. The Downtown Core, also known as the Northbank, is Jacksonville's traditional city center and what most people associate with Downtown and Jacksonville in general. It is the location of many government offices, including City Hall, the Jacksonville Sheriff's Office headquarters, and the Bryan Simpson United States Courthouse, and amenities such as the Jacksonville Main Library, the Museum of Contemporary Art Jacksonville, the Jacksonville Landing, and Jacksonville Riverwalk. Several of the city's largest skyscrapers are located there.

Like the rest of Florida, Jacksonville was slow to recover from the war that had drained manpower while leaving the economy in shambles. In addition, the city became home to numerous freedmen attracted to urban areas such as Jacksonville because of potential jobs and housing, as well as the protection and welfare services provided by the Freedmen's Bureau. However, by the end of the 1860s Jacksonville began to draw new settlers and visitors who were attracted by Florida's subtropical climate. With its superior rail and steamship connections, the city soon became a popular tourist destination. Billed as the "The Winter City in a Summer Land", the number of winter visitors in the city grew from 14,000 in 1870 to 100,000 by 1885. The thriving city by 1886 featured numerous churches and a synagogue, a high school, a hospital, a theatre, and a library association, as well as numerous banks, shops, railroads, wharves, and elegant hotels such as the St. James and the Windsor fronting the city park (Hemming Plaza) along with the Everett (Grand National) and Carleton that faced Bay Street.[25]

The destruction caused by the 1901 fire ushered in a new era of growth in Downtown Jacksonville. The business opportunities caused by the fire had attracted numerous architects, builders, and investors from different parts of the country. New construction in the Downtown area began to reflect a variety of architectural styles popular during the first quarter of the twentieth century such as the traditional Colonial, Neoclassical, and Gothic Revivals interspersed with the more modernistic designs of the Prairie School and the Chicago school of commercial architecture. These latter styles were particularly evident in the work of noted architect, Henry

[24] Wayne Wood, Jacksonville's Architectural Heritage. (Gainesville, FL: University Press of Florida), pp. 22-29.
[25] Davis, pp. 138-148, 487-490. Historic Property Associates, pp. 9-11.

John Klutho (1873 – 1964) who came to Jacksonville after reading about the 1901 fire in the New York Times.[26]

The second period of significant new construction in Downtown Jacksonville following the 1901 fire coincided with the Great Florida Land Boom; a period of frenzied speculative development during the 1920s that forever changed the landscape of Florida. Although South Florida received the lion's share of development, virtually every section of the state experienced significant growth during the boom. Jacksonville became a primary departure point for visitors entering Florida.Stimulated by the Florida Land Boom, construction of these buildings also reflected Jacksonville's role as Florida's dominant commercial and financial center during the first quarter of the century.[27]

The collapse of the Florida Land Boom in the 1920s followed by the onset of the Great Depression during the 1930s did slow the growth and development of Jacksonville. During the 1930s, only a few significant new buildings were added to the downtown area. The Great Depression followed by World War II resulted in the built environment of Downtown Jacksonville remaining much as it was at the end of the Florida Land Boom in 1929.[28]

Following World War II, Downtown continued to serve as the financial, commercial, and social heart of the city. Although residential uses had become less a component of Downtown, a variety of offices and businesses continued to thrive well into the 1950s. At the same time, the core city also began having more competition from suburban shopping centers and commercial strips. However, between 1955 and 1965, Jacksonville's Downtown entered its greatest period of growth and redevelopment since the building renaissance following the Great Fire of 1901.[29] Under the leadership of Haydon Burns, a five-term mayor and later Governor of Florida, the City launched perhaps its most extensive civic improvement program.

Changes in Downtown Jacksonville during the last forty years have erased much of the architectural legacy of

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[26] For more on Jacksonville during the two decades after the 1901 fire see: James B. Crooks. Jacksonville After the Fire, 1901-1919: A New South City. (Jacksonville, Florida: University of North Florida Presses, 1991).
For more on the life and works of Henry John Klutho see: Robert C. Broward, The Architecture of Henry John Klutho: The Prairie School in Jacksonville. (Jacksonville, Florida: University of North Florida Presses, 1983).
Historic Property Associates, pp. 13-17
Foley & Wood, pp. 212-219.
[27] Wood, pp. 28, 33.
Historic Property Associates, pp. 17-19.
[28] Wood, pp. 28, 71, & 81.
Historic Property Associates, pp. 20-21.
[29] James B. Crooks, Jacksonville, The Consolidation Story, From Civil Rights to the Jaguars. Gainesville, University Presses of Florida, 2004, pp. 1-2.

this significant period in the City's history. The municipal baseball field, stadium, coliseum, and jail have been replaced by new facilities. The Jacksonville Civic Auditorium, as well as the south bank park and marina (Friendship Park) have been significantly remodeled from their original design. Currently, only the City Hall Annex, Duval County Courthouse, and Haydon Burns Public Library still have most of their architectural integrity. The continued loss of downtown residents and the establishment of shopping centers, malls and other retail options in the outlying communities have resulted in the closing of many stores including several large department stores and theaters. Most of the remaining retail uses were restaurants and other small businesses catering to downtown workers.

Architecture

The architecture of Downtown Jacksonville is significant for its variety and emphasis on contemporary character. It was the rebuilding of downtown Jacksonville in the aftermath of the Great Fire of 1901, that would give Florida its introduction to "modernism" in architecture. In just over eight hours on May 3, 1901, a small fire, started in a LaVilla mattress factory, would sweep through 146 city blocks of Jacksonville, destroying over 2,000 buildings, taking seven lives, and leaving almost 9,000 people homeless in the process. This tragic event would eventually be known as the Great Fire of 1901, the third largest urban fire in American history behind the 1906 San Francisco Earthquake and Chicago Fire of 1871.

New York architect Henry John Klutho (1873-1964) helped rebuild the city. Klutho and other architects, enamored by the "Prairie Style" of architecture then being popularized by architect Frank Lloyd Wright in Chicago and other Midwestern cities, designed exuberant local buildings with a Florida flair. While many of Klutho's buildings were demolished by the 1980s, a number of his creations remain, including the St. James Building from 1911 (a former department store that is now Jacksonville's City Hall) and the Morocco Temple from 1910. The Klutho Apartments, in Springfield, were recently restored and converted into office space by local charity Fresh Ministries. Despite the losses of the last several decades, Jacksonville still has one of the largest collections of Prairie Style buildings (particularly residences) outside the Midwest. The movement toward Prairie modernism was, however, short-lived in Jacksonville and had run its course by the beginning of World War I. Even Klutho, found it necessary to employ more traditional formulas to gain commissions to design buildings. The Prairie style would not find many patrons in Florida for the design of their houses, except for a brief flourish in the early 1920s, and these were mainly examples of what is sometimes called "Prairie Vernacular."

Some of Florida's first skyscrapers that were built in Jacksonville reflect elements of a commercial high-rise style referred to at various times and by different sources as the Chicago School, the Chicago style, or the Commercial style, and identified as the forerunner of the modern skyscraper. There are eight examples of this style in the Downtown District. The development of high-rise buildings in American cities coincided with a period of significant economic growth, along with numerous technological advances. Development of large

companies and corporations coupled with growing land values in urban centers during the last quarter of the nineteenth century, forced architects and builders to seek ways of constructing taller buildings to maximize the use of property while accommodating the diverse needs of growing companies. Their task was made possible by the reduction in the price of steel, as well as the perfection of steel frame and reinforced concrete construction techniques that freed buildings from being supported by load bearing masonry walls that limited height to approximately 100 feet. The new construction methods allowing for taller buildings beyond the traditional six stories were also complemented by other technologies such as building elevators and improved incandescent lighting that made the new “skyscrapers” functional for business purposes.

Revival Style Buildings in the Historic District

There are a sprinkling of revival style buildings in the Downtown Jacksonville Historic District. The most notable of these are churches executed in the Gothic Revival style. There are four buildings in the historic district listed as Neoclassical Revival. The Neoclassical Revival style, popular between1890 and 1940, reflects the renewed interest in the architectural forms of ancient Greek and Roman civilizations. . Because its formal and usually monumental facades invoke a sense of power and prestige, the Neoclassical Revival style was particularly popular in the design of public buildings usually courthouses, city halls, and railroad terminals, as well as religious buildings, and financial institutions such as banks. Characteristics of the Neoclassical Revival style are the presence of a symmetrical facade dominated by full height classical porticos supported by a colonnade. Boxed eaves are usually accentuated with rows of dentils or modillions, wide frieze band, and the use of a decorative pediment which further defines the classical styling.

There are nine examples of the Renaissance Revival style in the historic district. Development of the Renaissance Revival style in England during the first quarter of the nineteenth century resulted from a renewed interest in the studied formalism of Italian Renaissance architecture which has been characterized as finely detailed windows, cornices, and entablatures applied to symmetrical square or rectangular buildings.

The Beaux-Arts Revival style is rare in the historic district, there being only two examples. The Beaux-Arts style, named for the premier French school of architecture, the Ecole des Beaux-Arts, was introduced to the United States by American architects like Richard Morris Hunt who attended the prestigious school in the late nineteenth-century. Buildings of this style are both formal and monumental with abundant and opulent decorative details. The Beaux Arts style is especially suited for public buildings designed to deliver a strong symbolic message, such as libraries, museums, court houses, train stations, and government offices. The Beaux-Arts style uses formal symmetry, Italian Renaissance form, and classical Greek and Roman decorative elements like columns, pediments and balustrades to create a grand and imposing architectural statement. Exterior decorative details may include quoins, balconies, terraces, porches, and porticoes as well as ornamental windows and grand entrances.

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Sanborn Maps of Jacksonville, 1903 1913 &1969.

Verbal Boundary Description

The Downtown Jacksonville Historic District encompasses approximately 56 blocks (158 acres). The boundaries of the district are Beaver Street on the north, Catherine Street and Liberty Street on the east, Independen1 Drive on the south, and Pearl Street on the west. The specific boundaries of the district can be found as the dashed line on the map that accompanies this National Register Nomination Proposal

Boundary Justification

District boundaries were delineated to encompass the greatest extent of resources identified as contributing to the development of downtown Jacksonville as a community, and contained within the area that constituted the city limits during the period of significance (1901-1965).

PHOTO LIST

1. 424-432-436 East Monroe Street
2. Downtown Jacksonville Historic District, Jacksonville (Duval County) Florida
3. Patricia Davenport
4. Environmental Services Inn
5. March 2015
6. Main (Northeast) Facades, Looking Southwest
7. Photo1 of 45

Items 2, 3, and 4 have the same information throughout the Index of Photographs unless otherwise noted.

1. 436 East Monroe Street
6. Main (S) Facade, Looking Southwest
7. Photo2

Photo 2 of 45

1. 511-531 East Duval Street
6. Street view of frame vernacular houses, looking northeast
7. Photo 3 of 45

1. 210 East Forsyth Street
6. Main (Northeast) Facade, Looking Southwest
7. Photo 4 of 45

1. 121, 131, and 133 East Bay Street
6. Northeast Side of East Bay Street, Looking Northeast
7. Photo 5 of 45

1. 131-133 East Bay Street
6. Northeast Side of East Bay Street, Looking Northeast
7. Photo 6 of 45

1. 332 East Adams Street
6. Main (Northeast) Facade, Looking Southwest
7. Photo 7 of 45

1. 221-225 East Church Street
6. Main (Southwest) Facades, Looking Northeast
7. Photo 8 of 45

1. 218 East Ashley Street
6. Main (Northeast) Facade, Looking Southwest
7. Photo 9 of 45

1. 51 West Forsyth Street
6. Main (Southwest) Facade, Looking Northwest
7. Photo 10 of 45

1. 200 East Forsyth Street
6. Main (Northeast) Facade, Looking Southwest
7. Photo 11 of 45

1. 4 East Bay Street
6. Main (North) Facade and West Elevation, Looking Southeast
7. Photo 12 of 45

1. 33 West Adams Street
6. Main (South) Facade, Looking North
7. Photo 13 of 45

1. 51 West Bay Street
6. Northwest and Southwest Elevations, Looking Northeast
7. Photo 14 of 45

1. 51 West Bay Street
6. Southwest Elevations, Looking Northeast
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1. 201-213 North Laura Street
6. Main (Southwest) Facade and Southeast Elevation, Looking Northeast
7. Photo 16 of 45

1. 201-213 North Laura Street
6. Main (Southwest) Facade, Looking Northeast
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1. Snyder Memorial Church, 226 North Laura Street (NR)
6. Main (Northeast) Facade, Looking Northwest
7. Photo 18 of 45

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1. 256 East Church Street
6. Main (Northwest) Facade, Looking Southeast
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1. 117 West Duval Street
6. Main (Southeast) Facade, Looking Northwest
7. Photo 21 of 45

1. 219 Newnan Street
6. Main (Northeast) Facade and Southeast Elevation, Looking Southwest
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1. 219 Newnan Street
6. Main (Northeast) Facade, Looking Southwest
7. Photo 23 of 45

1. 118 West Adams Street
6. Main (Northeast) Facade, Looking Southwest
7. Photo 24 of 45

1. 47 West Forsyth Street
6. Main (Southwest) Facade and Southeast Elevation, Looking Northwest
7. Photo 25 of 45

1. 122 North Ocean Street
6. Main (Southwest) Facade, Looking Northeast
7. Photo 26 of 55

1. 233 West Duval Street
6. Main (Southwest) Facade, Looking Northeast
7. Photo 27 of 45

1. Hemming Plaza, West Duval Street
6. Center of Hemming Plaza, Looking North
7. Photo 28 of 45

1. Hemming Plaza, West Duval Street
6. West Duval Street, Looking Northwest
7. Photo 29 of 45

1. Northwest corner of intersection at Laura and Adams Streets
6. Jacobs Jewelers Clock
7. Photo 30 of 45

1. Northwest corner of intersection at Laura and Adams Streets
6. Jacobs Jewelers Clock
7. Photo 31 of 45

NONCONTRIBUTING HISTORIC BUILDINGS

1. 245 East Adams Street
6. Main (Southwest) Facade, Looking Northeast
7. Photo 32 of 45

1. 138 East Duval Street
6. Main (Northeast) Facade and Southeast Elevation, Looking Southwest
7. Photo 33 of 45

1. 170 North Hogan Street
6. Main (Southeast) Facade and Northeast Elevation
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1. 170 North Hogan Street, historic view ca. 1930s
6. Main (Southeast) Facade and Northeast Elevation
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1. 625 North Julia Street
6. Main (Northwest) Facade, Looking Southeast
7. Photo 36 of 45

1. 300 North Hogan Street
6. Main (Southeast) Facade, Looking Northwest
7. Photo 37 of 45

Buildings Previously Listed on the National Register

1. 101 East Adams Street
6. View of south and east facades, looking northwest.
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1. 113 West Adams Street
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1. 315-319 East Bay Street
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6. View of south façade, looking north
7. Photo 41 of 45

1. 353 East Forsyth Street
6. Main (South) Facade, Looking North
7. Photo 42 of 45

1. 11 West Forsyth Street
6. View of the Southeast Corner Street, Looking Northwest
7. Photo 43 of 45

1. 510 North Julia Street
6. View of northeast corner, looking southwest
7. Photo 44 of 45

1. 25 North Market Street
6. View of southwest corner, looking northeast
7. Photo 45 of 45

DOWNTOWN JACKSONVILLE HISTORIC DISTRICT
Duval County, Florida

LOCATOR MAP

#1 Zone 17
Easting 436235
Northing 3355109
#2 Zone 17
Easting 436418
Northing 3355813
#3 Zone 17
Easting 43755
Northing 3355800
#4 Zone 17
Easting 437435
Northing 3354813

LEGEND

CONTRIBUTING BUILDING

NR LISTED BUILDINGS

NONCONTRIBUTING BUILDING

ADDRESSES 225

HISTORIC BOUNDARY

PHOTO NUMBERS

DOWNTOWN JACKSONVILLE HISTORIC DISTRICT

JACKSONVILLE (DUVAL COUNTY), FLORIDA

0 50 100 200 300 400

scale feet

Patricia Davenport/Historic Resources Specialist
Environmental Services, Inc.
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Jacksonville, Florida 32256
pdavevport@esinc.cc (904) 470-2200

DRAWN BY: W. W. CARL SHIVER
DRAWING DATE: APRIL–MAY 2015

THE DOWNTOWN JACKSONVILLE HISTORIC DISTRICT WAS DRAWN USING A VARIETY OF VISUAL RESOURCES INCLUDING SURVEY MAPS, COUNTY PROPERTY APPRAISER GIS MAPS, AERIAL MAPS, GOOGLE STREET VIEWS, GOOGLE WORLD AND ON-SITE VIEWS. BUILDING AND BLOCK FOOTPRINTS PLANS HAVE BEEN DRAWN TO APPROXIMATE SCALE BUT VARIATIONS WERE ALLOWED FOR CLARITY. THE MAP WAS PREPARED USING THE AUTOCAD COMPUTER DRAWING PROGRAM.

MAP REVIEWED BY: CARL SHIVER
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DRAWING NUMBER N/A

SHEET NO. 1 OF 1

ORIGINAL SURVEY MAP PROVIDED BY:
Historic Preservation Section of the Jacksonville Planning and Development Department
Ed Ball Building 214 North Hogan Street, Suite 300
Jacksonville, Florida 32202

PHOTO NUMBERS

HISTORIC BOUNDARY

SITE & FLOOR PLANS

LEGEND

CONTRIBUTING BUILDING

NR LISTED BUILDINGS

NONCONTRIBUTING BUILDING

ADDRESSES 225

HISTORIC BOUNDARY

PHOTO NUMBERS 36

DOWNTOWN JACKSONVILLE HISTORIC DISTRICT

JACKSONVILLE (DUVAL COUNTY), FLORIDA

0 50 100 200 300 400
scale feet

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DRAWN BY: W. W. CARL SHIVER
DRAWING DATE: January 2016

THE DOWNTOWN JACKSONVILLE HISTORIC DISTRICT WAS DRAWN USING A VARIETY OF VISUAL RESORUCES INCLUDING SURVEY MAPS, COUNTY PROPERTY APPRAISER GIS MAPS, AERIAL MAPS, GOOGLE STREET VIEWS, GOOGLE WORLD AND ON-SITE VIEWS. BUILDING AND BLOCK FOOTPRINGS PLANS HAVE BEEN DRAWN TO APPROXIMATE SCALE BUT VARIATIONS WERE ALLOWED FOR CLARITY. THE MAP WAS PREPARED USING THE AUTOCAD COMPUTER DRAWING PROGRAM.

MAP REVIEWED BY: CARL SHIVER
FLORIDA BUREAU OF HISTORIC PRESERVATION
R.A. GRAY BUILDING
500 SOUTH BRONOUGH STREET
TALLAHASSEE, FLORIDA 32399-0250
PHONE NUMBER (850) 245-6333
TOLL FREE NUMBER 1-800-7278
FAX NUMBER (850) 245-6437

DRAWING NUMBER N/A

SHEET NO. 1 OF 1

ORIGINAL SURVEY MAP PROVIDED BY:
Historic Preservation Section of the Jacksonville Planning and Development Department
Ed Ball Building 214 North Hogan Street, Suite 300
Jacksonville, Florida 32202

PHOTO NUMBERS
HISTORIC BOUNDARY

SITE PLAN

CONTRIBUTING BUILDING
NR LISTED BUILDINGS
NONCONTRIBUTING BUILDING
ADDRESSES 225
HISTORIC BOUNDARY
PHOTO NUMBERS

W BEAVER ST
BEAVER ST.
W ASHLEY ST
E ASHLEY ST
N. PINE ST.
N. LAURA ST.
W CHURCH ST 2-98
E CHURCH ST
N. MARKET ST.
POOL HOUSE
NEWNAN ST.
N. CATHERINE ST.
W DUVAL ST
E DUVAL ST
N. JULIA ST.
U.S. COURTHOUSE
N. HOGAN ST.
N. OCEAN ST.
N. LIBERTY ST.
N. WASHINGTON ST.
W. MONROE ST
E. MONROE ST
N. MAIN ST.
W. ADAMS ST
E. ADAMS ST
W FORSYTH ST
E FORSYTH ST
W BAY ST
E BAY ST
S. LAURA ST.
INDEPENDENT DRIVE
COURTHOUSE DRIVE

BUT ASSED AS NONCONT - THEN WHERE IS BLDG?

IS THIS ONE BUILDING W/ TWO SEPARATE ADDRESSES?

BLDG MISSING

337

ONVILLE HISTORIC DISTRICT

0 50 100 200 300 400

Patricia Davenport/Historic Resources Specialist
Environmental Services, Inc.
7220 Financial Way Suite 100
Jacksonville, Florida 32256

DRAWN BY: W. W. CARL SHIVER
DRAWING DATE: APRIL–MAY 2015

THE DOWNTOWN JACKSONVILLE HISTORIC DISTRICT WAS DRAWN USING A VARIETY OF VISUAL RESOURCES INCLUDING SURVEY MAPS, COUNTY PROPERTY APPRAISER GIS MAPS, AERIAL MAPS, GOOGLE STREET VIEWS, GOOGLE WORLD AND ON-SITE VIEWS

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SHEET NO. 1 OF 1

ORIGINAL SURVEY MAP PROVIDED BY:
Historic Preservation Section of the Jacksonville Planning and Development Department

SITE

LAW OFFICES

PROGRESSIVE
PROGRESSIVE

NORTHSTAR
SUBSTATION
PIZZA
SUBS • WINGS
NORTHSTAR
Brick Oven Pizza
Brick Oven Pizza
MADCO

Florida
View
POLAND & HIGBEE, INC.
I. Beverly Hale, INC.

BAIL BOND
332

218

TITLE & TRUST COMPANY OF FLORIDA
200
AXIA
ONE WAY

CARLING

REGIONS
REGIONS

REGIONS

ONE
WAY

N Newnan
METRO JACKSONVILLE

CECIL W. POWELL & COMPANY
OLD MOROCCO BUILDING
219

THE
SCHULTZ
BUILDING
ZODIAC BAR & GRILL
ZODIAC BAR & GRILL

DANIS
DANIS

W. Duval
NOW
AVAILABLE
04.241.1151
PETRA

Jacobs Jewelers
STANDARD TIME
aura
NOW
SERVICE DELIVERY

aura
ELKS

FOR LEASE
354-6646
269

HOGAN BUILDING
HOGAN BUILDING
Hogan

IBR PLASMA CENTER

ONS ETC.

SOCIETY OF
SEVEN
APRIL 15
Florida

ONE WAY

N Market
EAST
PORT
228