



Episcopal Church. Fernandina, Fla.



CHAPTER FOUR

IV. DESCRIPTION AND ANALYSIS OF THE HISTORIC ARCHITECTURAL RESOURCES OF FERNANDINA BEACH, FLORIDA

Analysis of Survey Findings

In the scope of this project, all of the historic resources recorded during a 1985 survey of Fernandina Beach were updated. In addition, all pre-1958 buildings not previously recorded within the Fernandina Beach Historic District listed in the National Register of Historic Places in 1972 and expanded in 1987 were recorded. In all, 516 resources were recorded. The City of Fernandina Beach is located at the northeastern corner of the State of Florida and at the north end of Amelia Island. The terrain is relatively flat with various mature trees providing ambiance and shade along the city's streets. The population of the city is 11,815 (2006).

Using an antebellum town plan, the city is laid out on a conventional grid system radiating east of the Amelia River, which supports the Intracoastal Waterway. Extending east from the river, Centre Street divides the city on a north/south axis. Streets running parallel to Centre Street to the north are named for historic personalities and place names in Florida using an alphabetical system, that is, Alachua, Broome, Calhoun, Dade, and Escambia. Streets running parallel to Centre Street to the south are named for trees, that is, Ash, Beech, Cedar, Date, and Elm. Streets extending in a north-south alignment are named using a standard Arabic numeral system beginning with 1st Street to the east of the railroad tracks and further separated from the riverfront by Front Street. Commercial buildings occupy sites on Centre Street, although several residences, churches, and schools also stand along the city's primary east-west corridor. The primary north-south alignment through the city is 8th Street. Sprinkled with dwellings, commercial buildings, and a church, it leads to important shipping and processing facilities north of the city. Few buildings stand along 8th Street north of Centre Street. South of Centre Street, 8th Street is designated State Road A1A and crosses the Intracoastal Waterway several miles to the south. East of 8th Street, Centre Street is designated State Road A1A, which begins its long coastal alignment on Florida's east coast at the beach.

The historic architectural resources of Fernandina Beach are representative of national and statewide trends in architecture during the twentieth century. Based on survey criteria, 512 buildings were recorded. In addition, the survey team recorded two sites and two objects.

Although most of the resources date from the twentieth century, a significant number were built in the nineteenth century and several prior to or during the Civil War. The majority of the buildings exhibit vernacular influences and were constructed for a residential function. The vast majority of buildings were constructed as private residences. Sub-types with a residential function include apartment buildings, duplexes, and garage apartments. Other original functions recorded during the survey include church, commerce, government, jail, lodge, and school. The sites consist of cemeteries and the objects are a grotto and a memorial marker.

The following analysis includes a statistical review of the survey findings, a narrative of the historical evolution of the architectural styles documented, and illustrations that represent the styles attributed to buildings. A list of addresses, styles, and dates of construction is located in a



comprehensive inventory at the end of the report. An additional inventory lists resources previously inventoried in the survey area.

The historic architectural resources comprise a substantial percentage of the total building stock within the municipal limits of Fernandina Beach. A product of the nineteenth and twentieth centuries, the buildings and their materials are consistent with contemporary national and statewide architectural trends. They contribute to the sense of time, place, and historical development at the beaches through their location, design, setting, materials, workmanship, feeling, and association. The period of historical significance for the survey has been established to include all properties constructed between c. 1857, the date of the oldest building inventoried, and 1957. The latter date was selected as the cut-off date satisfying the fifty-year criteria established by the National Park Service as a basis for survey and for listing resources in the National Register of Historic Places (NRHP).

Historic Development Patterns and Periods of Building Construction

The development of historic buildings in Fernandina Beach, as depicted in Table 1, is grouped into five periods of development, extending between c. 1857 and 1957. Even though Fernandina Beach has a rich history that extends into the Colonial era, no standing structures remain from the late eighteenth or early nineteenth centuries. Still, the remaining buildings lend themselves to grouping within meaningful historic periods. The oldest buildings have been grouped into a period that begins in the 1850s and ends with the close of the nineteenth century. The successive periods consist of the Progressive Era (1900-1919), Florida Land Boom (1920-1928), Great Depression and World War II (1929-1945), and the post-war interval (1946-1957). This organization of resources into periods associated by development is more meaningful than simply classifying buildings by decade. Conceptualized using historical events that affected the development of the region, the periodization strategy associates buildings within broader national and statewide contexts to provide a useful context for assessing historic architectural resources.

TABLE 1: BUILDING CONSTRUCTION BY HISTORIC PERIOD IN FERNANDINA BEACH		
Period of Development	Number	Percentage
19th Century, 1857-1899	163	31
Progressive Era, 1900-1919	68	13
Florida Land Boom, 1920-1928	110	21
Great Depression & World War II, 1929-1945	78	15
Post World War II Aftermath, 1946-1957	101	20
TOTAL	512	100



The first period extends from the introduction of the town plan and railroad into the region in the 1850s through the 1870s and 1880s, when large landmark buildings appeared throughout the city, and closes after the freezes of the 1890s. Residents and businessmen developed many of the city's most picturesque buildings and dwellings during the period. Amounting to 31%, an important plurality of buildings is associated with Fernandina Beach's nineteenth century growth. Thirteen percent of the resources recorded during the survey were built during the Progressive era, which is associated with the emergence of large scale naval stores and lumber shipments from Fernandina, the introduction of shrimp fishing in the city, the Granger movement in the South, reforms in education and labor, and sparked by large reclamation efforts in south Florida. A surprisingly small amount of construction occurred during the Florida Land Boom of the 1920s, when 110 buildings, or 21% of the total, were built. Many Florida cities have a large amount of construction during the land boom. Instead, Fernandina Beach's most significant growth occurred in the nineteenth century and development tapered off in the early twentieth century. The collapse of the boom resulted in Florida entering a period of economic decline several years before the rest of the nation. Construction remained lethargic during the late-1920s and early-1930s. Development during the Great Depression and World War II (1929-1945) accounts for seventy-eight buildings. Most of that development occurred in the late-1930s, including the development of several public buildings. The administration of President Franklin D. Roosevelt's New Deal "alphabet programs" (Civilian Conservation Corps [CCC], Works Projects Administrator [WPA], assisted cities with the development of new public buildings and improved local infrastructure. The WPA also conducted cultural projects such as the Federal Writers Program, the Federal Art Project, and the Federal Music Project. The newly-organized Federal Housing Administration (FHA) provided mortgage insurance that spurred residential development. Many buildings were relatively small wood frame dwellings. During World War II, the development of NAS Jacksonville and related auxiliary facilities promoted some development at Fernandina Beach. In the aftermath of the war, housing starts and development increased and accelerated in the 1950s. Post-war development (1946-1957) accounts for 101 resources or 20% of the resources surveyed. Some of these resources were schools and commercial buildings, but many were relatively small dwellings fabricated with wood frames and composite asbestos panels exterior wall fabric.

Functions, Uses, and Condition of Buildings

As depicted in Table 2, 420 properties, or 82% of the buildings included in the survey, were originally constructed for residential purposes. The number includes residential buildings of various sub-types, including dwellings, duplexes, and garage apartment buildings. Buildings that initially served a commercially-related function total fifty-eight, or 11% of the total. The categories of churches and schools each amounted the thirteen resources, combined, representing 5% of the building fabric recorded. Seven buildings originally were built for a government function, including city hall, county courthouse, hospital, jail, and post office. In addition, one lodge was recorded during the survey. These resources have a distinctive presence and help convey a historic ambiance and a unique sense of place at Fernandina Beach.

Integrity of function is an important consideration for determining the significance of a historic property. A building that retains its original function is more likely to meet the requirements for



listing in the NRHP than one that has been altered for a use that differs from its original function. A comparison of original use with present use data in Table 2 indicates that there has been some change over time to the original historic functions of the buildings surveyed. Especially apparent is the disparity between the numbers of dwellings in the original and present use columns. Most of the former dwellings presently serve a commercial or office function. The adaptive reuse of several large dwellings into bed-and-breakfast businesses has assuredly helped make them more affordable to maintain, preserving those magnificent homes from destruction. Other changes consist of adapting former schools into government offices and one church into a private residence. Undoubtedly the most creative adaptive use in the city is the rehabilitation of the former Nassau County Jail into the Amelia Island Museum of History. Vacant buildings typically have a former commercial use and several are in a deteriorated or ruinous condition.

TABLE 2: FUNCTIONS AND USES OF BUILDINGS IN FERNANDINA BEACH				
ORIGINAL USE			PRESENT USE	
FUNCTIONS	NUMBER	PERCENTAGE	NUMBER	PERCENTAGE
Residential	420	82	400	78
Commerce	58	11	77	15
Church	13	2.5	12	2
School	13	2.5	8	1.5
Government	7	1.5	9	1.5
Lodge	1	.5	1	.5
Vacant	0	-	4	.75
Museum	0	-	1	.5
TOTAL	512	100	512	100

Table 3 depicts the consultant's evaluation of the condition of the historic building stock in the survey area. A building that is in either good or excellent condition is more apt to be given consideration for listing in the NRHP than a building evaluated as either fair, deteriorated, or ruinous. Condition is a subjective evaluation based on visual inspection from a street or right-of-way. No attempt was made to examine the interior of buildings, test structural integrity, or closely inspect the foundation areas for deterioration and insect infestation. Consequently, some buildings evaluated as "good" may upon further inspection be found in a "fair," or even "deteriorated" condition, and some of those labeled as fair may indeed possess substantial integrity of wall framing with only inconsequential exterior fabric deterioration.



TABLE 3: CONDITION OF BUILDINGS IN FERNANDINA BEACH		
CONDITION	NUMBER	PERCENTAGE
GOOD	371	72.5
FAIR	117	23
DETERIORATED	21	4
RUINOUS	3	.5
TOTAL	512	100

As revealed in Table 3, the historic building stock in Fernandina Beach possesses a good degree of integrity. Of the sites surveyed, 371 buildings, or approximately 72.5% of the total, were recorded in good condition. One hundred seventeen buildings, totaling 23% of the total surveyed, were listed in fair condition. Only twenty-one buildings were assessed as deteriorated and three were considered ruinous.

Historic Architectural Styles

As depicted in Table 4, the buildings surveyed in Fernandina Beach represent a large collection of cultural resources. Exhibiting a wide range of forms and architectural styles, those buildings, with few exceptions, were designed and constructed by lay builders who drew upon traditional building techniques and contemporary stylistic preferences for their inspiration. Professional architects drafted the plans for a few buildings in the city, generally landmark dwellings or public buildings. Primary consideration was given to providing functional spaces for the owners. Decorative features were generally of secondary importance.

The styles on which Fernandina Beach's architects, builders, and prospective building owners based their designs and plans were popular throughout the United States. After the Civil War architectural pattern books promoting various residential designs were made available to a wide audience. That trend, combined with the mass production of architectural building components and improved means for their transportation, made it possible for a builder in Maine to construct nearly the same house as a builder in California.

Overall the historic architecture of Fernandina Beach is derived from the Romantic, Victorian, American Movement, Eclectic and Revival, and Modern and Contemporary genres of American architecture popular between the 1850s and the 1950s. Stylistically, approximately 80% of the historic buildings in Fernandina Beach exhibit so-called "vernacular" influences derived from common cultural traditions in architecture that spans the city's history. Vernacular buildings display little of the popular, formal architectural influences available to architects and builders



during the period in which those buildings were constructed. Rather than conveying a particular style of architecture, vernacular buildings are best categorized in terms of building forms. For wood frame vernacular dwellings, architectural historians commonly employ various nomenclature, such as composite, double-pile, single-pile, dogtrot, I-house, irregularly massed, saddlebag, and several other terms. Associating buildings with a particular stylistic influence or form is largely a subjective process and often buildings are a blending of formal styles or vernacular forms rather than attributed to one specific style or type. Some of these buildings, however, are adorned with popular ornamental features of the period in which they were built. Consequently, some large nineteenth vernacular residences display the influences of Eastlake or Stick styles on their porches or gable ends in the form of gingerbread, curved brackets, scroll work, or spindles, but are not classified as such because the main body of the house does not display the primary features of the style.

Of the 512 buildings recorded, 326 or 64% of the total surveyed were categorized as Frame Vernacular. An additional eighty-six buildings or 17% were classified as Masonry Vernacular and three buildings were interpreted as Industrial Vernacular. Accounting for twenty-three resources, or approximately 4.5% of the total, the Bungalow style was the most common high-style design employed on dwellings. Thirteen dwellings, or approximately 2.25% of the total, were classified as examples of the Queen Anne style with several of those designated as a sub-type known as Princess Anne. Ten buildings display the influences of the Colonial Revival style and the Shotgun style, generally found in African-American neighborhoods, also accounted for ten dwellings. A large number of picturesque churches yielded eight examples of the Gothic Revival style recorded during the survey. The Classical Revival and Italianate styles each accounted for seven buildings and styles with five or fewer examples include Art Moderne, Contemporary, Greek Revival, Log Cabin, Mission Revival, Second Empire, Second Renaissance Revival, and Shingle.



TABLE 4: HISTORIC ARCHITECTURAL STYLES OF BUILDINGS IN FERNANDINA BEACH		
STYLE	NUMBER	PERCENTAGE
Frame Vernacular	326	64
Masonry Vernacular	86	17
Bungalow	23	4.5
Queen Anne	13	2.25
Colonial Revival	10	2
Shotgun	10	2
Gothic Revival	8	1.5
Classical Revival	7	1.5
Italianate	7	1.5
Contemporary	5	1
Greek Revival	4	.75
Industrial Vernacular	3	.5
Mission Revival	2	.25
Second Empire	2	.25
Shingle	2	.25
Art Moderne	1	.25
Log Cabin	1	.25
Second Renaissance Revival	1	.25
TOTAL	512	100

The stylistic descriptions that appear below are derived from a variety of acknowledged secondary sources, including John Baker, *American House Styles* (1994); John Jakle, Robert Bastian, and Douglas Meyer, *Common Houses in America's Small Towns* (1989); Anthony King, *Buildings and Society: Essays on the Social Development of the Built Environment* (1980); Richard Longstreth, *The Buildings of Main Street: A Guide to Commercial Architecture* (1987); Diane Maddex, *Built in the U.S.A.: American Buildings from Airports to Zoos* (1985); Lee and Virginia McAlester *A Field Guide to American Houses* (1986); John Poppeliers, S. Allen Chambers, and Nancy Schwartz, *What Style Is It?: A Guide to American Architecture* (1983); Marcus Whiffen, *American Architecture Since 1780* (1969); and Marcus Whiffen and Frederick Koeper, *American Architecture, 1607-1976* (1981).



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Frame Vernacular

The term, "Frame Vernacular," the prevalent style of residential architecture in Florida, refers to the common wood frame construction technique employed by lay or self-taught builders. The term does not, however, imply inferior or mundane architecture. Buildings characterized as vernacular lend themselves to categorization by building form associated with a particular era, function, or region of the country, rather than classification within a particular genre of formal architecture. The *Oxford English Dictionary* defines vernacular architecture as "native or peculiar to a particular country or locality...concerned with ordinary domestic and functional buildings rather than the essentially monumental."

Most often associated with houses, vernacular building forms changed with the Industrial Revolution, which brought about the standardization of construction parts and materials, and exerted a pervasive influence over vernacular house design. Popular magazines helped to disseminate information about architectural trends throughout the country. The railroad provided affordable and efficient transportation for manufactured building materials. Ultimately, individual builders had access to a myriad of finished architectural products from which to create their own designs.

In Fernandina Beach, like many other areas of Florida, Frame Vernacular dwellings are typically one or two stories in height, with a balloon or platform frame structural system constructed of pine or cypress. They display a variety of footprints and forms including double-pile or single-pile, I-house, irregularly massed, and saddlebag. The double-pile classification defines dwellings two rooms deep, and single-pile smaller houses only one room in depth. Part of double-pile conventions, an I-house plan is based on a central hall and staircase dividing the living spaces. Irregularly massed houses typically display either a composite, cross plan, L-plan, T-plan, or upright-and-wing form. Displaying a side-facing gable roof with a living space one room deep and two rooms wide, the saddlebag cottage often defines housing in African-American neighborhoods in the South.

Most plans of Frame Vernacular dwellings maximize cross-ventilation. Early versions of the style have gable roofs steeply-pitched to accommodate an attic. Horizontal clapboards, drop siding, or weatherboard, or wood shingles are common exterior wall fabrics. Those exterior wall products are often found in combination, especially on large well-executed examples. Often employed as original roof surfacing materials, crimped metal panels, or wood or decorative pressed metal shingles, have nearly always been replaced by composition shingles. The façade is often placed on the gable end, making the height of the façade greater than its width. Porches are also a common feature and include one and two-story end porches and sometimes verandas. Fenestration in the form of windows is often regular, but not always symmetrical. Windows are generally double-hung sash with multi-pane glazing. Decoration, generally limited to ornamental woodwork, can include a variety of patterned shingles, turned porch columns, balustrades, and spindles, knee braces and purlins mounted under the eaves, and exposed rafter ends.

During the Great Depression, Frame Vernacular construction remained an important influence on the architecture of Fernandina Beach. Those buildings, primarily dwellings, reflected a trend



toward simplicity. Residences are smaller with more shallow-pitched roof lines than those of the previous decades, and usually rise only one story in height. The decrease in size of the private residence is largely a reflection of the diminishing size of the American family. Another influence on residential design was the proliferation of the automobile, which resulted in the addition of garages, carports, and porte cocheres.

Examples of the Frame Vernacular form appear in various designs and sizes in Fernandina Beach. Built about 1887, the two-story dwelling at 23 South 5th Street (Figure 4-1) displays an irregular plan, a front-facing gable roof pierced by corbelled brick chimneys with double-arched caps, and a wide cornice band along the eaves and cornice returns suggestive of the Greek Revival tradition. A tiered porch protected by a hip roof rises along the front façade, from which protrudes a rectangular bay on the first story. A cross-gable extension projects at the northwest elevation and the walls are protected with drop siding and finished with cornerboards. Fenestration is irregular and asymmetrical with two-over-two-light and one-over-one-light double-hung sash windows. A system of brick piers supports the dwelling.

An early twentieth century example of Frame Vernacular architecture stands at 18-20 North 4th Street (Figure 4-2). Constructed about 1928, the one-story dwelling exhibits a rectangular plan, front-facing gable roof with a corbelled brick chimney, and an entrance porch protected by a shed roof. Drop siding finished with cornerboards serves as the exterior wall fabric. Fenestration is regular with three two-over-one-light double hung sash windows. The foundation consists of a brick pier system.

Masonry Vernacular

Buildings of Masonry Vernacular construction account for eighty-six resources and represent 17% of the historic building stock in Fernandina Beach, primarily commercial buildings. The term, Masonry Vernacular, applies to buildings with brick, concrete block, concrete, or hollow tile or combinations of masonry wall systems that display no formal style of architecture. The style is defined as the common masonry construction techniques of lay or self taught builders. In the eighteenth century, vernacular designs were local in nature, transmitted by word of mouth or by demonstration, and relying heavily upon native building materials. In the early nineteenth century, masonry vernacular commercial buildings emerged as a distinct building type, due largely to the rapid growth of commerce and manufacturing associated with the Industrial Revolution. During the period, mass manufacturers exerted a pervasive influence over vernacular building design. Trade and architectural journals and popular magazines, which featured standardized manufactured building components, flooded building and consumer markets and helped to make construction trends universal throughout the country. The railroad aided the process by providing cheap and efficient transportation for manufactured building materials. Ultimately, the individual builder had access to a myriad of finished architectural products from which to create his own designs.

Masonry Vernacular is more commonly associated with commercial buildings than with residential architecture where wood frame dwellings dominate. The name applies to a large range





8NA00331
Frame Vernacular Style
Built c. 1887
23 South 5th Street



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Figure 4-1

Figure: 4-1

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Scale: Not to Scale

Date: April 2007



8NA00292
Frame Vernacular Style
Built c. 1928
18-20 North 4th Street



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Nassau County, Florida

Figure 4-2

Figure: 4-2

Project No.: BAIJ0701088.01

Scale: Not to Scale

Date: April 2007

of buildings from relatively small one-story stores and shops to four-story buildings that contain a variety of uses, including apartments and public meeting halls in the upper stories. Elaborate late-nineteenth century models often display heavily accented cornices, window hoods, and iron-framed storefronts. Some display Romanesque or Italianate influences with rounded or heavily accented window lintels. Oriels or bays protrude from corners or wall surfaces. Some examples feature the rough-faced cast concrete block popularized by Henry Hobson Richardson in his Romanesque buildings of the late nineteenth century. In Florida, most early twentieth century models were brick and typically exhibited a symmetrical façade; brick corbeled cornice, stylized panels, belt courses, and storefronts with paneled wood doors, wood kick panels, plate glass, and transoms. Simple enframed blocks with little embellishment were common between the 1920s and 1940s. Nevertheless, some commercial vernacular designs of the 1920s were influenced by Spanish or Art Deco designs of the period, and hollow tile became commonly used in structural systems. During the 1930s, the International, Modernistic, and Streamline styles influenced vernacular design, and reinforced concrete construction techniques became more frequently used to produce a variety of forms. Following World War II, concrete block construction became a popular masonry building material.

Built in 1873, the two-story J. & T. Kydd Building at 301 Centre Street is the oldest example of Masonry Vernacular commercial architecture (Figure 3-11). The two-part commercial block has a conventional storefront on the first floor and a second floor with symmetrically arranged traditional windows indicating private spaces. Uniting these distinct zones are red brick walls with stringcourses and a heavily molded cornice with a central arch and brackets. A central name and date plate set in a distinctive arched piercing lends character to the façade. Two-over-two-light double-hung sash windows appear in arched window hoods and stone sills. The storefront has a central entrance and plate glass windows.

Completed in 1880, the Swann Building at 313-319 Centre Street is an unusual two-part commercial block example (Figure 3-15) that employs a cast iron face over masonry walls on the façade. Flushed with the success of his initial investment, Swann added to the original building about 1885 with another storefront on its west end. At that time, he installed the cast iron face onto the façade. Then about 1899, Swann constructed a masonry addition onto the rear of the building, an addition that fronts onto North 4th Street. The building displays an irregular plan with a symmetrical façade. The distinctive hallmark of the building is an overhanging bracketed cornice, which embellished with a central peaked parapet and two raised straight parapets. Pateras, rosettes, and roundels accent the brackets and cornice. Pairs of pilasters with acanthus leaf capitals divide the second-story symmetrical fenestration and storefronts open along the first story. The east, or 4th Street, elevation displays an offset stepped parapet that yields to the rear addition displaying a pointed parapet and chimney caps integrated into the cornice line.

An unusual Eclectic Victorian example of the Masonry Vernacular form executed on residential architecture is located at 27 South 7th Street (Figure 4-3). Constructed in 1885 and listed in the National Register in 1973, the two-story dwelling is popularly known as the historic C. W. Lewis Residence or the "Tabby House." The building displays a flat-hip roof protecting a modified L





8NA00081
 Tabby House/C. W. Lewis House
 Masonry Vernacular Style with Eclectic Victorian ornamentation
 Built 1885
 27 South 7th Street



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 Nassau County, Florida

Figure 4-3

Figure: 4-3

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Scale: Not to Scale

Date: April 2007

plan, tall paneled and corbelled brick chimneys, and a tiered veranda with ornamental brackets, scroll, and jig-saw wood work. Rather than consisting of tabby, which is made with lime and water and gravel, rock, or shell composite, the walls are fabricated with a concrete-and-shell aggregate. Gable and hip dormers finished with wood shingle walls protrude from the roof and polygonal bays project at the east and south elevations. Fenestration is asymmetrical and irregular with six-over-six-light, four-over-four-light, two-over-two-light, and one-over-one-light double-hung sash windows.

Bungalow

The Bungalow was a popular residential building design in Florida during the first three decades of the twentieth century. The name was derived from the Bengalese "bangle" or "banggolo," an indigenous peasant hut that was later developed for use by the British in India during the eighteenth and nineteenth centuries. The name and general characteristics of the style derives its origins from the Far East, including India and the Orient, which had a profound influence on the style. Japanese construction techniques exhibited at the California Mid-Winter Exposition of 1894 emphasized the interplay of angles and planes and extensive display of structural members that became integral components of the style.

The earliest American dwellings consciously labeled as "Bungalow" appeared in California and New England in the 1890s. They generally were large residences designed by architects, and those buildings were often referred to as "Craftsman" designs. By 1910, publications like *Bungalow Magazine* and *The Craftsman* flooded the building market with plans for relatively inexpensive models. Articles appeared in these magazines about economical use of space, interior decoration, and landscaping. About 1911, modest versions of the style were adapted for ready-to-assemble house kits, which were offered by mail order companies, such as Sears, Roebuck and Company and Alladin Homes. This scaled down version of the style became pervasive throughout Florida during the early twentieth century.

The most prominent characteristic of the Bungalow is its lack of height. With rare exceptions the Bungalow is a one or one-and-one-half-story building with a shallow-pitch roof. On larger examples, monitors were employed to create more space and provide additional interior lighting. The typical Bungalow has at least two rooms across the main façade, generally of different sizes to accommodate an offset door on the exterior and again emphasizing horizontality at the expense of height. The porch, an integral part of a Bungalow, generally complements the main block. Often the massive masonry piers on which the porch roof rested were continued above the sill line and anchored the porch balustrade. The piers were surmounted by short wood columns upon which the porch roofing members rested.

The vast majority of Bungalows were of wood frame construction. This was due to the availability of wood and the desire for cheap housing. The choice of exterior sheathing materials varied. In New England and the mid-Atlantic areas, log and wood shingles were used frequently, while in the South wood shingle, weatherboard, drop siding, and stucco were popular. Fenestration was consciously asymmetrical, with the exception of two small windows flanking the exterior chimney. Double-hung sash windows were frequently hung in groups of two or



three, with the upper sash commonly divided into several vertical panes. The main entrance, invariably off-center in the façade, opened directly into the living room, which itself was a new feature. The formal parlor of the nineteenth century largely disappeared with the twentieth century introduction of a less formal lifestyle. A consistent feature of the living room was the fireplace, usually of brick or cobble with a rustic mantel shelf and flanking bookcases. Associated with the fireplace was the inglenook, with beamed ceilings, built-in furnishings, and wainscoting decorating the interiors.

Twenty-three dwellings exhibiting characteristics of the Bungalow style were recorded in Fernandina Beach. A good example of the style stands at 309 North 5th Street (Figure 4-4). The one-and-one-half-story wood frame dwelling has a side-facing gable roof pierced by a large gable dormer and a pair of corbelled brick chimneys. Triangular brackets are mounted under eaves and a porch with an elongated arch flanked by massive columns finished with stucco is protected by a shed roof. A rectangular bay projects at the north elevation and aluminum siding covers the original wood exterior fabric.

Queen Anne

The Queen Anne style accounts for thirteen dwellings in Fernandina Beach. One of the late Victorian picturesque styles, the Queen Anne style was a popular residential design favored by the affluent beginning in the 1880s and remaining popular in America through the first decade of the twentieth century. The name, Queen Anne, is misleading, for the style draws heavily upon earlier Jacobean and Elizabethan precedents rather than the more restrained Renaissance architecture associated with the reign of Queen Anne (1702-1714). Richard Norman Shaw, an English architect, is credited for developing the style for grand manor houses during the mid-nineteenth century. One of the first American examples of the style is the Sherman House in Newport, Rhode Island, designed by H. H. Richardson and completed in 1874. The *American Architect and Building News*, one of America's premier architecture magazines, featured early models, which helped to disseminate the style across the country. Commonly employed on summer resort "cottages" in New England's coastal towns, the style was also employed across America for large residences of bankers and physicians. After 1910, asymmetrical Colonial Revival residences, along with other competing designs, eclipsed the style.

The Queen Anne style was popular in northern and central Florida between 1880 and 1910, as it was in most states in the South. Because Queen Anne designs were often built close to commercial districts or along major transportation arteries, as towns developed into cities many were demolished to create space for modern buildings. Typically large in scale, those buildings were often too large for America's diminishing family size and became an economic drain. Large examples of the style are now relatively scarce.

Identifying features of the Queen Anne style include an irregularity of scale and massing with a vertical emphasis through the use of steeply pitched hip roof lines with gable extensions, towers, bays, and oriels that disrupt exterior wall surfaces. Wall texture variation is a hallmark of the style with exterior wall fabrics ranging from brick, rough-face cast block, or stone veneers that





8NA00325
Bungalow Style
Built c. 1925
309 North 5th Street



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Figure 4-4

Figure: 4-4

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Scale: Not to Scale

Date: April 2007

often contrast with various wood shingles and sidings. Decorative truss work and patterned shingles adorn roof gables. Verandas are embellished with spindle work and decorative brackets that extend between turned porch roof supports. Canted bay extensions and polygonal or conical towers protrude from corner wall surfaces. Various exterior fabrics are employed, often differing from one story to the next. Double-hung sash windows are often detailed with multi-light patterns and massive corbelled chimneys with decorative brick work extending far above the roof.

Built in 1895 and listed in the National Register in 1973, the Bailey House at 28 South 7th Street is a good example of the Queen Anne style in Fernandina Beach (Figure 4-5). The two-and-one-half-story dwelling displays a flat-hip roof with projecting towers, dormers, and polygonal bays, a veranda wrapping across the south and west elevations, and contrasting wood shingle and clapboard exterior wall fabrics. Fenestration is irregular and asymmetrical with one-over-one-light double-hung sash windows and casement windows with sixteen and twelve lights. The dwelling rests on a system of brick piers.

Later Queen Anne models with less ornamentation and reflecting Colonial Revival details are often referred to as the Princess Anne subtype, a nomenclature coined by the editors of *Old-House Journal*. Generally built in the opening decade of the twentieth century, these houses often feature the same asymmetry of the Queen Anne, but more restrained surface treatments. They often lack decorative verge boards, brackets, and spindle work often associated with the Queen Anne. Although some models exhibit towers, they generally lack the detailing of the Queen Anne and are often less apparent or entirely missing on Princess Anne models. Classical detailing often appears in the form of a Palladian window placed in gable ends and simple round columns with classical capitals along verandas and porches.

A good example of the Princess Anne style in Fernandina Beach is located at 112 North 6th Street (Figure 4-6). Built about 1859 as a simple wood frame dwelling, the house was transformed into a Princess Anne model about 1905. The two-story dwelling displays a cross-gable roof plan, round tower with conical roof, and a veranda with curved roof supported with pairs of round columns on a stem wall finished with wood shingles. A second-story balcony is protected by a shed roof and round columns. The walls are finished with false-bevel drop siding or novelty wood siding and brick piers support the dwelling.

Colonial Revival

The Colonial Revival style, accounting for nineteen buildings inventoried at the beach, was among the dominant building forms in American residential architecture during the first half of the twentieth century. In Florida, however, the popularity of the style was eclipsed by the Bungalow and Mediterranean Revival styles. 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 revival, which also drew upon Post-medieval English and Dutch Colonial architecture for references.





8NA00444
Bailey House
Queen Anne Style
Built 1895
28 South 7th Street



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Nassau County, Florida

Figure 4-5

Figure: 4-5

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8NA00360
Princess Anne Style
Built c. 1859; remodeled c. 1905
112 North 6th Street



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Nassau County, Florida

Figure 4-6

Figure: 4-6

Project No.: BAIJ0701088.01

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Date: April 2007

The Colonial Revival style 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. Publicity on the Exposition occurred simultaneously with efforts made by national organizations to preserve Old South Church in Boston and Mount Vernon. Later, a series of articles focusing on eighteenth-century American architecture appeared in *American Architect* and *Harpers*, helping to make the Colonial Revival style popular across the country.

The typical Colonial Revival house in Florida is an eclectic mixture of several colonial designs rather than a direct copy of a single style. The style began to appear in the state in the late 1880s and continues to be built in modified forms today. Some of the identifying characteristics of Colonial Revival architecture include a two-story symmetrical façade with gable, hip, or gambrel roofs; an accentuated door, normally with a fanlight pediment, or crown and pilaster surrounds; simple entry porches supported by columns; and double-hung sash windows set in pairs, usually with multi-pane glazing in each sash.

A good example of the Colonial Revival style in Fernandina Beach stands at 220 North 3rd Street (Figure 4-7). Constructed about 1936, the two-story dwelling has a side-facing gable roof, one-story extension at the south elevation, corbelled brick chimney, weatherboard exterior wall fabric, and eight-over-eight-light and six-over-six-light double-hung sash windows. The entrance is accented by a slender arched molding with dentils and flanking pilasters. The dwelling rests on a continuous brick foundation.

Shotgun

The Shotgun architectural form describes a modest single-story cottage one room wide and two or more rooms deep developed to accommodate narrow urban lots. The name is derived from a linear interior pattern that extends from front porch to back porch and through which one could fire a shotgun without damaging the walls. Variants of the building type include models with an offset hallway extending the length of the dwelling, providing access to each room. Possessing few privacy features, a second version contains rooms that span the width of the dwelling and connect to one another without the benefit of a hall.

The roof generally rises at a steep pitch displaying a front-facing gable, although hip roofs were occasionally employed by builders. The façade displays an offset entrance and a single or pair grouping of double-hung sash windows shaded by a porch with either a shed or gable roof. The vast majority were built with a wood frame clad in drop siding, although some were executed in brick. Most are simple folk dwellings with little detailing. Embellishments generally appear on the porch and include entrance transoms, turned porch posts, jigsaw brackets, and spindles. Wood shingles cut in diamond, fish scale, hexagon, octagon, or variegated patterns sometimes finish the walls of the gable end.

Between the 1880s and the 1930s, this one-room architectural form dominated many low-income





8NA1120
Colonial Revival Style
Built c. 1936
220 North 3rd Street



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Figure 4-7

Figure: 4-7

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southern neighborhoods. Associated mostly with African Americans, the Shotgun design has been traced to Haiti, the West Indies, and finally to Africa. The building type came to New Orleans in the early nineteenth century and became popular following the Civil War with Freedmen in villages and towns throughout the lower Mississippi River valley and along the Gulf Coast. In Florida, the highest concentrations occur in urban areas settled in the nineteenth century and especially in the western and northeastern regions of the state. A good example of the Shotgun style in Fernandina Beach is located at 226 North 8th Street (Figure 4-8). Built about 1909 and displaying a rectangular plan, the dwelling has a front-facing gable roof surfaced with metal crimp panels, entrance porch with a hip roof, and drop siding exterior wall fabric.

Gothic Revival

Eight buildings in Fernandina Beach display the influences of the Gothic Revival style. A popular style in America between 1840 and 1860, Gothic Revival was developed in England early in the nineteenth century. In the United States, Richard Upjohn and Alexander Jackson Davis employed the style for ecclesiastical buildings. Examples of the style range from Upjohn's masterpiece, Trinity Church in New York City (1839-1846), to his smaller Carpenter Gothic version of the style, St. Luke's in Clermont, New York (1857). The style became popular through pattern books, which showed the suitability of the style even in modest domestic applications. Domestic versions include Davis's Glen Ellen in Baltimore, Maryland (1832). Andrew Jackson Downing stressed the style's application in rural settings, where it would be compatible with the natural landscape. His efforts helped to make Gothic Revival one of the dominant residential styles of the 1840s. The style declined following the Civil War.

Gothic Revival experienced a renaissance in the late nineteenth and early twentieth centuries. Buildings that embody the style from this later period typically displayed more subdued detailing and were often smaller than their predecessors. Few residential models appeared in Florida, most in older communities. Small churches erected in the late nineteenth century by various denominations lie scattered throughout the peninsula. Many models display intersecting cross-gables, decorative verge board in the gable ends, open eaves, a variety of wood sidings, one story entrance or end porch, and varied window treatments including lancet, cantilevered oriels, and leaded glass double-hung sash windows, often with diamond pane glazing. Two examples of the Gothic Revival style in Fernandina Beach are churches at 20 South 9th Street (Figure 3-17) and 10 South 10th Street (Figure 3-18). The churches display a variety of Gothic features, including steeply-pitched gable roof, towers, stain-glass windows, and window hoods.

Classical Revival

Seven buildings with Classical Revival influences were inventoried during the survey. The Classical Revival style evolved from an interest in the architecture of ancient Greek and Roman cultures. The first period of interest in Classical models in the United States dates from the colonial and national periods, which extended between the 1770s and 1850s. A second revival was spurred by the World's Columbian Exposition, held in Chicago in 1893. Many of the best





8NA00493
Shotgun Style
Built c. 1909
226 North 8th Street



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City of Fernandina Beach
Nassau County, Florida

Figure 4-8

Figure: 4-8

Project No.: BAIJ0701088.01

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Date: April 2007

known architects of the day designed buildings for the Exposition based on classical precedents. Examples varied from monumental copies of Greek temples to smaller models that drew heavily from designs of Adam, Georgian, and early Classical Revival residences erected in the early nineteenth century. The Exposition, which drew large crowds, helped make the style fashionable again. In Florida, Classical Revival became a popular design for commercial and government buildings. The application of the style to residences is less common

Characteristics of the style include a symmetrical façade dominated by a full height porch with classical columns, typically with Ionic or Corinthian capitals. Most examples rise more than one story and residences often display a central-block-and-symmetrical-extension plan. Balustrades or "widow walks" often adorn roof lines. Gable or hip roofs pierced with dormers and chimneys are finished with cornice returns or boxed eaves, and frequently dentils or modillions set in a wide frieze band surround the building. Doorways feature decorative pediments or transoms and sidelights, and double-hung sash windows, usually with six or nine panes per sash, provide natural interior lighting. The Memorial United Methodist Church at 601 Centre Street (Figure 3-21) is a good example of the Classical Revival style with a prominent gable portico accented by Ionic columns and a tympanum. Red brick walls contrast with stain glass windows.

Italianate

The Italianate style emerged in the 1830s in England as part of the Picturesque movement, a reaction to the formal classical ideals in art and architecture that had been fashionable for about 200 years. The movement emphasized rambling, informal Italian farmhouses, with characteristic square towers, as models for Italian-style villa architecture. Italianate houses erected in the United States were generally adapted and embellished into an indigenous style that only hinted of Latin origins. The style first appeared in America during the 1840s. Popularized by the influential pattern books of Andrew Jackson Downing, the style persisted as a popular residential form throughout the mid nineteenth century. Landmark examples include the Johnston House, built in 1860 in Macon, Georgia, and the Harrison House, built in Indianapolis, in 1876. By the 1860s, the style had completely overshadowed its earlier companion, the Gothic Revival. Most surviving examples date between 1855 and 1880. The decline of the Italianate style is often attributed to the financial panic of 1873 and the rise of Colonial Revival, Queen Anne, and Shingle designs, which emerged as popular residential forms in the 1870s and 1880s.

Italianate designs were particularly common in the expanding towns and cities of the Midwest and in many older cities of the northeastern seaboard. They are least common in the South, where the Civil War and Reconstruction dampened new construction until after the style had passed from fashion. Commercial examples of the style, which typically display ornate cornices and window moldings, generally date from after 1870. In Florida, few Italianate buildings remain, typically in older communities. Identifying features of the style include a two or three story building covered by a low-pitched roof with wide overhanging eaves, which embrace decorative brackets. Full-height towers typically contain the entrance and some models display roof monitors or lanterns. Porches range from large verandas with elaborate features to small, simple porticos. Brick and wood commonly serve as exterior wall fabrics. Masonry examples often exhibit pressed metal or cast crete detailing and even quoins. Tall narrow windows,



frequently set in pairs, are embellished with hooded moldings or elaborated crowns, which were commonly built with either pressed metal or brick. Polygonal bays often protrude from wall surfaces.

One of the finest examples of the style in northeast Florida is located at 227 South 7th Street in Fernandina Beach (Figure 4-9). Constructed in 1885 and listed in the National Register in 1973, the dwelling was designed by architect R. S. Schuyler with two-and-one-half-story massing, a complex cross-gable roof plan with ogee dormers, prominent central tower, bays and oriels, arcaded front and side porches, and drop siding and wood shingle exterior wall fabrics. Casement and double-hung sash windows with various lighting patterns contribute to the asymmetry of the dwelling and admit natural light into the interior.

Contemporary

Part of the Modern movement, Contemporary architecture has its roots in the American International movement, but often displays a combination of influences from Modern architecture with the Bungalow and Prairie styles. Emerging about 1940 and finding its fullest expression in the 1950s and 1960s, the style appeared in subtypes with flat, gable, and shed roofs. Generally one-story in height, building shapes are often rectangular, but some models exhibit a series of irregular rectangular masses to form the main body. Incised within the primary roof system, porches typically occupy small spaces and contrast from the large expanse of wall systems. Generally devoid of decoration, buildings executed in the Contemporary style often display a combination of wall surfaces with brick, stone, stucco, and wood. Some models have purlins or beams mounted under broad eaves. Cantilevered ledges often protect entrances and window systems. Fenestration is often irregular and asymmetrical with combinations of metal awning and fixed windows. Examples of Contemporary architecture in Fernandina Beach include Fernandina Beach City Hall at 204 Ash Street (see previous Figures 3-28a, 3-28b and 3-28c), and the buildings at 615 Calhoun Street and 515, 604, and 614 Centre Street.

Greek Revival

The Greek Revival style is associated with four dwellings surveyed in Fernandina Beach. Derived from Greek temples of antiquity, the style had its genesis in the United States in the late 1790s after Benjamin Latrobe designed the Bank of Pennsylvania in Philadelphia. Its popularity gained impetus after the completion of the Second Bank of the United States in Philadelphia in 1818. Porticos with classical columns, simple rectangular plans, low-pitch or flat roofs, and bilateral symmetry became early hallmarks of the style. Architects easily applied the style to public buildings, churches, and dwellings, the latter typified by the Lee Mansion in Arlington, Virginia. Briefly known as the "National style," the Greek Revival style often defines relatively simple houses with wide or heavily molded cornice bands under the eaves and cornice returns, simple porticos with round columns, and rectangular transoms and sidelights accenting entrances. The style found its expression in urban centers of the northeast and antebellum plantations and port cities of the South. Leading proponents of the style included Alexander





8NA00084
George R. Fairbanks House
Italianate Style
Built 1885
227 South 7th Street

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Figure 4-9

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Jackson Davis, Robert Mills, and William Strickland, but Andrew Jackson Downing railed against its formalism. The emergence of the picturesque and romantic Gothic, Italianate, and second Empire styles eclipsed the Greek Revival style in the early 1860s. Dwellings displaying the influences of the Greek Revival style in Fernandina Beach are located 11 South 7th Street, 102 (Figure 3-10) and 103 South 10th Street, and 614 Ash Street.

Mission Revival

Two examples of the Mission Revival style were recorded during the Fernandina Beach survey. The Mission Revival style is concentrated in those states that have a Spanish colonial heritage. It originated in California during the 1890s and was given impetus when the Southern Pacific Railway Company adopted it as the style for depots, stations, and resort hotels throughout the Far West. Early high style domestic examples were faithful copies of their colonial ancestors, but during the first two decades of the twentieth century other influences, most notably those of the Craftsman and Prairie styles, were added to produce new prototypes.

In Florida, the Mission Revival style gained popularity during the decade before the collapse of the Florida land boom. It was adapted for a variety of building types ranging from churches, city halls, and grandiose tourist hotels to residences. Many commercial buildings were renovated in the 1920s to reflect the style. Identifying features of the style include flat or roofs, always with a curvilinear parapet or dormer either on the main or porch roof; ceramic tile roof surfacing; stucco façades sometimes in combination with wood siding; entrance porches, commonly with arched openings supported by square columns; casement and double-hung sash windows; and ceramic tile decorations. Good examples of the style in Fernandina Beach are located at 302 North 3rd Street and 315 Alachua Street (Figure 3-20).

Second Empire

One of the most picturesque architectural forms applied to buildings in Fernandina Beach is the Second Empire style. Two examples of the style were recorded during the Fernandina Beach survey. Popular in the United States between the 1860s and 1880s, the Second Empire style derives its name from the reign of Napoleon III of France (1852-1870), who instituted a major building campaign, redesigning Paris into a city of grand boulevards and monumental buildings that were copied throughout America and Europe. The style found its widest popularity during the administration of President Ulysses S. Grant, when it was applied to public buildings as well as residential dwellings. Named for 17th century architect Francois Mansart, the distinctive mansard roof became the hallmark of the style, which created an additional story of usable space. The Second Empire style began to lose favor following the Panic of 1873 and the subsequent economic depression. The emergence of new architectural styles, especially Colonial Revival and Queen Anne in residences and the Classical Revival style for public buildings, further hastened the eclipse of the Second Empire style.

Identifying features of the style include a mansard, or dual-pitch hip, roof, dormers projecting from the mansard roof, molded cornices with decorative brackets mounted under the eaves, and wrought-iron roof cresting. Executed in either brick or wood, Second Empire buildings often



display contrasting materials that emphasize projecting and receding wall surfaces and finishes. Decorative window and door treatments often include classical pediments and pilasters.

Second Empire buildings in Florida are relatively rare, largely because of the state's relatively recent period of development and small population between the 1860s and 1880s. Typically, many of those buildings displaying the influences of the style are located in the state's older cities, such as Jacksonville, Key West, Pensacola, St. Augustine, and Tallahassee. Several models also stand on the campus of Stetson University in DeLand, in DeFuniak Springs, and Fernandina Beach. One of the best examples in the state is St. Joseph's Convent and School, located at 228 North 4th Street (Figure 4-10). A smaller residential model of the style is located at 224 North 2nd Street.

Industrial Vernacular

Three buildings in surveyed Fernandina Beach are derived from Industrial Vernacular influences. The term, Industrial Vernacular, characterizes buildings constructed for explicit commercial and industrial applications that display no formal style of architecture. No single building type exists in a greater profusion of scales, styles, shapes, materials, and other variables than industrial structures. The most prevalent type of industrial building is the nonspecific factory of one or more stories. Steel framing and reinforced concrete were typically utilized, depending on resources and desired strength. Industrial buildings were designed by factory owners until the mid-nineteenth century, when architects and specialty firms began designing pre-manufactured buildings for industrial applications. Generally, by the late-nineteenth century, steel framing was used in industrial buildings because I-beams could support far more weight than traditional wood beams. In Florida and the South, however, steel framing was not utilized with any frequency until the turn of the century because of high transportation costs and the availability of wood.

Steel skeletal framing was often revealed as an architectural feature in the façade. Industrial buildings were typically designed by factory owners until the mid-nineteenth century, when architects and specialty firms emerged that designed and pre-manufactured industrial buildings. The most important specialist in concrete factory design was Albert Kahn of Detroit, whose 1905 Packard Number 10 building helped initiate a new era of industrial designs.

The design of Industrial Vernacular buildings, generally simple in plan and modest in detailing, was often inspired from pragmatic, functional needs of a client. In Florida, industrial buildings served many purposes. The citrus, fertilizer, and railroad industries regularly produced, processed, repaired, or stored products within industrial buildings. The airplane industry and military began using industrial architectural forms to house and repair aircraft during World War I. Many of the same components refined for use in industrial buildings; steel curtain walls with concrete panels, wire-glass windows, and simple, functional designs, were well-suited to large repair and assembly buildings developed for the military. During the Great Depression, the Public Works Administration (PWA) helped finance the development of large airfields, including hangers built of steel skeletal frames and reinforced concrete walls, a technology used for several decades. In the 1940s, metal buildings displaying the unusual semicylindrical





8NA00092
 Sisters of St. Joseph Convent
 Second Empire Style
 Built 1882
 Southeast Corner of Calhoun Street and North 4th Street



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 Nassau County, Florida

Figure 4-10

Figure: 4-10

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Quonset form became popular for industrial and military applications. The buildings in Fernandina Beach associated with the Industrial Vernacular style are 101, 201, and 231 North Front Street (Figure 4-11).

Shingle

The Shingle style, adapted from the Queen Anne design, found its highest expression and widest popularity in the seaside resorts of the northeastern United States between the 1880s and 1900. The first examples were designed by prominent architects of the late nineteenth century, including H. H. Richardson and the firm of McKim, Mead, and White. The Low House, designed by the latter firm in 1887, was a landmark example in Bristol, Rhode Island. Although a fashionable style, it never gained the popularity of its contemporary the Queen Anne. Shingle designs drew heavily upon Colonial Revival, Queen Anne, and Romanesque precedents. From the Colonial Revival style came gambrel roofs, classical columns, and Palladian windows. Derived from Queen Anne models were hip roofs, wide porches, wood shingle surfaces, and asymmetrical forms. Romanesque characteristics applied to Shingle style buildings which included an emphasis on irregular, sculpted shapes, eyebrow dormers, Romanesque arches, and cast block applications.

Because the style lost its popularity before the turn of the century, prior to Florida's most intensive period of historical development, relatively few Shingle style residences were constructed in Florida. The Casements, a hotel built in Ormond Beach in the early 1890s, is among Florida's largest Shingle style buildings. Although most that remain in Florida are located in older coastal communities, several inland towns, including Atlantic Beach, Bartow, Crescent City, Fernandina, DeLand, Lake Helen, and Orlando retain dwellings associated with the style. Most examples that have survived, generally were built for wealthy seasonal residents from the Northeast.

Identifying features of the style include large steeply-pitched roof planes surfaced in wood shingles and often broken by a series of dormers or cross-gable and cross-hip roof extensions that enhance the irregularity of the form. Devoid of picturesque panels and corbels, plain brick chimneys pierce the roof. Although complex in shape, Shingle designs are typically enclosed within a smooth surface of wood shingles. Corner boards are absent; with wall corners rounded or smooth to emphasize horizontality. Polygonal bays and towers often appear as partial bulges or as half-towers. Expansive verandas and porches are clad in wood shingles and decorative detailing is sparse. Fenestration, typically irregular, includes window treatments of double-hung sashes with multi-light applications, Palladian forms in gable ends, and recessed windows accented by curved walls. Two restrained examples of the Shingle style remain in Fernandina Beach at 22 North 4th Street and 214 South 7th Street (Figure 4-12).

Art Moderne

The Art Moderne style, sometimes referred to as Streamline Moderne, like the Art Deco and International styles, represents a complete break with traditional designs, emphasizing futuristic





8NA1185
Industrial Vernacular Style
231 North Front Street



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Nassau County, Florida

Figure 4-11

Figure: 4-11

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8NA00459
Shingle Style
214 South 7th Street



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Nassau County, Florida

Figure 4-12

Figure: 4-12

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concepts rather than invoking architectural antecedents. The style gained impetus and popularity, in part, through the more prolific International style, which was introduced to a wide American audience in an exhibit at the Museum of Modern Art in 1932. Entitled simply "Modern Architecture," the exhibit featured modernist designs of the most prominent practitioners, including Charles-Edouard Jeanneret Le Corbusier, Walter Gropius, and Ludwig Mies van der Rohe. Eschewing architectural precedent, the innovators of the design found a common theme in the exploitation of contemporary building materials and technologies. They shunned all ornamentation present in traditional styles, and by revealing structural elements they produced a starkly functional design. Reflecting the attitude of most modernists, Mies focused on economics and technology for his projects, placing as much emphasis on the quality and texture of individual bricks or stucco exteriors as the bronze mullions and glass in windows.

The Art Moderne style gained favor in the United States shortly after 1930, when industrial designs began to exhibit streamlined shapes that were devoid of the ornamentation as applied to the Art Deco. The idea of rounded corners to make automobiles and airplanes more aerodynamic was applied to kitchen appliances, jewelry, and many other products where its function was less important than the desirable shape. Buildings with Art Moderne styling have flat roofs, smooth exterior surfaces, glass blocks, horizontal grooves, tubular steel pipes for handrails, cantilevered ledges, and rounded corners to emphasize a streamline effect. In Florida, Art Moderne buildings are most often found in large cities, such as Jacksonville, Miami, and Tampa, that grew despite the collapse of the land boom in 1926 and experienced a revitalized economy in the late-1930s. Examples also appear in coastal communities where tourism drove the economy between the Great Depression and the 1950s. Often applied to commercial and apartment buildings, the Art Moderne style rarely appears on private residences. The only example of the Art Moderne style recorded during the survey is the Amelia Island Museum of History, which was built in 1938 as the Nassau County Jail (Figure 3-26).

Log Cabin

The Log Cabin describes one of the earliest architectural forms in North America. Horizontal log construction techniques were introduced in the 1630s by Swedes settling in the Delaware Valley. New forms appeared in the early eighteenth century by Pennsylvania Germans. Later, Scotch and Irish settlers quickly learned log building and helped transmit the form throughout the frontier. The critical element in horizontal log construction is the corner joint. Saddle, square, diamond, v-notching, half dovetail, and full dovetail represent the major types of corner notching methods. Saddle notching, the simplest, was typically reserved for temporary houses and crude barns and outbuildings. Dovetail notching, both half and full, were conventional forms employed by German settlers. Buildings with diamond, square, and v notches were later variants of English, Irish, and Scottish builders. The square notch is thought to be derived by the English after contact with more traditional German methods. Logs were typically hewn to a rectangular form and most required some chink or dauble to weatherproof the spaces between the logs. Many were built in traditional single pen, saddlebag, or dogtrot plans.



Log dwellings quickly yielded to formal architectural styles and influences in the Federal period. Like many folk dwellings, log buildings are not derived from the drafting tables of professional architects, but instead from the collective memories of people and craftsmen based not on blueprints but on mental images that change little from one generation to the next—an architecture without architects. In contrast, some cultural geographers and folklorists evaluate log dwellings and houses as “...a badge of economic failure, to be occupied with shame by those who did not succeed.”

During the 1930s, log construction experienced a brief renaissance, as part of the rustic architectural motif in small towns, state parks, and rural landscapes across the United States. The National Park Service (NPS) is generally credited with developing the rustic architectural form, which it applied to buildings, bridges, and other structures in America’s national parks. Deriving its roots in contemporary needs and traditional American values, the form quickly gained popularity. Rustic architecture became an important part of the Great Depression ethos of “Make Do, or Do Without.” The Civilian Conservation Corps (CCC), one of the New Deal “Alphabet Programs” developed by the administration of Franklin D. Roosevelt, was responsible for the construction of thousands of buildings crafted in the rustic genre throughout the country.

In Florida, several state parks were developed with bridges, buildings, and structures executed in the rustic tradition. Most of the park landscape plans and accompanying buildings and structures were designed by professionally trained architects. Administration buildings, cabins, pavilions, and shelters were fabricated with rough-cut pine, palmetto logs, and other native materials harvested from Florida’s forests. The architectural form spilled over into many communities, where Boy Scouts, chambers of commerce, and other organizations developed buildings in the rustic form. The Log Cabin form in Fernandina Beach is located at 12 South 11th Street (Figure 4-13).

Second Renaissance Revival

Only one building in the Fernandina Beach survey, the Fernandina Beach United States Post Office, located at 401 Centre Street, was recorded with the influences of the Second Renaissance Revival style (Figure 3-19). Completed in 1912, the style is often linked to the broader Italian Renaissance style, which was popular in the United States between 1890 and 1935. Based in part in reaction to the excesses of earlier High Victorian picturesque styles, the Italian Renaissance Revival gained impetus after the firm of McKim, Mead, and White, applied the style to the Villard Houses in New York. In the 1890s, fashionable architects employed the style, which provided contrast with Gothic-inspired Shingle and Queen Anne styles. Completed between 1888 and 1892, Boston Public Library with its monumental arcade and flat roof became the landmark example of the Second Renaissance Revival style. After World War I, the perfection of simulated masonry exterior veneering fabrics made possible the accurate representations even in modest examples of the style. The style made significant advances nationally in residential architecture by 1910 and its popularity spilled over into the 1920s. Generally reserved for use on landmark residences in large cities, the style was eclipsed in its





8NA1148
Log Cabin Style
12 South 11th Street



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Figure 4-13

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residential application by the ubiquitous Bungalow and revival designs from Colonial and Mediterranean traditions by the mid-1920s.

Identifying features of the style include either flat or low-pitched hip roofs, usually covered with ceramic tiles; small dormers contrast with wide boxed eaves that commonly contain large decorative brackets; symmetrical façade, although asymmetrical models with projecting wings are not uncommon; masonry construction with contrasting brick, stone, or stucco veneers; large brick chimneys; a variety of window treatments, with second story windows typically smaller and less elaborate than those located in the first story; and a recessed central entrance, usually with an arched opening accentuated by classical columns or pilasters.

Sites and Objects

Two sites and two objects were recorded during the survey. The sites are (1) St. Peter's Episcopal Church Cemetery (Figure 4-14) bounded by Alachua Street, Broome Street, 8th Street, and 9th Street, and (2) Villalonga Park/Fernandez Reserve on North 4th Street. The objects are the (1) Mayer Grotto at the south end of Villalonga Park and (2) the David Levy Yulee Marker (Figure 3-8) at the northeast corner of Alachua Street and 3rd Street. Organized in 1859, St. Peter's Episcopal Church Cemetery contains conventional headstones and several large memorials in the form of carved angels and crosses. The cemetery is located outside the boundary of the Fernandina Beach Historic District. In accordance with current federal regulations (36CFR60.4), "Ordinarily cemeteries, birthplaces, or graves of historical figures...shall not be considered eligible for the National Register." Consequently, the St. Peter's Episcopal Church Cemetery does not appear to be potentially eligible for the National Register. The Mayer Grotto (Figure 4-15) was built in 1950 at the south end of Villalonga Park, which is a contributing site to the Fernandina Beach Historic District. Developed as a memorial to Frank Mayer and his family, the object rises approximately eight feet in height. It is built on a raised concrete block foundation, and is accented by a planter. Mother Mary is mounted on a top block, trimmed with floral designs and protected by a clamshell built with granite and limestone.

Summary

A majority of historic buildings in Fernandina Beach are of vernacular design and construction. Constituting approximately 81.5% recorded during the survey, these vernacular forms--wood frame, industrial, and masonry--represent an important part of the city's heritage. Many are small wood-frame dwellings, but others are relatively large homes. In addition, the city contains a small collection of diverse formally executed architecture and other buildings that display the influences of formal architecture. Consequently, staff and officials of Fernandina Beach's municipal government, its residents, and its property owners should carefully review and consider any modification and demolition of these buildings. The presence of buildings constructed in the traditions of the Art Moderne, Bungalow, Classical Revival, Colonial Revival, Gothic Revival, Greek Revival, Italianate, Mission Revival, Queen Anne, Second Empire, Second Renaissance Revival, and Shotgun indicates an awareness over time by residents, property owners, architects, and builders of the significance of erecting buildings that reflect specific historical and architectural associations. Just as significant are the vernacular resources



that comprise the majority of the historic building stock in Fernandina Beach. Reflecting a broad range of forms and dates of construction, the vernacular buildings of Fernandina Beach form the backbone of the City's historic building fabric. The City's historic buildings, important architectural and cultural links to the heritage of Nassau County and northeast Florida, are well worth preserving, for they are one of few visual resources linking old and new as the region enters the twenty-first century.

Because Fernandina Beach contains over 500 older buildings, it may be easy for residents to develop a false sense of permanency about their City's architectural heritage. It should be noted that many Florida cities have lost much of their historic fabric in the course of several decades. Without protective measures, the City's historic architecture can fall victim to further alteration, deterioration, or demolition. The remaining historic buildings of Fernandina Beach contribute to northeast Florida's sense of time, place, and historical development through their location, design, materials, workmanship, feeling, and association. Options available for the preservation of the City's historic architecture can be found in the Recommendations section of this report.





8NA0800
St. Peter's Episcopal Church Cemetery



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City of Fernandina Beach
Nassau County, Florida

Figure 4-14

Figure: 4-14

Project No.: BAIJ0701088.01

Scale: Not to Scale

Date: April 2007



8NA1223
The Mayer Grotto



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Nassau County, Florida

Figure 4-15

Figure: 4-15

Project No.: BAIJ0701088.01

Scale: Not to Scale

Date: April 2007