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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Melrose Historic District

other names/site number n/a

2. Location

street & number See continuation sheet n/a not for publication

city, town Melrose n/a vicinity

state Florida code FL county Alachua, Putnam code 001, 107 zip code 32666

3. Classification

Ownership of Property

- private
- public-local
- public-State
- public-Federal

Category of Property

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing	
<u>65</u>	<u>21</u>	buildings
<u>1</u>		sites
		structures
		objects
<u>66</u>	<u>21</u>	Total

Name of related multiple property listing: n/a

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet

[Signature]
Signature of certifying official
Florida State Historic Preservation Officer
State or Federal agency and bureau

12/7/89
Date

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this 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.

Mark J. Baker Entered in the National Register 1/12/90

- removed from the National Register.
- other, (explain): _____

[Signature]
Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic; Single DwellingReligious; Religious StructureCommerce/Trade; Specialty Store

Current Functions (enter categories from instructions)

Domestic: Single DwellingCommerce/Trade: Specialty StoreReligious: Religious Structure

7. Description

Architectural Classification

(enter categories from instructions)

Other; Frame VernacularOther; Folk VictorianGothic Revival

Materials (enter categories from instructions)

foundation Brickwalls Woodroof Metalother WoodBrick

Describe present and historic physical appearance.

PLEASE SEE CONTINUATION SHEETS

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Exploration & Settlement

Architecture

Period of Significance

1877-1929

Significant Dates

1877

1894-95

c1910

Significant Person

n/a

Cultural Affiliation

n/a

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

PLEASE SEE CONTINUATION SHEETS

See continuation sheet

9. Major Bibliographical References

PLEASE SEE CONTINUATION SHEETS

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreeage of property Approximately 125 acres

UTM References

A

1	7
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3	9	7	9	6	0
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3	2	8	7	8	0	0
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Zone Easting Northing

C

1	7
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3	9	8	7	6	0
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3	2	8	6	6	3	0
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B

1	7
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3	9	8	7	8	0
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3	2	8	7	7	6	0
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Zone Easting Northing

D

1	7
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3	9	7	9	0	0
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3	2	8	6	6	4	0
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See continuation sheet

Verbal Boundary Description

The boundary of the Melrose Historic District is shown as the heavy, solid line on the accompanying map entitled, "Melrose Historic District".

See continuation sheet

Boundary Justification

The boundary includes properties which retain their basic architectural integrity and are located within the original 1877 town plan and the area east and north of Melrose Bay which was developed during the period of significance, 1877-1929.

See continuation sheet

11. Form Prepared By

name/title Murray D. Laurie/ Barbara E. Mattick, Historic Sites Specialist

organization Bureau of Historic Preservation date December 1989

street & number R.A. Gray Bldg., 500 S. Bronough Street telephone 904/487-2333

city or town Tallahassee state Florida zip code 32399-0250

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The district is roughly bounded by South Street,
Lexington Street, the south and east shores of Melrose Bay,
and Seminole Ridge Road/Grove Street.

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Summary:

The Melrose Historic District is a small, primarily residential neighborhood whose period of significance coincides with Melrose's years as a prominent citrus and winter resort area, 1877-1929. There are 65 contributing buildings, 1 contributing site, and 21 noncontributing buildings, a contributing ratio of 76%. In addition to residential construction, there are two contributing churches, and several commercial buildings.

Setting:

The district is located on the southern and eastern shores of Melrose Bay, which is located in the southeast corner of Lake Santa Fe. Four counties (Alachua, Bradford, Clay, and Putnam) join boundaries in the Melrose community (Figure 1). The district lies within two of them; the western part is in Alachua County, and the eastern part is in Putnam County.

Melrose lies in Florida's Lake Region, and there are dozens of lakes and ponds within a fifteen mile radius. The town site was originally covered with pine woods and oak hammocks; cypress trees grew at the edge of the bay. Much of this virgin forest was cleared in the 1850s and 1860s for the planting of Sea Island cotton. In 1877, the Town of Melrose was platted on some abandoned cotton fields. The ground was level and gradually sloped toward the bay where there were some swampy areas. One of the first civic improvements was the planting of oak trees. Today, there are a wide variety of indigenous trees, as well as introduced horticultural species, such as pecan, citrus, palms, and cycads.

The highest concentration of buildings is south of the bay, and essentially corresponds to the original 1877 plat (See Figure 2). The original plan of Melrose was a grid, a feature which is reflected in the district. The western boundary of the district is Lexington Street and Quail Street. The other north-south streets in the district, moving from west to east are: Trout, Hampton, Centre, Cypress, and part of Grove. (Grove Street becomes Seminole

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Ridge Road north of Wynnwood Street.) The eastern boundary departs from the original plat, and is irregular, conforming to property lines of significant properties. South Street forms the southern boundary. Other east-west streets, moving north toward the bay, are: Pearl, Bellamy Avenue, Park, Pine, and Devonia. The northern boundary extends the district beyond the original plat, and roughly corresponds to the north side of Seminole Ridge Road, which follows the northeast shore of Melrose Bay. This northern area includes one house dating from 1877, but most of the houses reflect the development of Melrose in the 1910s and 1920s. A palm nursery (c1910), the only historic site in the district, is located on the east side of Seminole Ridge Road (Photo 1).

Bellamy Avenue (State Road 26), the main east-west thoroughfare, is a remnant of a territorial road which connected St. Augustine and Pensacola. First paved in 1926, today it is a two lane highway with parking lanes, cement curbing, and sidewalks. It is the site of most of the district's nonresidential properties (Photo 2). The residential streets to the north and south of Bellamy Avenue are either asphalted or unpaved. Three of the streets, Park (Photo 3), Pine, and Centre (Photo 4), have medians.

Although no longer incorporated, Melrose retains its small town atmosphere, with ordered streets and a high concentration of buildings within the original town limits. There are varying degrees of setbacks throughout the district. Some are as deep as 100 feet, while others are within twenty feet of the lot lines. Houses built within the town proper face the street, while houses around the bay front on the water, making the main facades visible only from the water. There are numerous vacant lots and a few blocks which are entirely undeveloped.

The district is surrounded by rural areas that have pecan groves, vineyards, isolated homes, and clusters of new development. The Melrose Cemetery, on State Road 21, is located south and east of the district.

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Present Appearance: Contributing and Noncontributing
Resources

Of the sixty-five contributing buildings in the district, thirty-six (55%) are Frame Vernacular. Some are large, two story examples, while others are small, one story houses. Eighteen of the houses in the district (28%) are Folk Victorian. They have the same basic house design as that of the Frame Vernacular variety, but are distinguished by decorative, saw cut trim. All but one of these houses date from Melrose's most prosperous period, 1879-1895. Other architectural styles are also represented: Gothic Revival (6%), Queen Anne (3%), Shingle (3%), Bungalow (3%), and Masonry Vernacular (2%). Although many of the houses were built as winter homes and vacation cottages for affluent Northerners, most of them are very simple.

All of the contributing houses are set on masonry piers. Plan shapes and numbers of bays vary. Materials used for exterior finishes include shingles, drop siding, weatherboard, board and batten, or a combination of these. Most houses have gabled roofs, with many intersecting variations. Windows are generally double hung sash with a variety of light arrangements, though a few houses have bay windows on side elevations or the main facade. Fenestration varies.

All of the houses have porches, most of which are attached and supported by bracketed posts. Some are inset. Many porches are embellished with saw cut balustrades, brackets, and bargeboards; turned, squared, and chamfered posts; and suspended friezes. Exterior decorative elements are generally executed in wood.

Roofing materials are of metal or replacement asbestos shingles. Original metal roofing is of standing seam tin sheet metal, corrugated sheet metal, or patterned metal shingles.

All chimneys are of brick; a few have elaborate decorative brickwork. Most chimneys are centrally located.

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Some houses had chimneys which were eliminated when modern heating systems were installed.

The severe freeze of 1894-95 nearly destroyed Melrose's burgeoning economy, and few buildings were constructed at the turn of the century. During Florida's 1920s Land Boom, some new homes were built, but there was no major real estate development. The tendency was to continue to use the existing structures. Those that were built were usually simple, one story, gable roofed, frame vernacular buildings. The "modern" styles of the twenties had little impact on the built environment of Melrose, although there are examples of the Bungalow Style in the district.

The district's nonresidential buildings (churches, clubhouses, and stores) are similar to the dwellings: most are wood frame, with a variety of exterior claddings and decorative trim. Two of the churches have stained glass set in simple lancet windows.

Most of the noncontributing residential buildings are one story, frame or cement block, detached dwellings. There are also two house trailers and a few 1920s houses which have been altered so as to destroy their architectural integrity (Photos 5, 6, & 7).

Alterations:

A water-oriented lifestyle is still evident in Melrose, although most of the original waterfront buildings no longer exist. Every residence on the bay has a dock, boathouse (Photo 8), or beach, and there is a public beach on the south shore, at the foot of Quail Street.

Several houses located on Bellamy Avenue have been converted to commercial use, such as the Hilton House (#4, now a produce market), the Tolles House (#2, now a bank), the Mossman House and the Minerva Tillman House (#s 8 & 9, now offices) and Rosewood Cottage (#10, now an inn).

The general condition of buildings in Melrose is good. Some recent restorations of very high quality have encouraged property owners to maintain and refurbish

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structures and landscaping. Alterations and additions to historic buildings are, for the most part, in keeping with the original design, scale, and materials.

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MELROSE HISTORIC DISTRICT

CONTRIBUTING PROPERTIES

Note: Because there are no street addresses in Melrose, the numbers refer to the site symbols on the Melrose Historic District map.

Key to Style Symbols: FV = Frame Vernacular, FVC = Folk Victorian, GR = Gothic Revival, S = Shingle, QA = Queen Anne, MV = Masonry Vernacular, B = Bungalow

STREET	DATE	NAME	STYLE
BELLAMY AVENUE			
#1	c1890	Dunbar House	FV
#2	1893	Tolles House	FVC
#3	c1877	Jackson House	FV
#4	c1880	Hilton House	FV
#5	c1902	Baldwin House	FV
#6	1902	Baldwin Store	FV
#7	1886	Trinity Episcopal Church	GR
#8	1881	Mossman House	FVC
#9	c1885	Minerva Tillman House	FV
#10	1879	Rosewood Cottage	GR
CENTRE STREET			
#11	c1897	Bingham House	S
#12	c1900	Ross House	FV
#13	c1880	McRae House	FV
CYPRESS STREET			
#14	c1920	Susie Preston Rental	FV

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DEVONIA STREET

#15	c1887	Willetts House	FV
#16	c1885	Hamlyn House	QA
#17	1884	Orr House	FVC

GROVE STREET

#18	c1901	Interdenominational Church	GR
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HAMPTON STREET

#19	1890	Huffman House	FV
#20	c1890	Caldwell House	QA
#21	c1886	Rhodes House	FVC
#22	c1915	Barnett House	B
#23	c1910	Nobles Meat Market	FV
#24	c1878	Myers House	FV
#25	c1925	Nell Ross House	FV

LEXINGTON STREET

#26	c1894	Grimes House	FV
#27	1917	Birt House	FV
#28	c1900	Coward-Robinson House	FV
#29	c1900	Cason House	FV

PARK STREET

#30	c1910	Potter House	FV
#31	1879	Riley-Pack House	FVC
#32	1879	Homemakers Club	FV
#33	1879	Lee House	FVC

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PEARL STREET

#34	1879	United Methodist Church	GR
#35	1925	Simmons House	FV
#36	c1900	McRae-Preston House	FV
#37	c1919	Annie Sapp House	FV

PINE STREET

#38	c1880	Rogers House	FV
#39	c1920	House	FV
#40	c1925	Baptist Church Parsonage	FV
#41	c1900	Columbia Cottage	FVC

QUAIL STREET

#42	c1877	Bay View	FVC
#43	1897/1925	Lutheran Church/ House	FV
#44	c1880	Hamlyn-Waters House	FVC
#45	1886	Sexton-Williams House	FVC
#46	1894	Ittner House	FVC
#47	1885	Darlington-Bigelow House	FVC
#48	1925	Wurts House	B
#49	c1895	Lewis House	FVC
#50	1885/ 1902/ 1925	Painter-Preston House	FVC
#51	1897	Mizell House	FV

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SEMINOLE RIDGE ROAD

#52	1877/1888	Bonnie Mount	FV
#53	1895	Seven Oaks	FV
#54	c1927	Pearsall-Danis House	FV
#55	c1922	Grey Moss	FV
#56	c1922	Terry-Pritchett House	FV
#57	c1895	Berkleman House	FV
#58	c1920	Pine View	FV
#59	c1929	Pearsall Garage Apartment	MV
#60	c1910	Pearsall Boathouse	FV
#61	c1881	Whitehead-Muir House	S
#62	c1910	Palm Nursery (site)	

TROUT STREET

#63	c1880	Barnett House	FVC
#64	c1890	Bilham-Tolles House	FVC
#65	c1890	Craig House	FVC
#66	1894	Tuttle House	FVC

Seventy-three percent of the contributing properties have outbuildings, most of which are sheds and/or are not highly visible from the streets. The outbuildings, therefore, are not included in the count of contributing resources.

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NONCONTRIBUTING PROPERTIES

CENTRE STREET

#1

DEVONIA STREET

#2

GROVE STREET

#3

LEXINGTON STREET

#4

#21

PARK STREET

#5

PINE STREET

#6

#7

QUAIL STREET

#8

#9

SEMINOLE RIDGE ROAD

#10

#11

#12

#13

#14

#15

#16

#17

#18

#19

#20

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Summary:

The Melrose Historic District is locally significant under Criterion A in the area of Exploration and Settlement as the part of the Melrose community which still reflects the original town plan as platted in 1877, and the areas which developed as winter retreats for Northerners through 1929. The district is significant under Criterion C as a collection of primarily vernacular buildings which show the influence of architectural styles which were popular in the late nineteenth and early twentieth centuries. There are a few high style examples.

Context:

Census and post office records show that there were only a few scattered farming families in the area throughout the 1850s. A small settlement called Banana was located about one mile south of the future site of Melrose. The Florida Railroad, which linked Fernandina on the Atlantic Coast with Cedar Key on the Gulf Coast, was completed in 1859, and brought prosperity to many north central Florida towns on its route. The Melrose area, however, was not directly on the route, and did not realize many benefits from the new transportation system. Growth was slowed even more by the Civil War, during which federal troops raided some of the local plantations. The Orange Springs Road, which ran north and south, close to the present State Road 21, was used as a Confederate route to send supplies northward.

During Reconstruction in the last decades of the nineteenth century, tourism was actively promoted in Florida, and railroads, steamship lines, and land developers publicized the virtues of the state through newspaper and magazine articles, maps and brochures, and guide books which extolled the healthy climate, fertile soil, low land prices, hunting and fishing, and informal lifestyle. Some of the people who came to the Melrose area may have heard of the fine homes and orange groves which were being established on the shores of Lake Santa Fe. Melrose, however, was isolated from the mainstream of Florida's development by a lack of good roads and rail links.

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In the 1870s, abandoned fields of the Lewis cotton plantation spread across the area south of Melrose Bay. Alex Goodson bought up much of this land, and with his partners, Meridith Granger and Isaac Weston, had William L. Sims [or Simms] survey a thirty-block parcel south of Melrose Bay in 1877. The plat for the Town of Melrose was recorded in the courthouses of Alachua, Bradford, Clay, and Putnam Counties, for the town and its environs straddled four county lines. Early Melrose consisted of "a sawmill, a half dozen frame shanties, and several log cabins." Goodson anticipated a proper town, however, for he set aside two town squares in the center of Melrose, where later a park, town hall, fire station, and post office were located. Many of the first purchasers of town lots were established residents in the area.

In 1878 a wood burning, steam powered, dredge went into operation to dig the Santa Fe Canal, a thirty foot wide, five foot deep, and one mile long link between Lake Alto and Little Lake Santa Fe. In 1881, the canal was completed, and daily steamship service began from the rail junction of the Transit Railroad in Waldo to Melrose. The town depended on the canal for its growth, and the success of the canal company depended on the continued development of the town. (See Figure 3.)

Historic Significance:

Among the first settlers in Melrose was McKendrie Lambdin, the agent for the Santa Fe Canal Company. His house, Bay View (#42, c1877), was built on the south shore of the bay, just outside the platted area, as work on the canal was about to begin. The main dock for the town was adjacent to Bay View, and until hotels were built in the mid 1880s, the Lambdins often provided accommodations for winter visitors. Bay View became the social center of Melrose, as well as the first commercial hub. Mac Lambdin set up a sawmill on the bay shore and its products went into the first houses built in the newly platted town. The Jackson House (#3, c1877), built for Greenberry Jackson who was a

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blacksmith from Ohio, was the first house built within the platted area.

By 1882, Melrose was described as "beautifully situated on the edge of Lake Santa Fe. . . . Its houses are new and pretty. The country is rolling and well populated with young orange trees." By 1884, the population was over 200, and a two story school and two churches had been built. Melrose was described as a water resort with dozens of land owners. The Melrose Inn (later called Rosewood Cottage, #10) opened with a formal ball, and a citrus warehouse was built near the main dock.

Skilled carpenters and builders found their way to the new town. Edson L. Judd, a builder from Connecticut, built Trinity Episcopal Church (#7, 1883) and the Melrose Woman's Club (1893). William H. Lee, whose small cottage was later expanded into a large hotel and boarding house (#33, 1879), built the Eliam Baptist Church (demolished) and the elegant Mossman (#8, 1881), Darlington-Bigelow (#47, 1885), and Ittner (#46, 1894) Houses. He was probably also the builder of the Interdenominational Church (#18, 1901) and the Baldwin Store (#6, 1902).

Melrose began to attract people from far beyond the immediate surroundings. Individuals came from New York; Philadelphia; Naugatuck, Connecticut; Hohokus, New Jersey; and even from England, Scotland, and Germany to enjoy the amenities of the peaceful bay side town. They purchased land, and became part of the growing community. The Green Cove Springs & Melrose Railroad Company was formed in the late 1880s. A depot was built, and by 1891, the line between Green Cove Springs on the St. Johns River and Melrose was completed. The hotels and boarding houses were full, there were five stores, two pharmacies, a millinery shop, and a livery stable. The rural life centered around arrivals of the steamer, steady improvement of agricultural and residential properties, and genteel entertainments devised by home owners and visitors. It was a "Golden Age" for Melrose.

While some of the northern tourists may have been interested only in hunting and fishing or enjoying the

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healthy winter climate, many came to Florida seeking investment opportunities. Citrus was the main cash crop, and the opening of the canal provided freight service to the lucrative northeastern markets. In addition to oranges and grapefruit, pecans, strawberries, and other fruits and vegetables were under cultivation.

Social organizations, particularly women's groups, played an important role in the life of the community. The Melrose Village Association was founded in the early 1880s, and the Melrose Woman's Club was organized in 1890 as the Ladies Literary and Debating Society. The women met to discuss such topics as women's suffrage and the problem of keeping the canal free of hyacinths. Their clubhouse was built in 1893 as a meeting place for the society and community. A lending library was organized and music recitals, plays, flower shows, and receptions were held in "The Hall". The building is still in use and is one of the oldest woman's clubs in the state. It was listed in the National Register in 1978, and is not included in the district. The Homemaker's Club meets in the former Vogelbach Pharmacy (#32, 1879), which may have been the first store built in Melrose.

The great prosperity came to an abrupt end, however, in the mid 1890s. A series of killing freezes in the winter of 1894-95 destroyed the citrus trees and all but destroyed the town. Homes and groves were abandoned, buildings were deserted, stores and hotels closed, trains stopped running and their tracks were taken up.

In spite of the economically hard times, Melrose was incorporated in 1902. The 1903 state business directory reported a population 267, with only one hotel and a handful of stores. A Board of Trade was formed c1910 to encourage development, but the "Golden Age" did not return. Melrose surrendered its charter in 1910. Land values dropped and few new houses were built. The canal became clogged with water hyacinths. The economy for a time depended on turpentine which exploited the remaining pine trees.

Melrose's prospects remained extremely dismal until a new group of affluent winter residents from the New York-New

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Jersey area, mostly members or acquaintances of the Pearsall family, discovered the community. Albert Pearsall had come to Melrose in the 1890s and purchased a house. His sons later invested in property around Melrose Bay in the early twentieth century, and built or adapted existing buildings as winter homes. Leigh Pearsall installed a palm nursery (#62, c1910), and many of the palms and cycads in Melrose came from his collection. He built a large wooden boat house (#60, c1910), and motor launches soon appeared on Melrose Bay. Hotels and boarding houses once more accommodated tourists and winter visitors. The rise of the use of the automobile and newly paved roads encouraged residents of nearby cities to build weekend cabins and summer retreats on the shores of the bay. This second period of prosperity lasted through the 1920s, ending with the Great Depression of the 1930s.

As the twentieth century progressed, Melrose continued to maintain its quality as a water oriented, quiet, residential resort. Melrose remains unincorporated and is home for numerous retirees and a bedroom community for Gainesville, Florida, which is located twenty miles to the east.

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ARCHITECTURAL SIGNIFICANCE

Architectural Context:

FRAME VERNACULAR

Vernacular architecture is the common wood frame or masonry construction techniques of lay or self-taught builders. This type of construction is the product of the builder's experience, available resources, and responses to the local environment. A variety of Frame Vernacular houses with no particular style spread throughout the country as part of the expansion of the railroads. Sometimes called the National Style, this variation of American folk housing was made possible by innovations in sawmill produced building supplies and balloon frame construction techniques. The basic differences depend on the shape of the house.

QUEEN ANNE

The Queen Anne style, which has little to do with the formal Renaissance architecture that dominated the period of Queen Anne's reign (1702-1714), was named and promoted by a group of nineteenth century English architects. The style utilized Medieval models, but in America the interpretation came to rely on spindlework architectural details and asymmetrical classicism. It was the dominant domestic building style in this country from 1880-1910.

FOLK VICTORIAN

The Folk Victorian style is defined by the use of spindlework detailing and saw cut trim applied to simple, National folk house forms. It is basically a side-gabled, two story, I-house, which originally had a one story front porch. Symmetrical facades and lack of textured wall surfaces of Folk Victorian houses distinguish them from Queen Anne houses. It was popular in the United States c1870-1910.

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GOTHIC REVIVAL

The Gothic Revival began in England in the middle of the eighteenth century and was advanced in the United States through the publications of Alexander Jackson Davis and Andrew Jackson Downing a century later. It was generally popular from 1840-1880. Plans for rural churches, schools, and cottages popularized the style in the northeastern states, but it was not widely used in the South. Distinguishing features include steeply pitched gables and roofs, and lancet windows. Richard Upjohn was a nineteenth century architect noted for his ecclesiastical designs which employed the Gothic Revival Style.

SHINGLE

The Shingle Style gained great popularity in seaside resorts in the northeastern states from 1880-1900. Identifying features of this style are a cross-gabled roof, massed form, continuous shingles cut in several patterns, unadorned windows and doors which blend into the exterior fabric, and rambling additions. The Shingle Style is considered uniquely American. It evolved late in the nineteenth century and was influenced by the Queen Anne, Colonial Revival, and Richardsonian Romanesque Styles.

BUNGALOW

The Bungalow Style, popular from 1905-1930, was developed by several California architects at the turn of the century, particularly Charles Sumner Greene and his brother Henry Mather Greene. The Bengali bangla, small wayside shelters along the roads of rural India during the nineteenth century, provided the inspiration for this style. Built to suit India's climate, major features include encircling porches, utilitarian construction, low horizontality, and ventilation by of bands of windows and axial door placement.

Bungalows are usually one to one-and-a-half story frame, rectangular buildings, sheathed with various materials. They have a shallow, sloping, usually gabled

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roof, the narrow gable end forming the facade. A gable over the front porch is often employed also. One of the most distinctive features is short, heavy, battered and squared columns or heavy brick piers, often extending from the ground to the porch's eaves. Fenestration is asymmetrical except for two small windows flanking an exterior chimney.

Architectural Significance:

The Jackson House (#3, c1877, Photo 9) is an example of a typical Frame Vernacular house. It is front gabled with side wings. This house was the first one built in the newly platted town, and the first one to have lumber that had been milled in the sawmill brought to the town site by McKendrie Lambdin.

The two story Tuttle House (#66, 1894, Photo 10) on Trout Street is a side gabled, two story building with a two tiered front porch. The massed plan is typical of the northeastern states, whereas the one room deep I-house seen in some Melrose houses, is more common in midwestern and southern states. It has a centrally located chimney.

Bonnie Mount (#52, 1877/1888, Photo 11), on the north shore of Melrose Bay, has a hall and parlor plan. Originally a one story farmhouse built of hand hewn timbers, it was remodeled and enlarged with a rear wing and second floor before 1900. It has a central, front gabled dormer. Built by the Bonney Brothers of Kentucky and rebuilt by Mac Lambdin from Mississippi, Bonnie Mount evokes its southeastern antecedents.

The Lee House (#33, 1879, Photo 12), was the home of one of Melrose's most prolific builders, William H. Lee. It began as a one story, side gabled, hall and parlor house, and later was expanded into a large boarding house with decorative balustrades and gable trusses, and patterned metal shingles on the roof.

The Darlington-Bigelow House (#47, 1885, Photo 13) is a two story, side gabled house with an attached shed roofed porch and a central shed roofed dormer on the main

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elevation. Its distinctive features are iron cresting between two chimneys with elaborate brickwork.

The Sexton-Williams House on Quail Street (#45, 1886, Photo 14) has a six sided second story which resembles a pilot house. This Frame Vernacular bow front was built for Captain Sexton, a sea captain who may simply have been expressing his maritime interests in his house design.

The False-Front, frame vernacular commercial building is seen in the Melrose Historic District in the Homemaker's Club (#32, 1879, Photo 15), constructed by Dr. Herman Vogelbach as a pharmacy; and in the Baldwin Store (#6, 1902, Photo 16), built by William Lee for Memory Baldwin. These two frame structures represent the most common type of nineteenth century American storefront. The vertical extension of its gable front with a stepped gable facade made the building seem larger than it really was, thus conveying the image of prosperity and progress. It often also functioned as a signboard.

The Pearsall Garage Apartment (#59, c1929, Photo 17) is the only Masonry Vernacular building in the district. The increased number of garage apartments in the 1910s and 1920s reflected the rise in the use of the automobile.

The Walter Hamlyn House (#16, 1885, Photo 18) is an example of the Queen Anne Style. The waterfront home has an irregular roof line with intersecting gables; a combination of textures on the exterior, including shingles, panels, and vertical siding; extensive attached porches with a suspended frieze; pent roofs above triple windows which set off the shingled gables; and the original stained glass windows in the living room. The house is oriented toward Melrose Bay, with broad porches and numerous windows. Other Queen Anne houses in Melrose utilize architectural and decorative details, such as turned porch supports and balustrades, cutaway bay windows, hipped roof with lower cross gables, gable dormers, and saw cut bracing in gables.

The Tolles House (#2, 1893, Photo 19), an example of the Folk Victorian Style, is a side gabled, two story, I-house which originally had a one story front porch and a

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small centrally located balcony on the second floor. There are patterned shingles in its gables. Moved from the corner of the lot to its present position in the center of the lot bounded by Bellamy Avenue on the north and by Quail and Trout Streets on the west and east, the addition of side porches and bay windows on the east facade does not change its appearance radically. This was the home of Fremont Tolles of Naugatuck, Connecticut, a banker and former Connecticut state representative. The house was built by Edson L. Judd, also a resident of Naugatuck, who built Trinity Episcopal Church and the Woman's Club of Melrose. The house remained in the Tolles family for several generations, and is now the Melrose office of the Lake Area State Bank.

Bay View (#42, c1877, Photo 20) is another example of the Folk Victorian Style with its elaborately detailed saw cut trim on the second floor balcony. Bay View was one of the first houses built in Melrose and was the home of McKendrie Lambdin, the agent for the Santa Fe Canal Company. The symmetrical facades and lack of textured wall surfaces of these houses distinguish them as Folk Victorian rather than Queen Anne. There are numerous examples of the Folk Victorian Style in Melrose.

Trinity Episcopal Church, built by Edson L. Judd, is a prominent example of the Gothic Revival Style. The simple board and batten church (#7, 1886, Photo 21) has sharply pointed lancet windows set with stained glass. The Melrose United Methodist Church (#34, 1879, Photo 22) is another frame church exhibiting Gothic Revival features. The Interdenominational Church (#18, c1901, Photo 23) with its lancet windows, is a masonry example of the style. It is now used as an antique store. Rosewood Cottage (#10, 1879, Photo 24), built on Bellamy Avenue for Dr. Herman Vogelbach from Philadelphia, is a residential variation of the Gothic Revival Style. It has a steeply pitched side gabled roof, centered gable, and paired gable dormers with decorated bargeboards, and a one story porch with similar trim below the roof line.

The Russell Bingham House (#11, c1897, Photo 25), which was known as the Santa Fe Hotel for many years, is built in

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the Shingle Style. Its exterior cladding includes several shingle patterns: fish scale, diamond, plain, and variegated. Wide porches and an asymmetrical form borrowed from the Queen Anne Style can be seen in the Bingham House. There is only one other Shingle Style house in the district.

The Wurts House (#48, 1925, Photo 26) is one of two Bungalow Style houses in the Melrose Historic District. Unlike most Bungalows, it has a side gable. The main facade is distinguished by a pergola and a shed dormer with narrow, vertical panes.

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- 1) 1) Palm Nursery, Seminole Ridge Road (#62), Melrose
Historic District
2) Melrose, Alachua & Putnam Counties, Florida
3) Barbara Mattick
4) September 1989
5) Bureau of Historic Preservation
6) Palm Nursery from Seminole Ridge Road, camera facing
SE
7) 1 of 26
- 2) 1) Bellamy Avenue and Hilton House (#4), Melrose
Historic District
2) Melrose, Alachua & Putnam Counties, Florida
3) Joe Dauer
4) September 1988
5) Joe Dauer, Historic Melrose, Inc.
6) Streetscape, camera facing E
7) 2 of 26

Items 2-5 remain the same for the remaining photographs.

- 3) 1) Park Street streetscape, Melrose Historic District
6) Camera facing E
7) 3 of 26
- 4) 1) Centre Street streetscape, Melrose Historic District
6) Camera facing S
7) 4 of 26
- 5) 1) Noncontributing house on Seminole Ridge Road (#10),
Melrose Historic District
6) S elevation, camera facing N
7) 5 of 26
- 6) 1) Noncontributing house, Pearl & Centre Streets,
(excluded from the district)
6) E elevation, camera facing W
7) 6 of 26
- 7) 1) Noncontributing commercial structure, Bellamy Avenue
and Grove Street (excluded from the district)
6) S elevation, camera facing N
7) 7 of 26

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- 8 1) North shore of Melrose Bay, Leigh Pearsall boathouse
 in foreground, Melrose Historic District
 6) Camera facing N
 7) 8 of 26

- 9 1) Jackson House, Bellamy Avenue (#3), Melrose Historic
 District
 6) E elevation, camera facing W
 7) 9 of 26

- 10 1) Tuttle House, Trout and South Streets (#66), Melrose
 Historic District
 6) E elevation, camera facing W
 7) 10 of 26

- 11 1) Bonnie Mount, Seminole Ridge Road (#52), Melrose
 Historic District
 6) S elevation, camera facing N
 7) 11 of 26

- 12 1) Lee House, Park Street (#33), Melrose Historic
 District
 6) S elevation, camera facing N
 7) 12 of 26

- 13 1) Darlington-Bigelow House, Quail Street (#47),
 Melrose Historic District
 6) E elevation, camera facing W
 7) 13 of 26

- 14 1) Sexton-Williams House, Quail & Pine Streets (#45),
 Melrose Historic District
 6) E elevation, camera facing W
 7) 14 of 26

- 15 1) Homemakers Club, Park Street (#32), Melrose
 Historic District
 6) S elevation, camera facing N
 7) 15 of 26

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-
- 16 1) Baldwin Store, Bellamy Avenue & Cypress Street
(#6), Melrose Historic District
6) N & E elevations, camera facing SW
7) 16 of 26
- 17 1) Pearsall Garage Apartment, Seminole Ridge Road
(#59), Melrose Historic District
6) S elevation, camera facing N
7) 17 of 26
- 18 1) Hamlyn House, Devonia Street (#16), Melrose
Historic District
6) N elevation, camera facing S
7) 18 of 26
- 19 1) Tolles House, Bellamy Avenue (#2), Melrose Historic
District
6) N elevation, camera facing S
7) 19 of 26
- 20 1) Bay View, N end of Quail Street (#42), Melrose
Historic District
6) N elevation, camera facing S
7) 20 of 26
- 21 1) Trinity Episcopal Church, Bellamy Avenue (#7),
Melrose Historic District
6) S & E elevations, camera facing NW
7) 21 of 26
- 22 1) Melrose United Methodist Church, Pearl Street (#34),
Melrose Historic District
6) N elevation, camera facing S
7) 22 of 26
- 23 1) Interdenominational Church, Grove Street (#18),
Melrose Historic District
6) S & W elevations, camera facing NE
7) 23 of 26

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- 24 1) Rosewood Cottage, Bellamy Avenue (#10), Melrose
Historic District
6) S elevation, camera facing N
7) 24 of 26

- 25 1) Bingham House, Centre Street (#11), Melrose Historic
District
6) S elevation, camera facing N
7) 25 of 26

- 26 1) Wurts House, Quail Street (#48), Melrose Historic
District
6) E elevation, camera facing W
7) 26 of 26

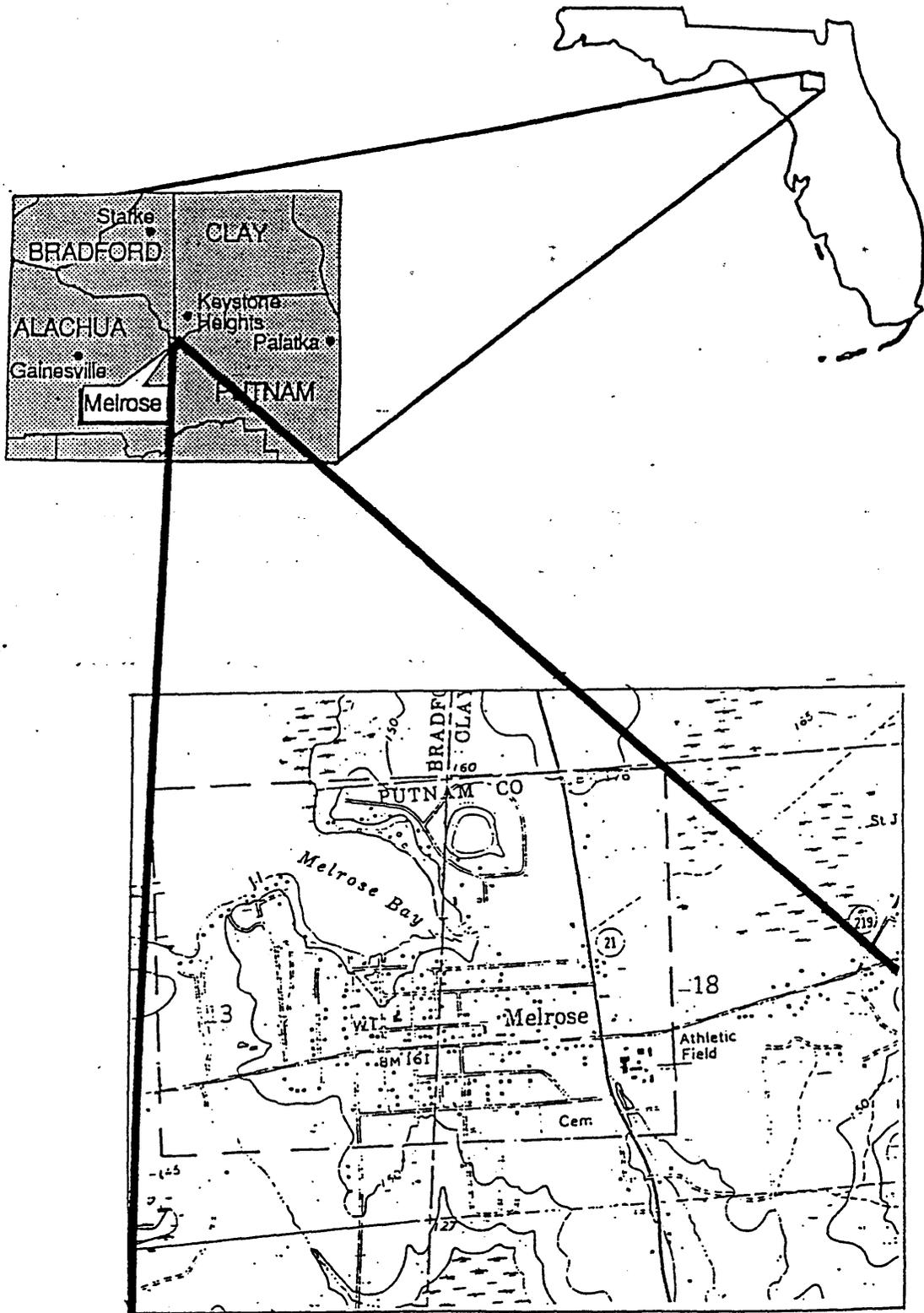


Figure 1. Location of Melrose Historic District

A map marking the shape and dimensions of lots and streets surveyed and mapped for Alexander Goodson, Isaac Weston and Merideth Granger, Being a part of the West half of Sec. 13 in Township 9 N. of Range 22 E. and part of lots 8 & 15 in Sec. 18 Township 9 S. Range 23 E. FLORIDA May 10th 1877

Scale 400 ft to an inch
 Section of the original plat, out to an inch
 Reduced to 1/2 in. to an inch

Witness
 Francis Sawyer
 County Clerk



Witnessed & sworn to January 15th 1878 J. A. Carver Clerk

Figure 2. Original 1877 Plat of Melrose

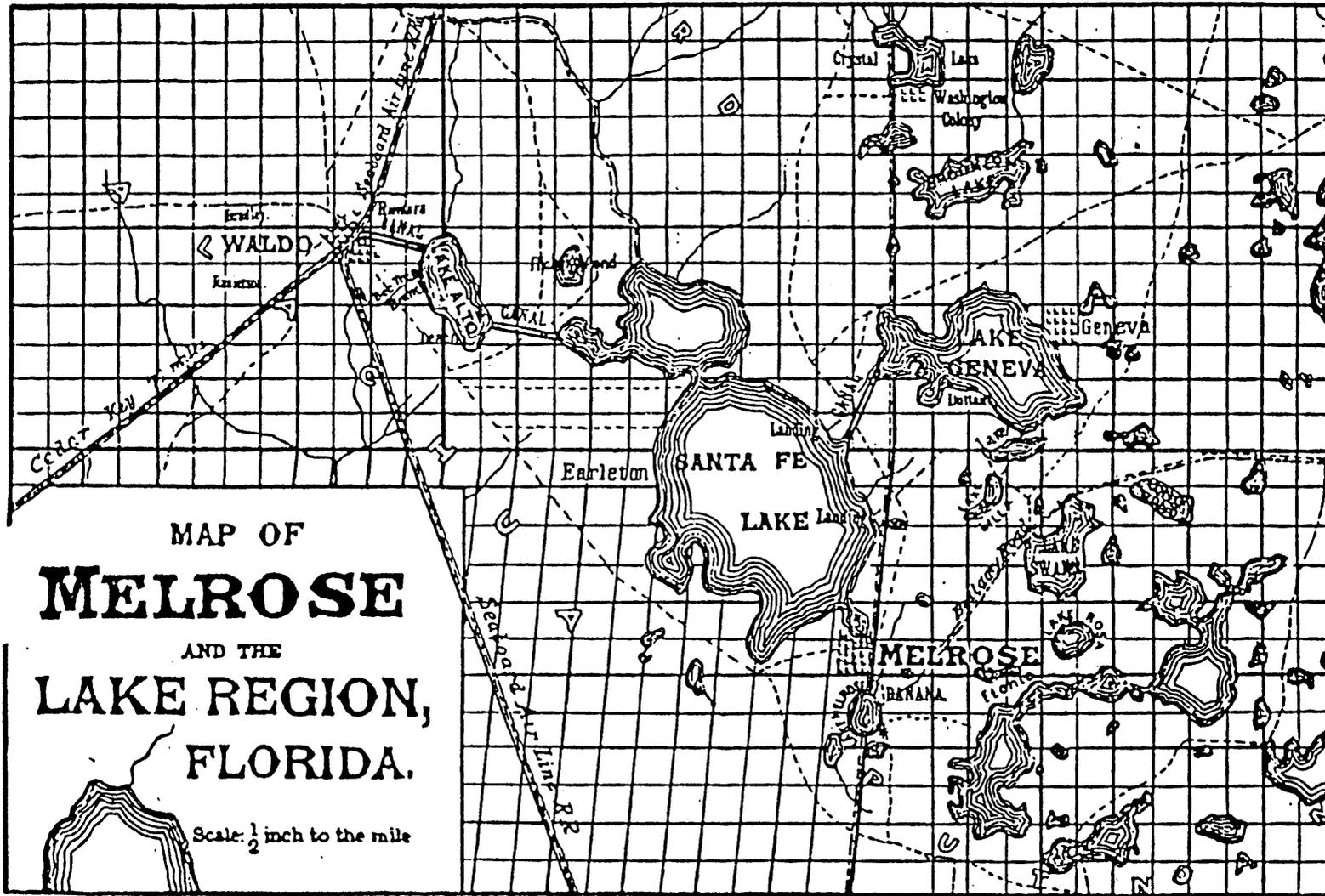


Figure 3. Turn-of-the-century map of Melrose and Lake Region