NPS Form 10-900
(Rev. 8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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AUG 19 1988

NATIONAL REGISTER

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: South Beach Street Historic District

other names/site number: N/A /8VO 2378

2. Location

street & number: N/A — N/A ☐ not for publication

city, town: Daytona Beach — N/A ☐ vicinity

state: Florida code: 012 county: Volusia code: 127 zip code: 32015

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
☒ private	☐ building(s)	157	39 buildings
☒ public-local	☒ district		sites
☐ public-State	☐ site		structures
☒ public-Federal	☐ structure		objects
	☐ object	157	39 Total

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register: 3

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 of certifying official — Date: 8/5/88

State Historic Preservation Officer

State or Federal agency and bureau

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.

☐ removed from the National Register.

☐ other, (explain:) _____

Entered in the National Register — 9/15/88

Signature of the Keeper — Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
Domestic/ Single Dwelling	Domestic/ Single Dwelling
Commercial/ Business	Commercial/ Bisiness

7. Description

Architectural Classification (enter categories from instructions)

No Style/ Frame Vernacular; Queen Anne; Colonial Revival, Bungalow, Mediterranean Revival, Art Deco; Classical Revival Gothic Revival; No Style/ Masonry Vernacular; other

Materials (enter categories from instructions)

foundation Various
walls Various
roof Various
other Various

Describe present and historic physical appearance.

[x] See continuation sheet

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)	Period of Significance	Significant Dates
Exploration/Settlement	1870-1938	1870, 1886
Architecture		1892, 1926
Commerce		

Cultural Affiliation: N/A

Significant Person: N/A

Architect/Builder: Various

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

☒ See continuation sheet

9. Major Bibliographical References

[X] See continuation sheet

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 # _____

Primary location of additional data:

- [X] State historic preservation office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [ ] Other

Specify repository: _____

10. Geographical Data

Acreage of property 65 approximately

UTM References

	Zone	Easting	Northing
A	17	497740	3231140
B	17	498220	3231380
C	17	498820	3229820
D	17	498440	3229660

[ ] See continuation sheet

Verbal Boundary Description

[X] See continuation sheet

Boundary Justification

[X] See continuation sheet

11. Form Prepared By

name/title W. Carl Shiver, Historic Sites Specialist

organization Bureau of Historic Preservation date August 8, 1988

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Summary

The South Beach Street Historic District is located in the central core of Daytona Beach, Florida. The district, which embraces 10 blocks that run in two ranks parallel to the west bank of the Halifax River, reflects the physical development of the city from the 1870s through the 1930s. The northern two blocks of the district comprise the commercial sector where masonry vernacular buildings predominate. To the south and west of the commercial sector is the oldest residential area of the city where examples of styled and vernacular architecture are found. The district includes private residences, churches, a school, and governmental, commercial and civic buildings. It retains its architectural integrity to a large degree.

District Boundaries

The district is bounded on the west by Ridgewood Avenue, or U.S. Highway #1, a four-lane major thoroughfare that cuts through the mainland section of Daytona Beach. It is bounded on the north by Volusia Avenue and on the south by South Street. South Beach Street generally defines the eastern boundary of the district. Two buildings found east of Beach Street on the waterfront--the city fire station (Photo No. 8) and the yacht club (Photo No. 5A)--are also included in the district. The northernmost blocks serve mixed commercial, governmental, and residential uses. The remaining blocks are devoted mainly to residential use, although scattered professional office are found there, especially along Ridgewood Avenue.

Visual and Physical Characteristics

There are 157 contributing buildings in the district, all of which were constructed before 1940. Buildings that contribute add to the sense of time, place, and historical development of the district through their location, design, setting, materials, workmanship, feeling, and association. Non-contributing buildings fall into two categories: buildings constructed within the period of significance (1870-1938) that have lost the integrity of their original design or architectural detailing, and those that post-date the period of significance and have no exceptional significance under the National Register criteria. Seventy-five percent of the buildings contribute to the historic or architectural character of the district. Twenty-five percent do not.

The principal post-1930s buildings, are the massive city hall at 301 South Ridgewood Avenue and the federal courthouse and high-rise condominium on Beach Street (Photos No. 26-28). The residential architecture is dominated by wood frame vernacular and by the romantic and revival styles popular in the United States during the period from ca. 1870 to 1930. The commercial architecture is typical of the storefront designs from the same period,

inspired mainly by the Beaux-Arts and Romanesque Revival traditions, together with several examples inspired by Art Deco.

The configuration of the blocks is an important feature of the district. The blocks are essentially rectangular, about three times as long (north-south) as they are wide (east-west). The original subdivision in 1870 consisted of six lots per block running in parallel east-west lengths across the entire block. That unusual organization, subsequently altered in every block by further subdivisions, can still be seen in two locations. For the most part, blocks were not crossed by later developed streets. Eventual subdivision of blocks produced lots of fifty-five to seventy-five foot street frontages and depths of one-half block. This subdivision was interrupted at the corners where lots were approximately 140 feet square and provided bilateral orientation. Lots fronting on east-west streets were generally not as deep as those on north-south streets and, because of the large corner lots, there were fewer of them. In residential areas, the district has eight to ten detached buildings per block facing each north-south street but only three or four facing the east-west streets. In the commercial sector, buildings are attached and, in nearly all instances, front directly onto Beach Street.

In the residential sector of the district, many lots have more than one dwelling unit. Two factors produced this multi-building utilization of lots. Since lots were deep, more than one house could be built on them. Further, one-story garages built in the early twentieth century were sometimes later given a second story to accommodate an apartment for use by servants or as seasonal rentals. Because the occupants of these back-of-the-lot dwellings were often seasonal, formality of design and "presence" were not significant considerations in the choice of the dwelling location or appearance. For vacation purposes an informal approach to building on the site was acceptable. As a result, almost fifty lots contain more than one dwelling unit.

There are no parks in the district. Parking lots serving city hall, the federal courthouse, and the high-rise condominium on Beach Street constitute the most conspicuous open spaces. Natural features, mainly the river and an abundance of large trees that offer spacious canopies, lend the area a certain distinction. Souvenir brochures from the turn of the century illustrate the natural hammock, showing expansive live oaks, water oaks, and hickories on the waterfront. Views of Beach Street, Palmetto (formerly Canal) Avenue, and Ridgewood Avenue showed narrow dirt lanes meandering through the trees.

The east and west boundaries of the district are clearly defined by Beach Street and Ridgewood Avenue. Beach Street essentially represents a natural boundary formed by the Halifax River. Ridgewood Avenue (U.S. Highway #1) is a major four-lane highway and marks a clear man-made division. The north and south boundaries of Volusia Avenue and South Street may seem less obvious, but they are nonetheless justified under National Register criteria

because the majority of the buildings beyond these boundaries were constructed at a later period, and the few pre-1940s buildings found in the area are widely scattered and have often lost their original physical integrity. The same holds true for that area between Orange and Volusia avenues immediately west of the historic commercial sector of Beach Street. The mixed commercial and residential buildings in this area also date from a later period of development.

There are discernible patterns of change within the district. Currently, the west fringe along Ridgewood Avenue is experiencing a transition from residential to professional office use, a process that began about fifteen years ago. Construction of the city hall during the early 1970s and the federal courthouse in 1976 represent intrusions of style and scale into the district. Because of its location on the Halifax River, Beach Street has attracted a high density of newer residential structures. Palmetto Avenue remains primarily residential, although a few professional offices have been introduced.

Physical Development of the Historic District

The principal period of development in the district occurred between 1900 and 1938, although the area had experienced some growth from the time of the city's initial settlement in the 1870s. Beach Street was the first street in Daytona Beach to be developed, and construction along the 300 and 400 blocks was the earliest in the community. The residences at 426 and 432 South Beach Street remain from that period (Photo No. 20). The former, now known as The Abbey (N.R. 4/9/87), was originally a dry goods store but was converted into a residence in 1891. The building at 326 South Beach Street (Photo No. 1A) is the oldest surviving commercial building in the city. Constructed as a wood frame building, it served as a merchandise store and housed the Daytona Opera Company on its second floor from the late 1880s until about 1912. At about that time, it received its stucco finish of the exterior. By 1890, there were eleven buildings in the 400 block of South Beach Street, most of them commercial, including a hardware, feed, and general merchandise store, a drug store, a bakery, and a shop dealing in "Florida Curiosities."

The commercial development of the northern blocks of South Beach Street resulted from the proximity of a railroad depot (demolished) at the intersection of Orange Avenue and Beach Street. The depot served as the terminus for the Jacksonville, St. Augustine and Halifax Railroad. The remainder of the district was marked by a scattering of residences and small orange groves.

Architect and builder S.H. Gove expressed amazement at the end of 1903 over "the extent of building" that had occurred in Daytona Beach that year. Gove himself was responsible for much of it. From his coquina (an indigenous

shellstone) quarries along the Tomoka River, some seven to nine carloads of stone reportedly issued each week. Some of it Gove used in 1905 to construct the residence of Peter Siem at 440 South Beach Street (Photo No. 2A). Siem was a wealthy winter resident from St. Paul, Minnesota, and was but among a number of wealthy seasonal visitors who built winter homes in the area. Another prominent example of coquina stone construction is the YMCA building at 344 South Beach Street (Photo No. 3A) built in 1910 as a residence for Thomas H. White of Cleveland, Ohio. The six wood frame houses at 319-339 South Ridgewood Avenue were constructed between 1901 and 1906 by builder A.J. Knight, as were a number of other cottages located near the corner of Cedar Street and Palmetto Avenue. The southern portion of Block Fourteen was developed in 1912 by yet another builder named T.A. Snider.

Construction of hotels and boarding houses proceeded rapidly after 1900. Noteworthy buildings in the South Beach Street area included the Palmetto Hotel (1906) at the corner of Beach Street and Live Oak Avenue. Also built on Beach Street in 1906 were the Halifax Hotel and the adjacent Fountain City Hotel. These buildings are no longer extant. Boarding houses included the Wilmer and the Rosedale, both built in 1912. The St. James Hotel (Photo 4A) at 422 South Palmetto Avenue was one of a pair constructed prior to 1906. Its companion was demolished in 1980, and the St. James has been severely altered. Today it is used as an apartment house. By 1903, Palmetto Avenue was no longer a "back yard" to South Beach Street but the location for buildings housing seasonal and permanent residents.

Historically, the development of the district proceeded from north to south and from east to west, starting with the commercial and residential development of South Beach Street. The flow of development, however, was episodic, influenced by the apparent willingness of property owners to subdivide large lots and undertake the construction of additional dwellings. The Palmetto Avenue side of Block Three remains sparsely developed today because of the determination of a few property owners to maintain the original lot configurations.

Architectural Styles and Types

For the most part, residential architecture of the late nineteenth and early twentieth centuries predominates in the district. The architecture is not unique to the area but emulates models found in other regions of the United States. A contemporary newspaper writer noted that "the traveler who comes to the little town on the Halifax expecting to find a typical southern city has counted without his host. The buildings are replicas of those in any of a hundred New England villages." The introduction of coquina as a building material after 1900 did give some the buildings in the district a certain individuality, notably with the rise in popularity of the Mediterranean Revival architecture during the 1920s, but the majority of the buildings were

cast in popular modes. In fact, coquina was widely used for houses of all styles and types, both as a basic structural building material and as an exterior veneer, as well as for details such as porch columns and balustrade walls. In addition to Mediterranean Revival, the styles included wood frame vernacular, Queen Anne, Colonial Revival, and Bungalow.

The most common residential building type in the district is wood frame vernacular: those structures that evidence little or no formal stylistic influences. This type of construction is the product of the lay building tradition and was undertaken by craftsmen of limited training and experience. They were hired by persons wanting, or able to afford, little more than sufficient shelter for themselves and their families, absent of costly materials, finishes, or stylistic references. In Daytona Beach, these residences were often built as seasonal rentals, therefore the cost of constructions was kept as low as possible in order to maximize the return on the property owner's investment. In general, such structures in the district (Photo No. 24) were one or two stories in height, with exterior sheathing of weatherboard, drop siding, or shingles. The buildings rested on brick piers and had either a gable or hipped roof. The plan might be regular or irregular, and there was usually a porch on the main facade. The interior plans of these houses varied from two rooms (hall and parlor) to two or four rooms divided by a central hall, or two rooms with a stairhall to one side. In many cases an "ell" at the rear of the house provided space for a kitchen or some other use. Typical examples of frame vernacular houses in Daytona Beach are found at 432 South Beach Street (Photo No. 6A), 134 Cottage Lane (Photo No. 7A) and 510 South Palmetto Avenue (Photo No. 8A).

Another popular model for residential architecture in Daytona Beach was the Queen Anne style. As it developed in the United States, the Queen Anne style was largely domestic and was especially adapted to wood construction, specifically in the execution of decorative details. The style was popular in Florida from about 1876 to 1910. The fully developed Queen Anne house is usually two stories in height and distinguished by asymmetrical massing and an elaborate use of shapes and surface textures intent on producing a highly picturesque effect. Vertical elements are separated by horizontal bands within which one finds the use of various siding materials such as stone, brick, weatherboard, and shingles. Steep gables, towers, dormers, balconies, and verandas enrich the best examples of the style. Richard Norman Shaw (1831-1912),a successful designer of English country homes, led the group of nineteenth century architects who named and popularized the style. The name given to the genre in which they worked was inappropriate, for the precedents they used had little to do with the formal Renaissance architectural forms dominant during the reign of Queen Anne (1707-1714). They drew upon the traditional Medieval vocabulary still present during the earlier Tudor and Jacobean periods of the sixteenth and seventeenth centuries. Queen Anne houses in America often bore little physical resemblance to its English

counterparts. It had fewer historical references and was more exuberant and individual in its more elaborate examples. The Queen Anne houses that survive in Daytona Beach are simpler and more restrained than those found in some other locations in Florida. The only Queen Anne house in the district to have a tower is 204 Loomis Avenue (Photo No. 10). The Peter Siem at 440 South Beach Street (Photo No. 2A) has a tower bay on its main facade and features some the complex planning of the Queen Anne style lacking in the two above examples. There is also a fine Queen Anne cottage at 350 South Palmetto Avenue that lacks a tower but displays an elaborate use of wooden decorative detailing (Photo No. 9A).

The district also has a few examples of the Colonial Revival style. Like the Queen Anne, this style became popular as a result of the Philadelphia Exposition of 1876. Many state buildings at the exposition were interpretations of historically significant prototypes. Important examples included the Connecticut and Massachusetts pavilions and the New England Kitchen. Publicity about the exposition and appeals for the preservation of Old South Church in Boston and the Mount Vernon home of George Washington appeared in publications almost simultaneously. Long term efforts that received national coverage were mounted by organizations with patriotic motives to save the buildings. Associated with these drives were attempts to preserve other examples of early indigenous American architecture. About the same time, a series of articles about eighteenth century American architecture appeared in the American Architect, the New York Sketch Book of Architecture, and Harper's Magazine.

Colonial Revival houses of the late nineteenth and early twentieth centuries made free use and adaptation of original plans and details. In Daytona Beach, Colonial Revival houses make use of a variety of structural and exterior finish materials, including, wood, stucco and coquina. Surprisingly, the use of brick, much favored in the Georgian Revival, is almost completely absent. The reason for this was probably the ready availability of coquina.

Since the term "Colonial Revival" covers such a wide range of historical antecedents whose details were freely interpreted and combined by later architects, its is often difficult to enumerate those specific characteristics which allow a house to placed in this category. It is often a question of general expression or "feeling" rather than specific details. Among the better examples in the historic district are the Dutch Colonial Revival house at 506 South Palmetto Avenue (Photo No. 11) and the hipped roof "Adam" or "Georgian" varieties at 528 South Palmetto Avenue (Photo No 15) and 544 Palmetto Avenue (Photo No 10A). The first house is notable for its distinctive Gambrel roof and for having its main entrance at the narrow dimensions of the house. Further "typical" details are the use of wood shingles and the existence of a shed dormer in the steeply pitched gambrel. The other two houses are base on the English tradition of the simple

rectangular block covered by a hipped roof with a boxed cornice. These residences both have a formal entranceway that is framed by a one-bay porch features th use of uncoursed stone for the exterior walls. The house at 544 Palmetto Avenue has dependent wings and arched windows with radiating voussoirs on the ground story, an uncommon but not unheard of feature in Colonial Revival houses. The house at 528 Palmetto Avenue incorporates a faceted bay on the facade and has an irregular division of window and door bays, characteristics borrowed from the Queen Anne, a common practice by many architects working in the Colonial Revival idiom during the last years of the nineteenth century and at the beginning of the twentieth.

Both 528 and 544 Palmetto Avenue also seem to have drawn some inspiration from Prairie style or, as it is often called, Prairie School architecture. These houses, and several others in the district, are vernacular forms of the innovative designs developed by the creative group of Chicago architects led by Frank Lloyd Wright that have come to be known as the Prairie School. The "Prairie Box" has a simple rectangular plan, low-pitched hip roofs, and a symmetrical facade. One-story wings, porches, and carports are clearly subordinate to the principal two-story mass of the house. Double hung sash windows with multi-light glazing in the upper sash and a single light in the lower is typical of the vernacular version of the style and reflects the earliest phase of the Prairie School. Many houses show Mission or Italian Renaissance secondary details, such as the the tiled roof and arched windows of the house at 544 South Palmetto Avenue.

The Bungalow style also had an important impact on the residential architecture of the historic district, in particular during the years following World War I. The word "bungalow" is derived from the Bengali bangala, a low house with porches use by travelers in India during the eighteenth and nineteenth centuries. The American bungalow, which was embraced by the middle class throughout the nation during the 1910s and 20s, was inspired primarily by the work of two California architects, Charles and Henry Green, who practiced together in Pasadena from 1893 to 1914. Their designs appear to have been inspired by the English Arts and Crafts Movement and Japanese architecture and were published in such popular magazines as House Beautiful and Ladies Home Journal, thereby familiarizing the general public with the style. A flood of pattern books appeared, and some companies marketed prefabricated houses to be assembled by local labor. The structures erected for the general public were usually but a pale reflection of the "high style" Craftsman bungalows designed by Greene and Greene and a few other major architects. The style rapidly faded from favor after the mid-1920s, and few were built after 1930.

The design of the bungalow is clearly distinct from that of the frame vernacular architecture that typifies the district. It is strongly horizontal in emphasis, whereas the more common and earlier vernacular forms stressed

verticality. This horizontality is expressed principally through height and roof line. The bungalows in the historic district are all one or one and one-half story structures. Absent is the so-called "camel's back" or "airplane" bungalow which features a small but full height upper story that sits astride the roof ridge well back from the main facade. Usually, this upper story contains only the master bedroom and a bath.

The bungalow freely draws inspiration from Japanese architecture, Colonial Revival, Stick style, Swiss Chalet, and other sources. Among the best examples of the Bungalow form in the district are 647 South Ridgewood Avenue (Photo No. 12) and the houses at 204 and 210 South Street (Photos No. 13-14). Each of these houses displays the low cross gable roof, rambling plan, front porch with piers and balustrade wall, roof brackets, and mixture of materials that are so distinctive of the style. The piers, chimneys, and balustrade wall of the bungalows in the district were often constructed of uncoursed coquina rock. Also, the windows, like those in the better Queen Anne houses, employed leaded and art glass.

Architecture reflecting a Mediterranean or Spanish influence is also encountered in the district. It dates primarily from the 1920s and is closely associated with the Florida Boom Period. Architecture whose models came from Spain and Italy were popularized by a series of expositions during the late nineteenth and early twentieth centuries. The World's Columbian Exposition in Chicago in 1893 and the Panama-California Exposition held at San Diego, California, in 1915 both had a profound effect on the architecture of California, Texas, Arizona, and Florida. The Mission style and the so-called Spanish Eclectic style were the most popular products of this movement, the latter being more utilized in Florida, whereas the Mission style was more prevalent in the West and Southwest.

The Mission style was a variation of the Spanish Colonial style. Like the latter, it incorporates stuccoed walls and tiled roofs. The Mission style, however, was generally simpler in form, revealing comparatively little sculptural ornamentation. Shaped parapets, smooth stucco walls, widely overhanging eaves, clay tile roofs, and porch roofs supported by large piers are common features of this style. A good example of the Mission style in the district is the house at 333 South Ridgewood Avenue (Photo No. 11A). This house, however, does not have clay tile on its main hipped roof. Another variation of the Mission Style is 543 South Ridgewood (Photo No 12A). The shaped parapet is absent, but the structure does have the smooth stucco walls and red tiled roof typical of the type. Also present are the arcaded porch and bell tower that occur on some of the better examples. The house also has the projecting roof beams, called vigas, that are found on both Mission Revival and Pueblo Revival buildings.

There are a number of buildings in the district that can be classified as Spanish Eclectic. These structures usually have little or no eaves overhang, a red tile roof covering, arched doors or windows, smooth or textured stucco walls, and a variety of low and high relief ornament, particularly at windows and doorways. Other details include balconies, arcaded porches, casement doors and windows, towers, and window grilles. Probably the best examples of the Spanish Eclectic style in the district are Fire Station #1 (Photo No 8) at 301 South Beach Street and the house at 517 South Ridgewood Avenue (Photo No. 16).

The commercial area of the district is dominated primarily by masonry vernacular structures. While man of the buildings exhibit some stylistic features, most are so simple in form and detail that are best described as having no style. The commercial buildings that contribute to the district were constructed between ca. 1880 and 1938. They range in height from one to three stories and were designed generally to serve as retail stores on the first floor, with the upper floors being devoted to offices, entertainment, and meeting spaces. The commercial storefront was the dominant type of commercial architecture in America during the late nineteenth and early twentieth centuries. The ground story of the building usually featured large display windows and a formal entrance. Decoration was minimal and frequently limited to the main entrance, windows, and the roof cornice or parapet. The entrance was also usually recessed to permit a larger display area and to shelter potential customers. Metal, wood, or canvas canopies and awnings were used extensively at the fronts of retail merchandise buildings. These served both as an advertising medium and as shelter for the shoppers.

There are only two commercial buildings with fully developed styles: the Merchants Bank Building (Photo No. 2) and the Kress Building (Photo No. 1). The Merchants Bank Building (N.R. 1/6/88) at 252 South Beach Street is described in the National Register inventory form as an example of "well coordinated...Greek Revival and Beaux-Arts Classicism." Like many of the Revival and Romantic styles that became popular in the late nineteenth century both Neoclassical and Beaux-Arts architecture became widely known to the public as a result of the World's Columbian Exposition held in Chicago in 1983. The exposition's planners mandated a classical theme, and many of the best known architects of the day designed buildings for the event. These Neoclassical models inspired countless public and commercial buildings throughout the country, including this modest bank built in 1910.

The S.H. Kress & Co. Building (N.R. 7/7/83) is an outstanding local example of the Art Deco style. The building was completed in 1932 and is distinguished by its dramatic verticality and its use of buff-colored brick and polychromed terra cotta ornamentation. Its principal decorative designs are stylized curvilinear "natural" forms executed in low relief and the patterned brickwork in the tall frieze of the facade. The Art Deco had its

roots in the "Modern Movement" of the 1920s that affected not only architecture, but also the fine arts and industrial design. It persisted in various forms throughout the 1920s and 30s, giving way to the International Style in the 1940s and 50s under the influence of such transplanted European architects as Walter Gropius and Mies van der Rohe.

Three Churches are located in the district. The most significant of these is St. Mary's Episcopal Church (Photo No. 6) and the First Church of Christ Scientist (Photo No. 5). The earliest is St. Mary's Episcopal Church, a fine example of the Carpenter Gothic style. The Gothic was frequently associated with ecclesiastical architecture, a carry over from the Middle Ages when it was the stylistic model for churches. St. Mary's is a typical representation of the Carpenter Gothic as applied to Episcopal churches. The style widely influenced their design after its incorporation in an architectural patter book for congregations of that faith. It is characterized by elaborate Gothic motifs produced by artisans working in wood.

Carpenter Gothic churches were constructed in a number of locations in Florida from the middle to the late nineteenth century. St. Mary's was constructed in 1883, making it one of the older buildings in the district. However, it has experienced a number of additions and alterations, considerably changing its original appearance. The Neoclassical style First Church of Christ Scientist at 131-137 Live Oak Avenue was constructed in 1916. Later modifications to this building include a large wing and a Sunday School building to the east.

The South Beach Street Historic District is composed of generally sound and relatively unaltered buildings. There is a wide variety of architectural types and periods represented in a rather small geographical area. These buildings reflect the whole of the period of historic significance and are separated into fairly distinct residential and commercial sections.

Description

Contributing Buildings

Allen Lane

218½
219
219A
221
221B

South Beach Street

100-106
118
120
122
124-130
136-138
140 (N.R. 7/7/83)
148-150
156
164-168
200-206
208-212
228
230
246
252 (N.R. 1/6/86)
256-260
301
326-334
331
344
344G
426 (N.R. 4/9/87)
432
440
448
448½

Cedar Street

203
208
209
209½
211
214

Cottage Lane

111
125
127
131
131½
134
135

Live Oak Avenue

124
128
128½
131-137
138
211
213
217
218
219

Loomis Avenue

106
110
116
124
134
204
208
211
213
214

Orange Avenue

110
116
124
128
131-137
139
154
216

S. Palmetto Ave.

307
309
311
313
320
323
326
331
336
337
339
339½
340
341
346
350
414
415
417
421
423
426
428
430
432
436
436½
439
440
440½
442

Description

Contributing Buildings

S. Palmetto Ave. (cont.)

502
506
510
512
514
518
518½
522
524
528
534
538
544
610
610½
614
618
624
630
630½
636

S. Ridgewood Ave.

319
323
325
331
333
339
401
405
411
415
419
423
427
433
437
441
457
519
525
531
543
605
623
629
631
641
641½
647
701
731

South Street

204
210

Non-Contributing Buildings

South Beach Street

110
114
116
144
146
154
158
216
218
218A
240
242
248
250
300
340
404

Cottage Lane

117
129
133½

Live Oak Avenue

123

Orange Avenue

146
200

South Palmetto Avenue

315
327
400
412
417
422
433
439

South Ridgewood Avenue

301
347
501
515
517
609
635
709

Summary

The South Beach Street Historic District in Daytona Beach, Florida, fulfills criteria A and C for listing in the National Register of Historic Places. The district is associated with the early settlement of Daytona Beach and its development from a frontier community into the most populous and geographically the largest of a string of a string of cities along the Volusia County coastline. The community is representative of efforts, beginning almost immediately after the Civil War to exploit the commercial, agricultural, and recreational potential of the east coast of Florida through the construction of an extensive network of railroads and other transportation facilities. The district contains a wide variety of architectural types in a rather small area, that reflect the whole of the period of historic significance from ca. 1870 to 1938. A number of the buildings in the district are associated with important local architects and make use of a distinctive local building material, namely coquina stone. Three buildings of historical and architectural significance have already been listed in the National Register of Historic Places.

Historic Contexts

1. Settlement in the Halifax River Area from the Colonial Period to the End of the Civil War 1565-1865

Although the Spanish were the first Europeans to establish a permanent presence in Florida, they left little lasting mark on the peninsula as a whole. There was no gold or other precious metals, no highly fertile agricultural land, and no large Indian population available as a source of labor. St. Augustine, the principal Spanish settlement was not a commercial settlement but missionaries seeking to christianize Indians living in the Interior. Little was recorded about the Daytona area during the First Spanish Period (1565-1763). The British who succeeded them for the next twenty years fared somewhat better, establishing numerous plantations for the growing of rice, tobacco, and indigo. Several major plantations were founded in Volusia County, and when Florida returned to Spanish rule in 1784, a number of Britons remained to continue working their property. Emulating the British, the Spanish crown adopted liberal immigration and land policies in order to encourage the development of Florida. Contrary to official policy elsewhere in the empire, Spain permitted non-Catholics to settle in the colony. An oath of loyalty to the Spanish government was the only requirement for land ownership.

The area of the South Beach Historic District was part of a land grant made by the Spanish government to Samuel Williams. Williams was a British loyalist from North Carolina who, after having lived in Florida while it was under British rule, move his family to the Bahamas in 1784 when Spain resumed sovereignty over the colony. Williams returned to Florida in 1799 and in 1803 received a grant on the west bank of the Halifax River. Named "Orange Grove," the Williams plantation was among the first citrus producing enterprises in what eventually evolved into Volusia County.

The United States Territory of Florida was established in 1821 with Andrew Jackson serving as the first governor. As part of the Adams-Onis Treaty ceding Florida to the United States, the U.S. government agreed to confirm the titles of holders of legitimate Spanish land grants. After the United State acquired Florida, American settlers began arriving in the territory. Some of these individuals purchased former Spanish land grants or acquired government owned land along the Tomoka and Halifax rivers. Large tract of land were cleared for farming, and the area seemed to prosper until growing Indian unrest during the late 1820s and over the next two decades interrupted development of the area. Conflict with the Seminoles was a long term disaster for the Halifax area. It disrupted the supply lines on which the plantations depended and forced settlers in the area to flee to St. Augustine and hastily erected military forts. Even with the return of peace, the local economy remained stagnant until the end of the Civil War in 1865.

The Civil War was a particularly difficult era for Florida. The state's railroad system was still in its infancy when the war erupted. Its basic rail lines connecting Jacksonville with Tallahassee and Fernandina with Cedar Key had been recently completed, but they proved to be of little value either militarily or economically during the conflict. The Federal blockade shut off maritime commerce, and Union raids disrupted the supply of salt,timber, and cattle which Florida made to the Confederacy. The heavy contribution of fighting forces left the state with a serious labor shortage that made it difficult to produce sufficient food and resources to maintain the civilian population.

2. Post-War Economic Reconstruction Efforts in Florida

At the close of hostilities in 1865, Floridians faced a massive task of rebuilding. The states only two major railroads lay in ruins. Many farms and plantations had been abandoned, port areas had stagnated, and relationships between black's, the state's primary labor pool, and white employers called for total reorganization. Many Floridians reasoned that the key to renewed economic activity was the rapid populating of the state's unused lands and extensive financial investment in railroads that would support a wide variety of agricultural and industrial enterprises. The state government and private

organizations began a vigorous advertising campaign to attract new settlers and capital investment to the region. Promotional pamphlets such as the Florida Agriculturist, The Florida Settler, and the Florida Immigrant were widely distributed throughout the national and in Europe as well.

These efforts began to pay off, particularly along the east coast of Florida which was readily accessible by sea because of the large volume of coastal shipping. The Atlantic Seaboard counties were also flanked on the interior by the St. Johns River, that runs northward parallel to the coast, allowing the settlement and exploitation of the interior. In the 1870s, small communities began to spring up along the coastline between present-day Jacksonville and Miami. Among these was the town of Daytona on the Halifax River. The old Williams plantation was purchased in 1870 by Mathias Day, an inventor from Mansfield, Ohio,

Mathias Day (1824-1903) was born in Mansfield, Ohio. He received his early education at local schools and later attended Oberlin College. After finishing his studies, he established a newspaper at Galesburg, Illinois, and soon returned to his home town to be editor of the Mansfield Herald. About 1865, he became a member of the firm of Blymyer, Day & Co., which manufactured agricultural instruments. It was about this time that he invented and patented an improved version of the electric arc lamp, which could be kept working for long periods of time without attention. He eventually sold his patent to a New York Syndicate.

In 1870, he traveled to Jacksonville, Florida, where he met Dr. John Hawkes, with whom Day discussed his plans to invest in Florida real estate. Hawkes told Day about a tract of land lying along the Halifax River in Volusia County. Day and Hawkes sailed along the Atlantic coast by schooner to the Mosquito Inlet entrance to the Halifax River and spent the next several days looking over the territory. Day decided to purchase the old Williams Spanish Land Grant on the west bank of the river on which to establish his new colony. He returned to Mansfield, Ohio, and began to promote his project. He soon reappeared at the site of his new settlement, bringing some members of his family and a Mr. Weber, who erected a sawmill. Day erected the Colony House Hotel where the new colonists could live until their homes could be built. He also contracted a surveyor named Romanus Hodgman from Princeton, Illinois, to plat and subdivide the Williams tract, and the community was thus officially founded. Financial reverses in 1872 caused Day to abandon his plans for developing the property, and he sold most of his holdings to others. The community, however, began to develop further of its own accord.

3. Railroad Construction, Urbanism, and the Growth of Tourism in Florida in Florida 1880-1920

Daytona grew very slowly in the first years of its existence. The city was formally incorporated in 1876 but had at that time only a handful of residents. The town suffered from its isolation because of poor transportation facilities. Only a sand trail connected Daytona with St. Augustine, and the nearest inlet through the barrier island on the east side of the Halifax River was fifteen miles to the south. The community had to await the arrival of the railroad before it could grow significantly. The town therefore remained small. A description published in an 1875 pamphlet numbered some seventy inhabitants, twenty frame houses, and two stores. There was also the Colony House Hotel which had been erected by Matias Day.

After the Civil War Florida,s railroads, which were left bankrupt by the conflict, were reorganized and formed the nucleus of what was to become a state-wide network. This was largely due to the efforts of two men: Henry Morrison Flagler and Henry Bradley Plant. Flagler, an officer of the Standard Oil Company, and Plant, the founder of the Southern Express Company, were both self-made men who became aware of Florida's potential for commercial development in the last two decades of the nineteenth century. With Flagler taking the east coast and Plant the west, each man set out to construct an integrated rail network linking a series of hotels and new communities with port facilities along the coast of the peninsula. Their timing was propitious, for the state government was actively engaged in attracting new settlers to the state, emphasizing the warm climate and an abundance of cheap, fertile land for the growing citrus, vegetables, and other agricultural products in a long growing season that promised more than one crop each year.

Florida also had an abundance of timber for the production of lumber and naval stores. In the early 1880s large caches of phosphate, used in the production of commercial fertilizer, were discovered in central Florida. This discovery provided the basis for a mining industry that saw numerous "boom town" settlements spring up virtually overnight. These new communities were completely dependent on the construction of rail lines to transport their raw product to port facilities to be loaded on ships bound not only for other U.S. ports but for Europe and other parts of the globe. Many of the new towns and cities along the coast and the interior of Florida had economies based on a combination of citrus and vegetable growing, phosphate mining, and the exploitation of timber resources. The expanding railroad network also made accessible many of the numerous large pure water and mineral springs scattered throughout the state. These proved attractive as spas to which tourists came during the winter season (November to March) to "take" (drink) the waters to insure or restore health and vigor.

Significance

Hotels, boarding houses, and churches constructed at the sites began to enjoy a thriving patronage during the 1880s. Some regular visitors to the sites began to construct winter residences to which they traveled each year to escape the bitter cold of their native communities in the north. Eventually zoos, botanical gardens, and other "attractions" began to supplement the rather mundane amusements and social atmosphere of the spa itself as the facilities began to compete with one another. The rather primitive early efforts find their descendants today in Silver Springs and Homosassa Springs, with their elaborate aquatic shows,and in Bush Gardens and the St. Augustine Alligator and Ostrich Farm, with displays of exotic animals. Disney World and Epcot Center represent the most elaborate modern representatives in Florida of those rather rustic and naive lures for the tourist dollar.

The first rail link to the Halifax area was completed in 1885. The narrow gauge line ran from Palatka on the St. Johns River to the Tomoka River, where passengers had to take a ferry before continuing on to Daytona, Ormond, and New Smyrna by wagon or stagecoach. The railroad was extended to Daytona in 1886. In 1889, Henry Flagler purchased railroad, changed it to standard gauge and offered improved passenger service. In the autumn of 1892, he brought his Florida East Coast Railroad into the town, thereby linking it directly with the city of Jacksonville. This rail line continued to push south along the the east coast over the next two decades, reaching Miami in 1896 and Key West in 1912.

Infrastructure improvements for the town's residents proceeded with urgency in the years surrounding the turn of the century. The introduction within two decades of a centralized water supply and sewage disposal system, electricity, the telephone, and paved streets for automobiles transformed the physical character of Daytona, making it a more attractive environment for both temporary and permanent residents. In February, 1901, the city council granted a franchise to Adam Shantz of Dayton, Ohio, to construct an electric power plan and to provide service to the city. He was also given a contract to install street lights. Electric service began in January, 1902.

As the century turned over, Daytona was poised on the verge of its era of most exuberant growth. Still an embryonic town in the 1880s, Daytona leaped into the modern age in scarcely a decade, pushed by the throngs of tourists and new residents carried aboard Henry Flagler's railroad. The first bank in Daytona opened for business in 1901, and the first real estate office began operations on South Beach Street. The population of the town had grown to 1,600 by 1903. The most pervasive changes in the physical landscape of America's cities and the lives of their inhabitants was wrought by the automobile, an innovation that Daytona at once took to its heart. The wide Atlantic Beaches east of the city offered a splendid surface for the new sport of automobile racing. The first race was held at the nearby town of Ormond in 1902.

4. The Florida Boom and the Great Depression, 1920-1938

The first two decades of the twentieth century saw the construction of a number of hotels and rental cottages in Daytona as large numbers of northern visitors began to arrive during the winter season to take advantage of the warm climate an the magnificent nearby beaches. Permanent residents became involved in the development of citrus groves, established retail businesses and professional offices, or became involved in the building trades. Cattle ranching, vegetable farming, and lumber and turpentine production in the nearby rural areas also provided some economic activity for the Daytona as the source of supplies and transportation for these enterprises.

The city counted 6,000 inhabitants in 1920, and confidence ran high amid the beginnings of a state-wide speculative real estate boom. Developers descended upon the city to create new subdivisions of land for quick sale. Development took place on both sides of the river, and in 1926 Daytona merged the two areas to become the City of Daytona Beach. In the same year, the speculative bubble burst and a pall of economic depression began to spread over Florida. The collapse did not come all at once, and although large scale projects such as new subdivision were abandoned, the continue construction of new residences and business buildings continued for a time in established neighborhoods and commercial centers.

With the onset of the Great Depression of the 1930s, however, the situation in Daytona Beach differed little from that of the rest of the country, but the city appeared to crawl out of the economic depths a little earlier than some other communities. The changing patterns of Florida tourism played some role in creating these circumstances. Construction of U.S. Highway #1, then the major east coast highway in Florida, was completed in the early 1930s and made Daytona Beach easily accessible. Federal laws governing hours in the workplace passed during the 1930s resulted in more vacation time for middle class workers, who began to look forward to an annual vacation in Florida. The seasonal nature of Florida tourism also began to change during the 1930s. Once a winter resort primarily for the wealthy, the railroad and automobile began to bring more members of the middle class who arrived at all times of the year.

Thus Daytona Beach continued to grow, if at a slower pace. City officials counted 9,523 buildings within the corporate limits of the community in 1934. Another 121 were added in 1935 and an estimated 200 more in 1936. Properties were also upgraded in the South Beach Street District where apartments were added to a number of garages. By 1938, however, even this activity had largely come to an end, and no significant further development took place in the district until after World War II.

Significance

The South Beach Street Historic District is significant for its association with those events leading to the settlement and development of the east coast of Florida. Even though some attempts had been made to establish plantations and homesteads along the Atlantic Seaboard during the British and Second Spanish colonial periods and after Florida became a part of the United States of America, these efforts had met with little success. The primitive nature of the living conditions, the harshness of the hot and wet climate, conflict with the Seminoles, and the absence of adequate transportation facilities kept the area from being inhabited on a permanent basis until after the Civil War. Then and intensive advertising campaign by the state government of Florida, officials of the various counties, and private organizations sparked a nation-wide interest in the colonization and exploitation of the region. The settlers who arrived in the 1870s were truly pioneers, who carved their communities out of the wilderness, and Daytona Beach was among the most successful of the new settlements.

Daytona Beach is also associated with the development of the post-Civil War rail network in Florida that continued to grow steadily until about World War I. Small villages located near the coastline like Daytona, Ormond, New Smyrna, Palm Bay, Palm Beach, and Miami provided established destinations for the railroad which sought to gain revenue by carrying settlers to the new towns and homesteads along the rail line and by shipping north the agricultural products that were loaded from the warehouses in the towns served by the railroad.

Commerce and tourism are other areas of significance to the district. The South Beach Street Historic District includes the historic commercial center of Daytona Beach, where tourists and seasonal and permanent residents purchased goods and services. The district contains a number of distinct types of residential, commercial, and public architecture, and three important local buildings are listed in the National Register of Historic Places. The architectural types include wood frame and masonry vernacular, Gothic Revival, Queen Anne, Colonial Revival, Classical Revival, Mediterranean Revival, Art Deco, and Bungalow. The dates of construction of the contributing buildings cover the entire period of significance for the district.

A number of the buildings in the district are associated with architects who were prominent either locally or other parts of the state as well. The South Ridgewood Avenue School (Photo No 7) was designed by the Jacksonville based architectural firm of Mark and Sheftall. They designed several important buildings in Jacksonville, including the Robert E. Lee High School, the Riverside Presbyterian Church, and the Masonic Temple which was listed in the National Register of Historic Places on September 22, 1980.

Another Jacksonville architect who designed a building in the district was Wilbur B. Talley. Talley was responsible for the Merchants Bank Building at 252 South Beach Street (N.R. 1/6/86). Talley practiced in Jacksonville from the turn of the century until the early 1920s when he moved his offices to Lakeland. A leader in his profession, he was one of the founders of the Florida Institute of Architects. Talley's designs run the gamut of styles popular at the time, ranging from Romanesque Revival and Gothic Revival to Classical Revival and Prairie School. His work if further represented in the National Register by the Sanford Grammar School (N.R. 11/23/84) in Sanford, Florida.

One of the architectural landmarks of the district is the S.H. Kress and Co. Building (N.R. 7/7/83) at 140 South Beach Street. The building was designed by company's in-house architect, Edward F. Sibbert. Sibbert served as Vice President of Buildings and participated in the design of approximately fifty of the company's stores in the United States. Sibbert's design for the Fifth Avenue store in New York City won a gold medal at the 1940 Pan American Exposition and was commended in the Architectural Forum. His design for the Kress Building in Daytona Beach is one of the best examples of the Art Deco style in Florida.

Perhaps the most architecturally significant residential building in the district is the bungalow at 647 South Ridgewood Avenue (Photo No. 12), reputed to have been designed by the architectural firm of Greene and Greene in California. Charles Sumner Greene and his brother Henry Mather Greene studied architecture at the Massachusetts Institute of Technology, graduating in 1892. They were best known for their California designs and are credited with being the creators of the Bungalow style. The Greenes experimented with various styles during the early years of their practice but continually sought simpler, more direct forms to suit Southern California. Their solution was the Bungalow, with its interpenetration of interior and exterior spaces, bringing man into close contact with nature and emphasizing natural materials. If the house at 647 was truly designed by the Greene brothers, it is the only known example of their work in Florida.

Beyond its association with prominent architects, the a large number of the buildings in the district are significant for employing locally quarried coquina stone as a building material. The rock was used both structurally and as a veneer. It is most often seen as uncoursed ashlar or rubble (Photos No. 12, 13, and 15).

The South Beach Street Historic District, therefore, has significance in the areas of exploration and settlement, transportation, commerce, and architecture. The district comprises the oldest continuous area of settlement in Daytona Beach and is associated with persons and events important to the town's founding and subsequent development. It has commercial significance

because of its association with tourism and as the historic marketplace for the city and the surrounding area. Finally, the district has significance because of its wide variety of architectural types and its association with prominent architects.

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Verbal Boundary Description

Begin on the east curb line of South Ridgewood Avenue (U.S. Highway 1) at the northwest corner of 216 Orange Avenue; then run south along the east curb line of South Ridgewood Avenue to the southwest corner of 731 South Ridgewood Avenue; then run east along the south property line of 731 South Ridgewood Avenue to the rear property line; then run north along the rear property line and the rear property line of 709 South Ridgewood Avenue to the north bank of South Canal; then run east along the north bank of South Canal to the west curb line of South Palmetto Avenue; then run north along said curb line to the northwest corner of the intersection with Loomis Avenue; then run east alon the north curb line of Loomis Avenue to the intersection of South Beach Street; then run north along the west curb line of South Beach Street to a point approximately 175 feet north of the intersection of South Beach Street and Live Oak Avenue; then run east and north to include the Yacht Club property at 331 South Beach Street and Fire Station #1 at 301 South Beach Street; then run west to the southwest corner of the intersection of South Beach Street and Orange Avenue; then run north along the west curb line of South Beach Street to the southwest corner of the intersection with Volusia Avenue; then run west along the south curb line of Volusia Avenue to a point parallel with the rear property lines of the buildings fronting on the west side of South Beach Street; then run south along the said rear property lines to the rear property lines of the buildings fronting on the north side of Orange Avenue; then run west along the said rear property lines to the east curb line of South Ridgewood Avenue at the northwest corner of 216 Orange Avenue, the point of beginning.

Boundary Justification

The east and west boundaries of the district are clearly defined by Beach Street and Ridgewood Avenue. Beach Street essentially represents a natural boundary formed by the Halifax River. Ridgewood Avenue (U.S. Highway #1) is a major four-lane highway and marks a clear man-made division. The north and south boundaries of Volusia Avenue and South Street may seem less obvious, but they are nonetheless justified under National Register criteria because the majority of the buildings beyond these boundaries were constructed at a later period, and the few pre-1940s buildings found in the area are widely scattered and have often lost their original physical integrity. The same holds true for that area between Orange and Volusia avenues immediately west of the historic commercial sector of Beach Street. The mixed commercial and residential buildings in this area also date from a later period of development.