

SG-1389



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 for individual properties and districts. See instructions in the form. Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Memorial Park

other names/site number N/A; DU01430

2. Location

street & number Memorial Park Drive N/A not for publication

city or town Jacksonville N/A vicinity

state Florida code FL county Duval code 031 zip code 32204

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Alissa Stone 6-14-17
Signature of certifying official/Title Date

Florida Department of State, Division of Historical Resources, Bureau of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register
 See continuation sheet

determined eligible for the National Register
 See continuation sheet.

determined not eligible for the National Register
 See continuation sheet.

removed from the National Register.

other, (explain) _____

[Signature]
Signature of the Keeper

Date of Action

10-25-2017

Memorial Park
Name of Property

Duval County, FL
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

- buildings
- district
- site
- structure
- object

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

Contributing	Noncontributing	
0	1	buildings
1	0	sites
3	0	structures
3	3	objects
7	4	total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RECREATION AND CULTURE: monument

LANDSCAPE: park

RECREATION AND CULTURE: work of art

Current Functions

(Enter categories from instructions)

RECREATION AND CULTURE: monument

LANDSCAPE: park

RECREATION AND CULTURE: work of art

7. Description

Architectural Classification

(Enter categories from instructions)

OTHER: Art Nouveau

Materials

(Enter categories from instructions)

foundation N/A

walls CONCRETE

roof N/A

other BRONZE

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

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

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 36) 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

Areas of Significance

(Enter categories from instructions)

SOCIAL HISTORY

ART

LANDSCAPE ARCHITECTURE

Period of Significance

1924-1967

Significant Dates

1924

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Benjamin, Roy, architect

see continuation sheet

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal agency
- Local government
- University
- Other

Name of Repository

Memorial Park
Name of Property

Duval County, FL
County and State

10. Geographical Data

Acreage of Property 5.95 acres

UTM References

(Place additional references on a continuation sheet.)

1	1	7	4	3	4	6	6	7	3	3	5	3	4	1	2
	Zone		Easting					Northing							
2															

3															
	Zone		Easting					Northing							
4															

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Paul Weaver, President/Andrew Waber, Historic Preservationist, Florida Bureau of Historic Preservation

organization Historic Property Associates, Inc. date March 2017

street & number Post Office Box 1002 telephone 904-824-5178

city or town St. Augustine state FL zip code 32085

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

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

Photographs

Representative **black and white photographs** of the property.

Additional items

(check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Mr. Daryl Joseph, Director of Parks and Recreation, City of Jacksonville

street & number 214 North Hogan Street telephone 904-255-7903

city or town Jacksonville state FL zip code 32202

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and amend listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Section number 7 Page 1

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
DESCRIPTION

SUMMARY

Memorial Park is municipally owned and located at 1620 Riverside Avenue in the Riverside neighborhood of Jacksonville, Duval County, Florida. The 5.95-acre park is square in plan and is prominently sited on the west side of the St. Johns River, occupying a full city block. The major features of the park are five entrances; an oval-shaped, centrally-placed lawn; a promenade surrounding the lawn; perimeter plantings and openings; a park edge; and an esplanade. The central feature is a memorial (fountain and sculpture) that is the focus of the overall design of the park. The memorial is sited in a square plaza, constructed of brick and concrete with surrounding balustrades, in the esplanade. It consists of a fountain, dedication plaques, and a bronze sculpture titled *Spiritualized Life*. The park is well maintained and has excellent integrity. It preserves the original Olmsted Brothers design and the *Life* sculpture clearly intact and well maintained.

PRESENT AND ORIGINAL APPEARANCE

SETTING

Memorial Park is located on Riverside Avenue in the Riverside neighborhood, which was listed in the National Register of Historic Places in 1985. The park is in the eastern section of Riverside about four blocks south of Interstate 95, which physically separates the neighborhood from downtown Jacksonville. East Riverside, while historically residential, is today of mixed use and densely developed relative to most other areas of the neighborhood. The proximity of the area to downtown and high land values have resulted in developmental pressure and the destruction of nearby historic residences. Five Points, a historic neighborhood commercial district, is several blocks north of the park. Just west is the Park Lane, built in the 1920s as Jacksonville's first high-rise apartments. A variety of other building types including some modern high rise condominiums are in the vicinity of the park (Photos #1-4).

The St. Johns River is the major natural feature bordering the park. The western shore of the river is south of the park. The site of the park is highly significant as the proximity to the river and the river view were driving forces in the selection of a site for the park and its design. The park is just west of a point where the river widens greatly from the narrows to the north that historically formed the crossing point of the river at downtown Jacksonville. The river flows south to north; to the west of the Riverside neighborhood a tributary to form the Ortega River. South of the park, the river forms a broad open, uninterrupted vista with a flat horizon. Olmsted Brothers chose the riverside vista as the location of the memorial. This vista sets off the profile of the park and especially the memorial fountain and *Life* sculpture, the focal points of the park (Photos # 5-6).

Beyond the river, the other sides of the park are bounded by city streets. Riverside Avenue borders the park on the north and is the principal street in the neighborhood. Margaret Street, another major street, borders the park

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on the west. Memorial Park Drive, a minor street only one block in length, forms the east border of the park. All three streets provide access to the park. The surrounding streets were purposely designed without sidewalks so that pedestrian traffic is channeled through the park (Photos #7-11).

PHYSICAL DESCRIPTION

The original appearance of Memorial Park is well documented through historic photographs, maps, and plans. Of particular importance is the 1922 Olmsted plan. The Olmsted plan shows entrances, an oval shaped lawn and promenade, an edge, perimeter plantings and openings, and an esplanade where the *Spiritualized Life* sculpture is located. These have all been maintained. The block on which the park is located is distinguished from the surrounding blocks by its square shape. In contrast, blocks to the east and north are irregular in form due to the curve or turn of the adjacent St. Johns River. Blocks to the west are rectangular and regular in form corresponding to the gridiron layout of Riverside Subdivision. Contemporary aerial photographs and drawings demonstrate that the overall plan and individual features of the Olmsted Brothers' plan remain intact (See below; Photo # 12).

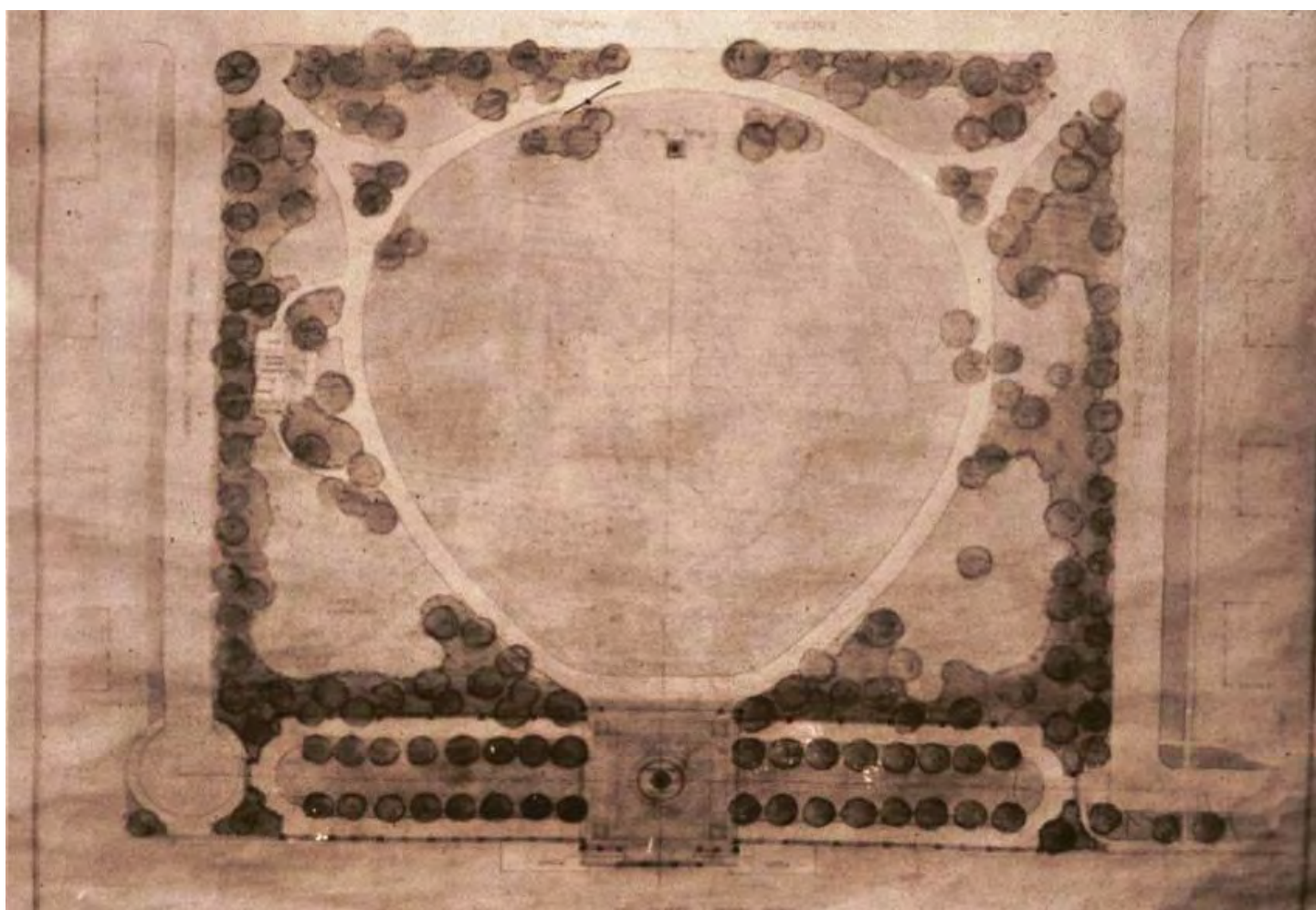
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The Olmsted Plan



Original 1922 Olmsted Plan. North is to the right, while the St. Johns River is along the bottom of the plan.
(Source unknown)

Entrances: The Olmsted Plan featured five formal entrances to Memorial Park, which all remain. Three are on the north side along Riverside Avenue. The north entrances provide the main access points to the park. Two are at the corners and one is centrally placed. The northeast corner entrance was considered for placement of the memorial before the memorial was placed in its present location. The remaining two entrances are located at the southeast and southwest corners on the Memorial Park Drive and Margaret Street sides near the river's edge.

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The five entry points provide long, direct, uninterrupted views of the memorial and the *Life* sculpture, which is set in a formal plaza, with the St. Johns River as a backdrop. The centrally placed entrance on Riverside Avenue is the most important. It is the broadest and was intended by the designers to provide a clear uninterrupted view of the sculpture and the river from the street to the north beyond the limits of the park. (Photos # 13-17).

As a result of poor planning and a lack of understanding of the original design, over the years, views from the park entrances were compromised by vegetation, signs, and light poles. In recent years, improvements have been made in resolving these problems. Many of the visual obtrusions, particularly inappropriate signs within the park, have been removed. Pedestrian access from the central entrance on Riverside Avenue has been constrained by high traffic volume and a lack of sidewalks.

Lawn: The lawn was designed as an oval-shaped, grass-covered space with no vertical elements. It was meant to provide an open, uninterrupted view of the memorial, particularly from the north entry points along Riverside Avenue. The lawn was further intended to provide a gathering space for assembly and a variety of informal activities (Photos # 18-22)

The lawn itself is mostly unaltered. Its form, purpose and use, and plantings are intact. The major change since the original design has been the introduction of trees on the east and west sides along the inner edge of the oval promenade that outlines the lawn (Photo #23). While an alteration of the original Olmsted Plan, the now large trees were planted early in the park's history and have achieved significance in their own right as they are part of the organic development of the park.

Promenade: The promenade surrounds the lawn and defines its oval form. It features concrete walkways from the entrances to various points and has open vistas of the *Life* sculpture. It is semi-shaded and surrounded on its exterior perimeter with canopy trees. The inside of the promenade was originally designed to be open but trees were added during the construction phase and early years of the park. Memorial Park's existing walkways date from 2001 when a renovation project to replace the original concrete walks, which were unsafe and in poor condition, was completed. The layout is essentially the same as the original Olmsted design. The majority of the walks are in fairly good condition, with the exception of some extensively cracked paving at the southwest entrance, and a poorly patched-in utility box in the Riverside Avenue entrance.

There are 22 historic benches found throughout the promenade and other sections of the park (Photos #24-28). The existing marble benches are also not original to the park but the design, which is custom, was introduced sometime prior to 1941. Historical records indicate that Ninah Cummer asked Olmsted Brothers' Dawson for a design, but no copy of it has been found. It is unknown whether these benches are that design. Many of the

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current benches are gifts and memorials placed in the park since 1993. The simple backless design works well visually in the park and the benches are frequently used by park visitors

Perimeter Plantings and Openings: The area of perimeter planting and openings surrounds the promenade. The plantings were intended to provide variety, shade, a sense of enclosure, and a frame of views to the memorial. This area is the most varied and changed since the original design and dedication of the park in 1924. Major features are small open lawns, which provide vistas and spaces for recreational activities, and plantings, which separate and define the open lawns. Plantings consist of canopy trees, shrubs and ground covering. Large trees, particularly live oaks, have come to characterize this section of the park. The type and location of trees are in some instances inconsistent with the original Olmsted Plan. Magnolias were intended to border the promenade and contrast with the oaks of the esplanade but currently oaks predominate. In the 1990s, a number of oaks and East Palatka hollies were added throughout the north half of the park. The predominance of oaks has resulted in less diversity of plantings than originally intended by the Olmsted Plan (Photos #29-34).

The large oak trees have also created a canopy that produces much more shade than the original plan intended. The heavy shade limits the variety of shrubs and ground plantings as well as their health and attractiveness. It significantly affects the horticultural options, leading to greater monotony as well as a less healthy and attractive landscape. The density of trees impacts visual variety, vistas and usable spaces of the original design.

Park Edge: The park edge defines the perimeter boundaries and encloses the park north of the St. Johns River. It is defined by a low concrete wall with taller modern metal fencing along its interior side. From the exterior it forms a landscape barrier but provides limited views of the park interior and the memorial. Security concerns have resulted in more visibility from the exterior than was intended in the original Olmsted design. From inside the park edge forms a natural backdrop on the north, east and west sides for all interior features.

Esplanade: The esplanade is located along the southern quadrant of the park adjacent to the St. Johns River. It is rectangular in form and is accessed by the promenade and entrances from Margaret Street and Memorial Park Drive. From the entrances an allee, consisting of large live oaks and lawn, leads to the memorial. The esplanade is an open, inviting space for strolling, sitting, viewing the river, fishing, and viewing the memorial-- its primary purpose. (Photos #35-43)

Important architectural elements of the esplanade include the balustrades that define the waterfront along the St. Johns River and the corners of the plaza surrounding the monument. The balustrades are executed in a traditional Beaux Arts design and consist of a series of balusters resting on a string or base and supporting a handrail. While classical balustrades were constructed of stone, the balustrades at Memorial Park are made of cast stone, a historic material commonly used during the early twentieth century. Classically designed urns and bronze eagles were also elements of the balustrades. The eagles, removed relatively soon after completion of the park, were restored in 2011.

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The balustrade along the river is located in a harsh environment, impacted by the brackish water, waves, winds and settlement of the underlying bulkhead. According to historical records, repairs to the balustrade began as early as 1929. Later repairs occurred in 1960, the 1990s, and the first decade of the 2000s. Patching and repairing of the balustrades have been uneven with some work being of high quality and other less so. The most conspicuous alteration was to the top rail where an entire layer of poured concrete had been added, changing the scale of the feature. A restoration has been undertaken in the last few years, and the balustrades have been returned to their original appearance and are in good condition.

Memorial/plaza

The memorial consists of the bronze, Art Nouveau Style sculpture known as *Spiritualized Life*, a concrete fountain, and four bronze tablets. The memorial is oriented north toward Jacksonville. The sculpture is a winged youth, surmounted on a globe. The globe measures eight feet in diameter and the winged youth measures eight feet in height. Early models of the sculpture were more anatomically correct but in deference to the modesty of the times the final sculpture is androgynous with a codpiece, nipples and what have been reported to be a woman's legs. The figure is suggestive of the iconic woman in the Victory Loan Drive, popular during World War I (Photos #44-49)

The fountain surrounding the sculpture is an integral part of the Memorial and the Olmsted Brothers design. The fountain consists of two cast concrete, ten-sided steps. The fountain itself features a ten-sided retaining wall with coping at the top and molding at the base. It provides water swirling in the basin's spiraling channels, echoing the swirling form of the sculpture's globe. Water is fed into the fountain by a recently installed, up to date dual pump system. The dual pump system allows alternating usage and provides a back-up system when one pump is under repair.

The four bronze tablets face the four compass points (Photos #50-51).

One of the bronze tablets contains a quote from Pillars:

“Spiritualized Life—symbolized by the winged figure of youth—rises triumphantly from the swirl of war's chaos, which engulfs humanity and faces the future courageously.”

A square plaza surrounds the memorial. The plaza features balustrades at the northeast and northwest corners and a continuation of the esplanade balustrade on the south side. The plaza is finished with eight beds of brick pavers in a herringbone pattern. The bricks are divided by bands of concrete. A time capsule with a commemorative plaque is set in the plaza on the north side of the memorial (Photos #52-55).

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CONTRIBUTING/NON-CONTRIBUTING PROPERTIES

Major contributing resources in Memorial Park are the park itself, which follows the Olmsted Brothers design and was completed in 1924. The fountain and sculpture are two contributing objects. There are two balustrades surrounding the plaza and one along the river's edge that count as three contributing structures. A small concrete marker with a bronze plaque, dedicated to Ms. Nina Cummer in 1929, is a minor contributing object.

Non-contributing properties include the two bronze eagles in the plaza which are of recent construction. A granite marker erected in 2012 on the 100th anniversary of the founding of the Jacksonville Rotary Club is located in Memorial Park but due to its age is also non-contributing. A lawn storage shed in the southwest quadrant of the park is also non-contributing due to its age, design and materials.

ALTERATIONS

For many reasons, change to a designed landscape is inevitable. Most importantly, the plants, shrubs and trees of Memorial Park are living things that grow, thrive or deteriorate and ultimately die. A designer's best laid plans almost always have unforeseen consequences. In the case of Memorial Park, some of the original plantings were not well suited for the site and environment of Jacksonville. Others thrived and subsequently overwhelmed surrounding plantings. Some of the original plants were non-native exotics and were inappropriate by contemporary standards. Notable changes include the addition of trees along the interior perimeter of the oval promenade, which screens the view of the lawn along the east and west sides of the park, and the use of large oak trees along the perimeter of the park, which limits the types and number of plantings compared to the original Olmsted Plan. However, modifications to plantings are expected, due to the local climate, the natural cycles of plant growth and death, and the resources available to replace plantings in kind.

Despite these inevitable changes and manmade problems, Memorial Park retains a high level of integrity of location, setting, design, materials, workmanship, association and feeling. The original elements of the Olmsted Brothers design and the memorial itself are mostly intact, well maintained and preserved. The type and location of plantings have been the biggest changes since the original design, but they do not detract from the overall design elements of a large, open lawn focused on *Spiritualized Life* with the St. Johns River as a background.

Hurricane Irma Impact

Since the original version of this nomination, Memorial Park suffered from the impacts of Hurricane Irma on September 11, 2017 and the subsequent flooding of the St. Johns River due to high rainfall and storm surge. The historic cast-stone balustrade was toppled by the rising waters, with individual pieces scattered along the esplanade. Two trees were toppled by wind, and many of the plantings and the lawn suffered from inundation in brackish water. The *Spiritualized Life* sculpture escaped damage. The Memorial Park Association is working

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with the City of Jacksonville to repair damage to the park. While the city evaluates the structural condition of the esplanade wall, the cast stone balustrades were collected and stored to prevent their loss and to facilitate the reconstruction of the balustrade.¹ Once repairs are complete, the park should retain its high level of integrity and remain eligible for the National Register of Historic Places.

¹ Kate A. Hallock, "Community rallies for landmark, plans underway for Memorial Park" *Resident Community News*, Oct. 5, 2017, <http://residentnews.net/2017/10/05/community-rallies-landmark-plans-underway-memorial-park/>

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MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
SIGNIFICANCE

ARCHITECT/BUILDER

Benjamin, Roy, Architect
Dawson, James Frederick, Landscape Architect
Pillars, Charles Adrian, Sculptor
Olmsted Brothers, Landscape Architects

SUMMARY

Memorial Park is being proposed for listing in the National Register under Criteria A and C at the local and state level in the areas of Social History, Landscape Architecture, and Art. The period of significance extends from its construction in 1924 to 1967. Constructed as a monument to commemorate Florida's fallen servicemen in World War I, the park has been in continuous use as a municipal park since its construction. The park is significant as one of the earliest major civic projects undertaken in the city after World War I and it serves as a de facto state memorial for World War I servicemen. The park was designed by the Olmsted Brothers, a nationally renowned landscape architectural firm that dominated the field in the early 20th century. James Frederick Dawson, an associate partner in the Olmsted Brothers firm who achieved significance in his own right, designed the park. The centerpiece of the park is a large bronze sculpture, titled *Spiritualized Life*, which sits atop a fountain. The sculpture was designed by the locally renowned sculptor Charles Adrian Pillars and is widely considered one of his best works. Pillars was a well-known local artist who is perhaps best known as the sculptor of the statues of Dr. John Gorrie and Confederate General Edmund Kirby Smith, which were selected to represent the state of Florida in the National Statuary Hall at the United States Capitol Building. Later, Pillars was one of the cofounders of The Galleon Club, which is now known as the St. Augustine Art Association, an important support organization for the local art colony that thrived in the city. The sculpture *Spiritualized Life* is a locally significant example of the Art Nouveau style adapted to public art. Although this park has seen some changes, it still retains sufficient integrity to qualify for listing in the National Register. Although the park currently lies within the National Register-listed Riverside Historic District, it was not specifically listed as a contributing resource and received minimal attention in the nomination.

CRITERIA CONSIDERATION F

The park was constructed as a commemorative property to honor the service members from the state of Florida who died in World War I. Despite its nature as a commemorative property, it has attained significance in its own right for its role as a park, for its artwork, and for the landscaping. It is also one of the most significant memorialization efforts in the state for World War I and serves as a de facto state memorial.

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HISTORIC CONTEXT

Jacksonville

During the last two decades of the nineteenth century, Jacksonville grew faster than any other Florida municipality, and by 1900 it was the largest city in the state. That growth was fostered by the city's extensive rail and shipping facilities, which gained Jacksonville the nickname of the "Gateway to Florida". Lumber, naval stores, tourism, cigar manufacturing, and citrus production were the dominant local industries during the period.²

In May 1901, a devastating fire destroyed most of downtown Jacksonville. The period following the Great Fire was known as the Jacksonville Renaissance. Between 1901 and 1917, Jacksonville was rebuilt and experienced its greatest period of growth prior to World War II. It became Florida's largest and most economically important city and its major port and railroad center. In 1910, its population numbered over 28,000. Over the next decade, the city grew phenomenally. With 57,699 residents by 1920, its population was 20,000 more than that of Tampa, Florida's second largest city. Commercial development and building in downtown Jacksonville was unprecedented. In residential areas the rapidly expanding population stimulated a tremendous demand for housing, most notably in the Riverside neighborhood where Memorial Park is located.³

The Jacksonville Renaissance ended with World War I, which disrupted Jacksonville's extensive trade with Europe and resulted in a general economic decline. The War resulted in a slowdown in residential and commercial construction. The building hiatus was lengthened when the United States entered the fray in 1917, and local citizens turned their energies to the war effort. During the war, Duval County sent nearly 5,000 men to Europe. World War I stirred patriotic feelings in Jacksonville as it did throughout the county. At the conclusion of the war local citizens and groups sought to recognize those who had served and given their lives in the "war to end all wars."⁴

Riverside Neighborhood

The Riverside neighborhood is located southwest of downtown Jacksonville along the banks of the St. Johns River. Development in Riverside dates to the Second Spanish Period (1784-1821). Riverside developed from an 800-acre Spanish land grant to Phillip Dell in 1801. The grant extended along the river

² Historic Property Associates, "Historic Building Survey of Downtown Jacksonville" (Jacksonville Downtown Development Authority, November, 1991), pp. 11-13; Wayne W. Wood, *Jacksonville's Architectural Heritage: Landmarks for the Future*. (Gainesville, FL: University of Florida Press, 1989), pp. 25-28.

³HPA, "Historic Building Survey," pp. 11.13.

⁴ HPA, "Historic Building Survey of Downtown Jacksonville," pp. 11-13.

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from McCoys Creek on the north to a point near present day King Street. The area was originally known as Dell's Bluff.

The Dell Grant was one of the first private land holdings in Florida. It was confirmed as such during the 1820s by the Board of Land Commissioners of East Florida and ultimately by the United States Congress. It was sold several times before being purchased in 1847 by James Winter, who developed a plantation on the former grant. In 1868 Edward M. Cheyney, editor of the local *Florida Union* newspaper, purchased the southern 500 acres of the Dell Grant. Cheyney acted as an agent for John Murray Forbes, a Boston millionaire. Forbes had the tract surveyed and recorded a plat under the name Riverside.

By 1887, development in the subdivision was sufficient to warrant the annexation of Riverside as far as King Street into the City of Jacksonville. The expanding residential suburbs of the city, including Riverside, were connected with the downtown commercial area by an impressive network of electric streetcar lines. By the mid-1890s Riverside numbered 2,500 mostly upper middle-class residents.

Following the Great Fire, many displaced residents moved to Riverside. Wealthy residents built large homes along the river and the neighborhood became home to many of the city's burgeoning business and professional class.⁵ The homes along the river were known as the "Row." They were among the finest in the city and were associated with many of the city's most prominent residents. Beyond the river were modest but more numerous middle class homes and apartments.

The years from 1901 until the beginning of the Great Depression in 1929 were the most important period of development in Riverside. Riverside became fully developed to the historic boundary of the neighborhood near King Street as the street car system expanded. Local architects and builders, many of them drawn to Jacksonville by the Great Fire, practiced their trade in Riverside. They designed buildings in a variety of styles with the Bungalow being the most numerous. Commercial areas, which served neighborhood shopping needs, developed in the Five Points area and along King Street.

By 1929 Riverside was largely developed. Following World War II many residents abandoned the neighborhood and moved to Jacksonville's burgeoning suburbs. Riverside entered a period of decline. Commercial zoning and construction of Interstate 95 in the early 1960s resulted in the destruction of most of the "Row" and its replacement with large scale commercial and residential buildings. Two large hospital complexes further exerted developmental pressure on the neighborhood and important buildings were lost.

The establishment of Riverside-Avondale Preservation (RAP) in the 1970s created a grass roots advocacy group for preservation of the neighborhood. The neighborhood with its riverfront setting, ample parks, including Memorial Park, and its tree lined streets has enjoyed a revival in the last forty years. In 1985, as

⁵Wood, *Jacksonville's Architectural Heritage*, p.110.

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part of this renaissance, the Riverside neighborhood was listed in the National Register of Historic Places as a district.

Rotary Club

The national Rotary Club was founded in Chicago in 1905. Its purpose was to bring together business and professional leaders in order to provide humanitarian services, encourage high ethical standards in all vocations, and to advance goodwill and peace around the world.⁶ The Jacksonville chapter of the Rotary Club was founded in 1912.⁷ The local club drew its membership from the city's business and professional class, which flourished in the early 20th century.

HISTORICAL SIGNIFICANCE

Memorial Park

Memorial Park was one of the Jacksonville Rotary Club's first major civic projects. The club's efforts began immediately following the Armistice ending World War I on November 11, 1918. At a meeting the following day, the president of the local Rotary Chapter, George Hardee, put forth the idea, and the club committed to a memorial honoring Florida's war dead.⁸ The effort enjoyed widespread community support from several organizations. Among these were the American Legion, Daughters of the American Revolution, Daughters of the Confederacy, Kiwanis, Elks, Masons, Knights of Pythias, Chamber of Commerce, Florida Yacht Club, Knights of Columbus, and the Springfield Improvement Association.⁹ On December 6, 1918, the Rotary Club established a Citizens Memorial Committee to raise funds and guide development of the memorial.¹⁰

Morgan V. Gress, a member of the Rotary Club, headed the Citizens Memorial Committee. Gress was a prominent local businessman and skilled fundraiser. He chaired the executive committee of Duval County for the Third Liberty Loan in 1918, the Fourth Liberty Loan in 1919, a Red Cross drive in 1919, the Woodrow Wilson Foundation fund drive in 1922, and the Community Chest of Jacksonville campaign of 1924. Subcommittees were formed to oversee finance, site selection and design. Chairman Gress invited suggestions and donations for the memorial from throughout the community. George Hardee, president of the Rotary Club, served as vice-chairman. Local philanthropist, master gardener and horticulturist Ninah Cummer served as treasurer and chaired a landscape subcommittee, which selected the prestigious Olmsted Brothers landscape architecture firm to design the grounds surrounding the Memorial.¹¹

⁶ Rotary International, "Our History," www.rotary.org/en/about-rotary/history.

⁷ See Rotary Club Marker at Memorial Park.

⁸ Dawood, "Pillars," p. 15; *Jacksonville Florida Times-Union*, August 14, 1921; George Harmon, "Friends of Memorial Park Seeks [sic] to Restore Area to Original Splendor." November 1, 1987.

⁹ Dawood, "Pillars," p. 15; letterhead of the Citizens Memorial Committee, Inc., Jacksonville, Florida.

¹⁰ Dawood, "Pillars," p. 15; *Jacksonville Florida Times-Union*, August 14, 1921.

¹¹ Letterhead of the Citizens Memorial Committee, Inc., Jacksonville, Florida; Dawood, "Pillars," pp. 15-16.

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On March 21, 1919, the Rotary Club recommended that the City of Jacksonville purchase a block near Five Points bounded by Riverside Avenue, Margaret Street, and the St. Johns River as the site of the memorial. The Rotarians and the Citizens Committee committed to raising private funds for the project. By June 1919, the Jacksonville City Council had purchased the site for \$125,000. Over the next four years the memorial was planned and executed. It was dedicated on December 25, 1924. The Citizens Committee raised \$52,000 towards the design and development of the project ¹²

Memorial Park was born out of Jacksonville citizens' deep gratitude to those who served in World War I. The park honors 1,220 Floridians who died in the conflict, and whose names are inscribed on a parchment sealed in a lead box buried beneath the memorial plaza. It is the only memorial that honors the sacrifices of servicemen and women from the entire State of Florida. Development was funded entirely by private contributions, on land provided by the City of Jacksonville. The dedication ceremonies included the unveiling of the monument by two little girls who were relatives of local residents who had given their lives in the war effort. Danto Bedell was the niece of Miss Bessie Gale, a female YMCA worker, who died while on duty near Bordeaux, France, and Mary B. Burroughs, a niece of Edward Cantey DeSaussure, a soldier who died in the Argonne Forest campaign.¹³

Within two years of the opening of Memorial Park, the Florida Boom collapsed. During the late 1920s, Ninah Cummer and the Garden Club of Jacksonville conducted studies and contributed to the maintenance of the park. The collapse of the Boom was quickly followed by the Great Depression and the outbreak of World War II, periods when resources for maintaining the park were limited or directed elsewhere. Following World War II, Jacksonville, like cities throughout the United States, experienced a decline in its historic neighborhoods like Riverside, and many residents and their children fled to the more modern suburbs. For much of this period Memorial Park was neglected and not as well-maintained and managed as it could have been. It, nonetheless, served as the setting for many community events, including annual Easter services. In 1986, the Memorial Park Association, Inc. was organized for the purpose of promoting the preservation and restoration of the park. The Memorial Park Association, working with the City of Jacksonville, has undertaken planning and restoration of the park and two conservation efforts of the *Life* sculpture and memorial. Most recently, it completed a Master Plan in 2013, for the long term preservation and maintenance of the park.

World War I Commemoration

Memorial Park was, from its conception, designed to be of statewide scope. On November 12, 1918 within a day of the ending of hostilities, the Rotary Club of Jacksonville initiated plans to honor not only local servicemen but all of Florida's World War I dead. On December 6, 1918, the club formed a Citizens Memorial Committee whose stated goal was to erect a memorial to the then estimated 768 soldiers, sailors, and Marines from Florida who lost their lives in service during World War I. The goal was recorded on the committee's

¹² Dawood, "Pillars," p. 18; *Jacksonville Florida Times-Union*, April 2, 1919.

¹³ Dawood, "Pillars," pp 21-22; Harry Gardner Cutler, *History of Florida Past and Present. Vol. 1.* (Chicago, IL: The Lewis Publishing Company, 1923). 184-201

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letterhead and included a further goal of inscribing all the state's war dead on the memorial.¹⁴ The number of those honored eventually grew to 1,220 Floridians, men and women, white and black, who died in the conflict. ambitious plan to have the names of all deceased Florida veterans inscribed on the monument was modified as the number of dead grew and the impracticality of so many inscriptions became apparent. Instead of being recorded on the memorial itself, names of the deceased Floridians were inscribed on a parchment sealed in a lead box buried beneath the memorial plaza at the time the memorial was dedicated.

Throughout the process of funding, planning and constructing Memorial Park, the project was promoted by the Florida Times-Union, Florida's oldest and most important newspaper. While based in Jacksonville, the Times-Union covered news and had circulation throughout the state. Being Florida's first World War I memorial, ambitiously reported and of statewide scope, Memorial Park was widely publicized and provided inspiration for other memorials throughout the state.¹⁵

Supporters of Memorial Park numbered among the most important businessmen and civic leaders in Florida. Ninah Cummer, Treasurer of the Memorial Committee and Chairman of the Sub-Committee that chose Olmsted Brothers to design Memorial Park, was a founder of the Florida Federation of Garden Clubs in 1924, the second president of the Florida Chapter, and in 1929 was elected as the first president of the National Council of State Garden Clubs Mrs. Cummer worked closely with Dr. H. Harold Hume, a nationally recognized horticulturist and future President of the University of Florida. It was Dr. Hume who recommended Olmsted Brother to Mrs. Cummer and the Memorial Park committee. In 1919 Frederick Law Olmsted, Jr., principle of Olmsted Brothers, wrote the authoritative article on parks as memorials in American Magazine of Art. Memorial Park is the only Olmsted design where the principals outlined in the article were applied to a World War I Memorial. Finally, C. Adrian Pillars, the artist who designed the "Spiritualized Life" sculpture, was of state wide significance. Pillars was chosen for the commission in a national competition from over 100 applicants. Pillars was credited with two works representing Florida at Statuary Hall and he was the only artist to execute statues in both bronze and marble. Both commissions were gained in national competitions. Pillars practiced in Jacksonville and St. Augustine, was the first instructor of sculpture at the prestigious Ringling School of Art in Sarasota, and worked for the Federal Arts Project, a New Deal Program, during the 1930s.

Recent studies for commemoration of the centennial of World War I confirm Memorial Park as Florida's most important World War I memorial and of state wide significance.¹⁶ Jacksonville was Florida's leading city in what was still at that time largely a frontier state. Florida at the end of World War I was the least populous and the least economically important state in the southeast. Jacksonville was an ambitious city coming of age. The local Rotary Club and other civic groups and the City of Jacksonville were the driving force behind the Memorial.

¹⁴ City of Jacksonville, "Memorial Park, Master Plan (2013), p. 94.

¹⁵ *Florida Times-Union*, February 4, 1919; *Florida Times-Union*, April 2, 1919.
Florida Times-Union, August 14, 1921, *Florida Times-Union*, December 26, 1924.

¹⁶ Correspondence with Dr. Mark Levitch, Ph.D., President, World War Memorial Inventory Project. February 1,7,8, 25 and March 1; copies provided to the Bureau of Historic Preservation.

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Nationally, 34 states and the District of Columbia have state or government sponsored World War I memorials. Sixteen states, including Florida, do not. Of the states that have memorials, six have erected theirs since 1960. These are generally part of modern monuments to all veterans, are usually located on state capitol grounds, and do not list the names of the dead. Seventeen of the interwar state memorials are buildings, usually large scale. In the South, Alabama and Arkansas both erected World War I Memorial Buildings to house state archives.¹⁷

As the state government in Florida was notably weak, many initiatives of this type historically fell to local governments and local groups. This seems to be the case of Memorial Park and World War I memorials in Florida. There are official state memorials in Tallahassee to World War II, Korean, and Vietnam veterans but none for those who served in World War I.¹⁸ In effect, Memorial Park, created immediately after World War I for all deceased Floridians, negated the need for an official state memorial. An official state memorial would have been redundant and likely have been of lesser quality than the Jacksonville project.

Moreover, a review of other memorials in Florida indicate they were locally oriented and much more modest than Jacksonville's Memorial Park. They were typically simple honor roll plaques listing the names of those from the community who served and died in the war.¹⁹ An example of this type of memorial is the 1938 War Heroes Memorial in St. Petersburg, FL. Located at the entrance to Williams Park, the memorial consists of a bronze plaque on a marble monument inscribed with the names of officers and enlisted men from St. Petersburg that died during the fighting. A low wall connects the central monument to two piers supporting lights and inscribed with the years 1917 and 1918, commemorating the dates of US involvement in the war. The central marble pier is topped by the word liberty.²⁰

¹⁷ Ibid.

¹⁸ Florida Department of Veterans' Affairs, "State of Florida Veterans' Memorials," <http://floridavets.org/locations/state-of-florida-veterans-memorials/>.

¹⁹ "Monuments and Memorials" *The United States World War One Centennial Commission* <http://www.worldwar1centennial.org/index.php/educate/places/monuments-and-memorials.html>

²⁰ "Post-World War I Florida" *Florida Memory* <https://floridamemory.com/exhibits/wwi/postwar>; "Our Heroes of the World War, a War Memorial" *Historical Marker Project* https://www.historicalmarkerproject.com/markers/HM1VJ8_our-heroes-of-the-world-war-a-war-memorial_Saint-Petersburg-FL.html.

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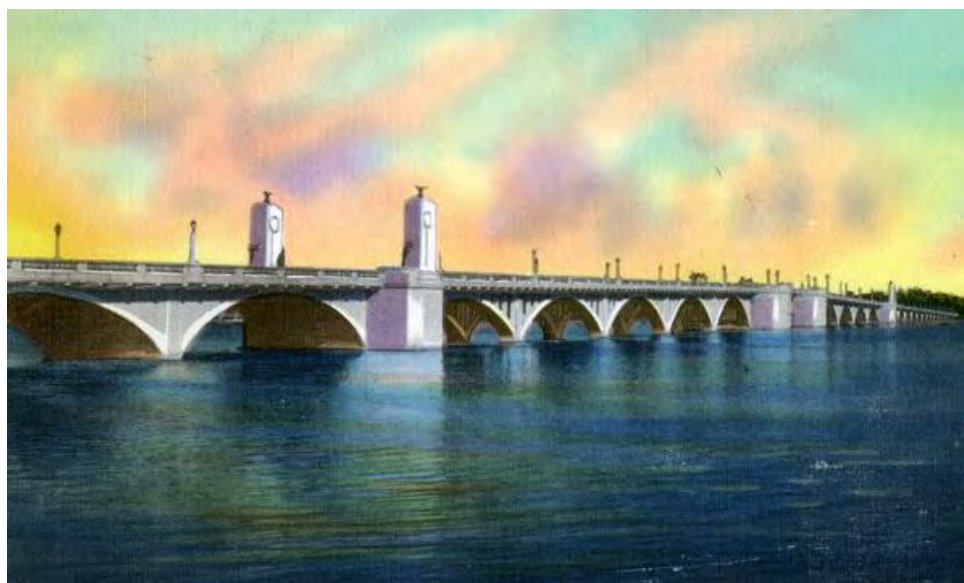
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World War Heroes Memorial, Williams Park, St. Petersburg. This memorial reflects a broader pattern of localized commemoration that was repeated across the state.

(*World War Heroes Memorial, Williams Park - Saint Petersburg, Florida*. 19--?. Color postcard, 9 x 14 cm. State Archives of Florida, Florida Memory. <<https://www.floridamemory.com/items/show/161716>>, accessed 18 October 2017.



The Memorial Bridge, Palatka, FL. World War I memorials in the 1920s also often were significant infrastructure projects. Unfortunately, Florida's two major WWI memorial Bridges, this and the Clearwater Memorial Bridge, are no longer extant. (*Memorial Bridge across the St. John's River, Palatka, Florida*. Not before 1927. Hand-colored postcard, 9 x 14 cm. State Archives of Florida, Florida Memory. <<https://www.floridamemory.com/items/show/259292>>, accessed 18 October 2017.)

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In addition to small, community specific memorials, Florida also had at least two concrete arch memorial bridges, the 1927 Memorial Causeway and Bridge linking Clearwater Beach to Clearwater in Pinellas County, and the 1927 Memorial Bridge in Palatka. Both are no longer extant, but statuary associated with the bridges, consisting of bronze doughboys and sailors, survive in both locations.²¹ In contrast, Memorial Park's inclusion of the deceased from throughout Florida, the cost of the project and the involvement of recognized masters such as Olmsted Brothers and C. Adrian Pillars speaks to the ambition of the sponsors and the importance of Memorial Park in a statewide context.

The United States World War I Centennial Commission was created by an Act of Congress in 2013. Members of the 12-member Commission were appointed by the President and the leaders of the Senate and the House of Representatives, as well as the American Legion, the Veterans of Foreign Wars, and the National World War I Museum. The Commission has created the World War I Memorial Inventory Project. The inventory project honors the centennial of the Great War by assembling an online inventory of World War I memorials and monuments in the United States and United States territories. Memorial Park is one of seven memorials or monuments in Florida inventoried as part of the project and the only memorial that recognizes all Floridians who gave their lives in the war effort. Moreover, on September 27, 2017 the "Spiritualized Life" sculpture was one of fifty properties and one of only two in Florida evaluated and recognized by the World War I Centennial Commission for funding as part of the centennial celebration.²²

Memorial Park's Landscape

The relationship between Olmsted Brothers and the Memorial Park Executive Committee was established through Dr. H. Harold Hume of Glen St. Mary Nurseries. In 1921, the committee asked Dr. Hume to recommend designers for the park. Dr. Hume, who had a business relationship with the firm through his nursery business, contacted Olmsted Brothers, and recommended them to the committee. In January 1922, Ninah Cummer invited Olmsted Brothers to have a representative stop in Jacksonville to discuss plans for the park. Olmsted Brothers sent principal James Frederick Dawson, who met with the committee on January 23. Dawson, a junior associate of the Olmsted firm, worked extensively on the project. He made notes on the plan and budget for the project and prepared an initial sketch upon inspection of the site.²³

²¹ John Troesser, "Soldier and Sailor on the Clearwater Memorial Causeway" *TexasEscapes.com*

<http://www.texasescapes.com/Monuments/Soldier-and-Sailor-on-the-Clearwater-Memorial-Causeway.htm>; Fran Smith, "Memorial Bridge over the St. Johns River" *Florida Genweb Project, Putnam County, Florida*, <http://franmuse.com/putnam/historical/membridge.html>.

²² "Announcing The First 50 Official 'WWI Centennial Memorials'" *The United States World War One Centennial Commission* Sept. 27, 2017, <http://www.worldwar1centennial.org/index.php/100-cities-100-memorials-home.html>

²³COJ, Master Plan, p. 197; see Dawood p. 26. Dawood states it was Dr. Hume of the nursery who contacted his friend, Frederick Law Olmsted, and asked him to consult with the Citizens Memorial Committee on his "visit to Florida this winter." December 12, 1921, letter from Olmsted Brothers to Glen St. Mary Nurseries Company (in Olmsted Associates Records, Job No. 5153-5169, Box BB289, Reel 247, #5151, Manuscript Division, (Washington, DC: Library of Congress, n.d.).

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As a follow-up to Dawson's visit on February 3, 1922, Frederick Law Olmsted, Jr. sent Mrs. Cummer the firm's written proposal for the park along with a conceptual plan and a perspective sketch of the park and monument. Olmsted's proposal laid out the major components of the park that were ultimately implemented. At the outset of the letter, Olmsted noted that the memorial would consist of Adrian Pillars' bronze sculpture, a surrounding basin, and bronze tablets with the names of fallen Floridians from the war. He emphasized that the plan should be as simple as possible, uninterrupted by walkways and other objects so as not to distract from the memorial—the focal point of the park. There would be one circulating walk or promenade following a gentle curving line. The walkway would be as near the borders of the park as possible in order to provide, a broad, expansive, open view of the memorial. Olmsted noted the importance of having an entrance at the northeast corner of the property where Riverside Avenue curved west. He stated that the firm had considered the vicinity of this entrance for placement of the memorial.²⁴

While the Riverside Avenue site was prominent, Olmsted settled on the riverfront near the center of the park as the most appropriate location for the memorial. This location provided a pleasant river view and would be shaded once the tree plantings on the esplanade matured. At the center of the esplanade would be the memorial surrounded by a plaza. He proposed a circular basin with a low wall and low walls along the riverfront and the corners of the plaza. On the east and west sides of the park he proposed large trees and other plantings that would screen the interior from surrounding streets and buildings and create a sense of privacy for park users. In addition to maintaining open sight lines to the memorial he suggested the open uninterrupted lawn at the center of the park would provide an area for formal assemblies and informal gatherings. Olmsted concluded his letter by requesting approval of the conceptual plan before proceeding with the grading, construction and planting plans for the park.²⁵

On February 8, 1922, James F. Dawson followed up the Olmsted proposal with a letter providing additional details about the plan. Dawson mentioned that the Olmsted Plan would omit rectilinear sidewalks along the perimeter of the park. This change would provide additional land for what was a relatively small park and would channel foot traffic through the park. Dawson further mentioned that Olmsted Brothers had begun correspondence with Adrian Pillars, and they were fully cooperating with the sculptor.²⁶

The following month, on March 2, Dawson issued a report about his meeting with the Memorial Park executive committee regarding the agreement for the final drawings and related services. He initially met with chairman Morgan Gress, who expressed that the committee did not have the funds to pay the fee as proposed but did not want to use an alternative landscape architect to execute the Olmsted Plan. On the way to the full meeting in Gress's car, the two reached an agreement in which Olmsted Brothers would reduce their services but remain with the project. In particular, Olmsted Brothers agreed to a reduced planting plan, leaving many of the details to a local nursery such as Glen St. Mary. They further agreed to leave the architectural planning, spec writing and construction supervision to the Jacksonville firm of Benjamin and Greeley. Based on these revisions, the

²⁴COJ, Master Plan, pp. 99-103.

²⁵ COJ, Master Plan, pp. 99-103.

²⁶ Ibid., 104-105.

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executive committee approved the agreement for Olmsted Brothers to remain a part of the project until the memorial was completed.²⁷

With the agreement in hand, Olmsted Brothers proceeded with the final design of Memorial Park. As part of the design process they received comments from the client and the sculptor, Adrian Pillars. On May 22, 1922, Olmsted Brothers corresponded with Pillars about the design of the plaza and basin. Pillars wanted the basin profile lowered, so as to not block views of the sculpture, suggesting it be an in-ground water feature. Olmsted Brothers addressed Pillars' concerns and also pointed out that an in ground basin would greatly drive up costs. The committee ultimately agreed with the Olmsted position.²⁸

In the summer of 1922, Olmsted Brothers provided grading plans for the City of Jacksonville to begin site development. They sent architectural drawings for the balustrades, fountain, walls, and bronze tablets and began work on the planting design. Initially, the plan for the memorial had been to place the names of the fallen on 12 bronze tablets to be mounted on the retaining wall of the fountain. The number of dead was thought to be 768 but statistics from the War Department received in 1923 indicated the total was over 1000. The Memorial Park Committee abandoned the idea of putting the names on bronze tablets as too costly and impractical. With Olmsted Brothers, the committee developed a plan for sealing a parchment with all of the names in a lead box, inside a bronze box, which would then be placed at the base of the memorial.²⁹

On July, 11, 1922, James Frederick Dawson submitted a draft planting plan to Ninah Cummer. As per the revised agreement, Dawson left the final size and plant types to the discretion of Glen St. Mary Nursery or another nursery selected by the committee with the condition that the plants should conform to the general concepts of the Olmsted plan. In a follow-up letter the next day, Dawson expressed his concerns to Mrs. Cummer about project architect Roy Benjamin's suggestion to plant Lombardy Poplar on the esplanade. Dawson strongly suggested maintaining the Olmsted plan for magnolia or live oak which would provide a wide-spreading canopy. In a follow-up letter, Mrs. Cummer confirmed her support for the Olmsted concept.³⁰

On July 21, 1922, Dr. Harold Hume wrote Mrs. Cummer a detailed review of the Olmsted Planting plan consisting of an inventory of plantings and comments about their suitability. After receiving a revised plan in August, she and Dr. Hume subsequently met several times to refine their review. On December 19, she sent her final review of the plant selection and design intent to James Dawson. The planting plan no doubt benefited from the input of Ninah Cummer and Dr. Hume who were experts in Southern gardening and horticulture. On January 9, 1923, Dawson responded to Mrs. Cummer's letter, and Olmsted Brothers subsequently made revisions and issued the final planting plan.³¹

²⁷ Ibid., 106-108.

²⁸ Ibid., 109-111.

²⁹ COJ, Master Plan, pp. 109-111.

³⁰ Ibid.

³¹ Ibid.

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From March through June, 1923, Benjamin & Greeley architects produced revised and supplemental details, working from the Olmsted Brothers' 1922 drawings, for the balustrades, walls, plaza paving and other details. Roy Benjamin was the project architect. Roy Benjamin, the son of prominent local architect Simon Benjamin, was a native of Atlanta who moved to Jacksonville with his family following the Great Fire of 1901. Roy Benjamin achieved renowned as a theater architect, serving as theater specialist for the National Board of the American Institute of Architects and as chief architectural consultant for the Paramount Theater chain. Among his prominent commissions within the city of Jacksonville was the John Gorrie Junior High School, the Chamber of Commerce Building, and the Jacksonville Jewish Center. His firm was the forerunner of Kemp, Bunch and Jackson, one of the state's largest architectural firms.³² Benjamin closely followed the Olmsted Brothers' plan. Both Olmsted and Roy Benjamin's plans show a distinct change of grade from the plaza down into the park, with steps and cheek walls. The change in elevation was eliminated from the design at some point prior to construction. Plans for a low wall and rail along the north edge of the "esplanade," separating it from the park, were also never implemented.³³

During final construction, the height of the basin wall was revised to be one foot lower, over he Olmsted Brothers' objections. They agreed to re-study the design of the bronze tablets to fit the lower wall. A decision was made to change the design of the river edge. The esplanade sections east and west of the plaza, originally planned to have iron rails, were changed to balustrade to match the river edge of the central plaza. Benjamin & Greeley issued a revised drawing reflecting the change.³⁴

When completed, Memorial Park was one of three major parks in Jacksonville. Riverside Park dated to 1893 and was also in the neighborhood. This park lacked the formal design of Memorial Park and can be seen as a relatively simple neighborhood park. The Springfield-Confederate Park complex in the Springfield neighborhood north of downtown was at least initially similar to Riverside Park. It consisted of forty acres of wetlands along Hogan's Creek which required considerable filling to make it suitable for public use. The Beaux-Arts Style Hogan's Creek Improvements, undertaken by architect Henry John Klutho in 1928 and 1929, added a significant landscape design element to the Springfield parks. The Springfield, Klutho, and Confederate parks are located in the Springfield Historic District, listed in the National Register of Historic Places in 1987.

Spiritualized Life Sculpture

In February 1919, C. Adrian Pillars submitted a suggestion for the memorial that was reported in the local paper. His original concept was for a huge flagstaff with a base of bronze. Following a national competition, the Citizens Memorial Committee selected Pillars for the commission from more than 100 applicants. On June 24, 1921, the committee approved Pillars' conceptual design, a winged youth, surmounted on a globe. In addition to the actual work on the sculpture, Pillars administered the project from the signing of the agreement to the

³² National Register of Historic Places, Avondale Historic District, Jacksonville, Duval County, Florida, National Register #89000494, Section 8, p. 16-17; Wood, *Jacksonville's Architectural Heritage*, p. 3; COJ, "Master Plan," p. 17.

³³ COJ, "Master Plan," p. 17;

³⁴ *Ibid.*, pp. 18-22; Wood, *Jacksonville's Architectural Heritage*, p. 153; Florida Times-Union, December 26, 1924, p. 9.

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formal dedication. He had learned much from Lorado Taft and from his own experience about administering commissions. He bought all materials, hired assistants and negotiated the agreement with the foundry for casting the bronze sculpture. Pillars followed a standard process in designing and constructing the *Spiritualized Life* sculpture. The project was divided into phases with draws going to the sculptor upon the completion and client review of each phase. The phases and draws associated with them were for signing of the initial contract, approval of a small scale model, completion of a full-scale model, completion of the casting and placement of the sculpture on site.³⁵

At the first inspection of the small-scale model, Pillars was given permission to proceed with the full-scale model for casting in bronze. The initial plan was to unveil the sculpture on November 22, 1921, but the process took three more years to complete.³⁶ In February, 1922, the monument selection committee went to Pillars' studio at the Ponce de Leon Hotel in St. Augustine for their first inspection of the scale model. The members were highly impressed with the model and many expressed that it exceeded their expectations, particularly for its realism. Although they admired Pillars' ability to express the human form in bronze, in fact, the realism of the model's graphic nudity was a concern to some members. As a result of these concerns, Pillars modified the final design and made the sculpture more androgynous.³⁷ The modifications included a strategically placed codpiece, faint nipples and legs that were reportedly modeled on those of a woman. The final form and detailing of the sculpture had an appearance suggestive of the young woman used as the popular symbol of the World War I Victory Loan drive. This iconic figure, with flowing tresses, a loose garment, and one arm aloft holding a helmet, was fresh in the public's mind in the years following World War I.³⁸

On August 30, 1923, Pillars contracted with T. F. McGann & Sons Co. of Boston to cast the sculpture in bronze. The components were a sphere eight feet in diameter surmounted with the eight-foot figure. The finished model was packed at Pillars' Homwald studio in St. Augustine, and shipped to Boston from the railway station at St. Augustine. On the same day, Pillars wrote to Olmsted Brothers, the landscape architectural firm designing Memorial Park, to acknowledge their request for notification that the model was complete and the casting had been contracted.³⁹

The City of Jacksonville formally dedicated the completed bronze *Spiritualized Life* on Christmas Day, 1924. As described by Pillars the *Spiritualized Life* sculpture depicted a young, winged male, forever racing the wind and holding aloft an olive branch of peace.⁴⁰ The sculpture is oriented north towards downtown Jacksonville, acknowledging the sacrifice of the community. It symbolized the idea of life, its struggles and man's hope for victory. Pillars' words describing the sculpture are included on a bronze plaque on one side of the fountain. The

³⁵ Dawood, "Pillars," 18-19; *Jacksonville Florida Times-Union*, February 25, 1921.

³⁶ Ibid., pp. 19-20; *Jacksonville Florida Times-Union*, February 25, 1921,

³⁷ Dawood, "Pillars," pp. 20-21.

³⁸ Ibid. 19-20;

³⁹ Ibid., 21-22.

⁴⁰ *Jacksonville Florida Times-Union*, December 26, 1924; Dawood, "Pillars," pp. 20-21.

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inscription reads: “Spiritualized Life—symbolized by the winged figure of youth—rises triumphantly from the swirl of war’s chaos, which engulfs humanity and faces the future courageously.”⁴¹

By December 1924, the *Spiritualized Life* sculpture was in place and Memorial Park was sufficiently complete for dedication on Christmas Day. A large crowd attended the dedication and the memorial and the overall park were enthusiastically received. In 1928 and 1929, Ninah Cummer wrote reports about a lack of adherence to some of the Olmsted Brothers’ planting plan and a lack of maintenance. The overall plan and individual features of the Olmsted Brothers plan have, however, withstood the test of time through the Great Depression and the decline of the Riverside neighborhood in decades following World War II.⁴²

Ninah Cummer

Ninah May Holden Cummer was the treasurer of the Memorial Park Committee and chaired the subcommittee that selected Olmsted Brothers as the landscape architects for Memorial Park. Following dedication of the park in 1924, she was a key advocate of its management and maintenance for the remainder of her life.

Born in Michigan City, Indiana, in 1875, Cummer was a skilled horticulturist, patron of the arts, and supporter of civic causes in Jacksonville. She married Arthur Cummer, scion of a Michigan lumber empire, in 1897. In the late 1890s, Wellington W. Cummer, Arthur’s father, moved to Jacksonville from Michigan to expand the family lumber business. Following their marriage, Ninah and Arthur joined the family in Jacksonville. The Cummer Lumber Company was one of the largest employers in the city, and the family was credited with being the largest landowner in Florida, with more than 500,000 acres in holdings. The Cummers owned a modern sawmill, a box factory, a phosphate plant and the Jacksonville & Southwestern Railroad, a 100-mile railroad line. Arthur and his brother Waldo assumed ownership of the vast business empire after the death of their father in 1909.⁴³

During their time in Jacksonville, the Cummer family developed a passion for gardens. The Cummer Gardens on Riverside Avenue, now part of the Cummer Art Museum and Gardens, just north of Memorial Park, were recognized for their significance with National Register designation in 2011.⁴⁴ Ninah Cummer oversaw the development of the Cummer Gardens and became an avid horticulturalist. She was an avid reader of serious literature on gardening and horticulture and sought the advice of leading experts in the field. She developed a close relationship with Dr. H. Harold Hume of Glen St. Mary Nurseries in nearby Baker County. Ninah Cummer’s work at the Cummer Gardens appeared in Glen Saint Mary catalogs and in books from noted Florida horticulturists. Ninah was a popular lecturer and author on gardening subjects.

⁴¹ Dawood, “Pillars,” pp. 20-21. See plaque on west face of basin.

⁴² Ibid.

⁴³ National Register of Historic Places, Cummer Gardens, Jacksonville, Duval County, Florida, National Register #09000345, Section 8, p. 1-2, 5; Cummer Museum of Art and Gardens, “Cummer History,” gardens.cummuseum.org/cummer-history.

⁴⁴ Ibid., www.nps.gov/nr/feature/landscape/2011/Cummer_Gardens.htm

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Her own work and her association with Dr. Hume and other top professionals in gardening, horticulture, and landscape architecture made her a person of statewide significance in the field.⁴⁵ In 1924, she helped found the Florida Federation of Garden Clubs at the Cummer Gardens in Jacksonville. She declined to serve as the first president of the Federation but agreed to be the second president from 1927-1929. In 1929, she was elected in absentia as the first president of the National Council of State Garden Clubs.⁴⁶

As treasurer and chairman of the Citizens Memorial Sub-Committee on Park Design, Ninah Cummer played an active role in fundraising and the design of Memorial Park. In 1921, she asked Dr. Hume of Glen St. Mary Nursery for suggestions for park designers. Dr. Hume contacted Olmsted Brothers and recommended them to Mrs. Cummer and the committee. In January, 1922 Ninah Cummer invited Olmsted Brothers to have a representative meet in Jacksonville and discuss the park. Olmsted Brothers sent principal James Frederick Dawson. After learning of Adrian Pillars' design concept for the memorial, Olmsted Brothers subsequently developed a conceptual plan and sketch which the committee approved.⁴⁷ In March, 1922 Mrs. Cummer and her committee met with Dawson and negotiated with Olmsted Brothers to continue on the project, through design and construction. In March, 1923 Ninah Cummer and Dr. Hume reviewed Dawson's draft planting design. Based on their review and comments, Olmsted Brothers provided a revised planting plan which was ultimately implemented into the overall design of the park.⁴⁸

Mrs. Cummer's contributions continued after dedication of Memorial Park on December 25, 1924. In 1928, she helped write a report, prepared by the Garden Club of Jacksonville's Parks Advisory Committee, regarding conditions at the park and changes to the Olmsted Plan. The following year, Mrs. Cummer authored another report that observed problems that have persisted for much of the history of the park.⁴⁹ The problems were a lack of adherence to the Olmsted Plan, particularly the planting plan, a lack of maintenance, and deterioration of walls and architectural features. Mrs. Cummer's concerns about the introduction of plantings, particularly large trees that interrupted sight lines to the memorial, were an early and astute observation. A tree, known as the Ninah Cummer Magnolia, with a marker is located near the memorial and commemorates Mrs. Cummer's contributions to the park.

Dr. H. Harold Hume

Dr. H. Harold Hume was a nationally recognized expert in horticulture. He was associated with Memorial Park in several ways. Through his contacts he was able to solicit and recommend Olmsted Brothers to the Memorial Park Executive Committee. Subsequently, he, along with Ninah Cummer, reviewed and revised

⁴⁵ National Register of Historic Places, Cummer Gardens, Section 8, p. 3-5; Cummer Museum of Art and Gardens, "Cummer History."

⁴⁶ National Register of Historic Places, Cummer Gardens, pp. 16-17.

⁴⁷ City of Jacksonville, "Memorial Park, Master Plan (2013), p. 97.

⁴⁸ Ibid., 113-130. The "Master Plan" contains copies of many of the plans, photographs, and documents relating to the development of the park.

⁴⁹ Ibid.

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the Olmsted Brothers planting plan. Finally, Hume, as President of Glen St. Mary Nursery, provided many of the plant species that were introduced to the park prior to its dedication in 1924.⁵⁰

Dr. Harold Hume was born and reared in Russell, Ontario, Canada. He attended Ontario Agricultural College in Guelph, Ontario, and graduated from Iowa State College in Ames, Iowa, where he earned his bachelor of science and master of science degrees in 1899 and 1901, respectively. In 1904, Hume accepted a faculty position as a professor of botany and horticulture at the Florida Agricultural College in Lake City, Florida, the University of Florida's predecessor institution. He moved to Gainesville in the same position when the University of Florida was established in 1906. During his time as a professor, Hume also served as the horticulturalist and botanist with the university-affiliated Florida Agricultural Experiment Station. He was a published author and recognized expert on the cultivation of citrus fruits and pecans. Hume left the Florida Experiment Station after five years to accept a similar position with the North Carolina Agricultural Experiment Station in Raleigh, North Carolina.⁵¹

Dr. Hume returned to Florida to accept a position as the general manager of the Glen St. Mary Nursery, a leading grower of citrus trees. He remained with the company from 1917 to 1929, serving as the company's president and then the chairman of its board of directors. It was during this time that he developed a close relationship with Ninah Cummer and became involved in the Memorial Park project. He was the author of several widely-read reference works on fruit growing and gardening, the foremost of which were The Cultivation of Citrus-Fruits; Gardening in the Lower South; Hollies; and Camellias in America. He was a key figure in making Florida the leading citrus producing area in the world during the early 20th century and is a member of the Florida Citrus Hall of Fame. Hume was the Dean of the College of Agriculture and Provost of Agriculture and Interim President of the University of Florida. Hume Hall and the Hume Agricultural Library are named in his honor. Upon his retirement from the University of Florida in 1949, Dr. Hume was recognized as one of American's foremost horticulturists of the 20th century. As President of the Florida State Horticultural Society, Hume helped develop standards to control shipment of immature fruit and was instrumental in establishing the State Plant Board. Hume was chairman of the administrative committee of the Inter-American Institute of Agricultural Sciences and was later recognized with an honorary doctor of science degree from Clemson University.⁵²

Post-1924 History

In the years immediately following the dedication of the Memorial, the City of Jacksonville put the finishing touches on the park. In 1927, Parks Commissioner St. Elmo Acosta stated in his year-end report on the City's

⁵⁰Ibid.

⁵¹ Florida Citrus Hall of Fame, H. Harold Hume (1875–1965); <http://floridacitrushalloffame.com/index.php/inductees/inductee-name>.

⁵²Ibid.

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park system, "In Memorial Park we have kept things in good shape and built an extension of the bulkhead, foot of Margaret Street. This park is 99 per cent finished."⁵³

Within two years of the opening of Memorial Park, the Florida Boom collapsed. This began a period of 20 years when resources for the park were scarce. During the late 1920s, the Garden Club of Jacksonville's Parks Advisory Committee, led by Ninah Cummer, conducted studies and contributed to the maintenance of the park. The Garden Club served as stewards of the park and preservationist of the Olmsted Plan from the dedication of the park through the 1960s. During this period the Garden Club had an ongoing dialogue with the City of Jacksonville about adequate maintenance measures and preservation of the park and the Olmsted plan.⁵⁴

In their annual report of 1928, the Parks Committee described the park as doing remarkably well, given the lack of fertilization at certain periods and long dry summers. The committee was to do some transplanting and re-adjusting of planting areas and did not approve of small beds that had been placed inside the promenade on the lawn grass. The beds were not part of the Olmsted Plan and were to be removed.⁵⁵

In April 1929, Nina Cummer and the Parks Committee issued another annual report on the state of the park. After only five years, maintenance of the park was already a concern. Cummer noted the wall around the park was made of hollow tile. This material had proven unsatisfactory because it was so easily broken. and several feet on Riverside Avenue had been badly damaged. The damage had already been ordered repaired. Another spot on Memorial Drive needed repairing, while along the river a section of the balustrade had been broken and one baluster was missing. The whole park was in need of fertilization. The lack of an underground watering system was contributing to drought and distressing of plants.⁵⁶

Maintenance in some areas of the park was lacking. Along the esplanade on the river, cherry laurel trees had been planted. These were growing very straggly and irregular. In spots, replacing of plants was needed and all the trees needed to be trimmed down to the height of the lowest hedge plants. The trees needed prompt and repeated trimming to maintain their beauty. The benches along the riverfront were enjoyed as a resting spot for visitors, but one had already been vandalized and needed replacement.⁵⁷

The Committee was pleased to see that the American flag was routinely flown over Memorial Park, but regretted that the flag-staff was placed in the exact center. This location broke the sight line of the sculpture when seen in passing from Riverside Avenue. The committee recommended that at some future time the staff might be placed at one of the corners near the river. Given the rapid growth of plants in the Florida climate, the committee recognized there was an ongoing need for trimming and rearranging planting for the good of the material, the effect of the landscaping, and to provide vistas and glimpses of the river through the trees to the

⁵³ COJ, Master Plan, pp. 18-28.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ibid.

⁵⁷ Ibid.

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esplanade. The city had also left unsightly debris for extended periods in certain areas of the park. The committee continued to criticize the flower beds along the sidewalks and lawn and recommended their removal or relocation to the planting areas.⁵⁸

The 1929 report emphasized that the park should be a source of community pride because of its association with Frederick Law Olmsted, Jr. of Brookline, Massachusetts, one of the best landscape architects in the United States. It reiterated the importance of preserving the park and the Olmsted design. Of particular importance was adherence to Olmsted's placement of trees along the river front and along the outer edge of the park in order to provide uninterrupted views of the beautiful Memorial sculpture.⁵⁹

The report also documented uses of the park that became long-standing traditions. These included community gatherings, such as the Easter Sunrise Services, Decoration Day and Armistice Day, now commonly known as Veteran's Day. Known today as Memorial Day, "Decoration Day," began in 1868 when mourners honored the Civil War dead by decorating their graves with flowers. The Daughters of the Confederacy were one of the sponsoring groups of Memorial Park so it was logical that celebrations remembering the Civil War dead, particularly those that fought for the Confederacy, would be held at the park.⁶⁰

Another important event in 1929 was the placement of a marker and planting of a magnolia honoring Ninah Cummer for contributions to Memorial Park and gardening in Jacksonville. The Avondale Circle of the Federated Garden Clubs of Jacksonville dedicated the marker to Cummer who had founded the federation. The dedication ceremony occurred on Arbor Day, 1929.⁶¹

The collapse of the Florida Boom was quickly followed by the Great Depression and the outbreak of World War II, periods when resources for maintaining the park were limited or directed elsewhere. Cummer's 1929 report provides some of the few written details available about the park in the years following its completion until the 1980s. Scattered photographs provide glimpses of the park in the years from 1924 to 1959. Memorial Park photographs from 1925-1930 show planting beds and trees along the inside of the oval path, and flower-beds cut into the lawn areas of the esplanade and park. By 1930 a photograph shows the cast stone eagles in the plaza had been removed. The same photograph shows the Ninah Cummer Memorial Tree, a magnolia, visible in the southwest quadrant of the park.⁶²

During the years from 1930 until 1950, the park continued to be used for community gatherings and the original plantings grew and matured. One of the few documents from the period was a letter in 1935 from Morgan Gress, former chairman of the Memorial Committee, to Olmsted Brothers seeking advice on methods for lighting the sculpture. No reply was recorded. One of the best photographs of the park was taken in 1941 and

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Ibid.

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recorded a large crowd for Easter Sunrise Service. An aerial photograph from 1943 shows some trees inside the oval walkway have matured on the east side of the park but others either have failed or been removed on the west.⁶³

Following World War II, Jacksonville, like cities throughout the United States, experienced a decline in its historic neighborhoods like Riverside, and many residents and their children fled to the more modern suburbs. For much of this period Memorial Park was neglected and not as well-maintained and managed as it could have been. It, nonetheless, served as the setting for many community events, including the annual Easter services. Photographs from 1950-52 show oaks on the on far east edge of lawn. The Ninah Cummer magnolia is also shown and has grown considerably. The trees in the park particularly in the esplanade appear overgrown and lack trimming. Several aerial photographs from the 1950s reinforce this view.⁶⁴

By the late 1950s, the park's original landscape had become densely overgrown and dangerous. Much of the public, including members of the Garden Club, were afraid to venture into the park alone. In 1960, the Parks Department undertook a renovation of the park, clearing out extensive "dense, scraggly growth" and replacing it with lower-growing shrubs. The renovation was done for aesthetics, safety, and to restore the historic vistas of the park and Memorial from Riverside Avenue.⁶⁵

During the historic period, from the dedication of the Memorial in 1924 through the 1960s, there was little substantive change to the park. The major elements of the Olmsted plan and Memorial such as the *Life* sculpture, the plaza, esplanade and lawn remained intact. Moreover, the planting plan had generally been followed particularly in the esplanade and the perimeter planting area. The one clear alteration was the planting of a few oaks on the perimeter of the lawn. These trees were mainly concentrated on the east side but overall, the lawn retained its openness as Olmsted Brothers had intended.⁶⁶

One might say the state of Memorial Park at the end of the 1960s was "preservation by neglect." As was true of many historic parks throughout the country, city government had been reactive instead of proactive in its management of the park. The park was administered without an appreciation of the Olmsted plan and maintenance was irregular and inconsistent, resulting in overgrowth of plants and trees and a general unkempt appearance.⁶⁷

In the early 1980s, with the park once again overgrown, rundown, and rife with crime, neighborhood residents worked with the City of Jacksonville to enact a curfew and to better monitor the park. New efforts were made to learn its history and to consider options for its improvement and preservation. In 1986, the Memorial Park Association, Inc. was organized for the purpose of promoting the preservation and restoration of the park. This

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Ibid.

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event along with the formation of RAP (Riverside-Avondale Preservation) in the 1970s and the listing of the Riverside Historic District in the National Register in 1985 signaled a growing awareness of the historic resources of the neighborhood and the need to preserve them.⁶⁸

Since its founding, the Memorial Park Association (MPA), working with the City of Jacksonville, has undertaken planning and restoration of the park and two conservation efforts of the *Life* sculpture and memorial. In 1986 the MPA entered into an Adopt-a-Park Agreement with the City of Jacksonville, enabling the MPA to provide management and maintenance, as well as physical improvements, to the park, subject to City concurrence. This public-private agreement has resulted in a consensus among the two parties about the importance of the Olmsted plan and the *Life* sculpture and their conservation and restoration.⁶⁹

In 1992, conservation and restoration work was performed on the Pillars *Life* sculpture for the first time since its 1924 installation. Ornamental metal fencing was added to the east and west edges of the park to control pedestrian and animal traffic and protect the park's landscape. In 1993 and 1994 the MPA implemented landscape restoration plans. Planting renovations occurred along the north side of the park, and additional oak trees were planted by the city. The park entrance piers were reconstructed. The entrance restoration was a gift from the Barnett family in honor of William R. Barnett. Fencing was added to the park's north edge along Riverside Avenue. Park wiring and lighting were upgraded by the City. Lighting was added at the *Life* sculpture. Repairs and additions were made to the irrigation system. In 1995 new marble benches were donated as memorials by various friends of the park.⁷⁰

In 1997 a natural disaster struck Memorial Park when a tornado destroyed nine large trees. The city immediately replanted the trees. In 1998 two additional oaks were donated as memorials to A.D. Davis, founder of Winn-Dixie grocery stores. From 2001-2002 Phase 2 of the landscape restoration, along the south edge of the park abutting the esplanade, was implemented. During the following two years, renovations to the plaza and fountain were undertaken as was a second conservation of the *Life* sculpture. In 2004, additional marble benches were donated and in 2011 replicas of the original bald eagle statues were placed in their original location on the balustrade surrounding the plaza.⁷¹

The period from the formation of the Memorial Park Association in 1986 to the present has been the preservation era of Memorial Park. Recognition and preservation of the Olmsted plan and the *Life* sculpture have become institutionalized. Landscape architects and other professionals have lent their skills to this effort. The *Life* sculpture has twice been restored. In 2013, the MMA completed a Master Plan for the long term preservation and maintenance of the park. Memorial Park has strong integrity in terms of its setting, nestled on the river; its striking views and vistas; its simple, graceful and inviting circulation system; its landscape composition of broad lawn, framing trees and shady esplanade; its simple, classical detailing and of course, its

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ Ibid.

⁷¹ Ibid.

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grand memorial, *Life*. The park at this time is as close as ever to the appearance envisioned by Olmsted Brothers in 1924. Other than a few trees within the lawn, all other components of the park reflect the overall plan and planting plan prepared by Olmsted Brothers. Through the Master Plan and the efforts of the MMA, residents of the neighborhood and city, and the City of Jacksonville, the long term preservation of Memorial Park seems assured as it approaches the centennial of its founding.⁷²

ARTISTIC CONTEXT

Public monuments in the United States date back to the earliest period as a country. The first public statues commissioned were mostly done by foreign-born artists and were largely done to honor specific individuals. These early monuments were done in the Neoclassical Style and saw heavy influence from the great artistic centers of Italy. This all began to change after the Civil War, when demand for sculptures and statuary honoring everyone from the common soldier up to generals and presidents skyrocketed. By this time, the Ecole des Beaux-Arts in Paris emerged as a leading center for training in the fine arts, including sculpture. European and American born artists trained in Paris brought the aesthetics of the Beaux Arts with them back to the United States. Coinciding with the emerging City Beautiful Movement, which incorporated public art within designed landscapes, artists during this period often worked with architects and landscape architects. These collaborations were especially prevalent in the World's Fairs of the period, most notably the Centennial Exposition in Philadelphia in 1876 and the World's Columbian Exposition in Chicago in 1893. Among the most notable sculptors of this period were Daniel Chester French, Frederick William Macmonnies, Hans Schuler, and Lorado Taft.⁷³ The sculptor of *Spiritualized Life* was a student of Taft, and the Beaux Arts influence on the figure in the statue is clearly seen.

ARTISTIC SIGNIFICANCE

Charles Adrian Pillars, Sculptor

Spiritualized Life is recognized as one of the most significant works of Charles Adrian Pillars. Since its dedication in 1924, *Spiritualized Life* has been a Jacksonville landmark and an iconic and well-recognized symbol of the city and the Riverside neighborhood in which it is located.

Charles Adrian Pillars was born in Rantoul, Illinois, in 1870. He studied in local public schools and at the University of Illinois but failed to graduate. A child prodigy, Pillars began clay modeling at age 12 and was

⁷² Ibid.

⁷³ Thayer Tolles, "From Model to Monument: American Public Sculpture, 1865–1915," in *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2000), http://www.metmuseum.org/toah/hd/modl/hd_modl.htm; National Register of Historic Places, Public Sculpture in Newark Multiple Property Submission, New Jersey, National Register #64500405, Section E, p. 3-5.

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soon recognized in Illinois for his artistic talent. At age 15, he began an apprenticeship with Lorado Taft, one of America's foremost sculptors of the late nineteenth and early twentieth centuries.⁷⁴

Pillars' relationship with Taft and his residency in Chicago enabled him to work with and learn from many of the leading American sculptors of the period. Taft taught Pillars the techniques and design procedures he had learned at the Ecole des Beaux-Arts in Paris. Furthermore, as an assistant to Taft in 1892-1893, Pillars worked with Daniel Chester French on the head and bust of the 60-foot statue *Republic*, the signature statue of the World's Columbian Exposition, which took place in Chicago in 1893. Pillars also collaborated with Edward Clark Potter on the *Columbus Quadriga* and *Arch of the Peristyle* statues. On his own, Pillars produced *The Dancing Faun* and other figures. He returned to work at Taft's studios after the exhibition, produced a number of works, and entered several competitions for major Civil War statues in the South.⁷⁵

Following his apprenticeship with Taft, Pillars relocated to Jacksonville, Florida. By 1900, he was residing there with his parents and was listed as a sculptor in the census of that year. His first documented work in Jacksonville was in 1907 at Miss Jacobi's school, a private institute, where he was listed as an instructor in sculpture. By 1908 he opened his own studio for exhibiting his work and teaching. He began gaining recognition for his work and received commissions from a number of local patrons, including the Barnett family, founders of the Barnett National Bank, headquartered in Jacksonville. Pillars found a market in vanity medallions, busts and small bronze pieces. He contracted with the largest American foundries, Gorham Manufacturing and Tiffany & Co., to fabricate his work. His bronze pieces featured allegorical themes, many of them relating to Florida history, including the *Fountain of Youth* and *Landing of Ponce de Leon*.⁷⁶

Prior to his work on the *Spiritualized Life* sculpture, Pillars' major achievement was the design of the two statues representing Florida in National Statuary Hall at the United States Capitol, Washington, D.C. Statuary Hall, originally the Hall of the House of Representatives, comprises statues donated by individual states to honor persons notable in their history. Congress passed the act establishing Statuary Hall in 1864 as part of the reconciliation among the states after the Civil War. Each state was allowed two statues, executed in either bronze or marble, to honor prominent citizens.⁷⁷

In 1914, Adrian Pillars won a competition sponsored by the Florida State Legislature and was chosen to execute a marble statue of Dr. John Gorrie in Statuary Hall. Gorrie, a Florida physician from Apalachicola, patented mechanical refrigeration, a precursor of air-conditioning and mechanical ice-making. His ice machine was fresh on the minds of many for its use to relieve victims of the 1888 yellow fever epidemic in Jacksonville.⁷⁸ Three years later, a committee from the Florida State Legislature unanimously chose Pillars to execute a bronze

⁷⁴ Dawood, "Pillars," pp. 36-37.

⁷⁵ Dawood, "Pillars," pp. 38-39.

⁷⁶ Ibid.

⁷⁷ The Architect of the Capitol, "Edmund Kirby Smith," <https://www.aoc.gov/art/national-statuary-hall-collection/edmund-kirby-smith>; The Architect of the Capitol, "John Gorrie," <https://www.aoc.gov/art/national-statuary-hall-collection/john-gorrie>.

⁷⁸ Dawood, "Pillars," pp. 42-43.

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statue of St. Augustine native and Confederate General Edmund Kirby-Smith. Other candidates for the commission included Italian artist Professor Paoli Testi, and nationally known sculptor, Fritz Triebel, who also produced two state statues in Statuary Hall. Pillars received a commission of \$10,000 for each statue. Florida Senator Duncan U. Fletcher, a personal friend and patron of Pillars, presided at the dedication ceremony of the Kirby-Smith Statue in 1922. Pillars was among a handful of sculptors credited with two works at Statuary Hall and the only one to execute statues in both bronze and marble. Significantly, Pillars won the commissions in separate competitions.⁷⁹

In addition to Memorial Park, Pillars worked on a number of other public art projects in the Jacksonville area. Among them was the Cherub Fountain in Klutho Park and the Ribault Monument, which is now part of Fort Caroline National Memorial. He also completed a life-size bronze statue of William B. Barnett, founder of Barnett Bank, which was displayed in the bank office building. However, Pillars' sculpture at Memorial Park remains as his most significant public artwork project in the city. The Cherub Fountain, designed for the Springfield Improvement Association as a memorial to their first president, Mrs. B.F. Dillon, features a small bronze figure of a cherub atop a small fountain modeled after the Palazzo Vecchio in Florence, Italy. It is smaller in size and simpler in composition than *Spiritualized Life*. The Ribault Monument was constructed in 1924 on behalf of the Daughters of the American Revolution in commemoration of the landing of Jean Ribault in Florida in 1562. Pillars modeled the marker closely after illustrations of the marker that existed in historical texts. The monument, which features cast bronze plaques with the French coat of arms attached to a freestanding multi-sided stone marker, is also smaller and less complex than *Spiritualized Life*.⁸⁰

From 1919 until 1932, Pillars worked and lived in St. Augustine, where he built his home and studio, Homwald, at 16 May Street in the Nelmar Terrace neighborhood. While in St. Augustine, Pillars was one of the cofounders of the Galleon Club, which was founded in 1924 as a support organization for the city's art colony. The organization, which later changed its name to the St. Augustine Art Association, was especially important in the 1930s as members struggled to make a living. The group still exists to this day. In honor of Pillars for his early contributions to the organization and his achievements as a sculptor, the St. Augustine Art Association created the C. Adrian Pillars Award for best sculpture at their annual Fall Art and Craft Festival.⁸¹

Pillars' major patron in St. Augustine was Dr. Andrew Anderson, a former mayor of the city and agent for hotel and railroad developer, Henry Flagler. Anderson sponsored several works, including a bronze flagstaff and pedestal dedicated to those from St. Augustine who served in World War I. Unfortunately, Pillars, like many artists, fell on hard times due to the collapse of the Florida Land Boom in 1926 and the onset of the Great Depression in 1929. He lost his beloved Homwald to foreclosure in 1931.⁸²

⁷⁹ Ibid., pp. 42-44.

⁸⁰ Ibid., p. 77-78.

⁸¹ Ibid., p. 46-47, 86; Carol Elliot, "Historic Monument," *The St. Augustine Record*, November 17, 2006.

⁸² Ibid., p. 45.

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Following the loss of Homwald, Pillars and his family moved to Jacksonville and briefly lived in a homeless camp. In 1932 he accepted a position at the Ringling School of Art as its first instructor in sculpture. He taught at the Ringling School of Art until 1936 when his position was eliminated due to economic hardship. Pillars returned to Jacksonville where he found work with the Federal Arts Project—a New Deal program. While there, he was selected to design a massive bronze statue of the Greek god Neptune for the City of Jacksonville Beach in 1936. He died in 1937 before the project was completed, however, and it was soon abandoned.⁸³

Art Nouveau

The *Spiritualized Life* sculpture is a locally significant example of the Art Nouveau applied to public sculpture. This style, which reached the height of its popularity between 1880 and 1915, advocated for a more naturalistic approach to artistic expression. It was a reaction against the historical revivalism of the time and was heavily influenced by the Arts and Crafts and Aesthetics movements. The term Art Nouveau, which means “New Art” in French, was popularized by the L’Art Nouveau art gallery in Paris and reached the height of its popularity internationally with the Exposition Universelle in Paris in 1900. In addition to paintings and sculpture, the style also extended to architecture, interior design, illustrative arts, and glass and jewelry design. The distinguishing ornamental characteristic of Art Nouveau is its sinuous, undulating, asymmetrical line and “whiplash” curves, often taken from the form of natural objects. With three dimensional forms such as statues, the form is often immersed in this organic, linear rhythm.⁸⁴

The *Spiritualized Life* sculpture best expresses the Art Nouveau style in the stylized globe on which the figure is standing. The long, sinuous lines and the curves in the globe are indicative of the style. In keeping with the philosophy of the Art Nouveau movement, which sought to synthesize art and architecture, the lines of the globe are matched by the base that extends from the fountain itself.

LANDSCAPE ARCHITECTURE CONTEXT

It is difficult to overstate the importance of Frederick Law Olmsted, Sr. and Olmsted Brothers, the firm formed by his sons and the designers of Memorial Park, to American landscape architecture. The National Association for Olmsted Parks describes the Olmsted legacy as follows:

Beginning in 1857 with the design for Central Park in New York City, Frederick Law Olmsted (1822–1903), his sons and successor firm created designs for more than 6,000 landscapes across North America, including many of the world's most important parks. Olmsted’s remarkable design legacy includes Prospect Park in Brooklyn, Boston’s Emerald Necklace, Biltmore Estate in Asheville, North Carolina, Mount Royal in Montreal, the grounds of the United States Capitol and the White House, and Washington Park, Jackson Park and the World’s Columbian Exposition of 1893 in Chicago. Olmsted’s

⁸³ Ibid., 47-52, 85; *Jacksonville Florida Times-Union*, “Death Takes C. Adrian Pillars, One of Greatest U.S. Sculptors,” June 22, 1937.

⁸⁴ Cybele Gontar, “Art Nouveau.” In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/artn/hd_artn.htm (October 2006).

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sons were founding members of the American Society of Landscape Architects and played an influential role in the creation of the National Park Service.

From Buffalo to Louisville, Atlanta to Seattle, Baltimore to Los Angeles, the Olmsted's work reflects a vision of American communities and American society still relevant today—a commitment to visually compelling and accessible green space that restores and nurtures the body and spirit of all people, regardless of their economic circumstances. The Olmsteds believed in the restorative value of landscape and that parks can bring social improvement by promoting a greater sense of community and providing recreational opportunities, especially in urban environments.⁸⁵

OLMSTED BROTHERS LANDSCAPE ARCHITECTS

Olmsted Brothers designed Memorial Park during the 1920s at the height of the firm's success. Frederick Law Olmsted, Jr. headed Olmsted Brothers at the time the park was designed and was the supervising landscape architect. After graduating from Harvard University in 1894, Olmsted, Jr. worked with his father, his half-brother John Charles Olmsted, and Charles Eliot in the firm of Olmsted, Olmsted and Eliot. Olmsted, Sr. retired and Eliot later died, leaving the two brothers to work jointly in 1897, renaming their firm Olmsted Brothers in 1898.⁸⁶ During the early twentieth century, it was by far the largest landscape architecture firm in the United States. In 1917, the firm employed a total of 47 individuals in addition to four principals. Commissions for the firm reached their peak during the 1920s, when the Memorial Park project was undertaken. Both brothers were among the founding members of the American Society of Landscape Architects, which was founded in 1899. Operating their main office out of Brookline, Massachusetts, the Olmsted Brothers operated branch offices at Port Tryon Park, New York; Palos Verdes, California; Baltimore, Maryland; and Lake Wales, Florida. The Lake Wales office served Florida clients and helped administer the Memorial Park project.⁸⁷

Olmsted, Jr.'s national commissions were far reaching, including private and public projects throughout the United States. He was appointed landscape architect for the Metropolitan Park Commission in Boston (1898-1920), Roland Park in Baltimore, Maryland (1902-1917), Forest Hills Gardens on Long Island, Palos Verdes Estates on the coast of California (1922), and Mountain Lake in Lake Wales, Florida (1914). These commission involved not only landscape design but also city and residential community planning.⁸⁸

Olmsted Brothers and the City Beautiful

The Olmsted firm was in the vanguard of the City Beautiful Movement. The City Beautiful Movement was a reform philosophy of American architecture and urban planning that flourished during the 1890s and

⁸⁵ National Association for Olmsted Parks, "About the Olmsted Legacy," www.olmsted.org/the-olmsted-legacy/about-the-olmsted-legacy.

⁸⁶ National Register of Historic Places, Mountain Lake Estates Historic District, Lake Wales, Polk County, Florida, National Register #93000871, Section 8, pp. 3-5.

⁸⁷ *Ibid.*; National Trust for Historic Preservation, *American Landscape Architecture, Designers and Places*, (Preservation Press, 1989), pp. 60-66.

⁸⁸ *Ibid.*

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early 1900s with the intent of introducing beautification to cities. The movement borrowed mainly from the Beaux-Arts and neoclassical architectural styles, which emphasized the necessity of order, dignity, and harmony. The first large-scale elaboration of the City Beautiful Movement occurred during the World's Columbian Exposition of 1893 in Chicago. The planning of the exposition, also known as the Chicago World's Fair, was directed by architect Daniel Burnham, who hired architects from the eastern United States, as well as the sculptor Augustus Saint-Gaudens, to build large-scale Beaux-Arts monuments, and Frederick Law Olmsted for landscape design. Beginning at the Chicago World's Fair, the City Beautiful Movement planted the seeds of modern city planning, including parks. The highly integrated design of the landscapes, promenades, and structures of the fair provided a vision of what is possible when planners, landscape architects, artists, and architects work together on a comprehensive design scheme.⁸⁹

Frederick Law Olmsted, Jr., emerged on the national scene in 1901, when he assumed what would have been his father's place on the Park Improvement Commission for the District of Columbia, commonly known as the McMillan Commission. Charged with interpreting for the twentieth century Pierre Charles L'Enfant's vision of the nation's capital, Olmsted worked with his father's colleagues from the Chicago World's Fair to transform Washington into a work of civic art and to devise a comprehensive plan for its future development. The plan, known as *The McMillan Report*, promised that the City Beautiful could be achieved through the art and science of comprehensive planning. It had a galvanizing effect on municipal art societies and civic improvement associations in cities and towns around the country.⁹⁰

Olmsted found himself in great demand to advise new quasi-official planning boards and citizen associations on civic improvement. In 1919, he wrote an article titled "Parks as Memorials," which dealt with the growing post-war memorialization efforts. He emphasized that a memorial should be the focal point of the park, that the components of the park should be subordinate to the memorial, and that, ideally, a memorial park should be an original, fully integrated design.⁹¹ Jacksonville could not have found a more qualified designer for its memorial to World War I veterans than Frederick Law Olmsted, Jr. and his associates at Olmsted Brothers.

James Frederick Dawson

By the time Memorial Park was conceived, John Charles Olmsted was deceased. His responsibilities were largely assumed by James Fredrick Dawson. James Frederick "Fred" Dawson was the project architect for Memorial Park. Born in Boston on January 13, 1874, Dawson was the son of Jackson Thornton Dawson, a noted Harvard professor. Fred Dawson studied agriculture and horticulture at Harvard's Bussey Institute and at

⁸⁹ Daniel M. Bluestone, Columbia University, (September 1988). Detroit's City Beautiful and the Problem of Commerce *Journal of the Society of Architectural Historians*, Vol. XLVII, No. 3, pp. 245-62.

⁹⁰ Daniel M. Bluestone, Columbia University, (September 1988). Detroit's City Beautiful and the Problem of Commerce *Journal of the Society of Architectural Historians*, Vol. XLVII, No. 3, pp. 245-62.

⁹¹ Frederick Law Olmsted, Jr., "Parks as Memorials," *American Magazine of Art*, Volume X, Number 11 (September 1919), pp. 415-419.

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the Arboretum until he joined the Olmsted firm in 1896, then known as Olmsted, Olmsted, and Eliot. Initially an apprentice to the Olmsted firm, he traveled throughout England and Europe observing the landscape and studying design and plant material. In 1904, Dawson was chosen by John Charles Olmsted and Frederick Law Olmsted, Jr. as their first associate partner in their firm. Dawson became a member of the American Society of Landscape Architects in 1905 and was elected a Fellow in the organization in 1914. He became a full partner in Olmsted Brothers in 1922. Dawson spent his entire career with the firm. He supervised projects in Venezuela, Cuba, Canada, and Bermuda, as well as throughout the United States, designing in a wide range of landscape types--arboreta, parks and parkways, expositions, estates, resorts and country clubs, golf courses and subdivisions.⁹²

Fred Dawson's principal works in addition to Memorial Park were: *Private Gardens*: McDuffie, Berkeley, CA. Coe, Oyster Bay, L.I., NY. Jennings, Cold Spring Harbor, L.I., NY. Penrose, Colorado Springs, CO. Woodward, Chestnut Hill, PA. *Parks*: Seattle, WA. Louisville, KY. Fort Tryon Park, NY. *Arboretum*: University of Washington, WA. *Residential*: Broadmoor Heights, Colorado Springs, CO. Palos Verdes Estates, CA. *Educational*: Alabama State Colleges. Grove City College, PA. *State Capitols*: Olympia, WA. Montgomery, AL. *Resort*: Broadmoor Hotel, Colorado Springs, Co. *Industrial*: New York Air Brake, Watertown, NY.

Although he traveled extensively, including to the Olmsted Brothers office in Lake Wales, Florida, Dawson resided in Brookline near the Olmsted home office throughout his career. James Frederick Dawson died on April 23, 1941, at the age of 67 years.⁹³

LANDSCAPE ARCHITECTURE SIGNIFICANCE

The significance of Memorial Park to landscape architecture is embodied in Olmsted Brother's ability to adopt City Beautiful and *Beaux Arts* design principals and bring together design professionals to provide a custom design for a unique site. Furthermore, Memorial Park is the only documented example of the application of Frederick Law Olmsted, Jr.'s concepts for a war memorial to a park. These concepts included that the memorial should be the focal point of the park; that the elements of the park be subordinate to the memorial, enhance it and not detract from it; and that, ideally, all aspects of the design—the site, the landscape design, the architecture, and the art—should be original and interrelated and not be borrowed from or adapted to an existing park.⁹⁴ In classical language it should be a *tabula rasa*. Memorial Park reflects all of the concepts that Olmsted envisioned.

Olmsted Brothers worked closely throughout the design process of Memorial Park with sculptor Charles Adrian Pillars, a student of the *Beaux Arts* tradition that dominated much civic art in the late 19th and early 20th

⁹²National Register of Historic Places, Mountain Lake Estates Historic District, Section 8, pp. 3-5; National Trust for Historic Preservation, *American Landscape Architecture, Designers and Places* (Preservation Press, 1989), pp. 60-66.

⁹³Ibid.

⁹⁴Olmsted, "Parks as Memorials," pp. 415-419.

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centuries. All aspects of the Olmsted design were intended to make Pillars's *Life* sculpture the focal point of the park. Pillars studied under renowned Chicago sculptor Lorado Taft and worked with Taft and other prominent sculptors at the Worlds Columbian Exposition, where the City Beautiful movement had its origins. He shared this latter experience with member of the Olmsted firm. In his *Life* composition for Memorial Park Pillars made powerful use of the grand, theatrical style of *Beaux Arts* sculpture.⁹⁵

Continuing the theatrical and classical theme, certain components of the Olmsted layout of the park are not unlike an outdoor Greek theatre. The oval shaped lawn provides seating and standing room for viewing the memorial and its curving form maximizes sight lines to the memorial. The plaza functions as a *de facto* stage with the *Life* sculpture its centerpiece and focal point and the wide, flat expanse of the St. Johns River serves as a backdrop and sets the sculpture off dramatically in silhouette. The main park walkway around the central oval lawn works beautifully as a promenade, a meeting place, an informal exercise path, or a place to relax and enjoy the views. The absence of perimeter sidewalks along the adjoining streets is a classic Olmsted concept. It is a deliberate move to encourage movement through, and enjoyment of, the park, rather than hurrying by to simply get to one's destination, while having plantings along the perimeter adds to the sense of a peaceful enclosure.⁹⁶

In keeping with the design theme of the park and sculpture, Jacksonville architect Roy Benjamin, working with conceptual drawings provided by Olmsted Brothers, designed balustrades in the Beaux Arts style around the plaza and along the river. After the sculpture and fountain, Memorial Park's balustrades are its most important architectural element. The simple yet substantive elegance of their neo-classical forms is an iconic image of the park's riverfront, and reflects the *Beaux Arts* styles of the memorial and the park layout itself. They also represent the first use in Jacksonville of a design element that was used in a number of important parks of the era, including Confederate and Springfield Parks.⁹⁷

Olmsted Brothers understood the importance of views into and through the park as a matter of aesthetics and as a method of intensifying the emotional impact of the memorial. The entrances are meant to provide a formal sense of a threshold and inviting glimpses of the landscape beauty just beyond, as well as providing dramatic long views to the memorial *Life* sculpture. As Ninah Cummer pointed out to the City Commission in her 1929 Annual Report, Olmsted Brothers laid out the park so that "always there should be from the two corner entrances and from the large front entrance a perfect view of the beautiful Memorial Statue." Olmsted's lead designer J.F. Dawson also emphasized the importance of giving glimpses of the sculpture to people passing by the park on Riverside Avenue. Views to the sculpture from each entrance are emphasized in the original layout, as are views across the park, through layers of open spaces and intervening plantings. The Park Edge was intended to frame and enclose the park. As viewed from inside the park, it provides a continuous, deep green backdrop to everything in front of it. From the outside, it provides a semi-permeable edge that allows glimpses of the park and the sculpture.⁹⁸

⁹⁵ Master Plan, pp. 8-9.

⁹⁶ Ibid., p. 31.

⁹⁷ Ibid., p. 39.

⁹⁸ Ibid., p. 32.

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Olmsted Brothers were always concerned with the aesthetics of good design, pleasing compositions, and fitting their parks into the sense of place that is unique to each locale. They applied their theories and principles, with clarity of each park's or each space's purpose, with functionality and with elegance, in countless designs. Memorial Park is one of their gems. It embodies all of these principals and is a unique example of Frederick Law Olmsted, Jr's original concepts for a war memorial.

Integrity

At present the integrity and maintenance of Memorial Park and the Olmsted design are excellent. For the past 25 years, Memorial Park has benefitted from the stewardship of the Memorial Park Association (MPA), which was created to preserve, restore and beautify Memorial Park keeping as closely as possible to the original Olmsted Brothers design. The MPA raises private funds for maintenance, to try to supplement city resources, and has worked with the city to complete a number of improvement projects within the park. These have been funded through a variety of public and private sources and have ranged from conservation work on the sculpture to replacement of dead or aging landscaping and trees, additions to the irrigation system, repair or replacement of cast stone work, and the addition of benches, fencing and lights. MPA volunteers also assist with landscape care.

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**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 9 Page 8 MEMORIAL PARK

JACKSONVILLE, DUVAL COUNTY, FLORIDA
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**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 10 Page 1 MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA

GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION

The boundary is defined by Riverside Avenue on the north, Memorial Park Drive on the east, Margaret Street on the west and the St. Johns River on the south.

BOUNDARY JUSTIFICATION

The boundary is clearly defined by manmade and natural features. It follows the historic property lines of Memorial Park and is consistent with the National Register guidelines.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Photos _____ Page 1

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

PHOTOGRAPHS

1. MEMORIAL PARK
2. Riverside Avenue, Jacksonville (Duval County), Florida
3. Paul L. Weaver
4. 2016
5. Historic Property Associates
6. View of setting, north side, Riverside Avenue, facing north
7. Photo No. 1 of 55

Items 1-5 are the same for the rest of the photographs unless otherwise indicated.

6. View of setting, west side, Margaret Street, facing south
7. Photo No. 2 of 55

6. View of setting, east side, condominiums, river, facing east
7. Photo No. 3 of 55

6. View of setting north side, Riverside Avenue, facing west
7. Photo No. 4 of 55

3. unknown
4. 2013
5. Memorial Park Association
6. View of *Spiritualized Life* Sculpture with St. Johns River in background, facing south
7. Photo No. 5 of 55

3. unknown
4. 2013
5. Memorial Park Association
6. View of esplanade, facing west
7. Photo No. 6 of 55

6. View of north boundary, Riverside Avenue, facing east
7. Photo No. 7 of 55

6. View of west boundary, Margaret Street, facing south
7. Photo No. 8 of 55

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number Photos Page 2

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

6. View of west boundary, Margaret Street, facing north
7. Photo No. 9 of 55

6. View of east boundary, Memorial Park Drive, facing south
7. Photo No. 10 of 55

6. View of south boundary, river, bulkhead, facing west
7. Photo No. 11 of 55

3. Memorial Park Master Plan
4. 2013
6. Aerial view of original plan
7. Photo No. 12 of 55

6. View of park, principal entrance, Riverside Avenue, facing southeast
7. Photo No. 13 of 55

6. View of park, northwest corner entrance, Margaret Street, facing southeast
7. Photo No. 14 of 55

6. View of northeast corner entrance, Memorial Park Drive, facing southwest
7. Photo No. 15 of 55

6. View of park, southwest corner entrance, Margaret Street, facing east
7. Photo No. 16 of 55

6. View of southeast corner entrance, Memorial Park Drive, facing west
7. Photo No. 17 of 55

3. Florida Times-Union in Master Plan
4. c. 1940
5. Memorial Park Association
6. Aerial view of original plan
7. Photo No. 18 of 55

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number Photos Page 3

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

- 3. Olmsted Brothers
- 4. 1922
- 5. Memorial Park Association
- 6. Rendering of lawn, sculpture
- 7. Photo No. 19 of 55

- 3. Memorial Park Master Plan
- 4. 2013
- 5. Historic Property Associates
- 6. View of lawn, facing south
- 7. Photo No. 20 of 55

- 6. View of lawn, facing south
- 7. Photo No. 21 of 55

- 6. View of lawn, facing north
- 7. Photo No. 22 of 55

- 6. View of lawn/promenade, trees, facing southwest
- 7. Photo No. 23 of 55

- 6. View of lawn/promenade, trees, facing southeast
- 7. Photo No. 24 of 55

- 6. View of promenade, facing southwest
- 7. Photo No. 25 of 55

- 6. View of promenade, facing southeast
- 7. Photo No. 26 of 55

- 6. View of promenade, facing southeast
- 7. Photo No. 27 of 55

- 6. View of promenade, facing northeast
- 7. Photo No. 28 of 55

- 6. View of promenade, facing northwest
- 7. Photo No. 29 of 55

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Photos _____ Page 4 MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

6. View of perimeter plantings and openings, facing east
7. Photo No. 30 of 55

6. View of perimeter plantings and openings, Ninah Cummer Magnolia, facing northeast
7. Photo No. 31 of 55

6. View of perimeter plantings and openings, Ninah Cummer Magnolia marker, facing southwest
7. Photo No. 32 of 55

6. View of perimeter plantings and openings, utility shed, facing northwest
7. Photo No. 33 of 55

3. Florida Times-Union in Master Plan
4. c. 1940
5. Memorial Park Association
6. Aerial view of esplanade
7. Photo No. 34 of 55

3. Florida Times-Union in Master Plan
4. c. 1940
5. Memorial Park Association
6. Historic aerial view of esplanade
7. Photo No. 35 of 55

3. Florida Times-Union in Master Plan
4. c. 1940
5. Memorial Park Association
6. Historic aerial view of esplanade
7. Photo No. 36 of 55

3. Master Plan
4. 2013
5. Memorial Park Association
6. View of esplanade, facing northwest
7. Photo No. 37 of 55

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number Photos Page 5

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

3. Master Plan
4. 2013
5. Memorial Park Association
6. View of esplanade, bulkhead, facing northwest
7. Photo No. 38 of 55

6. View of esplanade, facing northwest
7. Photo No. 39 of 55

6. View of esplanade, facing northwest
7. Photo No. 40 of 55

6. View of esplanade, facing west
7. Photo No. 41 of 55

6. View of esplanade, facing southwest
7. Photo No. 42 of 55

3. Florida Times-Union in Master Plan
4. c. 1940
5. Memorial Park Association
6. Aerial view of Memorial, *Spiritualized Life* Sculpture
7. Photo No. 43 of 55

3. Florida Times-Union in Master Plan
4. c. 1940
5. Memorial Park Association
6. Aerial view of Memorial, *Spiritualized Life* Sculpture
7. Photo No. 44 of 55

3. Master Plan
4. 2013
5. Memorial Park Association
6. *Spiritualized Life* Sculpture, facing west
7. Photo No. 45 of 55

6. *Spiritualized Life* Sculpture, facing north
7. Photo No. 46 of 55

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Photos _____ Page 6

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

6. *Spiritualized Life* Sculpture, facing northwest

7. Photo No. 47 of 55

6. *Spiritualized Life* Sculpture, facing east

7. Photo No. 48 of 55

6. *Spiritualized Life* Sculpture, fountain, facing east

7. Photo No. 49 of 55

6. *Spiritualized Life* Sculpture, plaque, facing south

7. Photo No. 50 of 55

6. *Spiritualized Life* Sculpture, plaque, facing north

7. Photo No. 51 of 55

6. Memorial, plaza, facing north

7. Photo No. 53 of 55

6. Memorial, plaza plaque, facing southwest

7. Photo No. 54 of 55

6. Memorial, plaza, balustrade, facing west

7. Photo No. 55 of 55

MEMORIAL PARK BOUNDARIES

RIVERSIDE AVENUE

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ST JOHNS RIVER

KEY

- | | |
|-------------------------------|--------------------------------------|
| A. MARGARET ST. ENTRANCE | F. PARK CENTER |
| B. MEMORIAL PARK DR. ENTRANCE | G. PARK EDGE AT ESPLANADE |
| C. RIVERSIDE AVE. EDGE | H. ESPLANADE ENTRANCES |
| D. MARGARET ST. EDGE | I. PARK OFFICE / NEW MEMORIAL GARDEN |
| E. MEMORIAL PARK DR. EDGE | J. ESPLANADE |



MARGARET STREET

MEMORIAL PARK DR



ST JOHNS RIVER

LAMPS

BENCHES

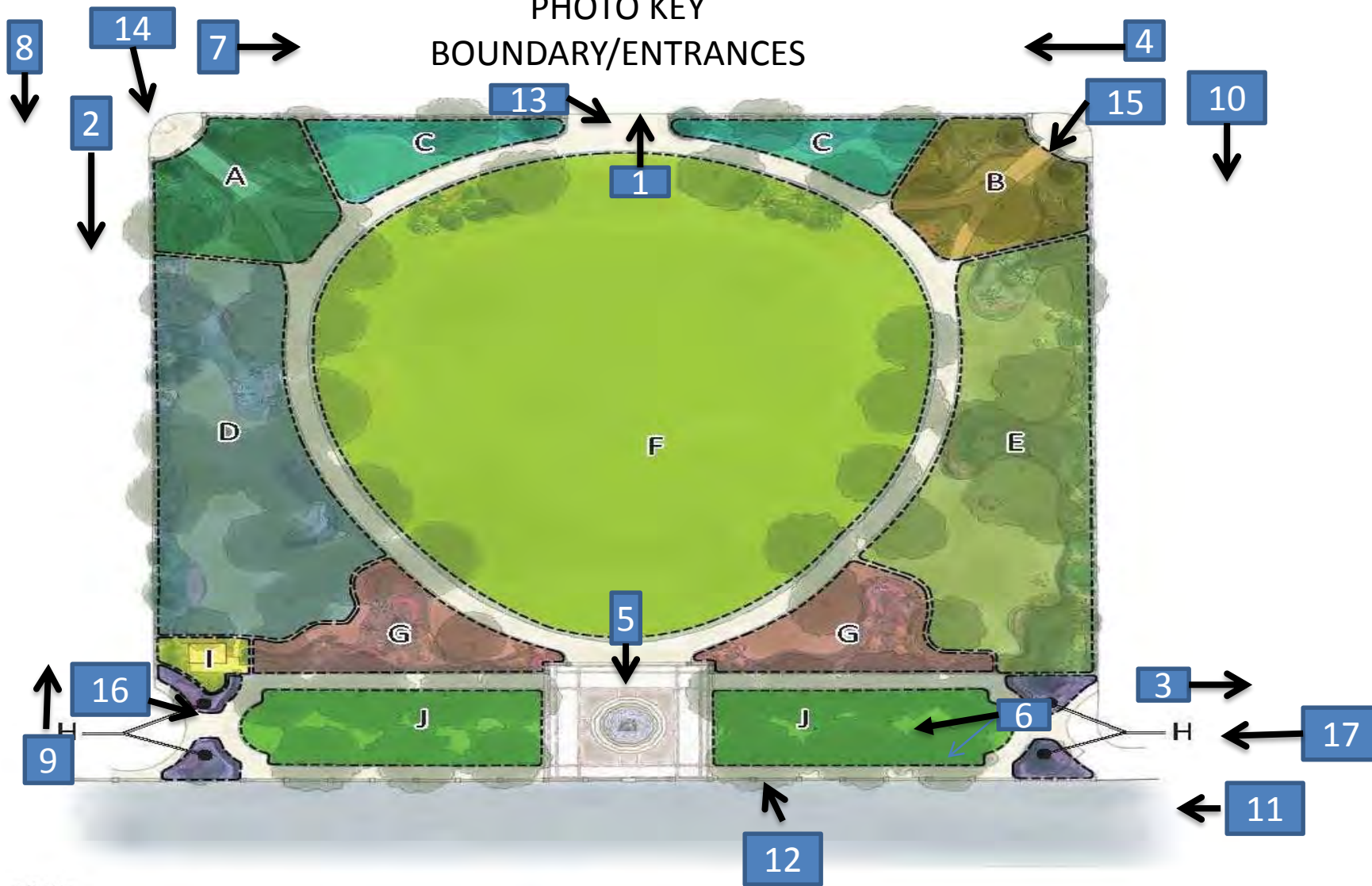
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- A. MARGARET ST. ENTRANCE
- B. MEMORIAL PARK DR. ENTRANCE
- C. RIVERSIDE AVE. EDGE
- D. MARGARET ST. EDGE
- E. MEMORIAL PARK DR. EDGE

- F. PARK CENTER
- G. PARK EDGE AT ESPLANADE
- H. ESPLANADE ENTRANCES
- I. PARK OFFICE / NEW MEMORIAL GARDEN
- J. ESPLANADE



PHOTO KEY
BOUNDARY/ENTRANCES

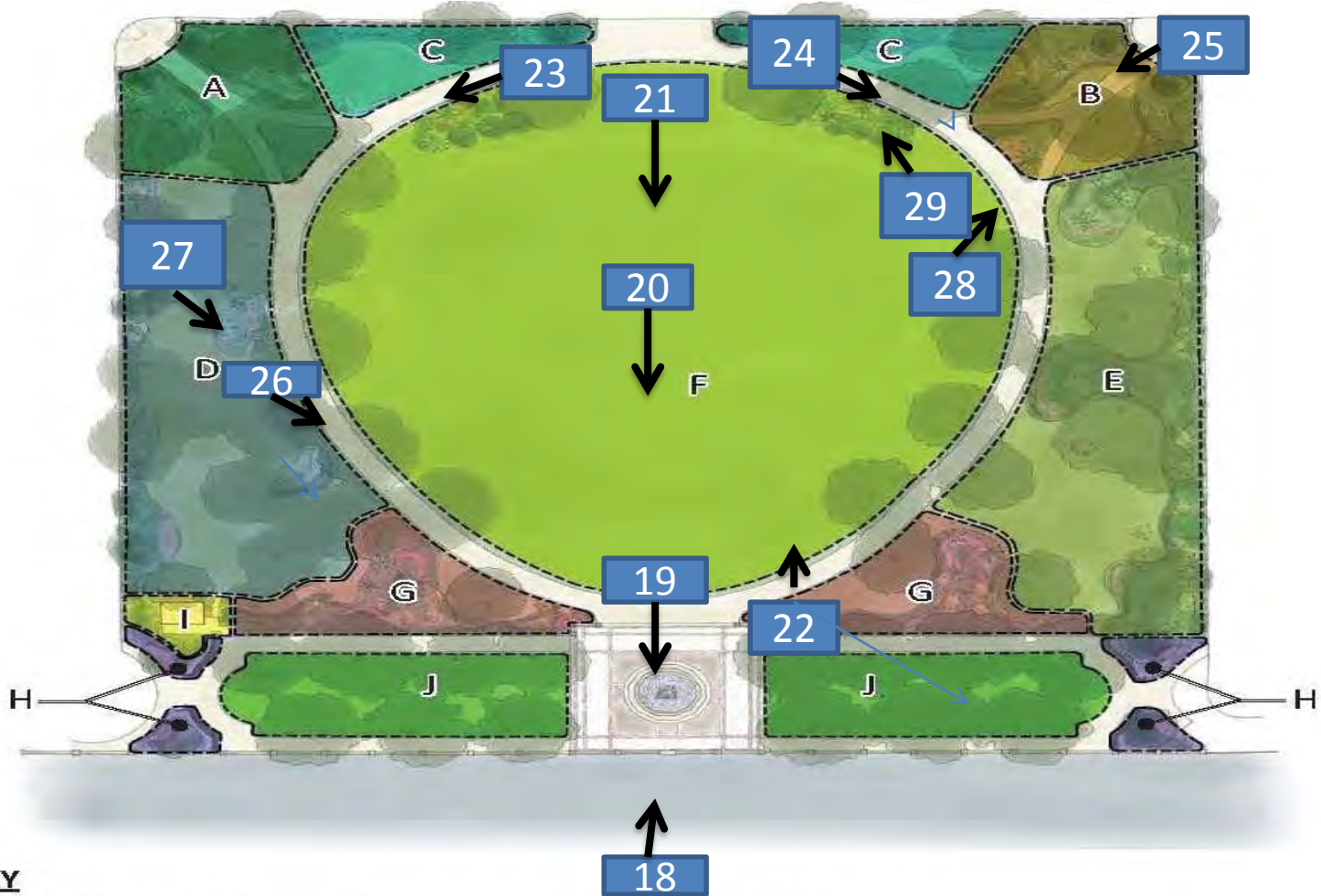


KEY

- A. MARGARET ST. ENTRANCE
- B. MEMORIAL PARK DR. ENTRANCE
- C. RIVERSIDE AVE. EDGE
- D. MARGARET ST. EDGE
- E. MEMORIAL PARK DR. EDGE

- F. PARK CENTER
- G. PARK EDGE AT ESPLANADE
- H. ESPLANADE ENTRANCES
- I. PARK OFFICE / NEW MEMORIAL GARDEN
- J. ESPLANADE

PHOTO KEY
LAWN/PROMENADE

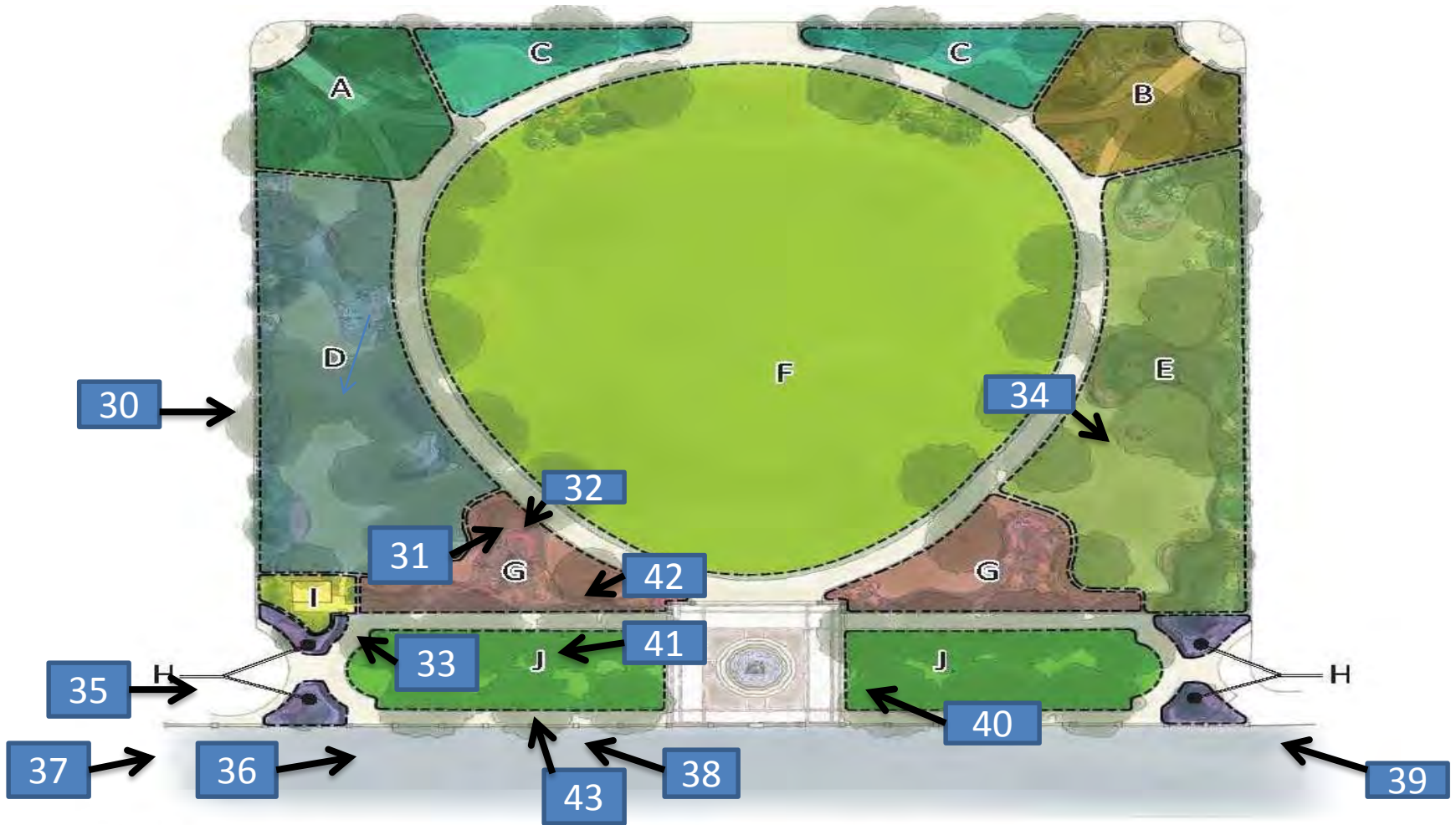


KEY

- A. MARGARET ST. ENTRANCE
- B. MEMORIAL PARK DR. ENTRANCE
- C. RIVERSIDE AVE. EDGE
- D. MARGARET ST. EDGE
- E. MEMORIAL PARK DR. EDGE

- F. PARK CENTER
- G. PARK EDGE AT ESPLANADE
- H. ESPLANADE ENTRANCES
- I. PARK OFFICE / NEW MEMORIAL GARDEN
- J. ESPLANADE

PHOTO KEY
PARK EDGE/PLANTINGS



KEY

- A. MARGARET ST. ENTRANCE
- B. MEMORIAL PARK DR. ENTRANCE
- C. RIVERSIDE AVE. EDGE
- D. MARGARET ST. EDGE
- E. MEMORIAL PARK DR. EDGE

- F. PARK CENTER
- G. PARK EDGE AT ESPLANADE
- H. ESPLANADE ENTRANCES
- I. PARK OFFICE / NEW MEMORIAL GARDEN
- J. ESPLANADE

PHOTO KEY
 SPRITUALIZED LIFE STATUE



KEY

- A. MARGARET ST. ENTRANCE
- B. MEMORIAL PARK DR. ENTRANCE
- C. RIVERSIDE AVE. EDGE
- D. MARGARET ST. EDGE
- E. MEMORIAL PARK DR. EDGE

- F. PARK CENTER
- G. PARK EDGE AT ESPLANADE
- H. ESPLANADE ENTRANCES
- I. PARK OFFICE / NEW MEMORIAL GARDEN
- J. ESPLANADE

PHOTO KEY
PLAZA



KEY

- A. MARGARET ST. ENTRANCE
- B. MEMORIAL PARK DR. ENTRANCE
- C. RIVERSIDE AVE. EDGE
- D. MARGARET ST. EDGE
- E. MEMORIAL PARK DR. EDGE

- F. PARK CENTER
- G. PARK EDGE AT ESPLANADE
- H. ESPLANADE ENTRANCES
- I. PARK OFFICE / NEW MEMORIAL GARDEN
- J. ESPLANADE

Memorial Park

Memorial Park Drive
Jacksonville, Duval Co.

UTM:
17R 434667 3353412

Datum: WGS84

Legend

 Proposed National Register Boundary

Date: 3/7/2017

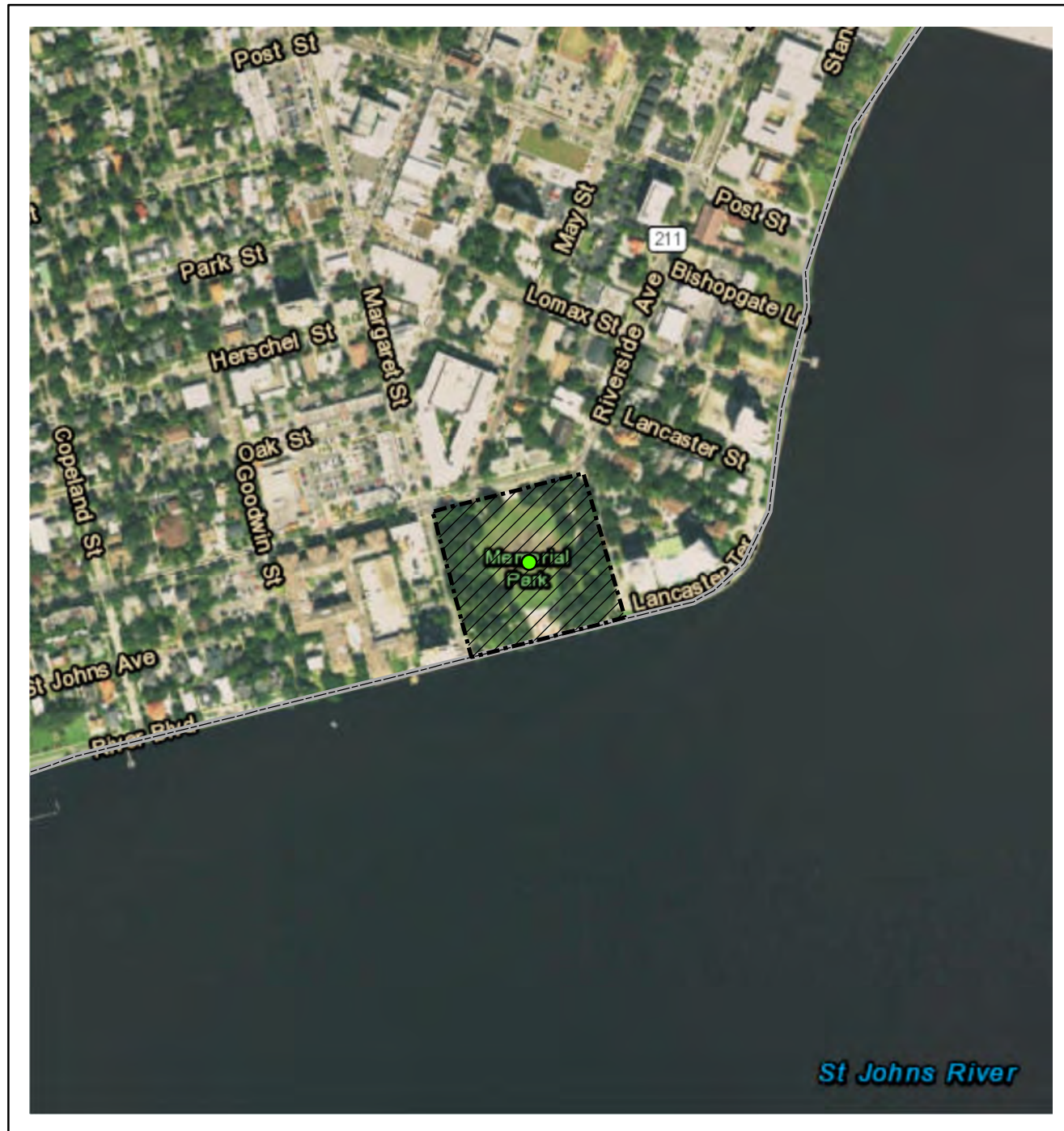
1:7,500



0 500 1,000 2,000 Feet

0 115 230 460 Meters

Basemap Source: Source: Esri,
DigitalGlobe, GeoEye, Earthstar
Geographics, CNES/Airbus DS,
USDA, USGS, AEX, Getmapping,
Aerogrid, IGN, IGP, swisstopo,
and the GIS User Community




Memorial Park

Memorial Park Drive
Jacksonville, Duval Co.

UTM:
17R 434667 3353412

Datum: WGS84

Legend

 Proposed National Register Boundary

Date: 3/7/2017

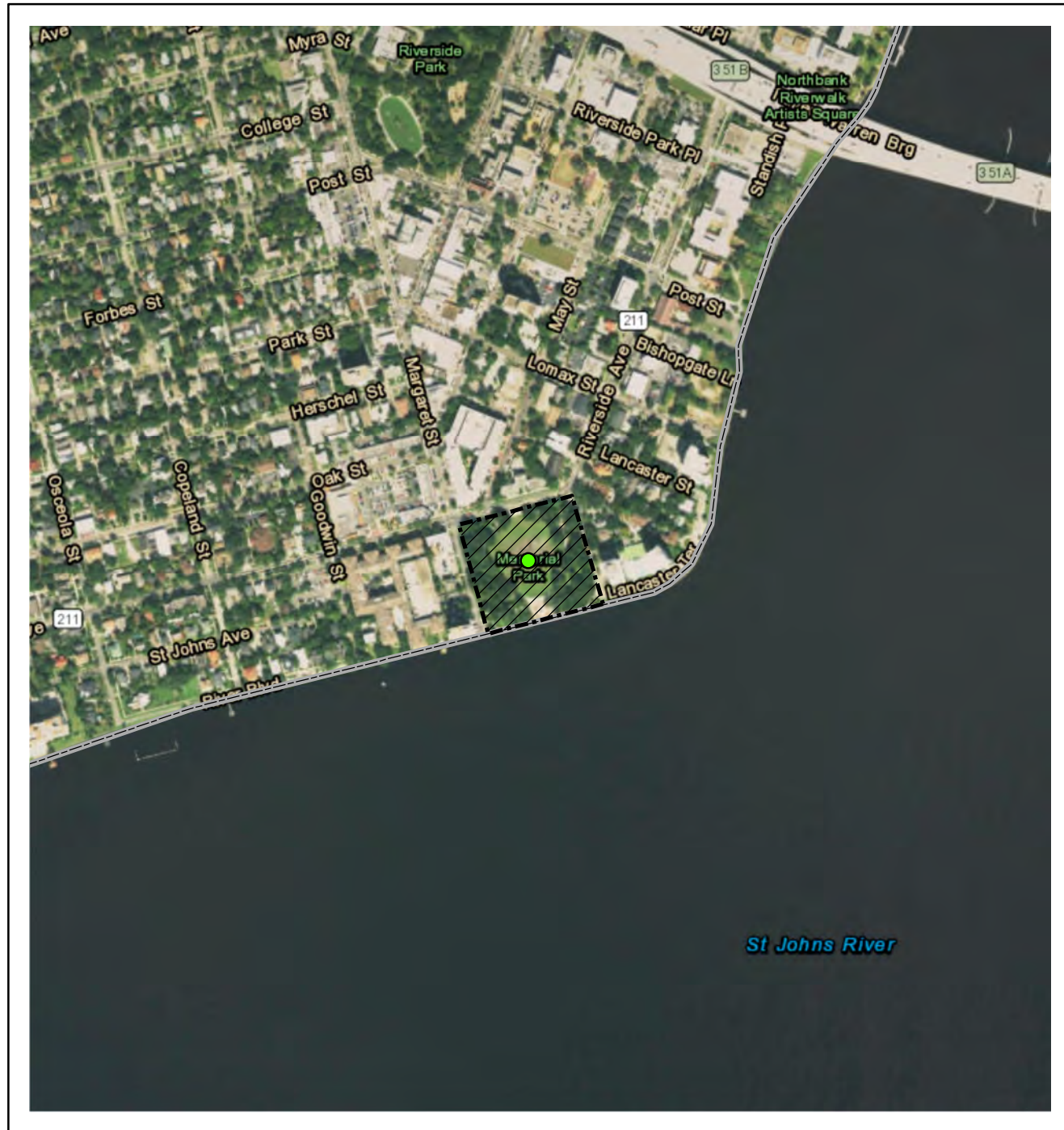
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0 650 1,300 2,600 Feet

0 150 300 600 Meters

Basemap Source: Source: Esri,
DigitalGlobe, GeoEye, Earthstar
Geographics, CNES/Airbus DS,
USDA, USGS, AEX, Getmapping,
Aerogrid, IGN, IGP, swisstopo,
and the GIS User Community




Memorial Park

Memorial Park Drive
Jacksonville, Duval Co.

UTM:
17R 434667 3353412

Datum: WGS84

Legend

 Proposed National Register Boundary

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0 650 1,300 2,600 Feet

0 150 300 600 Meters

Basemap Source: Source: Esri,
DigitalGlobe, GeoEye, Earthstar
Geographics, CNES/Airbus DS,
USDA, USGS, AEX, Getmapping,
Aerogrid, IGN, IGP, swisstopo,
and the GIS User Community







MEMORIAL
PARK

DEAD
END

FRONT
STREET



Memorial Park











MEMORIAL
PARK

DEAD
END

HEALTH
SERVICE







MEMORIAL
PARK





15
MPH





MEMORIAL
PARK













Statue of Liberty
at the entrance of the harbor, N.Y.
Malibu, N.Y.
The Statue of Liberty is located in
Liberty Island, N.Y.

















NOTICE
NO TRESPASSING









THE AVONDALE GARDEN CIRCLE
OF THE FEDERATED CIRCLES OF THE
GARDEN CLUB OF JACKSONVILLE, FLORIDA
HONORING
NINAH M. H. CUMMER, FOUNDER,
INFLUENTIAL IN CIVIC
BEAUTIFICATION
AND
PLANT CONSERVATION
ARBOR DAY 1929



47
THE ROTARY CLUB OF JACKSONVILLE



IN 1918 THE ROTARY CLUB OF JACKSONVILLE
WAS INSTRUMENTAL IN ORGANIZING A
COMMUNITY-WIDE EFFORT TO CREATE
MEMORIAL PARK TO HONOR THE 1200
FLORIDIANS WHO DIED IN WORLD WAR I.

THE YEAR 2012 MARKS THE 100TH
ANNIVERSARY OF THE FOUNDING
OF THE ROTARY CLUB OF JACKSONVILLE—
FLORIDA'S FIRST CLUB. THIS MONUMENT
RECOGNIZES ROTARY'S CONTRIBUTION
AND COMMITMENT TO "SERVICE ABOVE SELF."











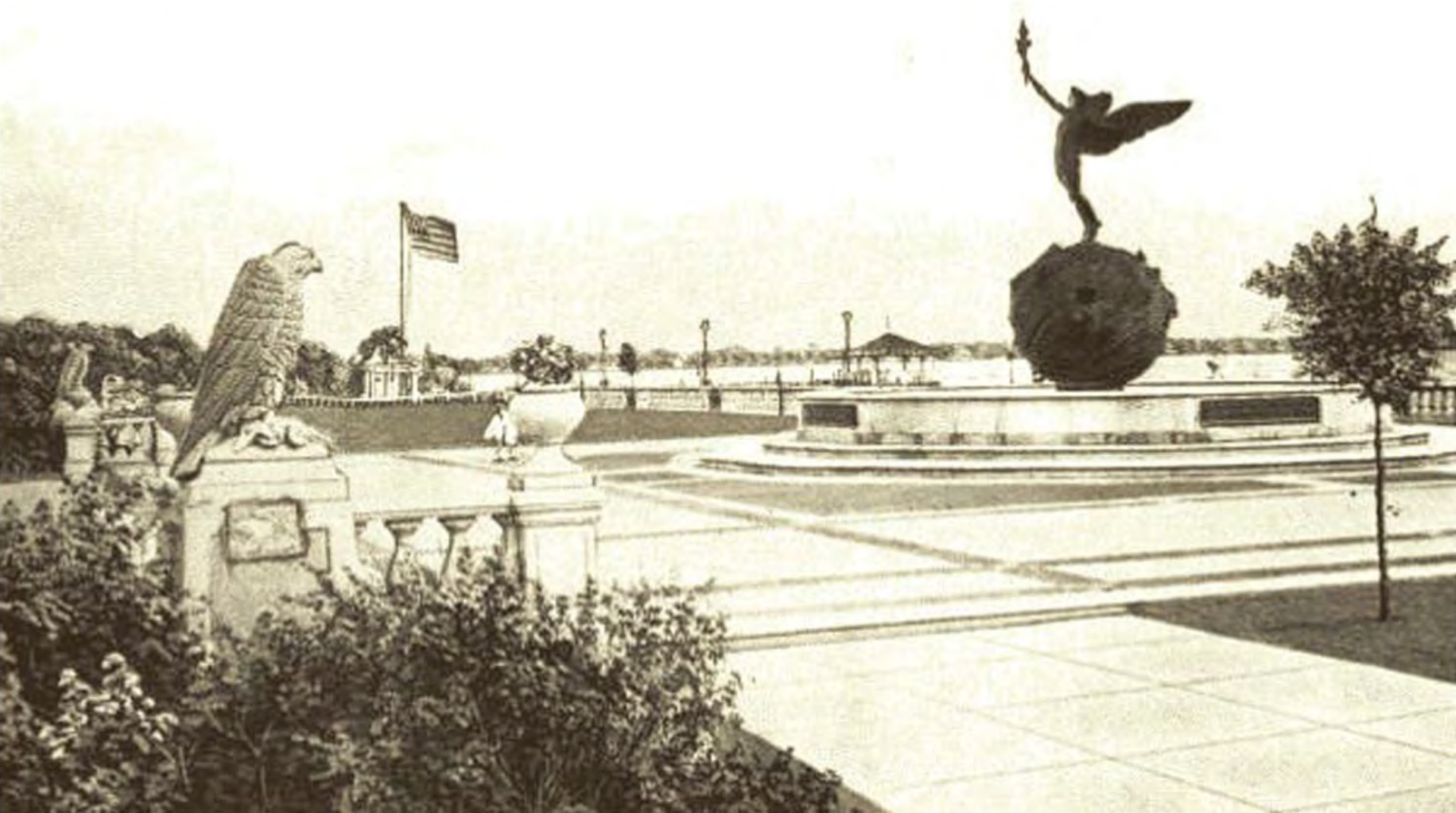








MEMORIAL PARK, OVERLOOKING ST. JOHN'S RIVER, JACKSONVILLE, FLORIDA





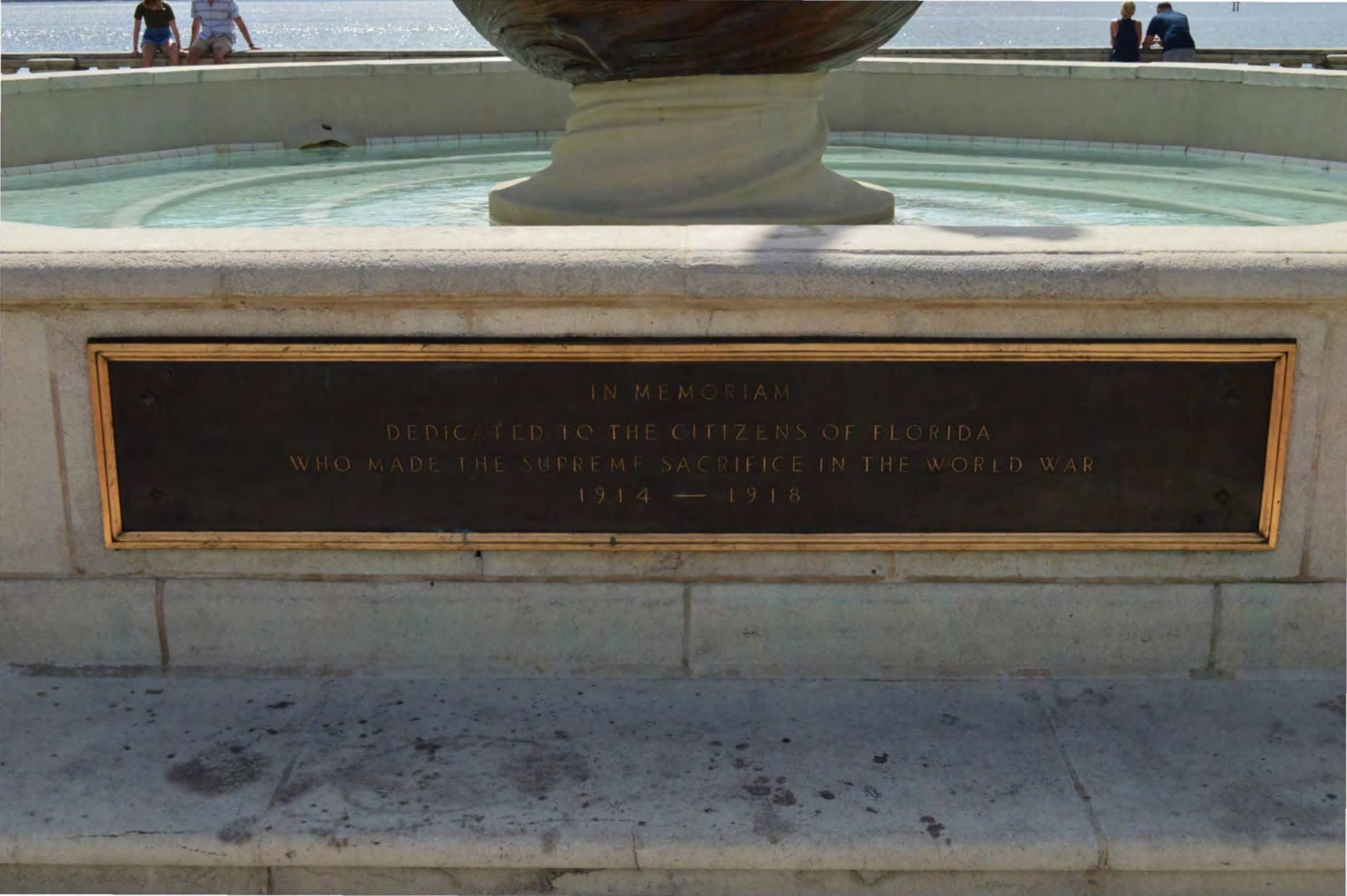
SWEET
1911












IN MEMORIAM
DEDICATED TO THE CITIZENS OF FLORIDA
WHO MADE THE SUPREME SACRIFICE IN THE WORLD WAR
1914 — 1918




ERECTED IN GRATITUDE
BY THE CITIZENS OF DUVAL COUNTY, FLORIDA



SPIRITUALIZED LIFE
SYMBOLIZED BY THE WINGED FIGURE OF YOUTH
RISES TRIUMPHANT FROM THE SWIRL OF WAR'S CHAOS WHICH ENGULFS HUMANITY
AND FACES THE FUTURE COURAGEOUSLY





HEREIN REPOSES AN
INDELIBLE RECORD OF THE
TWELVE HUNDRED AND TWENTY
NAMES OF THOSE TO WHOM
THIS MEMORIAL
WAS REVERENTLY DEDICATED
ON CHRISTMAS DAY 1924



National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.



United States Senate

WASHINGTON, DC 20510-0905

BILL NELSON
FLORIDA

May 10, 2017

Florida's National Register Review Board
1650-302 Margaret Street, Suite 322
Jacksonville, Florida 32204

Dear Sir/Madam:

Please find enclosed constituent correspondence I recently received. I am respectfully forwarding it for your review of the issues and direct reply to Mr. Percy Rosenbloom, III.

Should you have any questions or concerns, please contact my staff assistant, Marcie Randolph at the address below.

Thank you in advance for your assistance with this matter.

Sincerely,

A handwritten signature in black ink that reads "Bill Nelson". The signature is written in a cursive, slightly slanted style.

BN/mfr
184596-2MC

Enclosure

Cully, Michael (Bill Nelson)

From: Percy Rosenbloom <prosenbloom@memparkjax.org>
Sent: Thursday, May 4, 2017 9:01 AM
To: Cully, Michael (Bill Nelson)
Cc: Agnes Danciger
Subject: Memorial Park - National Register of Historic Places

Michael,

Thank you for calling this morning. We need Senator Nelson's help in getting Memorial Park listed on the National Register of Historic Places. There is a link below to a ten minute video that covers the history and significance of this historic and iconic park. If time does permit viewing the video, the following key elements touch on what we believe warrant this lofty and worthy status for Memorial Park:

- Memorial Park was the first major memorial honoring those 1220 Floridians who died in World War I.
- Significance of sculptor Adrian Pillars and arguably his most famous work, the "Life" statue.
- Significance of the Olmsted firm having designed Memorial Park. This is the firm that designed Central Park in NYC among other notable parks
- Memorial Park serves as Jacksonville's premier historic park.

We have taken this process to the stage where it is under review by the State of Florida's Historic Review Board. Therefore, Senator Nelson's letter should be addressed to:

ATTN: Florida's National Register Review Board
%
Memorial Park Association, Inc.
1650-302 Margaret Street # 322
Jacksonville, FL 32204-3869

Salutation should be:

Dear Members of the Board:

Please sign, scan and email the letter as an attachment to Agnes Danciger at adanciger@memparkjax.org. Agnes is the immediate Past President of the Memorial Park Association and is leading the charge to get Memorial Park on the National Register of Historic Places. Or you may fax to my attention at (904) 366-2690.

If you'd like to know more about Memorial Park, please take 10 minutes to view this informative and interesting video titled, Memorial Park – The Spirit of Victory: <https://youtu.be/wncRBI-ERYU>.

Michael, thank you for your help. Please do not hesitate to contact me with any questions you might have. We need your letter ASAP!

Best regards,
Percy

Percy Rosenbloom III, President
Memorial Park Association, Inc.



4526 Lenox Avenue
Jacksonville, FL 32205
(904) 588-3329
prosenbloom@memparkjax.org

MEMORIAL PARK ASSOCIATION

President

Percy Rosenbloom III

Vice President

Timothy A. Burleigh

Secretary

Barbara H. Arnold

Treasurer

Matthew Cochran

Vice Presidents at Large

Michele Luthin

Karen McCombs

Frank Bioteau

Gerri Boyce

Michael M. Blackstone

Agnes E. Danciger

David W. Foerster

Robinson Frazier III

Patricia Houlihan

Alden Howell

Laurie N. Jarvis

Alexandria Klempf

Emily R. Lisska

Elizabeth G. McRae

Joan W. Newton

Susan D. Ober

Dylan C. Phillips

Paula Skitsko

Timothy M. Tyler

H. Warner Webb, M.D.

City of Jacksonville

Parks, Recreation & Community Services

Councilman Jim Love

May 10, 2017

Ruben Acosta

Survey and Registration Supervisor

Florida Department of State

R.A. Gray Building

500 South Bronough Street

Tallahassee, Florida 32399-0250

Mr. Acosta:

On behalf of the Memorial Park Association and citizens of Jacksonville, Florida, thank you and your Board for the opportunity to submit Memorial Park as a candidate to be listed on The Register of National Historic Places. Based on the criteria to be considered for this noble and honorable recognition, we strongly believe Memorial Park is a worthy candidate.

Attached to this letter please find letters from other citizens who also believe this to be the case. We hope their show of support will convince you and your Board to recommend Memorial Park be listed on The National Register of Historic Places.

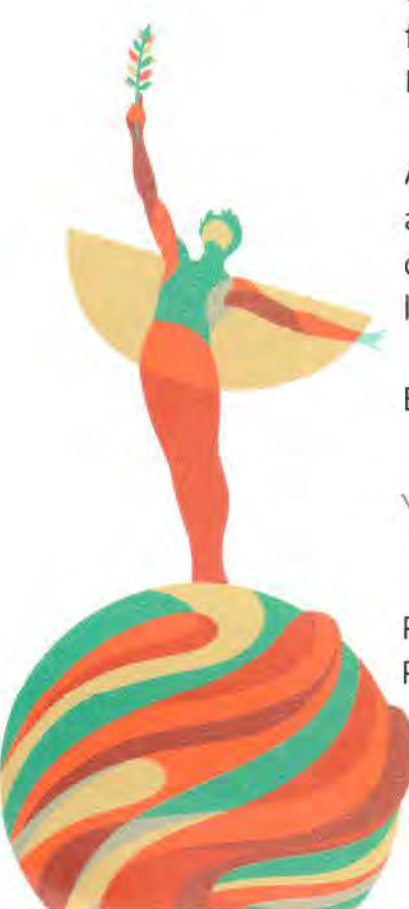
Best regards,



Percy Rosenbloom III
President

1650-302 Margaret Street # 322 | Jacksonville, FL 32204-3869 | info@memparkjax.org | memparkjax.org

A COPY OF THE OFFICIAL REGISTRATION AND FINANCIAL INFORMATION MAY BE OBTAINED FROM THE DIVISION OF CONSUMER SERVICES BY CALLING TOLL-FREE (1-800-435-7352) WITHIN THE STATE. REGISTRATION DOES NOT IMPLY ENDORSEMENT, APPROVAL, OR RECOMMENDATION BY THE STATE.





ONE CITY. ONE JACKSONVILLE.

City of Jacksonville, Florida

Lenny Curry, Mayor

City Hall at St. James
117 W. Duval St.
Jacksonville, FL 32202
(904) 630-CITY
www.coj.net

April 26, 2017

Ruben Acosta, Florida Division of Historical Resources
R.A. Gray Building
500 S. Bronough Street
Tallahassee, Florida 32399-0250

Dear: Mr. Acosta

RE: Proposed National Register Listing – Memorial Park

On behalf of the Jacksonville Historic Preservation Commission, I am pleased to provide this letter of support for the proposed nomination of Memorial Park to the National Register of Historic Places.

Located along the St. Johns River in the Riverside neighborhood, Memorial Park was designed by the Olmsted Brothers, sons of acclaimed landscape architect, Frederick Law Olmsted. With its large central open space framed by an oval promenade and enhanced by shady seating areas, the design of Memorial Park is reflective of the 19th Century Romantic style.

The focal point of the park is the bronze statue called Winged Victory designed by noted Florida sculptor, C. Adrian Pillars. Unveiled on Christmas Day, 1924, Winged Victory serves as a memorial to commemorate those Florida citizens who died in World War I.

With the upcoming hundredth anniversary of America's entry into the war, it is a very appropriate time to recognize this significant park and statue by being listed on the National Register of Historic Places.

Ruben Acosta
April 26, 2017
Page 2

Kind Regards,



Christian Popoli
City Planner Supervisor
Planning and Development Department
214 North Hogan Street, Suite 300
Jacksonville, Florida 32202
(904) 255-7852
cpopoli@coj.net



David B. Case
Chairman
Jacksonville Historic Preservation Commission

CP/DC/gb

cc: William Killingsworth, Director of Planning and Development Department

5 May 2017

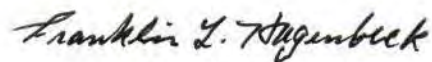
Dear Members of the Board:

The purpose of this letter is to recommend strongly that Memorial Park in Jacksonville, Florida be listed on the National Register of Historic Places. I grew up in Jacksonville and after over 39 years in our Army retired here in 2010. I first saw this treasure of a park during elementary school outings. We learned its history as being the first major memorial to honor the 1240 Floridians killed during World War I. And now, as a retired general and war veteran, it holds deeper meaning to me than I could have ever imagined as a young schoolboy.

Memorial Park was designed by the Olmsted firm which many have labeled the Father of American Landscape Architecture. And the centerpiece of the park, the "Life" statue created by Adrian Pillars, continues to draw people of all ages and backgrounds. It has done so since its unveiling in 1924. This park was made possible by the Rotary Club of Jacksonville, of which I am a proud member.

Having served as the 57th Superintendent of the U. S. Military Academy at West Point, I have been blessed to experience numerous National Historic Places. I can assure you that Memorial Park meets the criteria and deserves to become a part of the National Registry. Thank you for your consideration.

Sincerely,



Franklin L. Hagenbeck
Lieutenant General
U. S. Army (Retired)



ONE CITY. ONE JACKSONVILLE.

City of Jacksonville, Florida

Daryl Joseph, Director

Parks, Recreation and Community Services Department
214 N Hogan Street, 4th Floor
Jacksonville, FL 32202
(904) 255-7903
www.coj.net

April 28, 2017

Florida's National Register Review Board
% Memorial Park Association, Inc.
1650-302 Margaret Street # 322
Jacksonville, FL 32204-3869

Dear Board Members:

I am pleased to write a letter in support of Jacksonville's Memorial Park being a designated site listed in the National Register of Historical Places.

Memorial Park is a premier historic park and an important war memorial honoring the memory of more than 1,220 Floridians who sacrificed their lives in World War I. This magnificent six-acre riverfront park is also attributed to the legacy of the Olmsted Brothers for the landscape planning and design of an outstanding and comprehensive urban park with both elegance and functionality. In addition to the historic memorial aspect of the park, there is the iconic "Life" statue by sculptor Adrian Pillars who captured the true spirit of struggle and victory in his commissioned work.

My recommendation is not only historically based, but also on the tireless efforts of the Memorial Park Association which has raised over \$650K since 2012 to support revitalization efforts. The organization has involved the Riverside and Avondale communities as well as businesses and investors to continue the park's legacy of historical significance and beauty. Memorial Park has become a community destination not only for daily recreation, but also for community events, staging photos, and gathering for holidays to name a few special occasions.

Designating Memorial Park in the National Register of Historical Places will support the efforts of the community, the Memorial Park Association and the City of Jacksonville, which brought the park back to its original landscape design and timeless beauty. This designation will draw visitors of all ages and walks of life to investigate what an amazing treasure Memorial Park is to behold!

Sincerely,

Daryl Joseph
Director

DJ/rm



May 1, 2017

Florida's National Register Review Board
% Memorial Park Association, Inc.
1650-302 Margaret Street # 322
Jacksonville, FL 32204-3869

Dear Members of the Board:

On behalf of the Board of Directors of the Jacksonville Historical Society, I write in strong support for the Memorial Park Association's National Register nomination for Memorial Park in Jacksonville, Florida.

The park, along with a statue, was created to honor Floridians who died in World War I. We are fast approaching the centennial year of the Jacksonville Rotary Club's 1918 announcement to build a memorial to Florida's war dead. By 1919, property for a park and the memorial were secured at the majestic Riverside site along the St. Johns River.

Memorial Park's connection to significant national, state and local history is impressive. Enlisted to design for the park were the nationally known Olmsted Brothers. Local leader and philanthropist Ninah Cummer urged use of the brothers, who designed a large central space bordered by an oval promenade reflective of the 19th century Romantic style. The park's focal point, a magnificent bronze statue, "Life," was created the well-known Florida sculptor C. Adrian Pillars. Acclaimed North Florida architect Roy Benjamin supervised the park's construction.

Recent park and statue restorations, led by Memorial Park Association, have been recognized by the city's Historic Preservation Commission as stellar. Memorial Park and its rich history deserve your every consideration for National Register status.

Sincerely,

Emily R. Lisska
Executive Director



May 1, 2017

Florida's National Register Review Board
% Memorial Park Association, Inc.
1650-302 Margaret Street # 322
Jacksonville, FL 32204-3869

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Sincerely,

Emily R. Lisska
Executive Director



2623 Herschel Street
Jacksonville, Fla. 32204
Office: 904.389.2449
Fax: 904.389.0431
info@riversideavondale.org
www.riversideavondale.org

April 28, 2017

Florida's National Register Review Board
c/o Memorial Park Association, Inc.
1650-302 Margaret Street #322
Jacksonville, FL 32204-3869

Dear Members of the Board:

Please accept this letter as strong support for Memorial Park Association's application for designation as a site on the National Register of Historic Places.

The Adrian Pillars *Life* statue that is the focal point of the Park is incorporated into our organization's logo in recognition of the significance of the Park. It's an immediately recognizable symbol of our historic community and the Park in particular. Recent restorations of the Park have made the space shine and the re-opening was a point of excitement for our residents and visitors. At any given day or time, you will see people enjoying the Park, whether playing a game, enjoying a picnic, walking their dog, exercising, or soaking up the sunshine.

Memorial Park is an iconic location not only in the Riverside Avondale neighborhood, but for the City of Jacksonville as a whole. The Park is an urban oasis along the St. Johns River, highlighting our community's historic and ongoing relationship with the river. Connections to World War I history and the Olmsted architectural firm make it a site of national importance as well.

Memorial Park is a natural candidate for inclusion on the National Register of Historic Places, and we wholeheartedly recommend the Board accept the nomination.

Thank you for your consideration.

Respectfully,

A handwritten signature in cursive script that reads "Adrienne Burke".

Adrienne Burke, Esq., MSAS
Executive Director

LAW OFFICE
TIMOTHY A. BURLEIGH, P. A.

505 LANCASTER STREET, NO. 7C
JACKSONVILLE, FLORIDA 32204

TELEPHONE 904 355-4470
TIM.BURLEIGH@OUTLOOK.COM

May 4, 2017

Florida's National Register Review Board
Care of Memorial Park Association, Inc.
1650-302 Margaret Street, No. 322
Jacksonville, Florida 32204-3869

Re: Memorial Park, Jacksonville, Florida

Dear Members of the Board:

This letter is to request that a formal nomination for Memorial Park be submitted to the Keeper of the National Register. I am a director of Memorial Park Association, Inc., and a neighbor and frequent user of the park.

Memorial Park is unrivaled as Jacksonville's premiere historic park. Its spectacularly beautiful location on the St. Johns River, its artistic centerpiece, the "Life" statue by Jacksonville's foremost sculptor, Adrian Pillars, and its pool are a magnet for visitors. Despite regular use by Jacksonville's citizens, the park retains a quiet dignity that is wholly fitting for a memorial to the Floridians who died in World War I. Its enduring, understated elegance is a tribute to the genius of the Olmstead firm. The towering canopy of live oaks, the expanse of the central oval, and the formality of the esplanade and balustrade subtly inform a visitor that the park is an important place with a significance far above its use by many as a retreat for quiet contemplation and by others as somewhere to take the family on the weekend. That sense of importance will be enhanced by the park's being designated on the National Register; that designation will also help the efforts of those who are dedicated to retaining the park's integrity and relevance.

Very truly yours,


Timothy A. Burleigh

TAB:stb

DAVID W. FOERSTER

5023 YACHT CLUB ROAD
JACKSONVILLE, FLORIDA 32210

May 1, 2017

Florida's National Review Board
c/o Memorial Park Association, Inc.
1650-302 Margaret Street, No. 322
Jacksonville, Florida 32204-3869


Dear Members of the Board:

As a member of the Memorial Park Association Board, I wish to strongly endorse the listing of the Park in The National Register.

Aside from the fact that the "Life" Statue is a significant and historical art work and the fact that the Park was designed by Olmsted, it is more important that the Park honors Floridians who died in World War I.

My interest in the Park has been present for 93 years having been born adjacent to the Park at its beginnings.

Yours very truly,



David W. Foerster

Garden Club of Jacksonville, Inc.

1005 Riverside Avenue
Jacksonville, Florida 32204



Telephone: (904) 355-4224
Fax: (904) 355-6499

April 25, 2017

Florida's National Register Review Board
c/o Memorial Park Association, Inc.
1650-302 Margaret Street #322
Jacksonville, Florida 32204-3869

Dear Members of the Board,

On behalf of the eight hundred plus members of The Garden Club of Jacksonville, Inc., I am writing in support of Memorial Park's application to be listed in the National Register of Historic Places.

This park has been our neighbour since its founding in 1924 and what a good neighbour to our community! Our club, a founding member of the Florida Federation of Garden Clubs, was also founded by Nina Cummer. She was instrumental in the creation of Memorial Park. We share an historic past.

For ninety-three years the centerpiece park sculpture *Life* has served as a welcome to all who wish to enjoy the spacious lawn, view of our shared river, and rest under the shade of native trees. Any day--dawn to dusk--you can pass this treasure and see families, students, nature strollers, river watchers, and animal lovers enjoying the experience of this magnificent creation.

The Memorial Park Association, a private group dedicated to the restoration and preservation of this valuable asset, meets in our building and I can attest to their diligence in upholding the historic value and beauty of this property. Rewarding their work and enhancing this park with national recognition is definitely deserved.

The architectural landscape value of the park design by the Olmsted firm as a World War I Memorial, the restored river wall and the park's location in one of the oldest historic residential areas of Jacksonville merits national recognition.

Please give this your most thoughtful consideration.

Sincerely,

Carol Waters, President

The Garden Club of Jacksonville, Inc.



April 19, 2017

Florida's National Register Review Board
% Memorial Park Association, Inc.
1650-302 Margaret Street # 322
Jacksonville, FL 32204-3869

Dear Members of the Board,

I am pleased to write this letter in support of Memorial Park's application to be listed in the National Register of Historic Places. In many ways a sister landscape to the historic gardens at nearby Cummer Museum of Art & Gardens, also listed in the National Register, Memorial Park is worthy of this designation.

Museum founder Ninah Cummer, who had a lifelong passion for beautifying the city of Jacksonville through publicly-accessible green spaces, served on the Citizen's Advisory Committee that developed Memorial Park as a memorial that honors all Floridians who died in World War I. She served as the main point of contact with the Park's designers, the renowned Olmsted Brothers firm of Brookline, Massachusetts. The sons of Frederick Law Olmsted, John Charles and Frederick Jr. became known for designing a variety of public, private, residential, and urban landscapes. Their participation in the creation of Memorial Park, and the firm's involvement in the development of the Cummer Gardens, provides legitimacy to this application.

Since opening to the public on Christmas Day, 1924, Memorial Park has become the hub not only for the Riverside Avondale neighborhood of Jacksonville, also listed in the National Register, but also for the entire Jacksonville community. The Memorial Park Association, created in 1986 by private citizens to help support this important city-owned resource, has led recent and ongoing efforts to restore the Park to its period of significance and honor the design intent of the Olmsted firm. These efforts include creating a Master Plan for the landscape, with the assistance of landscape architect David Sacks; important capital work, like the restoration of the historic riverfront balustrade and the renovation of the large central oval and sidewalk, one of the most prominent areas of the Park's design; and the conservation of the Park's focal point, the sculpture *Life* by St. Augustine, Florida-based sculptor C. Adrian Pillars. Pillars' training with Loredó Taft, among others, as part of the 1893 World's

Columbian Exposition in Chicago, resulted in the creation of the dynamic Beaux Arts memorial sculpture, which rises triumphant from the swirls of chaos, hate, and greed, to honor those who lost their lives in this great world tragedy.

Thanks you for your review of this application, and for the work you do on behalf of the State of Florida to be sure that important pieces of our history, like Memorial Park, are preserved for future generations.

Warmly,



Holly Keris

Chief Operating Officer and Chief Curator



FLORIDA DEPARTMENT *of* STATE

RICK SCOTT
Governor

KEN DETZNER
Secretary of State



June 13, 2017

J. Paul Loether, Deputy Keeper and Chief,
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

Dear Mr. Loether:

The enclosed disks contain the true and correct copy of the nomination for the **Memorial Park (FMSF#: 8DU01430), in Duval County**, to the National Register of Historic Places. The related materials (digital images, maps, and site plan) are included.

Please do not hesitate to contact me at (850) 245-6364 if you have any questions or require any additional information.

Sincerely,

Ruben A. Acosta
Supervisor, Survey & Registration
Bureau of Historic Preservation

RAA/mai

Enclosures



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 for individual properties and districts. See instructions in how to complete National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Memorial Park

other names/site number N/A; DU01430

2. Location

street & number Memorial Park Drive N/A not for publication

city or town Jacksonville N/A vicinity

state Florida county Duval code 031 zip code 32204

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Alissa Stone 6-16-17
Signature of certifying official/Title Date

Florida Department of State, Division of Historical Resources, Bureau of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
 - See continuation sheet
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register
 - See continuation sheet.
- removed from the National Register.
- other, (explain) _____

Signature of the Keeper

Date of Action

Returned

5. Classification

Ownership of Property
(Check as many boxes as apply)

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

Category of Property
(Check only one box)

- buildings
- district
- site
- structure
- object

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

Contributing	Noncontributing	
0	1	buildings
1	0	sites
3	0	structures
3	3	objects
7	4	total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RECREATION AND CULTURE: monument

LANDSCAPE: park

RECREATION AND CULTURE: work of art

Current Functions

(Enter categories from instructions)

RECREATION AND CULTURE: monument

LANDSCAPE: park

RECREATION AND CULTURE: work of art

7. Description

Architectural Classification

(Enter categories from instructions)

OTHER: Art Nouveau

Materials

(Enter categories from instructions)

foundation N/A

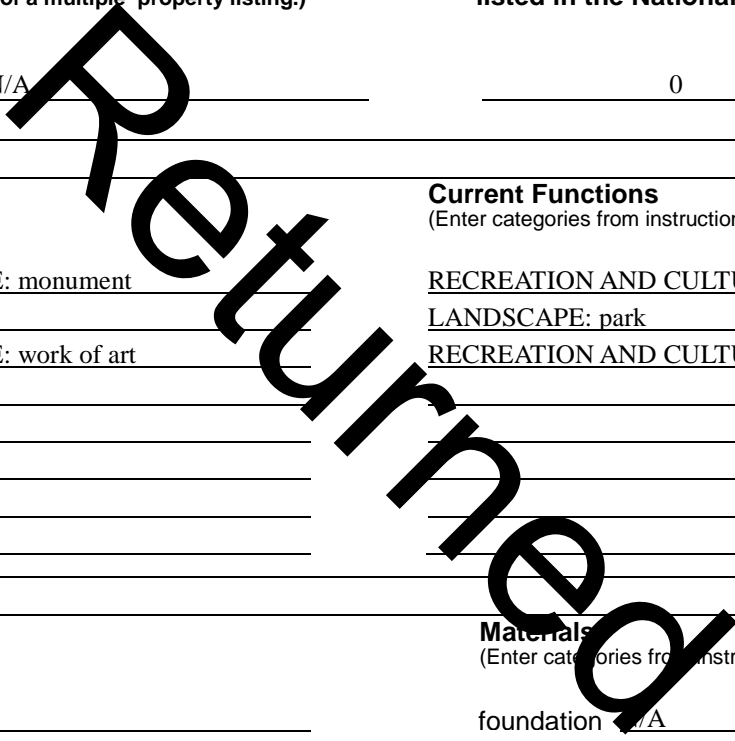
walls CONCRETE

roof N/A

other BRONZE

Narrative Description

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



8. Statement of Significance

Applicable National Register Criteria

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

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

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

Criteria Considerations

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

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance

(Enter categories from instructions)

LANDSCAPE ARCHITECTURE

ENTERTAINMENT & RECREATION

SOCIAL HISTORY

ART

Period of Significance

1924-1967

Significant Dates

1924

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Benjamin G. Gifford

see continuation sheet

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

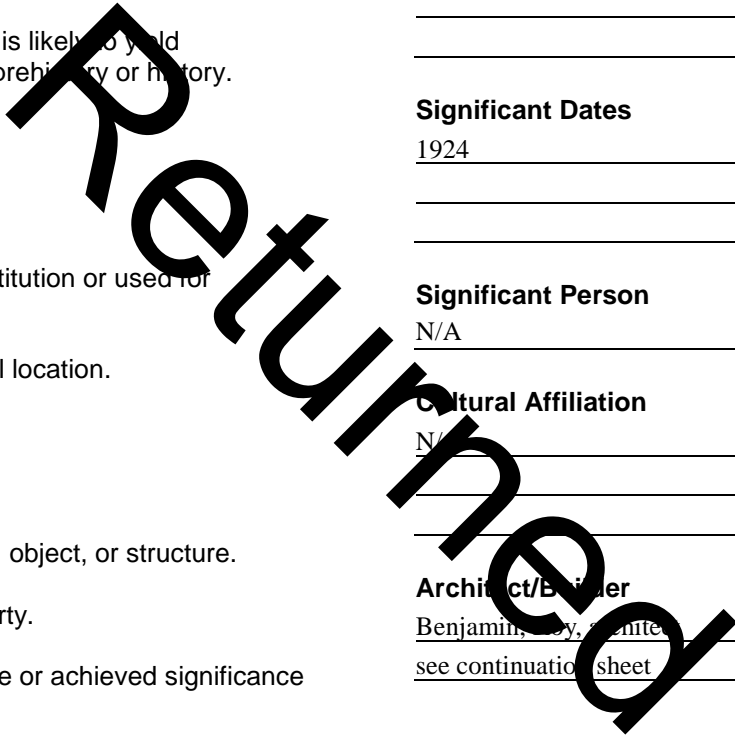
Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 36) 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:

- State Historic Preservation Office
- Other State Agency
- Federal agency
- Local government
- University
- Other

Name of Repository



Memorial Park
Name of Property

Duval County, FL
County and State

10. Geographical Data

Acreage of Property 5.95 acres

UTM References

(Place additional references on a continuation sheet.)

1	1	7	4	3	4	6	6	7	3	3	5	3	4	1	2
	Zone		Easting					Northing							
2															

3															
	Zone		Easting					Northing							
4															

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Paul Weaver, President/Andrew Waber, Historic Preservationist, Florida Bureau of Historic Preservation

organization Historic Property Associates, Inc. date March 2017

street & number Post Office Box 1002 telephone 904-824-5178

city or town St. Augustine state FL zip code 32085

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

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

Photographs

Representative **black and white photographs** of the property.

Additional items

(check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Mr. Daryl Joseph, Director of Parks and Recreation, City of Jacksonville

street & number 214 North Hogan Street telephone 904-255-7903

city or town Jacksonville state FL zip code 32202

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and amend listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 1

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
DESCRIPTION

SUMMARY

Memorial Park is municipally owned and located at 1620 Riverside Avenue in the Riverside neighborhood of Jacksonville, Duval County, Florida. The 5.95-acre park is square in plan and is prominently sited on the west side of the St. Johns River, occupying a full city block. The major features of the park are five entrances; an oval-shaped, centrally-placed lawn; a promenade surrounding the lawn; perimeter plantings and openings; a park edge; and an esplanade. The central feature is a memorial (fountain and sculpture) that is the focus of the overall design of the park. The memorial is sited in a square plaza, constructed of brick and concrete with surrounding balustrades, in the esplanade. It consists of a fountain, dedication plaques, and a bronze sculpture titled *Spiritualized Life*. The park is well maintained and has excellent integrity. It preserves the original Olmsted Brothers design and the *Life* sculpture clearly intact and well maintained.

PRESENT AND ORIGINAL APPEARANCE

SETTING

Memorial Park is located on Riverside Avenue in the Riverside neighborhood, which was listed in the National Register of Historic Places in 1985. The park is in the eastern section of Riverside about four blocks south of Interstate 95, which physically separates the neighborhood from downtown Jacksonville. East Riverside, while historically residential, is today of mixed use and densely developed relative to most other areas of the neighborhood. The proximity of the area to downtown and high land values have resulted in developmental pressure and the destruction of nearby historic residences. Five Points, a historic neighborhood commercial district, is several blocks north of the park. Just west is the Park Lane, built in the 1920s as Jacksonville's first high-rise apartments. A variety of other building types including some modern high rise condominiums are in the vicinity of the park (Photos #1-4).

The St. Johns River is the major natural feature bordering the park. The western shore of the river is south of the park. The site of the park is highly significant as the proximity to the river and the river view were driving forces in the selection of a site for the park and its design. The park is just west of a point where the river widens greatly from the narrows to the north that historically formed the crossing point of the river at downtown Jacksonville. The river flows south to north and branches to the west along the Riverside neighborhood to form the Ortega River. South of the park, the river forms a broad open, uninterrupted vista with a flat horizon. Olmsted Brothers chose the riverside vista as the location of the memorial. This vista sets off the profile of the park and especially the memorial fountain and *Life* sculpture, the focal points of the park (Photos # 5-6).

Beyond the river, the other sides of the park are bounded by city streets. Riverside Avenue borders the park on the north and is the principal street in the neighborhood. Margaret Street, another major street, borders the park

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 2

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
DESCRIPTION

on the west. Memorial Park Drive, a minor street only one block in length, forms the east border of the park. All three streets provide access to the park. The surrounding streets were purposely designed without sidewalks so that pedestrian traffic is channeled through the park (Photos #7-11).

PHYSICAL DESCRIPTION

The original appearance of Memorial Park is well documented through historic photographs, maps, and plans. Of particular importance is the 1924 Olmsted plan. The Olmsted plan shows entrances, an oval shaped lawn and promenade, an edge, perimeter plantings and openings, and an esplanade where the *Spiritualized Life* sculpture is located. These have all been maintained. The block on which the park is located is distinguished from the surrounding blocks by its square shape. In contrast, blocks to the east and north are irregular in form due to the curve or turn of the adjacent St. Johns River. Blocks to the west are rectangular and regular in form corresponding to the gridiron layout of Riverside Subdivision. Contemporary aerial photographs and drawings demonstrate that the overall plan and individual features of the Olmsted Brothers' plan remain intact (See below; Photo # 12).

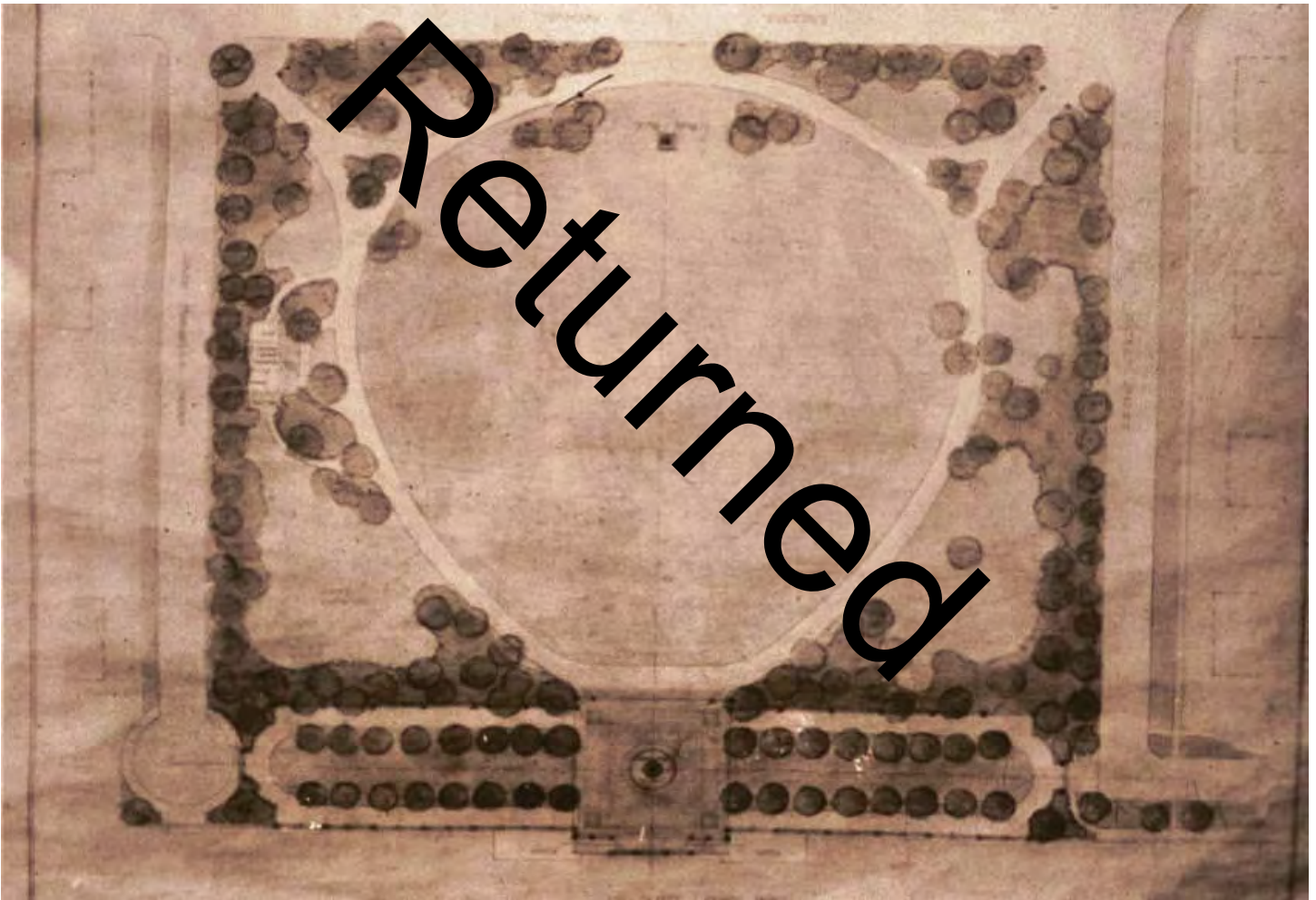
United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Section number 7 Page 3

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
DESCRIPTION

The Olmsted Plan



Original 1922 Olmsted Plan (Source unknown)

Entrances: The Olmsted Plan featured five formal entrances to Memorial Park, which all remain. Three are on the north side along Riverside Avenue. The north entrances provide the main access points to the park. Two are at the corners and one is centrally placed. The northeast corner entrance was considered for placement of the memorial before the memorial was placed in its present location. The remaining two entrances are located at the southeast and southwest corners on the Memorial Park Drive and Margaret Street sides near the river's edge.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 7 Page 4 MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
DESCRIPTION

The five entry points provide long, direct, uninterrupted views of the memorial and the *Life* sculpture, which is set in a formal plaza, with the St. Johns River as a backdrop. The centrally placed entrance on Riverside Avenue is the most important. It is the broadest and was intended by the designers to provide a clear uninterrupted view of the sculpture and the river from the street to the north beyond the limits of the park. (Photos # 13-17).

As a result of poor planning and a lack of understanding of the original design, over the years, views from the park entrances were compromised by vegetation, signs, and light poles. In recent years improvements have been made in resolving these problems. Many of the visual obtrusions, particularly inappropriate signs within the park, have been removed. Pedestrian access from the central entrance on Riverside Avenue has been constrained by high traffic volume and a lack of sidewalks.

Lawn: The lawn was designed as an oval-shaped, grass-covered space with no vertical elements. It was meant to provide an open, uninterrupted view of the memorial, particularly from the north entry points along Riverside Avenue. The lawn was further intended to provide a gathering space for assembly and a variety of informal activities (Photos # 18-22)

The lawn is largely unaltered. Its form, purpose and use, and planting are intact. The major change since the original design has been the introduction of trees on the east and west sides (Photo #23). While an alteration of the original intent, the trees have become quite large. Moreover, they are long standing and have achieved significance in their own right. They are part of the organic development of the park.

Promenade: The promenade surrounds the lawn and defines its oval form. It features concrete walkways from the entrances to various points and has open vistas of the *Life* sculpture. It is semi-shaded and surrounded on its exterior perimeter with canopy trees. The inside of the promenade was originally designed to be open but trees were added during the construction phase and early years of the park. Memorial Park's existing walkways date from 2001 when a renovation project to replace the original concrete walks, which were unsafe and in poor condition, was completed. The layout is essentially the same as the original Olmsted design. The majority of the walks are in fairly good condition, with the exception of some extensively cracked paving at the southwest entrance, and a poorly patched-in utility box in the Riverside Avenue entrance.

There are 22 historic benches found throughout the promenade and other sections of the park (Photos #24-28). The existing marble benches are also not original to the park but the design, which is custom, was introduced sometime prior to 1941. Historical records indicate that Ninah Cummer asked Olmsted Brothers' Dawson for a design, but no copy of it has been found. It is unknown whether these benches are that design. Many of the current benches are gifts and memorials placed in the park since 1993. The simple backless design works well visually in the park and the benches are frequently used by park visitors

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 7 Page 5

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
DESCRIPTION

Perimeter Plantings and Openings: The area of perimeter planting and openings surrounds the promenade. The plantings were intended to provide variety, shade, a sense of enclosure, and a frame of views to the memorial. This area is the most varied and changed since the original design and dedication of the park in 1924. Major features are small open lawns, which provide views and spaces for recreational activities, and plantings, which separate and define the open lawns. Plantings consist of canopy trees, shrubs and ground covering. Large trees, particularly live oaks, have come to characterize this section of the park. The type and location of trees are in some instances inconsistent with the original Olmsted Plan. Magnolias were intended to border the promenade and contrast with the oaks of the esplanade but currently oaks predominate. In the 1990s, a number of oaks and East Palatka hollies were added throughout the north half of the park. The predominance of oaks has resulted in less diversity of plantings than originally intended (Photos #29-34).

The large trees have also created a canopy that produces much more shade than the original plan intended. The heavy shade limits the variety of shrubs and ground plantings as well as their health and attractiveness. It significantly affects the horticultural options, leading to greater monotony as well as a less healthy and attractive landscape. The density of trees impacts visual variety, views and usable spaces of the original design.

Park Edge: The park edge defines the perimeter boundaries and encloses the park north of the St. Johns River. It is defined by a low concrete wall with taller modern metal fencing along its interior side. From the exterior it forms a landscape barrier but provides limited views of the park interior and the memorial. Security concerns have resulted in more visibility from the exterior than was intended in the original Olmsted design. From inside the park edge forms a natural backdrop on the north, east and west sides for interior features.

Esplanade: The esplanade is located along the southern quadrant of the park adjacent to the St. Johns River. It is rectangular in form and is accessed by the promenade and entrances from Margaret Street and Memorial Park Drive. From the entrances an allee, consisting of large live oaks and lawn, leads to the memorial. The esplanade is an open, inviting space for strolling, sitting, viewing the river, fishing, and viewing the memorial-- its primary purpose. (Photos #35-43)

Important architectural elements of the esplanade include the balustrades that define the waterfront along the St. Johns River and the corners of the plaza surrounding the monument. The balustrades are executed in a traditional Beaux Arts design and consist of a series of balusters resting on a string or base and supporting a handrail. While classical balustrades were constructed of stone, the balustrades at Memorial Park are made of cast stone, a historic material commonly used during the early twentieth century. Classically designed urns and bronze eagles were also elements of the balustrades. The eagles, removed relatively soon after completion of the park, were restored in 2011.

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The balustrade along the river is located in a harsh environment, impacted by the brackish water, waves, winds and settlement of the underlying bulkhead. According to historical records, repairs to the balustrade began as early as 1929. Later repairs occurred in 1960, the 1990s, and the first decade of the 2000s. Patching and repairing of the balustrades have been uneven with some work being of high quality and other less so. The most conspicuous alteration was to the top rail where an entire layer of rebar and concrete had been added, changing the scale of the feature. A restoration has been undertaken in the last few years and the balustrades have been returned to their original appearance and are in good condition.

Memorial/plaza

The memorial consists of the bronze, Art Nouveau style sculpture known as *Spiritualized Life*, a concrete fountain, and four bronze tablets. The memorial is oriented north toward Jacksonville. The sculpture is a winged youth, surmounted on a globe. The globe measures eight feet in diameter and the winged youth measures eight feet in height. Early models of the sculpture were more anatomically correct but in deference to the modesty of the times the final sculpture is androgynous with a crotch, nipples and what have been reported to be a woman's legs. The figure is suggestive of the iconic woman in the Victory Loan Drive, popular during World War I (Photos #44-49)

The fountain surrounding the sculpture is an integral part of the Memorial and the Olmsted Brothers design. The fountain consists of two cast concrete, ten-sided steps. The fountain itself features a ten-sided retaining wall with coping at the top and molding at the base. It provides water swirling in the basin's spiraling channels, echoing the swirling form of the sculpture's globe. Water is fed into the fountain by a recently installed, up to date dual pump system. The dual pump system allows alternating usage and provides a back-up system when one pump is under repair.

The four bronze tablets face the four compass points (Photos #50-51).

One of the bronze tablets contains a quote from Pillars:

"Spiritualized Life—symbolized by the winged figure of youth—rises triumphantly from the swirl of war's chaos, which engulfs humanity and faces the future courageously."

A square plaza surrounds the memorial. The plaza features balustrades at the northeast and northwest corners and a continuation of the esplanade balustrade on the south side. The plaza is finished with eight beds of brick pavers in a herringbone pattern. The bricks are divided by bands of concrete. A time capsule with a commemorative plaque is set in the plaza on the north side of the memorial (Photos #52-55).

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CONTRIBUTING/NON-CONTRIBUTING PROPERTIES

Major contributing resources in Memorial Park are the park itself, which follows the Olmsted Brothers design and was completed in 1924. The fountain and sculpture are two contributing objects. There are two balustrades surrounding the plaza and one along the river's edge that count as three contributing structures. A small concrete marker with a bronze plaque dedicated to Ms. Nina Cummer in 1929, is a minor contributing object.

Non-contributing properties include the two bronze eagles in the plaza which are of recent construction. A granite marker erected in 2012 on the 100th anniversary of the founding of the Jacksonville Rotary Club is located in Memorial Park but due to its age is also non-contributing. A lawn storage shed in the southwest quadrant of the park is also non-contributing due to its age, design and materials.

ALTERATIONS

For many reasons, change to a designed landscape is inevitable. Most importantly, the plants, shrubs and trees of Memorial Park are living things that grow, thrive or deteriorate and ultimately die. A designer's best laid plans almost always have unforeseen consequences. In the case of Memorial Park, some of the original plantings were not well suited for the site and environment of Jacksonville. Others thrived and subsequently overwhelmed surrounding plantings. Some of the original plants were non-native exotics and were inappropriate by contemporary standards.

Despite these inevitable changes and manmade problems, the integrity of Memorial Park is excellent. The original elements of the Olmsted Brothers design and the memorial itself are clearly intact, well maintained and preserved. The type and location of plantings have been the biggest changes since the original design.

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ARCHITECT/BUILDER

Benjamin, Roy, Architect
Dawson, James Frederick, Landscape Architect
Pillars, Charles Adrian, Sculptor
Olmsted Brothers, Landscape Architects

SUMMARY

Memorial Park is being proposed for listing in the National Register under Criteria A and C at the local and state level in the areas of Social History, Entertainment and Recreation, Landscape Architecture, and Art. The period of significance extends from its construction in 1924 to 1967. Constructed as a monument to commemorate Florida's fallen servicemen in World War I, the park has been in continuous use as a municipal park since its construction. The park is significant as one of the earliest major civic projects undertaken in the city after World War I and one of the first major accomplishments of the Jacksonville Rotary Club. The park was designed by the Olmsted Brothers firm, a nationally renowned landscape architectural firm that dominated the field in the early 20th century. The park was designed by James Frederick Dawson, an associate partner in the Olmsted Brothers firm who achieved significance in his own right. The centerpiece of the park is a large bronze sculpture, titled *Spiritualized Life*, which sits atop a fountain. The sculpture was designed by the locally renowned sculptor Charles Adrian Pillars and is widely considered one of his best works. Pillars was a well-known local artist who is perhaps best known as the sculptor of the statues of Dr. John Gorrie and Confederate General Edmund Kirby Smith, which were selected to represent the state of Florida in the National Statuary Hall at the United States Capitol Building. Later, Pillars was one of the cofounders of The Galleon Club, which is now known as the St. Augustine Art Association, an important support organization for the local art colony that thrived in the city. The sculpture *Spiritualized Life* is a locally significant example of the Art Nouveau style adapted to public art. Although this park has seen some changes, it still retains sufficient integrity to qualify for listing in the National Register. Although the park currently lies within the National Register-listed Riverside Historic District, it was not specifically listed as a contributing resource and received minimal attention in the nomination.

CRITERIA CONSIDERATION F

The park was constructed as a commemorative property to honor the service members from the state of Florida who died in World War I. Despite its nature as a commemorative property, it has attained significance in its own right for its role as a park, for its artwork, and for the landscaping.

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HISTORIC CONTEXT/SOCIAL HISTORY

Jacksonville

During the last two decades of the nineteenth century, Jacksonville grew faster than any other Florida municipality, and by 1800 it was the largest city in the state. That growth was fostered by the city's extensive rail and shipping facilities, which gained Jacksonville the nickname of the "Gateway to Florida." Lumber, naval stores, tourism, cigar manufacturing, and citrus production were the dominant local industries during the period.¹

In May 1901, a devastating fire destroyed most of downtown Jacksonville. The period following the Great Fire was known as the Jacksonville Renaissance. Between 1901 and 1917, Jacksonville was rebuilt and experienced its greatest period of growth prior to World War II. It became Florida's largest and most economically important city and its major port and railroad center. In 1910, its population numbered over 28,000. Over the next decade, the city grew phenomenally. With 57,690 residents by 1920, its population was 20,000 more than that of Tampa, Florida's second largest city. Commercial development and building in downtown Jacksonville was unprecedented. In residential areas the rapidly expanding population stimulated a tremendous demand for housing, most notably in the Riverside neighborhood where Memorial Park is located.²

The Jacksonville Renaissance ended with World War I, which disrupted Jacksonville's extensive trade with Europe and resulted in a general economic decline. The War resulted in a slowdown in residential and commercial construction. The building hiatus was lengthened when the United States entered the fray in 1917, and local citizens turned their energies to the war effort. During the war, Duval County sent nearly 5,000 men to Europe. World War I stirred patriotic feelings in Jacksonville as it did throughout the county. At the conclusion of the war local citizens and groups sought to recognize those who had served and given their lives in the "war to end all wars."³

Riverside Neighborhood

The Riverside neighborhood is located southwest of downtown Jacksonville along the banks of the St. Johns River. Development in Riverside dates to the Second Spanish Period

¹ Historic Property Associates, "Historic Building Survey of Downtown Jacksonville" (Jacksonville Downtown Development Authority, November, 1991), pp. 11-13; Wayne W. Wood, *Jacksonville's Architectural Heritage: Landmarks for the Future*. (Gainesville, FL: University of Florida Press, 1989), pp. 25-28.

² HPA, "Historic Building Survey," pp. 11.13.

³ HPA, "Historic Building Survey of Downtown Jacksonville," pp. 11-13.

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(1784-1821). Riverside developed from an 800-acre Spanish land grant to Phillip Dell in 1801. The grant extended along the river from McCoys Creek on the north to a point near present day King Street. The area was originally known as Dell's Bluff.

The Dell Grant was one of the first private land holdings in Florida. It was confirmed as such during the 1820s by the Board of Land Commissioners of East Florida and ultimately by the United States Congress. It was sold several times before being purchased in 1847 by James Winter, who developed a plantation on the former grant. In 1868 Edward M. Cheyney, editor of the local *Florida Union* newspaper, purchased the southern 500 acres of the Dell Grant. Cheyney acted as an agent for John Murray Forbes, a Boston millionaire. Forbes had the tract surveyed and recorded a plat under the name Riverside.

By 1887, development in the subdivision was sufficient to warrant the annexation of Riverside as far as King Street into the City of Jacksonville. The expanding residential suburbs of the city, including Riverside, were connected with the downtown commercial area by an impressive network of electric streetcar lines. By the mid-1890s Riverside numbered 2,500 mostly upper middle-class residents.

Following the Great Fire, many displaced residents moved to Riverside. Wealthy residents built large homes along the river and the neighborhood became home to many of the city's burgeoning business and professional class.⁴ The homes along the river were known as the "Row." They were among the finest in the city and were associated with many of the city's most prominent residents. Beyond the river were modest but more numerous middle class homes and apartments.

The years from 1901 until the beginning of the Great Depression in 1929 were the most important period of development in Riverside. Riverside became fully developed to the historic boundary of the neighborhood near King Street as the street car system expanded. Local architects and builders, many of them drawn to Jacksonville by the Great Fire, practiced their trade in Riverside. They designed buildings in a variety of styles with the Bungalow being the most numerous. Commercial areas, which served neighborhood shopping needs, developed in the Five Points area and along King Street.

By 1929 Riverside was largely developed. Following World War II many residents abandoned the neighborhood and moved to Jacksonville's burgeoning suburbs. Riverside entered a period of decline. Commercial zoning and construction of Interstate 95 in the early 1960s resulted in the destruction of most of the "Row" and its replacement with large scale commercial and residential buildings. Two large hospital complexes further exerted developmental pressure on the neighborhood and important buildings were lost.

⁴Wood, *Jacksonville's Architectural Heritage*, p.110.

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The establishment of Riverside-Avondale Preservation (RAP) in the 1970s created a grass roots advocacy group for preservation of the neighborhood. The neighborhood with its riverfront setting, ample parks, including Memorial Park, and its tree lined streets has enjoyed a revival in the last forty years. In 1985, as part of this renaissance, the Riverside neighborhood was listed in the National Register of Historic Places as a district.

Rotary Club

The national Rotary Club was founded in Chicago in 1905. Its purpose was to bring together business and professional leaders in order to provide humanitarian services, encourage high ethical standards in all vocations, and to advance goodwill and peace around the world.⁵ The Jacksonville chapter of the Rotary Club was founded in 1912.⁶ The local club drew its membership from the city's business and professional class, which flourished in the early 20th century.

HISTORICAL SIGNIFICANCE

Memorial Park

Memorial Park was one of the Jacksonville Rotary Club's first major civic projects. The club's efforts began immediately following the Armistice ending World War I on November 11, 1918. At a meeting the following day, the president of the local Rotary Chapter, George Hardee, put forth the idea, and the club committed to a memorial honoring Florida's war dead.⁷ The effort enjoyed widespread community support from several organizations. Among these were the American Legion, Daughters of the American Revolution, Daughters of the Confederacy, Kiwanis, Elks, Masons, Knights of Pythias, Chamber of Commerce, Florida Yacht Club, Knights of Columbus, and the Springfield Improvement Association.⁸ On December 6, 1918, the Rotary Club established a Citizens Memorial Committee to raise funds and guide development of the memorial.⁹

Morgan V. Gress, a member of the Rotary Club, headed the Citizens Memorial Committee. Gress was a prominent local businessman and skilled fundraiser. He chaired the executive committee of Duval County for the Third Liberty Loan in 1918, the Fourth Liberty Loan in

⁵ www.rotary.org/en/about-rotary/history

⁶ See Rotary Club Marker at Memorial Park

⁷ Dawood, "Pillars," p. 15; *Jacksonville Florida Times-Union*, August 14, 1921; George Harmon, "Friends of Memorial Park Seeks [sic] to Restore Area to Original Splendor." November 1, 1987.

⁸ Dawood, "Pillars," p. 15; letterhead of the Citizens Memorial Committee, Inc., Jacksonville, Florida.

⁹ Dawood, "Pillars," p. 15; *Jacksonville Florida Times-Union*, August 14, 1921

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1919, a Red Cross drive in 1919, the Woodrow Wilson Foundation fund drive in 1922, and the Community Chest of Jacksonville campaign of 1924. Subcommittees were formed to oversee finance, site selection and design. Chairman Gress invited suggestions and donations for the memorial from throughout the community. George Hardee, president of the Rotary Club, served as vice-chairman. Local philanthropist, master gardener and horticulturist Ninah Cummer served as treasurer and chaired a landscape subcommittee, which selected the prestigious Olmsted Brothers landscape architecture firm to design the grounds surrounding the Memorial.¹⁰

On March 21, 1919, the Rotary Club recommended that the City of Jacksonville purchase a block near Five Points bounded by Riverside Avenue, Margaret Street, and the St. Johns River as the site of the memorial. The Rotarians and the Citizens Committee committed to raising private funds for the project. By June 1919, the Jacksonville City Council had purchased the site for \$125,000. Over the next four years the memorial was planned and executed. It was dedicated on December 25, 1924. The Citizens Committee raised \$52,000 towards the design and development of the project.¹¹

Memorial Park was born out of Jacksonville citizens' deep gratitude to those who served in World War I. The park honors 1,220 Floridians who died in the conflict, and whose names are inscribed on a parchment sealed in a lead box buried beneath the memorial plaza. It is the only memorial that honors the sacrifices of servicemen and women from the entire State of Florida. Development was funded entirely by private contributions, and land provided by the City of Jacksonville. The dedication ceremonies included the unveiling of the monument by two little girls who were relatives of local residents who had given their lives in the war effort. Danto Bedell was the niece of Miss Bessie Gale, a female YMCA worker, who died while on duty near Bordeaux, France, and Mary B. Burroughs, a niece of Edward Cantey DeSaussure, a soldier who died in the Argonne Forest campaign.¹²

Within two years of the opening of Memorial Park, the Florida Boom collapsed. During the late 1920s, Ninah Cummer and the Garden Club of Jacksonville conducted studies and contributed to the maintenance of the park. The collapse of the Boom was quickly followed by the Great Depression and the outbreak of World War II, periods when resources for maintaining the park were limited or directed elsewhere. Following World War II, Jacksonville, like cities throughout the United States, experienced a decline in its historic neighborhoods like Riverside, and many residents and their children fled to the more modern suburbs. For much of this

¹⁰ Letterhead of the Citizens Memorial Committee, Inc., Jacksonville, Florida; Dawood, "Pillars," pp. 15-16.

¹¹ Dawood, "Pillars," p. 18; *Jacksonville Florida Times-Union*, April 2, 1919.

¹² Dawood, "Pillars," pp 21-22; Harry Gardner Cutler, *History of Florida Past and Present. Vol. 1.* (Chicago, IL: The Lewis Publishing Company, 1923). 184-201

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period Memorial Park was neglected and not as well-maintained and managed as it could have been. It, nonetheless, served as the setting for many community events, including annual Easter services. In 1986, the Memorial Park Association, Inc. was organized for the purpose of promoting the preservation and restoration of the park. The Memorial Park Association, working with the City of Jacksonville, has undertaken planning and restoration of the park and two conservation efforts of the *Life* sculpture and memorial. Most recently, it completed a Master Plan in 2013, for the long-term preservation and maintenance of the park.

Recent studies for commemoration of the centennial of World War I indicate Memorial Park is Florida's most important World War I memorial.¹³ Jacksonville was Florida's leading city in what was still at that time largely a frontier state. Florida at the end of World War I was the least populous and the least economically important state in the southeast. Jacksonville was an ambitious city coming of age. The local Rotary Club and other civic groups and the City of Jacksonville were the driving force behind the Memorial.

Nationally, 34 states and the District of Columbia have state World War I memorials. Sixteen states, including Florida, do not. Of the states that have memorials, six have erected theirs since 1960. These are generally part of modern monuments for all veterans, are usually located on state capitol grounds, and do not list the names of the dead. Seventeen of the interwar state memorials are buildings, usually large scale. In the South, Alabama and Arkansas both erected World War I Memorial Buildings to house state archives.¹⁴

As the state government in Florida was notably weak, many initiatives of this type historically have fallen to local governments and local groups. This seems to be the case of Memorial Park and World War I memorials in Florida. There are official state memorials in Tallahassee to World War II, Korean, and Vietnam veterans but none for those who served in World War I.¹⁵ Moreover, a review of other memorials in Florida indicate they were much more modest than Jacksonville's Memorial Park and recognized only local residents. They were typically simple honor roll plaques listing the names of those from the community who served and died in the war. In contrast, the inclusion of the deceased from throughout the state, the cost of the project and the involvement of recognized masters such as Olmsted Brothers and C. Adrian Pillars speaks to the ambition of the sponsors and the importance of Memorial Park.

¹³ Correspondence with Dr. Mark Levitch, Ph.D., President, World War Memorial Inventory Project. February 1, 7, 8, 25 and March 1; copies provided to the Bureau of Historic Preservation.

¹⁴ Ibid.

¹⁵ <http://floridavets.org/locations/state-of-florida-veterans-memorials/>

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Memorial Park's Landscape

The relationship between Olmsted Brothers and the Memorial Park Executive Committee was established through Dr. H. Harold Hume of Glen St. Mary Nurseries. In 1921, the committee asked Dr. Hume to recommend designers for the park. Dr. Hume, who had a business relationship with the firm through his nursery business, contacted Olmsted Brothers, and recommended them to the committee. In January 1922, Ninah Cummer invited Olmsted Brothers to have a representative stop in Jacksonville to discuss plans for the park. Olmsted Brothers sent principal James Frederick Dawson, who met with the committee on January 23. Dawson, a junior associate of the Olmsted firm, worked extensively on the project. He made notes on the plan and budget for the project and prepared an initial sketch upon inspection of the site.¹⁶

As a follow-up to Dawson's visit on February 3, 1922, Frederick Law Olmsted, Jr. sent Mrs. Cummer the firm's written proposal for the park along with a conceptual plan and a perspective sketch of the park and monument. Olmsted's proposal laid out the major components of the park that were ultimately implemented. At the onset of the letter, Olmsted noted that the memorial would consist of Adrian Pillars' bronze sculpture, a surrounding basin, and bronze tablets with the names of fallen Floridians from the war. He emphasized that the plan should be as simple as possible, uninterrupted by walkways and other objects so as not to distract from the memorial—the focal point of the park. There would be one circulating walk or promenade following a gentle curving line. The walkway would be as near the borders of the park as possible in order to provide a broad, expansive, open view of the memorial. Olmsted noted the importance of having an entrance at the northeast corner of the property where Riverside Avenue curved west. He stated that the firm had considered the vicinity of this entrance for placement of the memorial.¹⁷

While the Riverside Avenue site was prominent, Olmsted settled on the riverfront near the center of the park as the most appropriate location for the memorial. This location provided a pleasant river view and would be shaded once the tree plantings on the esplanade matured. At the center of the esplanade would be the memorial surrounded by a plaza. He proposed a circular basin with a low wall and low walls along the riverfront and the corners of the plaza. On the east and west sides of the park he proposed large trees and other plantings that would screen the interior from surrounding streets and buildings and create a sense of privacy for park

¹⁶COJ, Master Plan, p. 197; see Dawood p. 26. Dawood states it was Dr. Hume of the nursery who contacted his friend, Frederick Law Olmsted, and asked him to consult with the Citizens Memorial Committee on his "visit to Florida this winter." December 12, 1921, letter from Olmsted Brothers to Glen St. Mary Nurseries Company (in Olmsted Associates Records, Job No. 5153-5169, Box BB289, Reel 247, #5151, Manuscript Division, (Washington, DC: Library of Congress, n.d.).

¹⁷COJ, Master Plan, pp. 99-103;

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users. In addition to maintaining open sight lines to the memorial he suggested the open uninterrupted lawn at the center of the park would provide an area for formal assemblies and informal gatherings. Olmsted concluded his letter by requesting approval of the conceptual plan before proceeding with the grading, construction and planting plans for the park.¹⁸

On February 8, 1922, James F. Dawson followed up the Olmsted proposal with a letter providing additional detail about the plan. Dawson mentioned that the Olmsted Plan would omit rectilinear sidewalks along the perimeter of the park. This change would provide additional land for what was a relatively small park and would channel foot traffic through the park. Dawson further mentioned that Olmsted Brothers had begun correspondence with Adrian Pillars, and they were fully cooperating with the sculptor.¹⁹

The following month, on March 2, Dawson issued a report about his meeting with the Memorial Park executive committee regarding the agreement for the final drawings and related services. He initially met with chairman Morgan Gress, who expressed that the committee did not have the funds to pay the fee as proposed but did not want to use an alternative landscape architect to execute the Olmsted Plan. On the way to the full meeting in Gress's car, the two reached an agreement in which Olmsted Brothers would reduce their services but remain with the project. In particular, Olmsted Brothers agreed to a reduced planting plan, leaving many of the details to a local nursery such as Glen St. Mary. They further agreed to leave the architectural planning, spec writing and construction supervision to the Jacksonville firm of Benjamin and Greeley. Based on these revisions, the executive committee approved the agreement for Olmsted Brothers to remain a part of the project until the memorial was completed.²⁰

With the agreement in hand, Olmsted Brothers proceeded with the final design of Memorial Park. As part of the design process they received comments from the client and the sculptor, Adrian Pillars. On May 22, 1922, Olmsted Brothers corresponded with Pillars about the design of the plaza and basin. Pillars wanted the basin profile lowered, so as to not block views of the sculpture, suggesting it be an in-ground water feature. Olmsted Brothers addressed Pillars' concerns and also pointed out that an in ground basin would greatly drive up costs. The committee ultimately agreed with the Olmsted position.²¹

In the summer of 1922, Olmsted Brothers provided grading plans for the City of Jacksonville to begin site development. They sent architectural drawings for the balustrades, fountain, walls, and bronze tablets and began work on the planting design. Initially, the plan for the memorial

¹⁸ Ibid.

¹⁹ Ibid., 104-105.

²⁰ Ibid., 106-108.

²¹ Ibid., 109-111.

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had been to place the names of the fallen on 12 bronze tablets to be mounted on the retaining wall of the fountain. The number of dead was thought to be 768 but statistics from the War Department received in 1923 indicated the total was over 1000. The Memorial Park Committee abandoned the idea of putting the names on bronze tablets as too costly and impractical. With Olmsted Brothers, the committee developed a plan for sealing a parchment with all of the names in a lead box, inside a bronze box, which would then be placed at the base of the memorial.²²

On July, 11, 1922, James Frederick Dawson submitted a draft planting plan to Ninah Cummer. As per the revised agreement Dawson left the final size and plant types to the discretion of Glen St. Mary Nursery or another nursery selected by the committee with the condition that the plants should conform to the general intents of the Olmsted plan. In a follow-up letter the next day, Dawson expressed his concern to Mrs. Cummer about project architect Roy Benjamin's suggestion to plant Lombardy Poplar on the esplanade. Dawson strongly suggested maintaining the Olmsted plan for magnolia or live oak which would provide a wide-spreading canopy. In a follow-up letter, Mrs. Cummer reaffirmed her support for the Olmsted concept.²³

On July 21, 1922, Dr. Harold Hume wrote Mrs. Cummer a detailed review of the Olmsted Planting plan consisting of an inventory of plantings and comments about their suitability. After receiving a revised plan in August, she and Dr. Hume subsequently met several times to refine their review. On December 19, she sent her final review of the plant selection and design intent to James Dawson. The planting plan no doubt benefited from the input of Ninah Cummer and Dr. Hume who were experts in Southern gardening and horticulture. On January 9, 1923, Dawson responded to Mrs. Cummer's letter, and Olmsted Brothers subsequently made revisions and issued the final planting plan.²⁴

From March through June, 1923, Benjamin & Greeley architects produced revised and supplemental details, working from the Olmsted Brothers' 1922 drawings, for the balustrades, walls, plaza paving and other details. Roy Benjamin was the project architect. Born in Atlanta, Roy Benjamin moved to Jacksonville from Ocala with his family following the Great Fire of 1901. His father, Simon Benjamin, was active in rebuilding the city following the fire. The younger Benjamin was renowned as a theater architect, and served as a member of the National Board of the American Institute of Architects as a theater specialist. For more than twenty years he was the chief architectural consultant for the Paramount Theater chain, designing more than 200 theaters throughout the South. His firm was the forerunner of Kemp, Bunch and Jackson, one of the state's largest architectural firms.²⁵ Benjamin closely followed the Olmsted Brothers'

²² Ibid.,

²³ Ibid.

²⁴ Ibid.

²⁵ Avondale NR; Wood, *Jacksonville's Architectural Heritage*, p. 3. COJ, "Master Plan," p. 17;

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plan. Both Olmsted and Roy Benjamin's plans show a distinct change of grade from the plaza down into the park, with steps and cheek walls. The change in elevation was eliminated from the design at some point prior to construction. Plans for a low wall and rail along the north edge of the "esplanade," separating it from the park, were also never implemented.²⁶

During final construction, the height of the basin wall was revised to be one foot lower, over the Olmsted Brothers' objections. They agreed to re-study the design of the bronze tablets to fit the lower wall. A decision was made to change the design of the river edge. The esplanade sections east and west of the plaza, originally planned to have iron rails, were changed to balustrade to match the river edge of the central plaza. Benjamin & Greeley issued a revised drawing reflecting the change.²⁷

When completed, Memorial Park was one of three major parks in Jacksonville. Riverside Park dated to 1893 and was also in the neighborhood. This park lacked the formal design of Memorial Park and can be seen as a relatively simple neighborhood park. The Springfield-Confederate Park complex in the Springfield neighborhood north of downtown was at least initially similar to Riverside Park. It consisted of forty acres of wetlands along Hogan's Creek which required considerable filling to make it suitable for public use. The Beaux-Arts Style Hogan's Creek Improvements, undertaken by architect Henry John Klutho in 1928 and 1929, added a significant landscape design element to the Springfield parks. The Springfield, Klutho, and Confederate parks are located in the Springfield Historic District, listed in the National Register of Historic Places in 1987.

Spiritualized Life Sculpture

In February 1919, C. Adrian Pillars submitted a suggestion for the memorial that was reported in the local paper. His original concept was for a huge flagstaff with a base of bronze. Following a national competition, the Citizens Memorial Committee selected Pillars for the commission from more than 100 applicants. On June 24, 1921, the committee approved Pillars' conceptual design, a winged youth, surmounted on a globe. In addition to the actual work on the sculpture, Pillars administered the project from the signing of the agreement to the formal dedication. He had learned much from Lorado Taft and from his own experience about administering commissions. He bought all materials, hired assistants and negotiated the agreement with the foundry for casting the bronze sculpture. Pillars followed a standard process in designing and constructing the *Spiritualized Life* sculpture. The project was divided into phases with draws going to the sculptor upon the completion and client review of each phase. The phases and draws associated with them were for signing of the initial contract,

²⁶ COJ, "Master Plan," p. 17;

²⁷ Ibid., pp. 18-22; Wood, *Jacksonville's Architectural Heritage* p. 153; Florida Times-Union, December 26, 1924, p. 9.

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approval of a small scale model, completion of a full-scale model, completion of the casting and placement of the sculpture on site.²⁸

At the first inspection of the small-scale model, Pillars was given permission to proceed with the full-scale model for casting in bronze. The initial plan was to unveil the sculpture on November 22, 1921, but the process took three more years to complete.²⁹ In February, 1922, the monument selection committee went to Pillars' studio at the Ponce de Leon Hotel in St. Augustine for their first inspection of the scale model. The members were highly impressed with the model and many expressed that it exceeded their expectations, particularly for its realism. Although they admired Pillars' ability to express the human form in bronze, in fact, the realism of the model's graphic quality was a concern to some members. As a result of these concerns, Pillars modified the final design and made the sculpture more androgynous.³⁰ The modifications included a strategically placed codpiece, faint nipples and legs that were reportedly modeled on those of a woman. The final form and detailing of the sculpture had an appearance suggestive of the young woman used as the popular symbol of the World War I Victory Loan drive. This iconic figure, with flowing tresses, a loose garment, and one arm aloft holding a helmet, was fresh in the public's mind in the years following World War I.³¹

On August 30, 1923, Pillars contracted with T. F. McGann & Sons Co. of Boston to cast the sculpture in bronze. The components were a sphere eight feet in diameter surmounted with the eight-foot figure. The finished model was packed at Pillars' Howard studio in St. Augustine, and shipped to Boston from the railway station at St. Augustine. On the same day, Pillars wrote to Olmsted Brothers, the landscape architectural firm designing Memorial Park, to acknowledge their request for notification that the model was complete and the casting had been contracted.³²

The City of Jacksonville formally dedicated the completed bronze *Spiritualized Life* on Christmas Day, 1924. As described by Pillars the *Spiritualized Life* sculpture depicted a young, winged male, forever racing the wind and holding aloft an olive branch of peace.³³ The sculpture is oriented north towards downtown Jacksonville, acknowledging the sacrifice of the community. It symbolized the idea of life, its struggles and man's hope for victory. Pillars's words describing the sculpture are included on a bronze plaque on one side of the fountain. The inscription reads: "Spiritualized Life—symbolized by the winged figure of youth—rises

²⁸ Dawood, "Pillars," 18-19; *Jacksonville Florida Times-Union*, February 25, 1921.

²⁹ Ibid., pp. 19-20; *Jacksonville Florida Times-Union*, February 25, 1921,

³⁰ Dawood, "Pillars," pp. 20-21.

³¹ Ibid. 19-20;

³² Ibid., 21-22.

³³ *Jacksonville Florida Times-Union*, December 26, 1924; Dawood, "Pillars," pp. 20-21.

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triumphantly from the swirl of war's chaos, which engulfs humanity and faces the future courageously."³⁴

By December 1924, the *Spiritualized Life* sculpture was in place and Memorial Park was sufficiently complete for dedication on Christmas Day. A large crowd attended the dedication and the memorial and the overall park were enthusiastically received. In 1928 and 1929, Ninah Cummer wrote reports about a lack of adherence to some of the Olmsted Brothers' planting plan and a lack of maintenance. The overall plan and individual features of the Olmsted Brothers plan have, however, withstood the test of time through the Great Depression and the decline of the Riverside neighborhood in decades following World War II.³⁵

Ninah Cummer

Ninah May Holden Cummer was the treasurer of the Memorial Park Committee and chaired the subcommittee that selected Olmsted Brothers as the landscape architects for Memorial Park. Following dedication of the park in 1924, she was a key advocate of its management and maintenance for the remainder of her life.

Born in Michigan City, Indiana, in 1875, Cummer was a skilled horticulturist, patron of the arts, and supporter of civic causes in Jacksonville. She married Arthur Cummer, scion of a Michigan lumber empire, in 1897. In the late 1890s, Wellington W. Cummer, Arthur's father, moved to Jacksonville from Michigan to expand the family lumber business. Following their marriage, Ninah and Arthur joined the family in Jacksonville. The Cummer Lumber Company was one of the largest employers in the city, and the family was credited with being the largest landowner in Florida, with more than 500,000 acres in holdings. The Cummers owned a modern sawmill, a box factory, a phosphate plant and the Jacksonville & Southwestern Railroad, a 100-mile railroad line. Arthur and his brother Waldo assumed ownership of the vast business empire after the death of their father in 1909.³⁶

During their time in Jacksonville, the Cummer family developed a passion for gardens. The Cummer Gardens on Riverside Avenue, now part of the Cummer Art Museum and Gardens, just north of Memorial Park, were recognized for their significance with National Register designation in 2011.³⁷ Ninah Cummer oversaw the development of the Cummer Gardens and became an avid horticulturalist. She was an avid reader of serious literature

³⁴ Dawood, "Pillars," pp. 20-21. See plaque on west face of basin.

³⁵ Ibid.

³⁶ Cummer Gardens National Register Nomination, Florida Master Site File No. 1412, p. 16; gardens.cummernmuseum.org/cummer-history

³⁷ Ibid., www.nps.gov/nr/feature/landscape/2011/Cummer_Gardens.htm

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on gardening and horticulture and sought the advice of leading experts in the field. She developed a close relationship with Dr. H. Harold Hume of Glen St. Mary Nurseries in nearby Baker County. Ninah Cummer's work at the Cummer Gardens appeared in Glen Saint Mary catalogs and in books from noted Florida horticulturists. Ninah was a popular lecturer and author on gardening subjects. Her own work and her association with Dr. Hume and other top professionals in gardening, horticulture, and landscape architecture made her a person of statewide significance in the field.³⁸ In 1924, she helped found the Florida Federation of Garden Clubs at the Cummer Gardens in Jacksonville. She declined to serve as the first president of the Federation but agreed to be the second president from 1927-1929. In 1929, she was elected in absentia as the first president of the National Council of State Garden Clubs.

As treasurer and chairman of the Citizens Memorial Sub-Committee on Park Design, Ninah Cummer played an active role in fundraising and the design of Memorial Park. In 1921, she asked Dr. Hume of Glen St. Mary Nursery for suggestions for park designers. Dr. Hume contacted Olmsted Brothers and recommended them to Mrs. Cummer and the committee. In January, 1922 Ninah Cummer invited Olmsted Brothers to have a representative meet in Jacksonville and discuss the park. Olmsted Brothers sent principal James Frederick Dawson. After learning of Adrian Millars' design concept for the memorial, Olmsted Brothers subsequently developed a conceptual plan and sketch which the committee approved.⁴⁰ In March, 1922 Mrs. Cummer and her committee met with Dawson and negotiated with Olmsted Brothers to continue on the project, through design and construction. In March, 1923 Ninah Cummer and Dr. Hume reviewed Dawson's draft planting design. Based on their review and comments, Olmsted Brothers provided a revised planting plan which was ultimately implemented into the overall design of the park.⁴¹

Mrs. Cummer's contributions continued after dedication of Memorial Park on December 25, 1924. In 1928, she helped write a report, prepared by the Garden Club of Jacksonville's Parks Advisory Committee, regarding conditions at the park and changes to the Olmsted Plan. The following year, Mrs. Cummer authored another report that observed problems that have persisted for much of the history of the park.⁴² The problems were a lack of adherence to the Olmsted Plan, particularly the planting plan, a lack of maintenance, and deterioration of walls and architectural features. Mrs. Cummer's concerns about the introduction of plantings, particularly large trees that interrupted sight lines to the memorial, were an early

³⁸ Cummer NR, p. 16; /gardens.cummernuseum.org/cummer-history/

³⁹ Cummer NR, pp. 16-17.

⁴⁰ City of Jacksonville, "Memorial Park, Master Plan (2013), p 97.

⁴¹ Ibid., 113-130. The "Master Plan" contains copies of many of the plans, photographs, and documents relating to the development of the park.

⁴² Ibid.

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and astute observation. A tree, known as the Ninah Cummer Magnolia, with a marker is located near the memorial and commemorates Mrs. Cummer's contributions to the park.

Dr. H. Harold Hume

Dr. H. Harold Hume was a nationally recognized expert in horticulture. He was associated with Memorial Park in several ways. Through his contacts he was able to solicit and recommend Olmsted Brothers to the Memorial Park Executive Committee. Subsequently, he, along with Ninah Cummer, reviewed and revised the Olmsted Brothers planting plan. Finally, Hume, as President of Glen St. Mary Nursery, provided many of the plant species that were introduced to the park prior to its dedication in 1924.⁴³

Dr. Harold Hume was born and reared in Russell, Ontario, Canada. He attended Ontario Agricultural College in Guelph, Ontario, and graduated from Iowa State College in Ames, Iowa, where he earned his bachelor of science and master of science degrees in 1899 and 1901, respectively. In 1904, Hume accepted a faculty position as a professor of botany and horticulture at the Florida Agricultural College in Lake City, Florida, the University of Florida's predecessor institution. He moved to Gainesville in the same position when the University of Florida was established in 1906. During his time as a professor, Hume also served as the horticulturalist and botanist with the university-affiliated Florida Agricultural Experiment Station. He was a published author and recognized expert on the cultivation of citrus fruits and pecans. Hume left the Florida Experiment Station after five years to accept a similar position with the North Carolina Agricultural Experiment Station in Raleigh, North Carolina.⁴⁴

Dr. Hume returned to Florida to accept a position as the general manager of the Glen St. Mary Nursery, a leading grower of citrus trees. He remained with the company from 1917 to 1929, serving as the company's president and then the chairman of its board of directors. It was during this time that he developed a close relationship with Ninah Cummer and became involved in the Memorial Park project. He was the author of several widely-read reference works on fruit growing and gardening, the foremost of which were The Cultivation of Citrus-Fruits; Gardening in the Lower South; Hollies; and Camellias in America. He was a key figure in making Florida the leading citrus producing area in the world during the early 20th century and is a member of the Florida Citrus Hall of Fame. Hume was the Dean of the College of Agriculture and Provost of Agriculture and Interim President of the University of Florida. Hume Hall and the Hume Agricultural Library are named in his

⁴³Ibid.

⁴⁴ Florida Citrus Hall of Fame, H. Harold Hume (1875–1965);
<http://floridacitrushalloffame.com/index.php/inductees/inductee-name>.

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honor. Upon his retirement from the University of Florida in 1949, Dr. Hume was recognized as one of American's foremost horticulturists of the 20th century. As President of the Florida State Horticultural Society, Hume helped develop standards to control shipment of immature fruit and was instrumental in establishing the State Plant Board. Hume was chairman of the administrative committee of the Inter-American Institute of Agricultural Sciences and was later recognized with an honorary doctor of science degree from Clemson University.

Post-1924 History

In the years immediately following the dedication of the Memorial, the City of Jacksonville put the finishing touches on the park. In 1927, Parks Commissioner St. Elmo Acosta stated in his year-end report on the City's park system, "In Memorial Park we have kept things in good shape and built an extension of the bulthead foot of Margaret Street. This park is 99 per cent finished."⁴⁶

Within two years of the opening of Memorial Park, the Florida Boom collapsed. This began a period of 20 years when resources for the park were scarce. During the late 1920s, the Garden Club of Jacksonville's Parks Advisory Committee, led by Nina Cummer, conducted studies and contributed to the maintenance of the park. The Garden Club served as stewards of the park and preservationist of the Olmsted Plan from the dedication of the park through the 1960s. During this period the Garden Club had an ongoing dialogue with the City of Jacksonville about adequate maintenance measures and preservation of the park and the Olmsted plan.⁴⁷

In their annual report of 1928, the Parks Committee described the park as doing remarkably well, given the lack of fertilization at certain periods and long dry summers. The committee was to do some transplanting and re-adjusting of planting areas and did not approve of small beds that had been placed inside the promenade on the lawn grass. The beds were not part of the Olmsted Plan and were to be removed.⁴⁸

In April 1929, Nina Cummer and the Parks Committee issued another annual report on the state of the park. After only five years, maintenance of the park was already a concern. Cummer noted the wall around the park was made of hollow tile. This material had proven unsatisfactory because it was so easily broken. and several feet on Riverside Avenue had been badly damaged. The damage had already been ordered repaired. Another spot on Memorial Drive needed repairing, while along the river a section of the balustrade had been broken and

⁴⁵Ibid.

⁴⁶ COJ, Master Plan, pp. 18-28.

⁴⁷ Ibid.

⁴⁸ Ibid.

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one baluster was missing. The whole park was in need of fertilization. The lack of an underground watering system was contributing to drought and distressing of plants.⁴⁹

Maintenance in some areas of the park was lacking. Along the esplanade on the river, cherry laurel trees had been planted. These were growing very straggly and irregular. In spots, replacing of plants was needed and all the trees needed to be trimmed down to the height of the lowest hedge plants. The trees needed prompt and repeated trimming to maintain their beauty. The benches along the river front were enjoyed as a resting spot for visitors, but one had already been vandalized and needed replacement.⁵⁰

The Committee was pleased to see that the American flag was routinely flown over Memorial Park, but regretted that the flag staff was placed in the exact center. This location broke the sight line of the sculpture when seen in passing from Riverside Avenue. The committee recommended that at some future time the staff might be placed at one of the corners near the river. Given the rapid growth of plants in the Florida climate, the committee recognized there was an ongoing need for trimming and re-planting. Acting for the good of the material, the effect of the landscaping, and to provide vistas and glimpses of the river through the trees to the esplanade. The city had also left unsightly debris for extended periods in certain areas of the park. The committee continued to criticize the flower beds along the sidewalks and lawn and recommended their removal or relocation to the planting areas.⁵¹

The 1929 report emphasized that the park should be a source of community pride because of its association with Frederick Law Olmsted, Jr. of Brookline, Massachusetts, one of the best landscape architects in the United States. It reiterated the importance of preserving the park and the Olmsted design. Of particular importance was adherence to Olmsted's placement of trees along the river front and along the outer edge of the park in order to provide uninterrupted views of the beautiful Memorial sculpture.⁵²

The report also documented uses of the park that became long-standing traditions. These included community gatherings, such as the Easter Sunrise Services, Decoration Day and Armistice Day, now commonly known as Veteran's Day. Known today as Memorial Day, "Decoration Day," began in 1868 when mourners honored the Civil War dead by decorating their graves with flowers. The Daughters of the Confederacy were one of the sponsoring

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid.

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groups of Memorial Park so it was logical that celebrations remembering the Civil War dead, particularly those that fought for the Confederacy, would be held at the park.⁵³

Another important event in 1929 was the placement of a marker and planting of a magnolia honoring Ninah Cummer for contributions to Memorial Park and gardening in Jacksonville. The Avondale Circle of the Federated Garden Clubs of Jacksonville dedicated the marker to Cummer who had founded the federation. The dedication ceremony occurred on Arbor Day, 1929.⁵⁴

The collapse of the Florida Boom was quickly followed by the Great Depression and the outbreak of World War II, periods when resources for maintaining the park were limited or directed elsewhere. Cummer's 1929 report provides some of the few written details available about the park in the years following its completion until the 1980s. Scattered photographs provide glimpses of the park in the years from 1924 to 1959. Memorial Park photographs from 1925-1930 show planting beds and trees along the inside of the oval path, and flower-beds cut into the lawn areas of the esplanade and parkway. By 1936 a photograph shows the cast stone eagles in the plaza had been removed. The same photograph shows the Ninah Cummer Memorial Tree, a magnolia, visible in the southwest quadrant of the park.⁵⁵

During the years from 1930 until 1950, the park continued to be used for community gatherings and the original plantings grew and matured. One of the few documents from the period was a letter in 1935 from Morgan Gress, former chairman of the Memorial Committee, to Olmsted Brothers seeking advice on methods for lighting the sculpture. No reply was recorded. One of the best photographs of the park was taken in 1941 and recorded a large crowd for Easter Sunrise Service. An aerial photograph from 1943 shows some trees inside the oval walkway have matured on the east side of the park but others either have failed or been removed on the west.⁵⁶

Following World War II, Jacksonville, like cities throughout the United States, experienced a decline in its historic neighborhoods like Riverside, and many residents and their children fled to the more modern suburbs. For much of this period Memorial Park was neglected and not as well-maintained and managed as it could have been. It, nonetheless, served as the setting for many community events, including the annual Easter services. Photographs from 1950-52 show oaks on the on far east edge of lawn. The Ninah Cummer magnolia is also shown and has

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ibid.

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grown considerably. The trees in the park particularly in the esplanade appear overgrown and lack trimming. Several aerial photographs from the 1950s reinforce this view.⁵⁷

By the late 1950s, the park's original landscape had become densely overgrown and dangerous. Much of the public, including members of the Garden Club, were afraid to venture into the park alone. In 1960, the Parks Department undertook a renovation of the park, clearing out extensive "dense, scraggly growth" and replacing it with lower-growing shrubs. The renovation was done for aesthetics, safety, and to restore the historic vistas of the park and Memorial from Riverside Avenue.⁵⁸

During the historic period, from the dedication of the Memorial in 1924 through the 1960s, there was little substantive change to the park. The major elements of the Olmsted plan and Memorial such as the *Life* sculpture, the plaza, esplanade and lawn remained intact. Moreover, the planting plan had generally been followed particularly in the esplanade and the perimeter planting area. The one clear alteration was the planting of a few oaks on the perimeter of the lawn. These trees were mainly concentrated on the east side but overall, the lawn retained its openness as Olmsted Brothers had intended.⁵⁹

One might say the state of Memorial Park at the end of the 1960s was "preservation by neglect." As was true of many historic parks throughout the country, city government had been reactive instead of proactive in its management of the park. The park was administered without an appreciation of the Olmsted plan and maintenance was irregular and inconsistent, resulting in overgrowth of plants and trees and a general unkempt appearance.⁶⁰

In the early 1980s, with the park once again overgrown, rundown, and rife with crime, neighborhood residents worked with the City of Jacksonville to enact a curfew and to better monitor the park. New efforts were made to learn its history and to consider options for its improvement and preservation. In 1986, the Memorial Park Association, Inc. was organized for the purpose of promoting the preservation and restoration of the park. This event along with the formation of RAP (Riverside-Avondale Preservation) in the 1970s and the listing of the Riverside Historic District in the National Register in 1985 signaled a growing awareness of the historic resources of the neighborhood and the need to preserve them.⁶¹

Since its founding, the Memorial Park Association (MPA), working with the City of Jacksonville, has undertaken planning and restoration of the park and two conservation efforts

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Ibid.

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of the *Life* sculpture and memorial. In 1986 the MPA entered into an Adopt-a-Park Agreement with the City of Jacksonville, enabling the MPA to provide management and maintenance, as well as physical improvements, to the park, subject to City concurrence. This public-private agreement has resulted in a consensus among the two parties about the importance of the Olmsted plan and the *Life* sculpture and their conservation and restoration.⁶²

In 1992, conservation and restoration work was performed on the Pillars *Life* sculpture for the first time since its 1924 installation. Ornamental metal fencing was added to the east and west edges of the park to control pedestrian and animal traffic and protect the park's landscape. In 1993 and 1994 the MPA implemented landscape restoration plans. Planting renovations occurred along the north side of the park, and additional oak trees were planted by the city. The park entrance piers were reconstructed. The entrance restoration was a gift from the Barnett family in honor of William R. Barnett. Fencing was added to the park's north edge along Riverside Avenue. Park wiring and lighting were upgraded by the City. Lighting was added at the *Life* sculpture. Repairs and additions were made to the irrigation system. In 1995 new marble benches were donated as memorials by various friends of the park.⁶³

In 1997 a natural disaster struck Memorial Park when a tornado destroyed nine large trees. The city immediately replanted the trees. In 1998 two additional oaks were donated as memorials to A.D. Davis, founder of Winn-Dixie grocery stores. From 2000-2003 Phase 2 of the landscape restoration, along the south edge of the park abutting the esplanade, was implemented. During the following two years renovations to the plaza and fountain were undertaken as was a second conservation of the *Life* sculpture. In 2004, additional marble benches were donated and in 2011 replicas of the original bald eagle statues were placed in their original location on the balustrade surrounding the plaza.⁶⁴

The period from the formation of the Memorial Park Association in 1986 to the present has been the preservation era of Memorial Park. Recognition and preservation of the Olmsted plan and the *Life* sculpture have become institutionalized. Landscape architects and other professionals have lent their skills to this effort. The *Life* sculpture has twice been restored. In 2013, the MMA completed a Master Plan for the long term preservation and maintenance of the park. Memorial Park has strong integrity in terms of its setting, nestled on the river; its striking views and vistas; its simple, graceful and inviting circulation system; its landscape composition of broad lawn, framing trees and shady esplanade; its simple, classical detailing and of course, its grand memorial, *Life*. The park at this time is as close as ever to the appearance envisioned by Olmsted Brothers in 1924. Other than a few trees within the lawn, all other components of

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Ibid.

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the park reflect the overall plan and planting plan prepared by Olmsted Brothers. Through the Master Plan and the efforts of the MMA, residents of the neighborhood and city, and the City of Jacksonville, the long term preservation of Memorial Park seems assured as it approaches the centennial of its founding.⁶⁵

ARTISTIC CONTEXT

Public sculpture in the United States began as a way to honor the dead. The Civil War was the primary impetus in turning Americans toward statues. Few places had gone untouched by the pain of the conflict. Even before the war ended, an unprecedented and widespread demand for commemorative monuments emerged. The use of monuments, architecture and other works of art to demonstrate a sense of continuity or allegiance to the past was not an invention of the post-Civil War era, but never before had public monuments been used to celebrate events, ideas, or heroes on such a broad scale as in this time period. The Spanish-American War in 1898 and the United States entry into World War I continued the popularity of public monuments. The boom in erecting monuments was caused in part by nostalgia for the lost cause in the South, preservation of the Union of states, and a rising nationalism fueled by the Spanish American War and World War I.⁶⁶

During the 1860s, administrative and curricular changes at the École des Beaux-Arts in Paris resulted in it becoming the foremost center for training in the fine arts, including sculpture. Thereafter, American artists began to study in Paris rather than in Rome or Florence. As a consequence, American artists abandoned neoclassicism and the simplicity of mid-nineteenth century naturalism, and chose instead heightened realism, drama, and compositional complexity. Encouraged to collaborate with architects, French-trained American sculptors returned home with new skills and sensibilities. The National Sculpture Society, founded in 1893, institutionalized Beaux-Arts style in the United States, and the style and the society dominated sculpture for public monuments through the 1920s.⁶⁷

The majority of America's great city monuments and statues were erected following the Philadelphia Centennial of 1876. The period of time between the Philadelphia Centennial of 1876 and the First World War was the era of the great world's fairs, which provided sculptors with unprecedented opportunities for dramatic and expansive figural and decorative sculpture. Particularly important was the World's Columbian Exposition in Chicago in 1893, where architectural and freestanding sculptures were ubiquitous. Several outstanding sculptors emerged, most of them trained in the Beaux-Arts academies of Paris. Among them the most

⁶⁵ Ibid.

⁶⁶ Public Sculpture in Newark, New Jersey, National Register Nomination Multiple Property Cover, pp. 1-7. NR ID 64500405.

⁶⁷ Ibid;

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outstanding were Daniel Chester French, Frederick William Macmonnies, Hans Schuler, and Lorado Taft.⁶⁸

ARTISTIC SIGNIFICANCE

Charles Adrian Pillars, Sculptor

Spiritualized Life is recognized as one of the most significant works of Charles Adrian Pillars. Since its dedication in 1924, *Spiritualized Life* has been a Jacksonville landmark and an iconic and well-recognized symbol of the city and the Riverside neighborhood in which it is located.

Charles Adrian Pillars was born in Rensselaer, Illinois, in 1870. He studied in local public schools and at the University of Illinois but failed to graduate. A child prodigy, Pillars began clay modeling at age 12 and was soon recognized in Illinois for his artistic talent. At age 15, he began an apprenticeship with Lorado Taft, one of America's foremost sculptors of the late nineteenth and early twentieth centuries.⁶⁹

Pillars' relationship with Taft and his residency in Chicago enabled him to work with and learn from many of the leading American sculptors of the period. Taft taught Pillars the techniques and design procedures he had learned at the Ecole des Beaux-Arts in Paris. Furthermore, as an assistant to Taft in 1892-1893, Pillars worked with Daniel Chester French on the head and bust of the 60-foot statue *Republic*, the signature statue of the World's Columbian Exposition, which took place in Chicago in 1893. Pillars also collaborated with Edward Clark Potter on the *Columbus Quadriga* and *Arch of the Peristyle* statues. On his own, Pillars produced *The Dancing Faun* and other figures. He returned to work at Taft's studio after the exhibition, produced a number of works, and entered several competitions for major Civil War statues in the South.⁷⁰

Following his apprenticeship with Taft, Pillars relocated to Jacksonville, Florida. By 1900, he was residing there with his parents and was listed as a sculptor in the census of that year. His first documented work in Jacksonville was in 1907 at Miss Jacobi's school, a private institute, where he was listed as an instructor in sculpture. By 1908 he opened his own studio for exhibiting his work and teaching. He began gaining recognition for his work and received commissions from a number of local patrons, including the Barnett family, founders of the Barnett National Bank, headquartered in Jacksonville. Pillars found a market in vanity medallions, busts and small bronze pieces. He contracted with the largest American foundries, Gorham Manufacturing and Tiffany & Co., to fabricate his work. His bronze pieces featured

⁶⁸ Ibid.

⁶⁹ Dawood, "Pillars," pp. 36-37.

⁷⁰ Dawood, "Pillars," pp. 38-39.

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allegorical themes, many of them relating to Florida history, including the *Fountain of Youth* and *Landing of Ponce de Leon*.⁷¹

Prior to his work on the *Spiritualized Life* sculpture, Pillars' major achievement was the design of the two statues representing Florida in National Statuary Hall at the United States Capitol, Washington, D.C. Statuary Hall, originally the Hall of the House of Representatives, comprises statues donated by individual states to honor persons notable in their history. Congress passed the act establishing Statuary Hall in 1864 as part of the reconciliation among the states after the Civil War. Each state was allowed two statues, executed in either bronze or marble, to honor prominent citizens.⁷²

In 1914, Adrian Pillars won a competition sponsored by the Florida State Legislature and was chosen to execute a marble statue of Dr. John Gorrie in Statuary Hall. Gorrie, a Florida physician from Apalachicola, patented mechanical refrigeration, a precursor of air-conditioning and mechanical ice-making. His ice machine was fresh on the minds of many for its use to relieve victims of the 1888 yellow fever epidemic in Jacksonville.⁷³ Three years later, a committee from the Florida State Legislature unanimously chose Pillars to execute a bronze statue of St. Augustine native and Confederate General Edmund Kirby-Smith. Other candidates for the commission included Italian artist Professor Paoli Testi, and nationally known sculptor, Fritz Triebel, who also produced two state statues in Statuary Hall. Pillars received a commission of \$10,000 for each statue. Florida Senator Duncan U. Fletcher, a personal friend and patron of Pillars, presided at the dedication ceremony of the Kirby-Smith Statue in 1922. Pillars was among a handful of sculptors credited with two works at Statuary Hall and the only one to execute statues in both bronze and marble. Significantly, Pillars won the commissions in separate competitions.⁷⁴

In addition to Memorial Park, Pillars worked on a number of other public art projects in the Jacksonville area. Among them was the Cherub Fountain in Klutho Park and the Ribault Monument, which is now part of Fort Caroline National Memorial. He also completed a life-size bronze statue of William B. Barnett, founder of Barnett Bank, which was displayed in the bank office building. However, Pillars' sculpture at Memorial Park remains as his most significant public artwork project in the city. The Cherub Fountain, designed for the Springfield Improvement Association as a memorial to their first president, Mrs. B.F. Dillon, features a small bronze figure of a cherub atop a small fountain modeled after the Palazzo Vecchio in Florence, Italy. It is smaller in size and simpler in composition than *Spiritualized Life*. The

⁷¹ *ibid.*

⁷² www.aoc.gov/the-national-statuary-hall-collection; "*National Statuary Hall (The Old Hall of the House)*". *Capitol Complex. Architect of the Capitol*.

⁷³ Dawood, "Pillars," pp. 42-43.

⁷⁴ *Ibid.*, pp. 42-44.

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Ribault Monument was constructed in 1924 on behalf of the Daughters of the American Revolution in commemoration of the landing of Jean Ribault in Florida in 1562. Pillars modeled the marker closely after illustrations of the marker that existed in historical texts. The monument, which features cast bronze plaques with the French coat of arms attached to a freestanding multi-sided stone marker, is also smaller and less complex than *Spiritualized Life*.⁷⁵

From 1919 until 1932, Pillars worked and lived in St. Augustine, where he built his home and studio, Homwald, at 16 May Street in the Nelmar Terrace neighborhood. While in St. Augustine, Pillars was one of the co-founders of the Galleon Club, which was founded in 1924 as a support organization for the city's art colony. The organization, which later changed its name to the St. Augustine Art Association, was especially important in the 1930s as members struggled to make a living. The group still exists to this day. In honor of Pillars for his early contributions to the organization and his achievements as a sculptor, the St. Augustine Art Association created the C. Adrian Pillars Award for best sculpture at their annual Fall Art and Craft Festival.⁷⁶

Pillars' major patron in St. Augustine was Dr. Andrew Anderson, a former mayor of the city and agent for hotel and railroad developer, Henry Flagler. Anderson sponsored several works, including a bronze flagstaff and pedestal dedicated to those from St. Augustine who served in World War I. Unfortunately, Pillars, like many artists, fell on hard times due to the collapse of the Florida Land Boom in 1926 and the onset of the Great Depression in 1929. He lost his beloved Homwald to foreclosure in 1931.⁷⁷

Following the loss of Homwald, Pillars and his family moved to Jacksonville and briefly lived in a homeless camp. In 1932 he accepted a position at the Ringling School of Art as its first instructor in sculpture. He taught at the Ringling School of Art until 1936 when his position was eliminated due to economic hardship. Pillars returned to Jacksonville where he found work with the Federal Arts Project—a New Deal program. While there, he was selected to design a massive bronze statue of the Greek god Neptune for the City of Jacksonville Beach in 1936. He died in 1937 before the project was completed, however, and it was soon abandoned.⁷⁸

⁷⁵ Ibid., p. 77-78.

⁷⁶ Ibid., p. 46-47, 86; Carol Elliot, "Historic Monument," *The St. Augustine Record*, November 17, 2006.

⁷⁷ Ibid., p. 45.

⁷⁸ Ibid., 47-52, 85; *Jacksonville Florida Times-Union*, "Death Takes C. Adrian Pillars, One of Greatest U.S. Sculptors," June 22, 1937.

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Art Nouveau

The *Spiritualized Life* sculpture is a locally significant example of the Art Nouveau applied to public sculpture. This style, which reached the height of its popularity between 1880 and 1915, advocated for a more naturalistic approach to artistic expression. It was a reaction against the historical revivalism of the time and was heavily influenced by the Arts and Crafts and Aesthetics movements. The term Art Nouveau, which means “New Art” in French, was popularized by the L’Art Nouveau art gallery in Paris and reached the height of its popularity internationally with the Exposition Universelle in Paris in 1900. In addition to paintings and sculpture, the style also extended to architecture, interior design, illustrative arts, and glass and jewelry design. The distinguishing ornamental characteristic of Art Nouveau is its sinuous, undulating, asymmetrical line and “wavy” curves, often taken from the form of natural objects. With three dimensional forms such as statues, the form is often immersed in this organic, linear rhythm.⁷⁹

The *Spiritualized Life* sculpture best expresses the Art Nouveau style in the stylized globe on which the figure is standing. The long, sinuous lines and the curves in the globe are indicative of the style. In keeping with the philosophy of the Art Nouveau movement, which sought to synthesize art and architecture, the lines of the globe are matched by the base that extends from the fountain itself.

LANDSCAPE ARCHITECTURE CONTEXT

It is difficult to overstate the importance of Frederick Law Olmsted Sr. and Olmsted Brothers, the firm formed by his sons and the designers of Memorial Park, to American landscape architecture. The National Association for Olmsted Parks describes the Olmsted legacy as follows:

Beginning in 1857 with the design for Central Park in New York City, Frederick Law Olmsted (1822–1903), his sons and successor firm created designs for more than 6,000 landscapes across North America, including many of the world's most important parks. Olmsted's remarkable design legacy includes Prospect Park in Brooklyn, Boston's Emerald Necklace, Biltmore Estate in Asheville, North Carolina, Mount Royal in Montreal, the grounds of the United States Capitol and the White House, and Washington Park, Jackson Park and the World's Columbian Exposition of 1893 in Chicago. Olmsted's sons were founding members of the American Society of Landscape Architects and played an influential role in the creation of the National Park Service.

From Buffalo to Louisville, Atlanta to Seattle, Baltimore to Los Angeles, the Olmsted's work reflects a vision of American communities and American society still relevant today—a commitment to visually compelling and accessible green space that restores and nurtures the body and spirit of all people,

⁷⁹ Cybele Gontar, “Art Nouveau.” In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/artn/hd_artn.htm (October 2006).

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regardless of their economic circumstances. The Olmsteds believed in the restorative value of landscape and that parks can bring social improvement by promoting a greater sense of community and providing recreational opportunities, especially in urban environments.⁸⁰

OLMSTED BROTHERS LANDSCAPE ARCHITECTS

Olmsted Brothers designed Memorial Park during the 1920s at the height of the firm's success. Frederick Law Olmsted, Jr. headed Olmsted Brothers at the time the park was designed and was the supervising landscape architect. After graduating from Harvard University in 1894, Olmsted, Jr. worked with his father, his half-brother John Charles and Charles Eliot in the firm of Olmsted, Olmsted and Pot. Olmsted, Sr. retired and Charles Eliot died, leaving the two brothers to work jointly in 1897, renaming their firm Olmsted Brothers in 1898.⁸¹ Olmsted Brothers operated from 1898 until 1961. During the early twentieth century it was by far the largest landscape architecture firm in the United States. In 1917, the firm employed a total of 47 individuals in addition to four principals. Commissions for the firm reached their peak during the 1920s, when the Memorial Park project was undertaken. The firm's home office, now a National Historic Landmark, was continuously located at Brookline, Massachusetts during these years. Olmsted Brothers operated branch offices at Post-ryn Park, New York; Palos Verdes, California; Baltimore, Maryland; and Lake Wales, Florida. The Lake Wales office served Florida clients and helped administer the Memorial Park project.⁸²

John Charles and Frederick Law, Jr. formed a balanced partnership. John Charles, nearly twenty years older than his half-brother, was widely regarded at the turn of the century as among the most experienced and skilled landscape architects in the United States. When he and Frederick, Jr. became charter members of the American Society of Landscape Architects in January, 1899, John Charles was chosen as the society's first president. A skilled designer, he was also a highly competent business administrator. During the early twentieth century, he headed the firm and administered more than 3500 commissions.⁸³

Olmsted, Jr.'s national commissions were far reaching, including private and public projects throughout the United States. He was appointed landscape architect for the Metropolitan Park Commission in Boston (1898-1920), Roland Park in Baltimore, Maryland (1902-1917), Forest Hills Gardens on Long Island, Palos Verdes Estates on the coast of California (1922), and Mountain Lake in Lake Wales, Florida (1914). These

⁸⁰ www.olmsted.org/the-olmsted-legacy/about-the-olmsted-legacy

⁸¹ Mountain Lake Estates National Register Nomination, Section 8, pp. 3-5 (1993) NR ID #93000871.

⁸² Mountain Lake NR, Section 8, pp. 3-5; National Trust for Historic Preservation, *American Landscape Architecture, Designers and Places*, (Preservation Press, 1989), pp. 60-66.

⁸³ Ibid.

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commission involved not only landscape design but also city and residential community planning.⁸⁴

OLMSTED BROTHERS AND THE CITY BEAUTIFUL MOVEMENT

The Olmsted firm was in the vanguard of the City Beautiful Movement. The City Beautiful Movement was a reform philosophy of American architecture and urban planning that flourished during the 1890s and early 1900s with the intent of introducing beautification to cities. The movement borrowed mainly from the Beaux-Arts and neoclassical architectural styles, which emphasized the necessity of order, dignity, and harmony. The first large-scale elaboration of the City Beautiful Movement occurred during the World's Columbian Exposition of 1893 in Chicago. The planning of the exposition, also known as the Chicago World's Fair, was directed by architect Daniel Burnham, who hired architects from the eastern United States, as well as the sculptor Augustus Saint-Gaudens, to build large-scale Beaux-Arts monuments, and Frederick Law Olmsted for landscape design. Beginning at the Chicago World's Fair, the City Beautiful Movement planted the seeds of modern city planning, including parks. The highly integrated design of the landscapes, promenades, and structures of the fair provided a vision of what is possible when planners, landscape architects, artists, and architects work together on a comprehensive design scheme.⁸⁵

Frederick Law Olmsted, Jr., emerged on the national scene in 1901, when he assumed what would have been his father's place on the Park Improvement Commission for the District of Columbia, commonly known as the McMillan Commission. Charged with interpreting for the twentieth century Pierre Charles L'Enfant's vision of the nation's capital, Olmsted worked with his father's colleagues from the Chicago World's Fair to transform Washington into a work of civic art and to devise a comprehensive plan for its future development. The plan, known as *The McMillan Report*, promised that the City Beautiful could be achieved through the art and science of comprehensive planning. It had a galvanizing effect on municipal art societies and civic improvement associations in cities and towns around the country.⁸⁶

Olmsted found himself in great demand to advise new quasi-official planning boards and citizen associations on civic improvement. In 1919, he wrote an article titled "Parks as Memorials," which dealt with the growing postwar memorialization efforts. He

⁸⁴ Ibid.

⁸⁵ Daniel M. Bluestone, Columbia University, (September 1988). [Detroit's City Beautiful and the Problem of Commerce](#) *Journal of the Society of Architectural Historians*, Vol. XLVII, No. 3, pp. 245-62.

⁸⁶ Daniel M. Bluestone, Columbia University, (September 1988). [Detroit's City Beautiful and the Problem of Commerce](#) *Journal of the Society of Architectural Historians*, Vol. XLVII, No. 3, pp. 245-62.

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emphasized that a memorial should be the focal point of the park, that the components of the park should be subordinate to the memorial, and that, ideally, a memorial park should be an original, fully integrated design.⁸⁷ Jacksonville could not have found a more qualified designer for its memorial to World War I veterans than Frederick Law Olmsted, Jr. and his associates at Olmsted Brothers.

James Frederick Dawson

By the time Memorial Park was conceived, John Charles Olmsted was deceased. His responsibilities were largely assumed by James Fredrick Dawson. James Frederick "Fred" Dawson was the project architect for Memorial Park. Born in Boston on January 13, 1874, Dawson was the son of Jackson Thomson Dawson, a noted Harvard professor. Fred Dawson studied agriculture and horticulture at Harvard's Bussey Institute and at the Arboretum until he joined the Olmsted firm in 1896, then known as Olmsted, Olmsted, and Eliot. Initially an apprentice to the Olmsted firm, he traveled throughout England and Europe observing the landscape and studying design and plant material. In 1904, Dawson was chosen by John Charles Olmsted and Frederick Law Olmsted, Jr. as their first associate partner in their firm. Dawson became a member of the American Society of Landscape Architects in 1905 and was elected a Fellow in the organization in 1914. He became a full partner in Olmsted Brothers in 1922. Dawson spent his entire career with the firm. He supervised projects in Venezuela, Cuba, Canada, and Bermuda, as well as throughout the United States, designing in a wide range of landscape types--arboreta, parks and parkways, expositions, estates, resorts and country clubs, golf courses and subdivisions.⁸⁸

Fred Dawson's principal works in addition to Memorial Park were: *Private Gardens*: McDuffie, Berkeley, CA. Coe, Oyster Bay, L.I., NY. Jennings, Cold Spring Harbor, L.I., NY. Penrose, Colorado Springs, CO. Woodward, Chestnut Hill, PA. *Parks*: Seattle, WA. Louisville, KY. Fort Tryon Park, NY. *Arboretum*: University of Washington, WA. *Residential*: Broadmoor Heights, Colorado Springs, CO. Palos Verdes Estates, CA. *Educational*: Alabama State Colleges. Grove City College, PA. *State Capitols*: Olympia, WA. Montgomery, AL. *Resort*: Broadmoor Hotel, Colorado Springs, Co. *Industrial*: New York Air Brake, Watertown, NY.

⁸⁷ Frederick Law Olmsted, Jr., "Parks as Memorials," American Magazine of Art, Volume X, Number 11 (September 1919), pp. 415-419.

⁸⁸ Mountain Lake NR, Section 8, pp. 3-5; National Trust for Historic Preservation, *American Landscape Architecture, Designers and Places*, (Preservation Press, 1989), pp. 60-66.

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Although he traveled extensively, including to the Olmsted Brothers office in Lake Wales, Florida, Dawson resided in Brookline near the Olmsted home office throughout his career. James Frederick Dawson died on April 23, 1941, at the age of 67 years.⁸⁹

LANDSCAPE ARCHITECTURE SIGNIFICANCE

The significance of Memorial Park to landscape architecture is embodied in Olmsted Brother's ability to adopt City Beautiful and *Beaux Arts* design principals and bring together design professionals to provide a custom design for a unique site. Furthermore, Memorial Park is the only documented example of the application of Frederick Law Olmsted, Jr.'s concepts for a war memorial to a park. These concepts included that the memorial should be the focal point of the park; that the elements of the park be subordinate to the memorial, enhance it and not detract from it; and that, ideally, all aspects of the design—the site, the landscape design, the architecture, and the art—should be original and interrelated and not be borrowed from or adapted to an existing park.⁹⁰ In classical language it should be a *tabula rasa*. Memorial Park reflects all of the concepts that Olmsted envisioned.

Olmsted Brothers worked closely throughout the design process of Memorial Park with sculptor Charles Adrian Pillars, a student of the *Beaux Arts* tradition that dominated much civic art in the late 19th and early 20th centuries. All aspects of the Olmsted design were intended to make Pillars's *Life* sculpture the focal point of the park. Pillars studied under renowned Chicago sculptor Lorado Taft and worked with Taft and other prominent sculptors at the Worlds Columbian Exposition, where the City Beautiful movement had its origins. He shared this latter experience with member of the Olmsted firm. In his *Life* composition for Memorial Park Pillars made powerful use of the grand, theatrical style of *Beaux Arts* sculpture.⁹¹

Continuing the theatrical and classical theme, certain components of the Olmsted layout of the park are not unlike an outdoor Greek theatre. The oval shaped lawn provides seating and standing room for viewing the memorial and its curving form maximizes sight lines to the memorial. The plaza functions as a *de facto* stage with the *Life* sculpture its centerpiece and focal point and the wide, flat expanse of the St. Johns River serves as a backdrop and sets the sculpture off dramatically in silhouette. The main park walkway around the central oval lawn works beautifully as a promenade, a meeting place, an informal exercise path, or a place to relax and enjoy the views. The absence of perimeter sidewalks along the adjoining streets is a classic Olmsted concept. It is a deliberate move to encourage movement through, and

⁸⁹Ibid.

⁹⁰ Olmsted, "Parks as Memorials," pp. 415-419.

⁹¹ Master Plan, pp. 8-9.

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enjoyment of, the park, rather than hurrying by to simply get to one's destination, while having plantings along the perimeter adds to the sense of a peaceful enclosure.⁹²

In keeping with the design theme of the park and sculpture, Jacksonville architect Roy Benjamin, working with conceptual drawings provided by Olmsted Brothers, designed balustrades in the Beaux Arts style around the plaza and along the river. After the sculpture and fountain, Memorial Park's balustrades are its most important architectural element. The simple yet substantive elegance of their neo-classical forms is an iconic image of the park's riverfront, and reflects the *Beaux Arts* style of the memorial and the park layout itself. They also represent the first use in Jacksonville of a design element that was used in a number of important parks of the era, including Confederate and Springfield Parks.⁹³

Olmsted Brothers understood the importance of views into and through the park as a matter of aesthetics and as a method of intensifying the emotional impact of the memorial. The entrances are meant to provide a formal sense of a threshold and inviting glimpses of the landscape beauty just beyond, as well as providing dramatic long views to the memorial *Life* sculpture. As Ninah Cummer pointed out to the City Commission in her 1929 Annual Report, Olmsted Brothers laid out the park so that "always there should be from the two corner entrances and from the large front entrance a perfect view of the beautiful Memorial Statue." Olmsted's lead designer J.F. Dawson also emphasized the importance of giving glimpses of the sculpture to people passing by the park on Riverside Avenue. Views to the sculpture from each entrance are emphasized in the original layout, as are views across the park through layers of open spaces and intervening plantings. The Park Edge was intended to frame and enclose the park. As viewed from inside the park, it provides a continuous, deep green backdrop to everything in front of it. From the outside, it provides a semi-permeable edge that allows glimpses of the park and the sculpture.⁹⁴

Olmsted Brothers were always concerned with the aesthetics of good design, pleasing compositions, and fitting their parks into the sense of place that is unique to each locale. They applied their theories and principles, with clarity of each park's or each space's purpose, with functionality and with elegance, in countless designs. Memorial Park is one of their gems. It embodies all of these principals and is a unique example of Frederick Law Olmsted, Jr's original concepts for a war memorial.

⁹² Ibid., p. 31.

⁹³ Ibid., p. 39.

⁹⁴ Ibid., p. 32.

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Integrity

At present the integrity and maintenance of Memorial Park and the Olmsted design are excellent. For the past 25 years, Memorial Park has benefitted from the stewardship of the Memorial Park Association (MPA), which was created to preserve, restore and beautify Memorial Park keeping as closely as possible to the original Olmsted Brothers design. The MPA raises private funds for maintenance, to try to supplement city resources, and has worked with the city to complete a number of improvement projects within the park. These have been funded through a variety of public and private sources and have ranged from conservation work on the sculpture to replacement of dead or aging landscaping and trees, additions to the irrigation system, repair or replacement of cast stone work, and the addition of benches, fencing and lights. MPA volunteers also assist with landscape care.

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United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
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Section number 9 Page 6 MEMORIAL PARK

JACKSONVILLE, DUVAL COUNTY, FLORIDA
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United States Department of the Interior
National Park Service

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Section number 9 Page 7 MEMORIAL PARK

JACKSONVILLE, DUVAL COUNTY, FLORIDA
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**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
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Section number 9 Page 8 MEMORIAL PARK

JACKSONVILLE, DUVAL COUNTY, FLORIDA
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Returned

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 10 Page 1 MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA

GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION

The boundary is defined by Riverside Avenue on the north, Memorial Park Drive on the east, Margaret Street on the west and the St. Johns River on the south.

BOUNDARY JUSTIFICATION

The boundary is clearly defined by man-made and natural features. It follows the historic property lines of Memorial Park and is consistent with the National Register guidelines.

Returned

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Photos _____ Page 1 MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

PHOTOGRAPHS

1. MEMORIAL PARK
2. Riverside Avenue, Jacksonville (Duval County), Florida
3. Paul L. Weaver
4. 2016
5. Historic Property Associates
6. View of setting, north side, Riverside Avenue, facing north
7. Photo No. 1 of 55

Items 1-5 are the same for the rest of the photographs unless otherwise indicated.

6. View of setting, west side, Margaret Street, facing south
7. Photo No. 2 of 55

6. View of setting, east side, condominiums, river, facing east
7. Photo No. 3 of 55

6. View of setting north side, Riverside Avenue, facing west
7. Photo No. 4 of 55

3. unknown
4. 2013
5. Memorial Park Association
6. View of *Spiritualized Life* Sculpture with St. Johns River in background, facing south
7. Photo No. 5 of 55

3. unknown
4. 2013
5. Memorial Park Association
6. View of esplanade, facing west
7. Photo No. 6 of 55

6. View of north boundary, Riverside Avenue, facing east
7. Photo No. 7 of 55

6. View of west boundary, Margaret Street, facing south
7. Photo No. 8 of 55

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Photos _____ Page 2

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

6. View of west boundary, Margaret Street, facing north
7. Photo No. 9 of 55
6. View of east boundary, Memorial Park Drive, facing south
7. Photo No. 10 of 55
6. View of south boundary, river, Mulkey Road, facing west
7. Photo No. 11 of 55
3. Memorial Park Master Plan
4. 2013
6. Aerial view of original plan
7. Photo No. 12 of 55
6. View of park, principal entrance, Riverside Avenue, facing southeast
7. Photo No. 13 of 55
6. View of park, northwest corner entrance, Margaret Street, facing southeast
7. Photo No. 14 of 55
6. View of northeast corner entrance, Memorial Park Drive, facing southwest
7. Photo No. 15 of 55
6. View of park, southwest corner entrance, Margaret Street, facing east
7. Photo No. 16 of 55
6. View of southeast corner entrance, Memorial Park Drive, facing west
7. Photo No. 17 of 55
3. Florida Times-Union in Master Plan
4. c. 1940
5. Memorial Park Association
6. Aerial view of original plan
7. Photo No. 18 of 55

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Photos _____ Page 3

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

3. Olmsted Brothers
4. 1922
5. Memorial Park Association
6. Rendering of lawn, sculpture
7. Photo No. 19 of 55

3. Memorial Park Master Plan
4. 2013
5. Historic Property Associates
6. View of lawn, facing south
7. Photo No. 20 of 55

6. View of lawn, facing south
7. Photo No. 21 of 55

6. View of lawn, facing north
7. Photo No. 22 of 55

6. View of lawn/promenade, trees, facing southwest
7. Photo No. 23 of 55

6. View of lawn/promenade, trees, facing southeast
7. Photo No. 24 of 55

6. View of promenade, facing southwest
7. Photo No. 25 of 55

6. View of promenade, facing southeast
7. Photo No. 26 of 55

6. View of promenade, facing southeast
7. Photo No. 27 of 55

6. View of promenade, facing northeast
7. Photo No. 28 of 55

6. View of promenade, facing northwest
7. Photo No. 29 of 55

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United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Photos _____ Page 4 MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

- 6. View of perimeter plantings and openings, facing east
- 7. Photo No. 30 of 55

- 6. View of perimeter plantings and openings, Ninah Cummer Magnolia, facing northeast
- 7. Photo No. 31 of 55

- 6. View of perimeter plantings and openings, Ninah Cummer Magnolia marker, facing southwest
- 7. Photo No. 32 of 55

- 6. View of perimeter plantings and openings, utility shed, facing northwest
- 7. Photo No. 33 of 55

- 3. Florida Times-Union in Master Plan
- 4. c. 1940
- 5. Memorial Park Association
- 6. Aerial view of esplanade
- 7. Photo No. 34 of 55

- 3. Florida Times-Union in Master Plan
- 4. c. 1940
- 5. Memorial Park Association
- 6. Historic aerial view of esplanade
- 7. Photo No. 35 of 55

- 3. Florida Times-Union in Master Plan
- 4. c. 1940
- 5. Memorial Park Association
- 6. Historic aerial view of esplanade
- 7. Photo No. 36 of 55

- 3. Master Plan
- 4. 2013
- 5. Memorial Park Association
- 6. View of esplanade, facing northwest
- 7. Photo No. 37 of 55

Returned

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number _____ Photos _____ Page 5

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

3. Master Plan
4. 2013
5. Memorial Park Association
6. View of esplanade, bulkhead, facing northwest
7. Photo No. 38 of 55

6. View of esplanade, facing northwest
7. Photo No. 39 of 55

6. View of esplanade, facing northwest
7. Photo No. 40 of 55

6. View of esplanade, facing west
7. Photo No. 41 of 55

6. View of esplanade, facing southwest
7. Photo No. 42 of 55

3. Florida Times-Union in Master Plan
4. c. 1940
5. Memorial Park Association
6. Aerial view of Memorial, *Spiritualized Life* Sculpture
7. Photo No. 43 of 55

3. Florida Times-Union in Master Plan
4. c. 1940
5. Memorial Park Association
6. Aerial view of Memorial, *Spiritualized Life* Sculpture
7. Photo No. 44 of 55

3. Master Plan
4. 2013
5. Memorial Park Association
6. *Spiritualized Life* Sculpture, facing west
7. Photo No. 45 of 55

6. *Spiritualized Life* Sculpture, facing north
7. Photo No. 46 of 55

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United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Photos _____ Page 6

MEMORIAL PARK
JACKSONVILLE, DUVAL COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

6. *Spiritualized Life* Sculpture, facing northwest
7. Photo No. 47 of 55

6. *Spiritualized Life* Sculpture, facing east
7. Photo No. 48 of 55

6. *Spiritualized Life* Sculpture, fountain, facing east
7. Photo No. 49 of 55

6. *Spiritualized Life* Sculpture, plaque, facing south
7. Photo No. 50 of 55

6. *Spiritualized Life* Sculpture, plaque, facing north
7. Photo No. 51 of 55

6. Memorial, plaza, facing north
7. Photo No. 53 of 55

6. Memorial, plaza plaque, facing southwest
7. Photo No. 54 of 55

6. Memorial, plaza, balustrade, facing west
7. Photo No. 55 of 55

Returned

MEMORIAL PARK BOUNDARIES

RIVERSIDE AVENUE

MARGARET STREET

MEMORIAL PARK DR



ST JOHNS RIVER

KEY

- | | |
|-------------------------------|--------------------------------------|
| A. MARGARET ST. ENTRANCE | F. PARK CENTER |
| B. MEMORIAL PARK DR. ENTRANCE | G. PARK EDGE AT ESPLANADE |
| C. RIVERSIDE AVE. EDGE | H. ESPLANADE ENTRANCES |
| D. MARGARET ST. EDGE | I. PARK OFFICE / NEW MEMORIAL GARDEN |
| E. MEMORIAL PARK DR. EDGE | J. ESPLANADE |



MARGARET STREET

MEMORIAL PARK DR



ST JOHNS RIVER

LAMPS

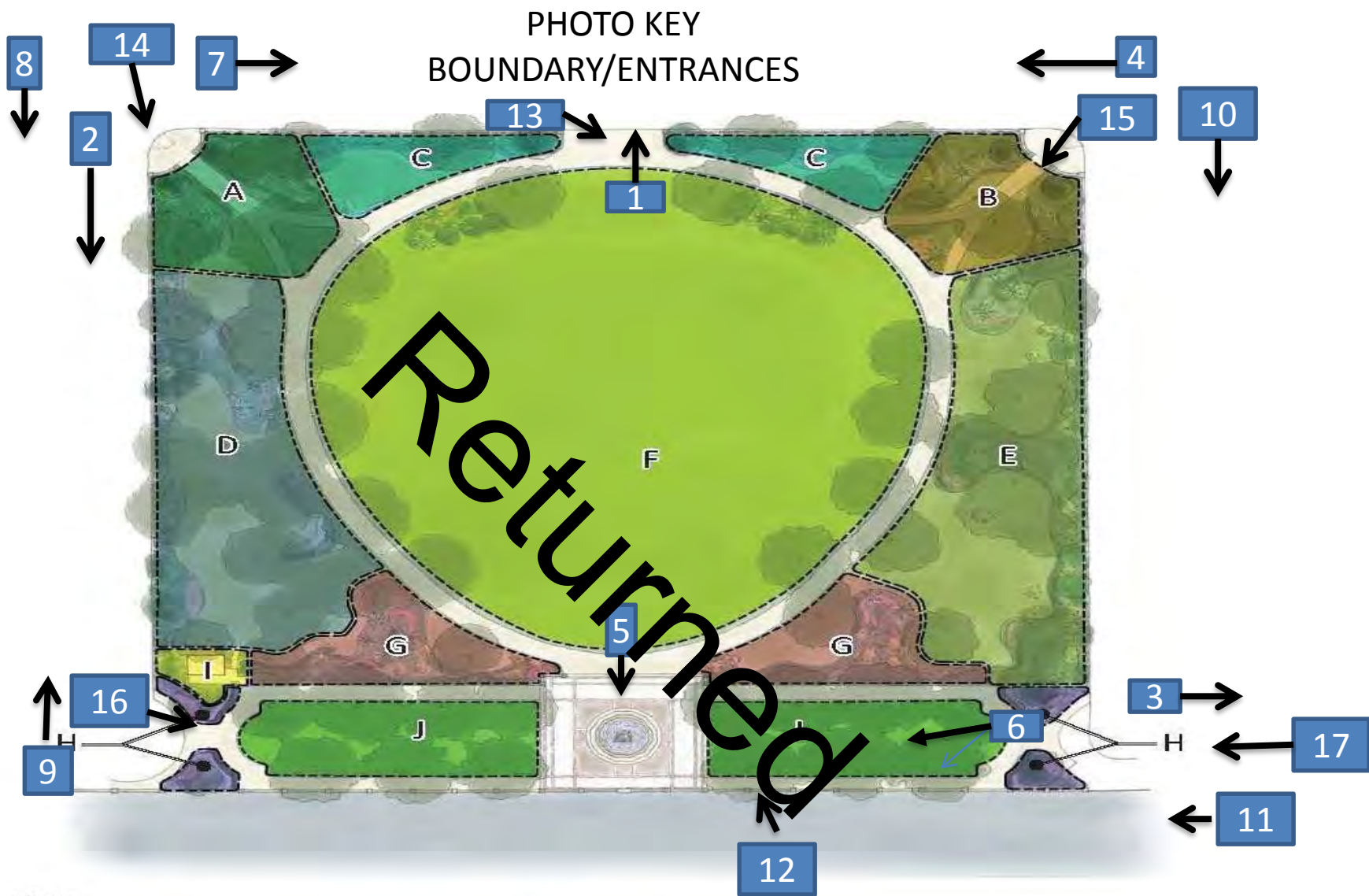
BENCHES

KEY

- A. MARGARET ST. ENTRANCE
- B. MEMORIAL PARK DR. ENTRANCE
- C. RIVERSIDE AVE. EDGE
- D. MARGARET ST. EDGE
- E. MEMORIAL PARK DR. EDGE

- F. PARK CENTER
- G. PARK EDGE AT ESPLANADE
- H. ESPLANADE ENTRANCES
- I. PARK OFFICE / NEW MEMORIAL GARDEN
- J. ESPLANADE





KEY

- A. MARGARET ST. ENTRANCE
- B. MEMORIAL PARK DR. ENTRANCE
- C. RIVERSIDE AVE. EDGE
- D. MARGARET ST. EDGE
- E. MEMORIAL PARK DR. EDGE

- F. PARK CENTER
- G. PARK EDGE AT ESPLANADE
- H. ESPLANADE ENTRANCES
- I. PARK OFFICE / NEW MEMORIAL GARDEN
- J. ESPLANADE

PHOTO KEY
LAWN/PROMENADE

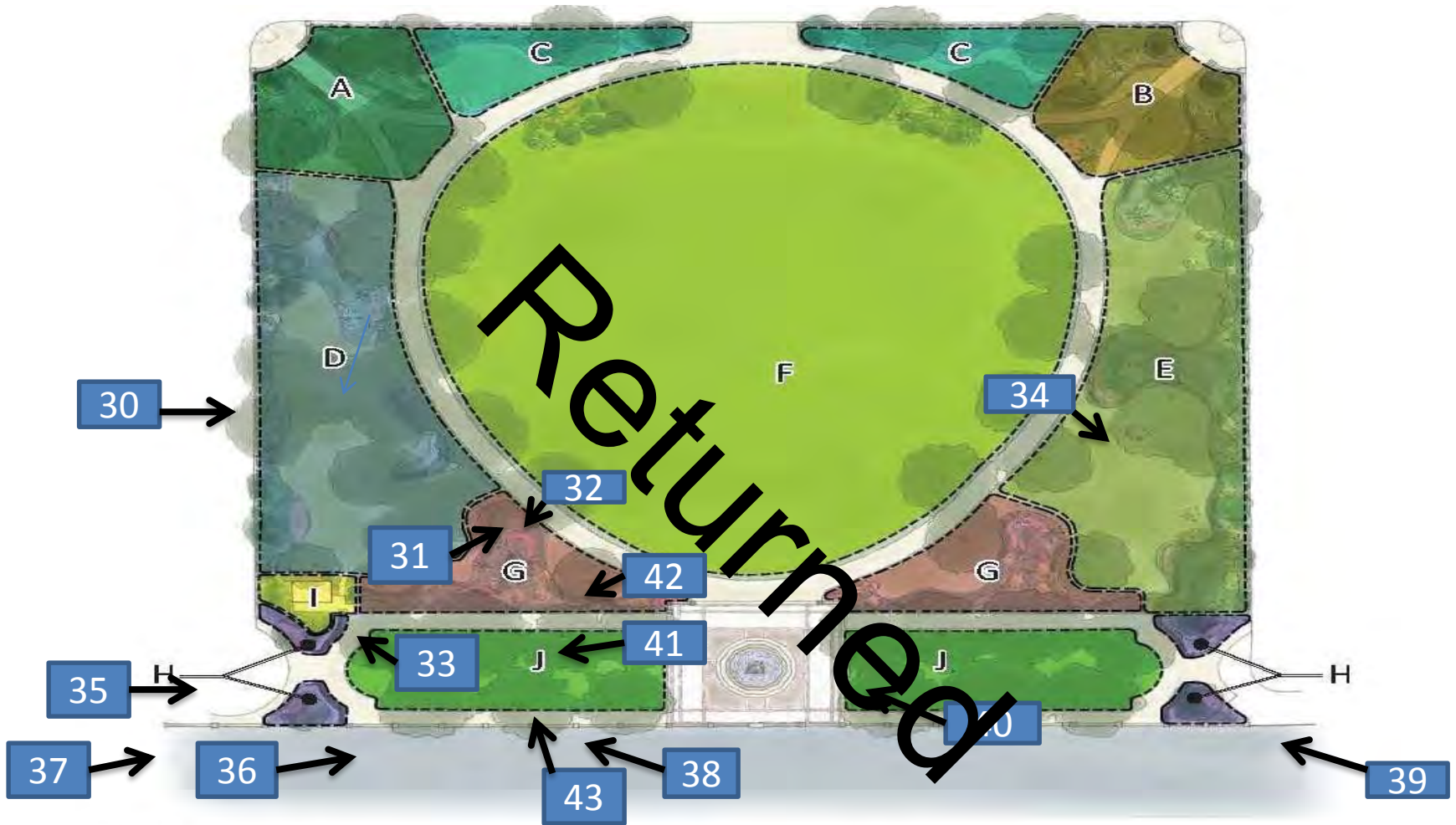


KEY

- A. MARGARET ST. ENTRANCE
- B. MEMORIAL PARK DR. ENTRANCE
- C. RIVERSIDE AVE. EDGE
- D. MARGARET ST. EDGE
- E. MEMORIAL PARK DR. EDGE

- F. PARK CENTER
- G. PARK EDGE AT ESPLANADE
- H. ESPLANADE ENTRANCES
- I. PARK OFFICE / NEW MEMORIAL GARDEN
- J. ESPLANADE

PHOTO KEY
 PARK EDGE/PLANTINGS



KEY

- | | |
|-------------------------------|--------------------------------------|
| A. MARGARET ST. ENTRANCE | F. PARK CENTER |
| B. MEMORIAL PARK DR. ENTRANCE | G. PARK EDGE AT ESPLANADE |
| C. RIVERSIDE AVE. EDGE | H. ESPLANADE ENTRANCES |
| D. MARGARET ST. EDGE | I. PARK OFFICE / NEW MEMORIAL GARDEN |
| E. MEMORIAL PARK DR. EDGE | J. ESPLANADE |

PHOTO KEY
 SPRITUALIZED LIFE STATUE



KEY

- A. MARGARET ST. ENTRANCE
- B. MEMORIAL PARK DR. ENTRANCE
- C. RIVERSIDE AVE. EDGE
- D. MARGARET ST. EDGE
- E. MEMORIAL PARK DR. EDGE

- F. PARK CENTER
- G. PARK EDGE AT ESPLANADE
- H. ESPLANADE ENTRANCES
- I. PARK OFFICE / NEW MEMORIAL GARDEN
- J. ESPLANADE

PHOTO KEY
PLAZA



KEY

- A. MARGARET ST. ENTRANCE
- B. MEMORIAL PARK DR. ENTRANCE
- C. RIVERSIDE AVE. EDGE
- D. MARGARET ST. EDGE
- E. MEMORIAL PARK DR. EDGE

- F. PARK CENTER
- G. PARK EDGE AT ESPLANADE
- H. ESPLANADE ENTRANCES
- I. PARK OFFICE / NEW MEMORIAL GARDEN
- J. ESPLANADE

Memorial Park

Memorial Park Drive
Jacksonville, Duval Co.

UTM:
17R 434667 3353412

Datum: WGS84

Legend

 Proposed National Register Boundary

Date: 3/7/2017

1:7,500



0 500 1,000 2,000 Feet

0 115 230 460 Meters

Basemap Source: Source: Esri,
DigitalGlobe, GeoEye, Earthstar
Geographics, CNES/Airbus DS,
USDA, USGS, AEX, Getmapping,
Aerogrid, IGN, IGP, swisstopo,
and the GIS User Community




Memorial Park

Memorial Park Drive
Jacksonville, Duval Co.

UTM:
17R 434667 3353412

Datum: WGS84

Legend

 Proposed National Register Boundary

Date: 3/7/2017

1:10,000



0 650 1,300 2,600 Feet

0 150 300 600 Meters

Basemap Source: Source: Esri,
DigitalGlobe, GeoEye, Earthstar
Geographics, CNES/Airbus DS,
USDA, USGS, AEX, Getmapping,
Aerogrid, IGN, IGP, swisstopo,
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 Proposed National Register Boundary

Date: 3/7/2017

1:10,000



0 650 1,300 2,600 Feet

0 150 300 600 Meters

Basemap Source: Source: Esri,
DigitalGlobe, GeoEye, Earthstar
Geographics, CNES/Airbus DS,
USDA, USGS, AEX, Getmapping,
Aerogrid, IGN, IGP, swisstopo,
and the GIS User Community



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Memorial Park

Multiple Name: _____

State & County: FLORIDA, Duval

Date Received: 6/16/2017 Date of Pending List: 7/18/2017 Date of 16th Day: 8/2/2017 Date of 45th Day: 7/31/2017 Date of Weekly List: _____

Reference number: SG100001389

Nominator: State

Reason For Review:

- | | | |
|---|--|---|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input checked="" type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 7/27/2017 Date

Abstract/Summary Comments: See attached comments

Recommendation/ Criteria: Return

Reviewer Jim Gabbert  Discipline Historian

Telephone (202)354-2275 Date 7-27-2017

DOCUMENTATION: see attached comments : **Yes** see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, DC 20240

The United States Department of the Interior National Park Service

National Register of Historic Places Evaluation/Return Sheet

Property Name: Memorial Park, Duval County, FL

Reference Number: 100001389

Reason for Return

Memorial park appears to meet National Register Criteria at the state and local levels of significance, but the nomination is being returned for substantive and technical revision.

The nomination claims significance under Criterion A in the areas of Entertainment/Recreation and Social History with a period of significance that ends in 1967. While the nomination does allude to the use of the park for gatherings, at no point does the nomination address a context for either area of significance or explain why the park is significant. Use or function does not equate with significance. If you wish to pursue this area of significance, provide a local context that explains how and why the park is an important venue for recreation.

Please clearly explain the significance of the park in social history. If the intent is to recognize the creation of the park as a *de facto* state memorial to the fallen as a construct of the post WWI memorial movement, some of that information is included in the document in the form of comparative properties. It just needs to be more explicitly stated.

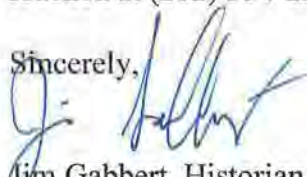
The primary areas of significance fall under Criterion C – the importance of the park itself in landscape architecture, and the artistic importance of the *Spiritualized Life* sculpture. There is a lot of information provided about the history of the evolution and design of the park, its maintenance, and the personages involved. However, a quick check of some of the citations provided is worrisome. For example, on page 8-25, there are two whole sections of text that were lifted directly from another National Register nomination, but that are improperly cited. When using direct quotations from other sources, the material must be so noted either by the use of quotation marks or block paragraphs, and the citation must properly identify the source material (author, title, page where quote is found). Please carefully review the document's text to make sure that other incorrect citations are corrected.

In section 7, there are a couple of instances where the text seems to contradict itself. One in particular caught my eye. On page 7-4, in discussing the lawn and tree growth along the sides, the nomination states: While an alteration of the original intent, the trees have become quite large.* Moreover, they are long standing and have achieved significance in their own right. They are part of the organic development of the park.” Later, on page 7-5, in discussing perimeter plantings and openings, the nomination states: “The large trees have also created a canopy that produces much more shade than the original plan intended. The heavy shade limits the variety of shrubs and ground plantings as well as their health and attractiveness. It substantially affects horticultural options, leading to greater monotony as well as a less healthy and attractive landscape. The density of trees impacts visual variety, vistas, and usable spaces of the original design.” These statements, while referring to different parts of the park, seem nonetheless contradictory. Are the trees impacting the original design intent? If so, to what degree? This should be raised in the discussion of integrity (which is described as “excellent”).

*(This sentence on its own makes no sense; the two clauses do not relate to each other)

We appreciate the opportunity to review this nomination and hope that you find these comments useful. Please feel free to contact me if you have any questions. I can be reached at (202) 354-2275 or email at <James_Gabbert@nps.gov>.

Sincerely,



Jim Gabbert, Historian
National Register of Historic Places
7/28/2017



FLORIDA DEPARTMENT *of* STATE

RICK SCOTT
Governor

KEN DETZNER
Secretary of State

October 18, 2017

J. Paul Loether, Deputy Keeper and Chief,
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

RE: Resubmission of Memorial Park National Register Nomination

Dear Mr. Loether:

The enclosed disk contains the resubmitted text of nomination for the **Memorial Park (FMSF#: 8DU01430), in Duval County**, to the National Register of Historic Places. The nomination has been substantively edited to address Jim Gabbert's comments, including removing Entertainment/Recreation as an area of significance, expanding the social history of the park as a World War I memorial, and addressing issues with the text and citations.

Please do not hesitate to contact me at (850) 245-6364 if you have any questions or require any additional information.

Sincerely,

Ruben A. Acosta
Supervisor, Survey & Registration
Bureau of Historic Preservation

RAA/raa

Enclosures