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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

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

1. Name of Property

historic name Davenport Historic District

other names/site number /PO3563

2. Location

street & number roughly Suwannee & Orange Aves. Palmetto St., West Boulevard N/A not for publication

city or town Davenport N/A vicinity

state FLORIDA code FL county Polk code 105 zip code 33837

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.)

Jubee L. Pettif 7-7-97
Signature of certifying official/Title Date

Florida State Historic Preservation Officer, Division of Historical Resources
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) _____

Edson H. Beall
Signature of the Keeper

8/15/97
Date of Action

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	
28	10	buildings
2	0	sites
1	3	structures
0	0	objects
31	13	total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

COMMERCE/office building, department store

DOMESTIC/single dwelling

EDUCATION/school

GOVERNMENT/city hall

LANDSCAPE/city park

RECREATION AND CULTURE/swimming pool

SOCIAL/meeting hall

Current Functions

(Enter categories from instructions)

COMMERCE/office building, department store

DOMESTIC/single dwelling

EDUCATION/school

GOVERNMENT/city hall

LANDSCAPE/city park

RECREATION AND CULTURE/swimming pool

SOCIAL/meeting hall

7. Description

Architectural Classification

(Enter categories from instructions)

SEE CONTINUATION SHEET

Materials

(Enter categories from instructions)

foundation BRICK

walls WOOD

STUCCO

roof ASPHALT

other GLASS

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.)

- Criteria A, B, C, D with checkboxes and descriptions.

Criteria Considerations

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

Property is:

- Criteria A through G with checkboxes and descriptions.

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):

- Documentation checkboxes: preliminary determination, previously listed, designated landmark, recorded by Historic American Buildings Survey, recorded by Historic American Engineering Record.

Areas of Significance

(Enter categories from instructions)

- Architecture, Community Planning, Commerce, Early Settlement, Politics/Government, Recreation.

Period of Significance

1909 - 1939

Significant Dates

1909, 1927

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

N/A

Primary location of additional data:

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

Name of Repository

#

10. Geographical Data

Acreege of Property approximately 32 acres

UTM References

(Place additional references on a continuation sheet.)

UTM grid for Zone 17, Easting 440640, Northing 31148000

UTM grid for Zone 17, Easting 441040, Northing 31145000

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 Sidney Johnston/Consultant; Gary V. Goodwin, Historic Preservation Planner

organization Bureau of Historic Preservation date July, 1997

street & number R.A. Gray Building, 500 S. Bronough Street telephone (904) 487-2333

city or town Tallahassee state Florida zip code 32399-0250

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

street & number telephone

city or town state zip code

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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**DAVENPORT HISTORIC DISTRICT
Davenport, Polk County, Florida**

Architectural Classifications

LATE 19TH AND 20TH CENTURY REVIVALS: Classical Revival, Mediterranean Revival, Mission

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS: Bungalow/Craftsman

OTHER: Frame and Masonry Vernacular

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**DAVENPORT HISTORIC DISTRICT
Davenport, Polk County, Florida**

SUMMARY

The Davenport Historic District is centered around the intersection of U.S. Highway 17/92 and West Bay Street. The district contains historic commercial, public, and residential buildings in the core of the city. It measures approximately thirty-two acres and contains forty-four contributing and non-contributing resources. Twenty-eight buildings contribute, with most of those still serving their original functions. Two contributing parks and a contributing swimming pool reinforce the ambiance and unusual features of the district. Properties categorized as non-contributing total thirteen and were erected outside the historic period. The contributing resources are significant for their architectural and historical associations. Buildings range in height from one to two-and-one-half stories. Although the majority of buildings are of Frame and Masonry Vernacular construction, the district also contains buildings displaying the influences of revivals from the Classical, Colonial, Mediterranean, and Mission traditions. The period of historical significance spans the years between 1909 and 1939. The district possesses a significant concentration, linkage, and continuity of resources united historically by plan and physical development.

PRESENT AND ORIGINAL PHYSICAL APPEARANCE

Davenport is located in northeast Polk County, some thirty miles south of Orlando. It serves as a historic gateway to the "Highlands Ridge" of Florida. The primary north-south thoroughfare servicing the city is U.S. Highway 17/92, which extends through town in a northeast/southwest diagonal. County Road 547, known locally as Bay Street, serves as the primary east-west corridor, intersecting with U.S. Highway 27 several miles west of town. The mainline of the CSX railroad runs parallel to U.S. 17/92.

The city's road network displays an orthogonal grid, with the exception of apexes formed by the diagonal course of U.S. Highway 17/92. Lake Play and Palm Lake are small bodies of water close to the downtown. Lake Davenport, the largest body of water in the city, lies west of town, but presently extends over a smaller area than it occupied during the early twentieth century. Palm Lake and North Lake, the latter near the northwest corner of Davenport, are presently little more than wetlands or dry beds.

Davenport's historic district contains a significant concentration of historic properties in the core of the city, centered around the commercial area. Buildings are relatively scattered with many undeveloped lots dotting the landscape. This trend began in the early twentieth century and remains a contemporary feature of the city. A variety of building forms appear, including commercial, public, and residential. Only a few buildings have been demolished in the vicinity of the district, including a depot and hotel which were located near the northern boundary. Significant development began there in the early twentieth century by Davenport's early settlers. Development there has been closely tied to that of the city and to the broader patterns of U.S. history.

Measuring some thirty-two acres, the historic district has an irregular geometric form, governed in part by the natural features of the landscape and the historic pattern of development of the city. Apexes and irregular lots formed by the diagonal path of U.S. 17/92, lakes, and historic parks contribute to the irregular nature of the boundary. The district is bordered on the east, north, and south by non-contributing buildings. Lake Davenport, citrus groves, and relatively undeveloped real estate lie to the west. The district is anchored by important contributing resources, including a city hall and a school, and residential neighborhoods along the east and west boundaries.

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**DAVENPORT HISTORIC DISTRICT
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With its approximate center near the intersection of U.S. 17/92 and Bay Street, the district takes in all or parts of thirteen blocks and is roughly bounded by Orange and Suwannee Avenues, Palmetto Street, and West Boulevard. The terrain rolls gently to the south, providing numerous attractive building sites. Vegetation in the form of oak, pine, and palm trees offers shade and adds to the natural attractiveness of the city. Two historic parks, one of which embraces a lake, contribute ambiance. Lake Play Park, designated as a park in 1916 by the town council, lies between the city hall and Escambia Avenue. Wilson Park, designated as a green space in 1921, lies near the center of the district on the north side of Bay Street west of the railroad tracks. The parks contribute to the ambiance of the district, retaining their original design intent, circulation pattern, vegetation, and landscape features, and link the commercial and government areas with residential neighborhoods.

The historic district consists of forty-four contributing and non-contributing resources. Of that number, twenty-eight buildings, two sites, and one structure, or 70 percent of the total, are contributing. Non-contributing resources total thirteen. The non-contributing properties within the district date from outside the period of significance.

The district is united through its historic associations with commerce, citrus cultivation, government, and the railroad, all of which contributed to development. The district contains buildings which historically functioned as a city hall, meeting hall, offices, post office, residences, and stores. The historic period of development began about 1909, when the first buildings appeared, and was largely complete by 1927 with some buildings constructed in the 1930s. The historic period ends with 1939, after which no buildings were constructed in the district. The historic district is located in part of the original town plan of Davenport, which was surveyed in 1910 and filed in 1914. With the exception of a park, the town plan did not designate specific uses for particular areas. Consequently, the district developed organically; that is, buildings were constructed with little thought as to an overall plan in the area.

Architectural Styles

The district retains its architectural integrity to a high degree. A majority of the buildings (fourteen) in the historic district are of Frame or Masonry Vernacular construction. Eight buildings display influences of formal styles. The typical historic building rises two stories. Most facades and store fronts retain their original detailing. Brick and stucco serve as exterior wall materials for commercial buildings and most residences are clad in clapboard or drop siding. Decorative treatments vary widely from Colonial, Mediterranean, and Mission revival style buildings with brackets, parapets, shields, and towers to relatively simple frame and masonry buildings that display little ornamentation. Window treatments range from original double-hung sash, casement, and store front applications to replacement metal windows. Most buildings continue to serve their original functions and retain their architectural integrity to a high degree.

Frame Vernacular

Frame Vernacular accounts for ten dwellings in the district. A small, L-plan example of Frame Vernacular architecture stands at 313 West Bay Street (photograph 25). The dwelling displays a gable roof surfaced with pressed metal shingles, a gable extension, and a cross gable. Drop siding serves as the exterior wall fabric and

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fenestration includes double-hung sash windows with 2/2 lights and jalousie windows. An entrance porch extends along the facade and a brick chimney pierces the ridge of the roof.

To the east at 309 West Bay Street stands a two-story example of I-house vernacular architecture (photograph 24). The building displays a gable roof and a hip extension with flared eaves. Drop siding serves as the exterior wall fabric and fenestration includes double-hung sash windows with 1/1 lights. An end porch with a hip roof terminating with a porte cochere extends across the facade. Brick piers support the building and a brick chimney pierces the ridge of the roof.

The dwelling at 219 West Orange Street (photograph 21) displays a front-facing gable, double pile form of Frame Vernacular architecture. The residence has a regular plan and displays a gable roof surfaced with metal 3-V crimp panels and pierced by a gable dormer and brick chimney. Drop siding serves as the exterior wall fabric and fenestration includes double-hung sash windows with 2/2 lights. An end porch with a hip roof extends across the facade.

Masonry Vernacular

Masonry Vernacular construction accounts for four commercial and public buildings in the district. The Brenner Block at 117 West Bay Street, completed in 1927, is the largest example of the style in the city (photograph 15). The building has a rectangular plan and displays a flat roof with a straight parapet. Stucco and brick serve as the exterior wall fabrics and fenestration includes fixed storefront windows and double-hung sash windows with 1/1 lights. A tile headmast, *Brenner Block*, identifies the building, which rests on a poured concrete foundation.

The meeting hall at 3 South Allapaha Avenue (photograph 7) is a Masonry Vernacular building from the mid 1930s. The building has a rectangular plan and displays a hip roof and front-facing cross gable extensions embellished with arched attic vents. Stucco serves as the exterior wall fabric and fenestration includes 8-light pivot windows. A centrally-placed arcaded porch is bracketed by the cross gables.

Bungalow/Craftsman

Several one-and-one-half story dwellings display influences of the Craftsman or Bungalow style. One example stands at 15 West Boulevard (photograph 26). The dwelling has an irregular plan and displays a hip roof pierced by three hip dormers. Clapboard serves as the exterior wall fabric and fenestration includes double-hung sash windows with 1/1 lights and 2-light hopper windows. A veranda with a hip roof supported by turned posts wraps across the facade and south elevation. Brick piers support the building and a brick chimney pierces the north slope of the roof.

A larger example of the style stands at 207 West Orange Street (photograph 20). The dwelling displays a hip roof with flared eaves and four hip dormers with similar eave patterns. Weatherboard serves as the exterior wall fabric and fenestration includes double-hung sash windows with 6/1 and 3/1 lights. A veranda with a hip roof supported by square columns on knee walls wraps across the facade and east elevation. Brick piers support the residence.

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Classical Revival

Davenport Elementary School (photograph 1) at 8 West Palmetto Street, the city's only example of the Classical Revival style, faces north and has a T-shape plan. The building displays a flat roof with parapets, interrupted by a centrally-located gable pediment, below which extend castcrete pilasters, panels with swags, and a crown pediment over the entrance doors. A dropped cornice with dentils extends across the facade. Smaller pediment and pilaster surrounds identify secondary entrances at the east and west elevations, respectively. Brick serves as the exterior wall fabric and fenestration includes replacement metal awning windows and original fanlights. A brick foundation supports the building and a brick chimney rises along the south elevation. Although a number of small, one-story permanent and temporary buildings lie to the south (behind) and to the east of the school, they do not significantly disrupt the historic site or the ambiance of the district.

Colonial Revival

The largest residence in the district, a two-and-one-half story dwelling at 401 West Bay Street, displays Colonial Revival influences (photograph 27). The building has an irregular plan and displays a hip roof, hip extension, and shed and gable dormers. Clapboard serves as the exterior wall fabric and fenestration includes double-hung sash windows with 1/1 lights and fixed and jalousie windows. A veranda with a hip roof supported by pairs of round columns on brick piers wraps across the facade and east elevation. Brick piers support the building and a brick chimney pierces the roof.

The commercial building at 4 North State Street (photograph 19) displays restrained influences of the style. The building has an irregular plan and displays a flat-hip roof with cross gables and gable extensions embellished with cornice returns. Fenestration consists of replacement jalousie windows, and modified Palladian treatments embellish the gable ends. Stucco serves as the exterior wall fabric. A centrally-located entrance displays a gable pediment with cornice returns supported by brick columns and knee walls. A concrete foundation supports the building and a brick chimney rises along the west elevation.

Mediterranean Revival

The Davenport City Hall at 1 South Allapaha Avenue represents the largest example of the Mediterranean Revival style in the city (photograph 9). Completed in 1927, the city hall displays an irregular plan with a hip roof and cross gable and gable extensions. An arcaded end porch that extends across the front, or west, facade is interrupted by a square tower with a hip roof, frieze, pilasters, and arched openings. Stucco serves as the exterior wall fabric and fenestration includes arched transoms, 8-light pivot windows, and replacement metal awning windows.

A commercial example of the style is located across the street from the city hall at 2 South Allapaha Avenue (photograph 10). It is a distinctive multi-level, "flat-iron" shaped building that displays a hip roof with flat and gable extensions. The flat extension forms the narrow tip of the "iron" at the north elevation. It exhibits a straight parapet finished with barrel tile cresting. The gable extension lies to the south. It contains vehicle bays and displays shaped parapets. Stucco serves as the exterior wall fabric and fenestration includes 14-light casement

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windows and metal awning and fixed windows. A brick foundation supports the building and brick chimneys rises along the north and west elevations of the two story block of the building.

Mission Style

An example of Mission styling stands at 100-104 West Bay Street (photograph 17). The building has a rectangular plan and displays a flat roof with shaped parapets and barrel tile cresting. Medallions and decorative escutcheon plates and arched, blind clerestories present a distinctive rhythm along the facade. Stucco serves as the exterior wall fabric and fenestration includes storefronts with fixed windows, kick boxes, and 3-light hopper windows. A hip extension protrudes at the rear elevation and contains double-hung sash windows with 9/9 lights.

NON-CONTRIBUTING BUILDINGS

Non-contributing buildings constitute 30 percent of the buildings in the historic district. They include commercial buildings of relatively recent construction, several residences and outbuildings, a fire station, and three small structures in Lake Play Park. The building at 123 West Bay Street (photograph 14), a convenience store, rises one story and displays a simple enframed block with a flat roof, fixed window and brick kick panel storefront, and cinder block walls. First Union Bank operates out of a relatively small brick building at 245 West Bay Street (photograph 23). Setback from the road, the building displays a flat roof and brick and glass walls. Several small non-contributing structures in Lake Play Park serve as picnic pavilions (photograph 5).

DAVENPORT HISTORIC DISTRICT INVENTORY OF SITES

CONTRIBUTING PROPERTIES

Buildings

1 South Allapaha Avenue	Mediterranean Revival	1927
2 South Allapaha Avenue	Mediterranean Revival	1925
3 South Allapaha Avenue	Masonry Vernacular	1935
100-104 West Bay Street	Mission	1925
117 West Bay Street	Masonry Vernacular	1926
140 West Bay Street	Masonry Vernacular	1927
203 West Bay Street	Masonry Vernacular	c. 1930
302 West Bay Street	Frame Vernacular	c. 1914
309 West Bay Street	Frame Vernacular	c. 1911
313 West Bay Street	Frame Vernacular	1909
401 West Bay Street	Colonial Revival	c. 1912
15 West Boulevard	Craftsman	c. 1920
1 West Lemon Street	Frame Vernacular	c. 1925
5 West Lemon Street	Frame Vernacular	c. 1925
9 West Lemon Street	Colonial Revival	c. 1925
15 West Lemon Street	Frame Vernacular	1915
15A West Lemon Street	outbuilding	1914
207 West Orange Street	Craftsman	c. 1915
207A West Orange Street	outbuilding	c. 1920
211 West Orange Street	Frame Vernacular	c. 1920
219 West Orange Street	Frame Vernacular	c. 1916
220 West Orange Street	Frame Vernacular	c. 1918
220A West Orange Street	outbuilding	c. 1925
220B West Orange Street	outbuilding	c. 1925
302 West Orange Street	Frame Vernacular	1934
302A West Orange Street	outbuilding	c. 1935
8 West Palmetto Street	Classical Revival	1927
4 North State Street	Colonial Revival	1929

Sites

Lake Play Park		1916
Wilson Park		1921

Structures

1D South Allapaha		1939
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NON-CONTRIBUTING PROPERTIES

South Allapaha Avenue

1A
1B
1C

West Bay Street

123
220
245
302A
313A
401A

South Escambia Avenue

9

West Lemon Street

7

West Palmetto Street

112
112A

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**DAVENPORT HISTORIC DISTRICT
Davenport, Polk County, Florida**

SUMMARY

The Davenport Historic District is being nominated for criteria A and C at the local level in the areas of architecture, commerce, community planning/development, early settlement, politics/government, and recreation for listing in the National Register of Historic Places. Under criterion A, the district has significance as the largest concentration of historic buildings in the city. The buildings historically served a number of purposes, including commercial, education, government, residential, and social functions. The period of historical significance extends between 1909 and 1939. Development was largely complete by 1927 with a few buildings constructed during the Depression decade. Tied closely to the history of Davenport, the district contains buildings that housed businesses, city government offices, a meeting hall, and school, and residences of city founders and leaders. Two parks established in the 1910s and 1920s, and a swimming pool developed in the 1930s served some of the social and recreation needs of residents. The historic district has further significance under criterion C. Although the majority of the buildings display Frame and Masonry Vernacular construction, five formal styles--Bungalow/Craftsman, Classical Revival, Colonial Revival, Mediterranean Revival, and Mission--are evident. The craftsmanship of two out-of-state architects and local builders are represented. Those designs are consistent with national and statewide trends in architecture.

HISTORIC CONTEXT

Davenport was settled in the 1880s, when railroad tracks were extended through the area. Settlement slowed following devastating freezes in the mid 1890s, and rebounded in the opening decades of the twentieth century. The town was incorporated in 1915. Significant development began about 1918, when the Holly Hill Grove and Fruit Company, a division of the Wilson and Toomer Fertilizer Company of Jacksonville, acquired large tracts, planted citrus groves, and began to promote the town. By 1919, some forty buildings sprinkled the Davenport landscape. The population increased from 117 in 1920 to 650 by 1930, peaking at some 880 in 1928. Building construction surged. The Holly Hill Company constructed a hotel and developed a golf course and country club. By 1927, several new commercial buildings, citrus packing houses, a school, and city hall, as well as many new residences, had been constructed. Jamestown, a black settlement north of the downtown, was developed in the 1920s. During the 1930s, citrus remained the primary engine driving the economy. A citrus candy factory was built, and federal relief programs were used by the city to develop Davenport's community center, public swimming pool, and improvements in the town's infrastructure. Davenport contains an important collection of historic buildings that contribute to Florida's architectural heritage.

HISTORICAL SIGNIFICANCE

Progressive Era Development, c. 1909-1919

A small commercial core emerged in Davenport along West Bay Street and U.S. 17/92 during the early twentieth century. Most of the earliest businesses operated in small wood frame buildings, which were replaced during the 1920s by more permanent edifices. Residential construction during the period spread to the east and west of the commercial core. Some of the oldest buildings in the city rise along West Bay Street. "Wayside Inn," a

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small dwelling at 313 West Bay Street (photograph 25), was built for the T.J. McKnight family in 1909. McKnight arrived from Lakeland in 1906 to work for the Parrish Turpentine Company. McKnight was one of the first to plant citrus groves in Davenport after the turpentine still ceased operations about 1910. He also helped incorporate the town in 1915 and served as its first marshall.

The D.A. Tyler House was built about 1911 at 309 West Bay Street (photograph 24). Tyler also helped to incorporate Davenport, served on the town council for several years, and cultivated a five acre grove by 1915. The largest historic dwelling remaining in the city stands prominently at 401 West Bay Street (Figure 27). The residence was constructed about 1912. Its original occupant was Clifford Corbin Farmer, owner of a sawmill and a realtor who boarded his northern clients in the house, which he named "Farmdale." Later, about 1919, the dwelling was acquired by the Holly Hill Grove and Fruit Company, which renamed the building "Lake View Club House" and used it as a clubhouse, guest lodging, and a temporary office during the 1920s. Owners of the building during the late 1920s and 1930s include Frank Crowe, a Haines City developer, and P.V. Crowmartie.

The dwelling at 207 West Orange Street (photograph 20) was constructed about 1915 for D. Delson, a merchant who operated the "Fair Store," a general store in Davenport. Later, about 1920, the property was acquired by Lorenzo Wilson, founder of the Holly Hill Grove & Fruit Company. Wilson used the dwelling, which he named "Overlook," as his residence when visiting Davenport on business. He supervised the company's development, which eventually made Davenport a citrus center. Wilson, a native of Canada, was educated in Orange County, Florida, and then moved to Jacksonville in 1884, where he began his career as a fertilizer salesman for the Bowker Fertilizer Company. Later, in 1893 he formed an association with Wiley Toomer and Fred Baldwin, which organized the Wilson & Toomer Fertilizer Company. Within several decades, the company had emerged as one of the largest of its kind in the Southeast with Wilson serving as president some thirty-five years. He served as chairman of the board between 1928 and his death in 1936. In addition to Holly Hill Grove and Fruit Company, Wilson also helped to establish the Florida Agricultural Supply, Ideal Grove, and Southern States Bag companies. Wilson also held a controlling interest in the Amalgamated Phosphate Company in Brewster, Florida, which later was sold to American Cyanamid Company.

A small group of residences also appeared east of the nascent commercial area. The largest, a one-and-one-half story dwelling at 15 West Lemon Street (photograph 4), was built in 1915 for Peter Jordan, a native of Scotland who immigrated to the United States in 1891 and arrived in Davenport about 1913. Jordan was a blacksmith and served on the Davenport town council between 1918 and 1922. The house at 219 West Orange Street (photograph 21) was constructed about 1916 by Peter Torgersen, a local carpenter.

Sensitive to the social and recreation needs of residents and adhering to the original intent of the town plan, in 1916 the town council designated block 54 (photograph 5) as a public park, which became known as Lake Play Park. Earlier, in 1910, the Davenport Development Company, which laid out the town plan of the settlement, had assigned block 54 as a park. Few houses were built in Davenport during World War I.

Florida Land Boom Development, 1920-1928

In 1921, the Holly Hill Grove and Fruit Company donated block 39 (photograph 11) to the city for use as a park. The area, located at the northwest corner of U.S. 17/92 and Bay Street, had remained undeveloped with the exception of a small wood frame building that contained the office of the Holly Hill company. That building was

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demolished about 1929, when the company built a larger office on the west side of the park. The company and city agreed to name the green space "Wilson Park" as a tribute to Lorenzo Wilson.

Building construction increased during the mid 1920s. Among the first houses completed following the war was the small dwelling at 15 West Boulevard (photograph 26). It was built for Alice Crisp, the mother of Frank Crisp, a Davenport developer. Crisp, a graduate of Clemson University, arrived in Florida in 1913 to work as a field manager for the Wilson & Toomer Fertilizer Company of Jacksonville, Florida. In 1918, he helped organize the Holly Hill Grove and Fruit Company in Davenport and served as its general manager during the 1920s. He also helped organize the Davenport Building Corporation and Orangeland Homes Corporation in 1924; Davenport Investment and Securities Corporation and Davenport Lumber and Supply Company in 1925; and Holly Hill Fruit Products, Inc., in 1927. Crisp's public service included terms on the Davenport town council, Polk County chamber of commerce, and the school board.

Masonry buildings replaced several wood frame stores in Davenport's downtown, which assumed a more permanent presence. In 1925, a distinctive Mission style business block, the Miller Building (photograph 17), was completed at 100-104 West Bay Street at a cost of \$25,000. The same year, the Davenport Garage and Battery Company opened in a distinctive "flat-iron" shaped building with Mediterranean Revival influences at 2 South Allapaha Street (photograph 10). The cost of construction amounted to \$20,000, which was financed by John L. Schmidt, a native of Pennsylvania. Educated in Germany in electrical engineering, Schmidt established the first automobile service station in Davenport in 1919. About 1921, Schmidt opened a Studebaker dealership in town. His public service included four terms on the town council. Schmidt's Davenport Garage contained three gas tanks, a large showroom, garage space for thirty automobiles, and an apartment.

The Bowen and Baker Construction Company of Haines City supervised the construction of the Miller Building and the Davenport Garage. Thomas Bowen opened a construction business in Haines City about 1920. Owner of the Haines City Lumber & Novelty Works, Bowen formed several partnerships with other Haines City builders during the 1920s, which were styled "Bowen & Wadsworth" and "Bowen & Baker." He also helped organize and served as secretary of the Davenport Lumber and Supply Company. Most of Bowen's projects were in Haines City and include the O.K. Garage, Belle Vista Apartments, and residences for J.T. Miller, William Lockhart, Ralph Polk, Jr., and C.C. Spencer. During the 1920s, Bowen maintained an office in the Miller Building. The building also housed a pharmacy and general merchandise store. Later tenants include a drug store and meat market.

In 1926, the two-story Brenner Block was built at 117 West Bay Street (photograph 15) a cost of \$30,000. In 1925, Brenner, a native of Ohio, arrived in Davenport where he served as president of the Davenport Lumber and Supply Company, which manufactured brick, concrete block, and stucco, and retailed lumber. The company supplied the materials for the construction of the Brenner Block, several area residences, and the Davenport City Hall. Various businesses occupied the Brenner Block, including Justice Grocery, Conroy's Store, and Stanley's Watch Repair and Department Store.

In 1927, "The Mart" at 140 West Bay Street (photograph 12) was completed at a cost of \$22,000. It initially contained Trumble's Hardware. For a brief period, the building housed the town council chambers and a citrus candy factory. The Davenport post office operated from the building between 1928 and 1970.

Two relatively large projects added substantially to the town's education and government facilities. A new brick school was completed about July 1927 at 8 West Palmetto Street (photograph 1). The two-story brick building replaced a small one-story wood frame school built some two decades earlier. James M. McMichael, an

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architect in Charlotte, North Carolina, designed the building. McMichael opened his practice about 1902 and prepared the plans for some twenty churches in the Carolinas between 1903 and 1929. Among the most impressive crafted by McMichael was the First Baptist Church of Charlotte, a Byzantine Revival design with a 44-foot diameter dome and two towers. Other projects included business blocks, hotels, a library, and residences. Near the end of his career, McMichael prepared the plans of the Davenport school, one of few documented projects attributed to him in Florida.

Streater Brothers of Lakeland supervised construction of the school, the cost of which amounted to \$58,000. The Streater brothers--John, Joseph, and William--left their South Carolina home in the 1890s, settling in Lakeland, Florida. For nearly one decade they worked for their uncle, W.D. McRae, a prominent Polk County contractor. During the early twentieth century the brothers worked in various partnerships with other Lakeland contractors. Then, about 1924, they formed their own company, styled "Streater Brothers." During the mid 1920s, the company supervised numerous projects in Polk County, including schools in Auburndale and Mulberry, and Winter Haven's Methodist church. In Lakeland, the company constructed the Polk County Trust Company Building and the Central Avenue, Cleveland Court, and Webster Avenue schools. In Duval County, the company built the Stockton Building in Jacksonville and a brick factory in South Jacksonville.

Davenport's city hall, a striking Mediterranean Revival design at 1 South Allapaha Avenue (photograph 9), opened in September 1927. The building was constructed at a cost of \$15,054, with Scroggs & Ewing, a gifted and talented architectural firm in Augusta, Georgia, preparing the plans. Philander Scroggs, a native of North Carolina, graduated from Auburn University and in 1915 began work as a draftsman in the Atlanta office of G. Lloyd Preacher, a prominent Georgia architect. While working in Preacher's office, he met Whitley Ewing with whom he opened a firm in Augusta in 1919. Scroggs rose to some distinction during his career, serving as president of the Georgia State Board of Architectural Examiners between 1928 and 1936. By 1927, Scroggs & Ewing had designed some 475 projects, including notable houses in Augusta, Georgia, and Aiken, South Carolina. One of the firm's largest commissions came in 1931, a \$500,000 seventeen-story hotel in Augusta. Other notable projects crafted by the team include a college dormitory, hunting lodge, and several schools. The Davenport City Hall is one of the few buildings in Florida attributed to the firm. Streater Brothers Construction Company of Lakeland supervised construction of the Davenport City Hall.

Depression Era Construction, 1929-1939

Several additional commercial buildings, each associated with the citrus industry, were constructed at the onset of the Great Depression. The Holly Hill Grove and Fruit Company had significantly expanded its operation by the mid 1920s, when it opened offices in Asheville, North Carolina; Columbia, South Carolina; Philadelphia, Pennsylvania; St. Petersburg, Florida; and Washington, D.C. In the second week of November 1924 alone, the company reported some \$66,000 in sales, with \$24,000 coming from its Asheville office. Much of the groveland sold by the company was marketed sight-unseen, with post cards, photographs, and testimonials used to persuade potential buyers to invest in Florida citrus and real estate. In 1929, flush with the success of selling hundreds of acres of real estate and planting countless groves in Polk County, the company replaced its wood frame office with a masonry building at 4 North State Street (photograph 19). The Davenport Lumber and Supply Company furnished the building materials and supervised construction.

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Webb's Citrus Packing & Candy Factory, Inc., on U.S. Highway 27 west of town traces its roots to the 1920s in downtown Davenport. The company was established about 1928 as a citrus candy business by Maude Blodgett and Katheryn Stillman of Davenport. Organized as Sun Dial Citrus Candies, the company initially operated in The Mart, and then about 1930, confident of future success in citrus candy sales, financed the construction of a factory, the Sun Dial Citrus Candies Building at 203 West Bay Street (photograph 18). In 1933, after confronting several years of spiraling debts, Blodgett and Stillman sold the business to C.S. Taylor, a Winter Haven businessman. Taylor renamed the business "Taylor's Tropical Sweets" and expanded the factory about 1935 with a small addition along the east elevation. Since the 1930s, the company has undergone several changes in name and ownership and continues to operate on U.S. Highway 27 west of Davenport, one of Florida's oldest citrus candy factories.

In the latter half of the 1930s, the town council contacted the Federal Emergency Relief Agency (FERA) and Works Progress Administration (WPA) about enhancing the town's social and recreation facilities. The largest project completed with federal relief assistance was the Community Center at 3 South Allapaha Street (photograph 7). The building was completed in 1935 with financial support from the FERA. During the period, the city received funding from several federal agencies to help improve area parks. In 1939, a swimming pool (photograph 8) measuring 108' x 45' was completed north of the Community Center. Plans for the pool were developed from literature provided by the Portland Cement Company. Construction was supervised by Van E. Hopper of Davenport. The recreation center was developed with financial assistance from another New Deal alphabet agency, the WPA.

ARCHITECTURAL CONTEXT

The majority of the buildings in the district are derived from vernacular traditions. In addition, a small cluster display influences from the Bungalow/Craftsman style, and revival styles from the Classical, Colonial, Mediterranean, and Mission genres.

Bungalow/Craftsman

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

The earliest American dwellings consciously labeled as "Bungalow" appeared in California and New England in the 1890s. They generally were large residences designed by architects, and those buildings were often referred to as "Craftsman" designs. By 1910, publications like *Bungalow Magazine* and *The Craftsman* flooded the building market with plans for relatively inexpensive models. Articles appeared in these magazines about economical use of space, interior decoration, and landscaping. About 1912, modest versions of the style were adapted for ready-to-assemble house kits, which were offered by mail order companies, such as Sears, Roebuck

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and Company. This scaled down version of the style became pervasive throughout Florida during the early twentieth century.

A Bungalow style dwelling typically stands one or one-and-one-half stories with a low-pitched gable or hip roof with wide unenclosed eave overhangs. The roof rafters are usually exposed and knee braces or roof purlins commonly appear under the gable ends. The porch, a dominant architectural feature of the style, typically extends across the facade and often wraps along one elevation, with the roof supported by tapered columns that either extend to ground level or rest on brick or stone piers. A variety of wood sidings or even brick typically serve as the exterior wall fabrics. Fenestration is asymmetrical and often includes double-hung sash windows with multi-pane glazings.

Classical Revival

The Classical Revival style evolved from an interest in the architecture of ancient Greek and Roman cultures. The first period of interest in Classical models in the United States dates from the colonial and national periods, which extended between the 1770s and 1850s. A second revival was spurred by the World's Columbian Exposition, held in Chicago in 1893. Many of the best known architects of the day designed buildings for the Exposition based on classical precedents. Examples varied from monumental copies of Greek temples to smaller models that drew heavily from designs of Adam, Georgian, and early Classical Revival residences erected in the early nineteenth century. The Exposition, which drew large crowds, helped make the style fashionable again. In Florida, Classical Revival became a popular design for commercial and government buildings. The application of the style to residences is less common.

Characteristics of the style include a symmetrical facade dominated by a full height porch with classical columns, typically with Ionic or Corinthian capitals. Most examples rise more than one story and residences often display a central-block-and-symmetrical-extension plan. Balustrades or "widow walks" often adorn roof lines. Gable or hip roofs pierced with dormers and chimneys are finished with cornice returns or boxed eaves, and frequently dentils or modillions set in a wide frieze band surround the building. Doorways feature decorative pediments or transoms and sidelights, and double-hung sash windows, usually with six or nine panes per sash, provide natural interior lighting.

Colonial Revival

Colonial Revival was a dominant architectural style in America during the first half of the twentieth century. The term "Colonial Revival" refers to a rebirth of interest in the early English and Dutch buildings of the Atlantic Seaboard. The Georgian and Adam styles were the backbone of the Revival, which also drew upon Post-medieval English and Dutch Colonial architecture for references.

The Colonial Revival style was introduced at the Philadelphia Exposition of 1876. The centennial of the Declaration of Independence sparked renewed interest in the architecture of the colonial period. Many of the buildings designed for the Exposition were based on historically significant colonial designs. Publicity on the Exposition occurred simultaneously with efforts made by several national organizations to preserve Old South Church in Boston and Mount Vernon. About the same time a series of articles focusing on eighteenth century

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American architecture appeared in the *American Architect and Harpers*, publicity that helped the Colonial Revival style become popular throughout the country.

The typical Colonial Revival building in Florida is a residential design displaying an eclectic mixture of colonial detailing rather than a direct copy of a single plan. The style began to appear in the state in the late 1880s. Although the vast majority of Colonial Revival designs appear as residential forms, some public and commercial applications were built in Florida.

Identifying characteristics of the style include gable, hip, or gambrel roofs; an accentuated door, normally with a classical surround, either solid or glazed; simple entry porches supported by slender columns; a symmetrical facade (although it is fairly common for the door to be set off-center); double-hung sash windows, usually with multi-pane glazing in each sash; and windows that are frequently set in pairs.

Frame Vernacular

The term "Frame Vernacular," the prevalent style of residential architecture in Florida, refers to common wood frame construction techniques employed by lay or self-taught builders. Before the Civil War, residents relied upon local materials and their own methods and designs to construct houses. The Industrial Revolution permitted standardization of building materials and parts and exerted a pervasive influence over vernacular house design. Popular magazines helped to make architectural trends universal throughout the country. The railroad provided cheap and efficient transportation for manufactured building materials. Ultimately, individual builders had access to finished architectural products from which to create their own designs.

Frame Vernacular houses are typically one or two stories in height, with wood balloon frame structural systems and brick pier foundations. Gable or hip roofs usually display steep pitches, which accommodate attic space. Horizontal drop siding and weatherboard are common exterior wall surface materials. Porches, most commonly simple entrance or end models, are common features of the style. Fenestration is regular, but not always symmetrical. Windows consists of double-hung sashes or casements, and paneled wood doors often contain glazings. Exterior decoration is sparse and limited to ornamental woodwork.

Masonry Vernacular

The term "Masonry Vernacular" applies to buildings that display no formal style of architecture and is defined as the common masonry construction techniques of lay or self taught builders. Prior to the Civil War vernacular designs were local in nature, transmitted by word of mouth or by demonstration, and relying heavily upon native building materials. With the coming of the American Industrial Revolution mass manufacturers became the pervasive influence over vernacular house design. Popular magazines featuring standardized manufactured building components, house plans, and house decorating tips flooded consumer markets and helped to make building trends universal throughout the country. The railroad also aided the process by providing cheap and efficient transportation for manufactured building materials. Ultimately, the individual builder had access to a myriad of finished architectural products from which he could choose to create a design of his own.

Masonry Vernacular is more commonly associated with commercial building types than with residential architecture, where wood frame houses dominate. In Florida, most examples predating 1920 were brick. They

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typically displayed a symmetrical facade, corbeled cornice, stylized panels, belt courses, and storefronts with paneled wood doors, wood kick panels, plate glass, and transoms. Older examples often feature the rough-faced cast concrete block popularized by Henry Hobson Richardson in his Romanesque buildings of the late nineteenth century. The Masonry Vernacular designs of the 1920s were often influenced by popular Spanish influences of the period, and often were built of either hollow tile or brick. During the 1930s, Masonry Vernacular buildings, influenced by the International and Modernistic styles and the increased use of reinforced concrete construction techniques, took on an increasing variety of forms. After World War II, cinder block became a popular building material in Florida.

Mediterranean Revival

Mediterranean Revival is an eclectic style containing architectural elements with Spanish or Middle Eastern precedents. Found in those states with a Spanish colonial heritage, Mediterranean Revival broadly defines the Spanish Eclectic, Moorish, Turkish, and Byzantine revival styles that became popular in the Southwest and Florida during the twentieth century. The influence of those Mediterranean styles found expression through a detailed study in 1915 of Latin American architecture made by Bertram Goodhue at the Panama-California Exposition in San Diego. The Goodhue exhibit prominently featured the rich Spanish architectural variety of South America. Encouraged by the publicity afforded the exposition, other architects began to look directly to Spain and elsewhere in the Mediterranean where they found still more interesting building traditions.

Mediterranean Revival buildings in Florida display considerable Spanish influence. A popular building style in Florida during the 1920s, construction continued following the collapse of the land boom and even into the 1930s. It was adapted for a variety of building types ranging from grandiose tourist hotels and commercial buildings or arcades to two-room residences. The popularity of the style became widespread, and many commercial and residential buildings underwent renovation in the 1920s to reflect the Mediterranean influence. Identifying features of the style include flat (sometimes hip) roofs, usually with some form of parapet; ceramic tile roof surfacing; stuccoed facades; flat roof entrance porches, commonly with arched openings supported by square columns; casement and double-hung sash windows; and ceramic tile decorations.

Mission

The Spanish Mission style is found almost solely in those states that have a Spanish colonial heritage. It originated in California during the 1890s and was given impetus when the Southern Pacific Railway adopted it as the style for station houses and resort hotels throughout the Far West. Early high style domestic examples were faithful copies of their colonial ancestors, but during the first two decades of the twentieth century other influences, most notably those of the Prairie and Bungalow styles, were added to produce new prototypes.

In Florida, the Spanish Mission style was a popular design during the decade before the collapse of the Florida land boom in 1926. It was adapted for a variety of building types ranging from grandiose hotels and railroad stations to two room residences. It was so popular that many commercial buildings were renovated in the 1920s to reflect the style. Identifying features of the style include flat (sometimes hip) roofs, always with a curvilinear parapet or dormer either on the main or porch roof; ceramic tile roof surfacing; stuccoed facades; flat

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roof entrance porches, commonly with arched openings supported by square columns; casement and double-hung sash windows; and ceramic tile decorations.

ARCHITECTURAL SIGNIFICANCE

The commercial, education, public, residential, and social buildings of the historic district embody a small range of styles. Buildings constructed in the Frame and Masonry vernacular traditions predominate. Formal styles representing movements and revivals in architectural trends from the early twentieth century include Bungalow/Craftsman, Classical Revival, Colonial Revival, Mediterranean Revival, and Mission. Although only eight buildings display formal styling, they are an important and distinctive part of the district's appearance. The buildings in the district date from several periods of development and exhibit varying degrees of craftsmanship. Collectively, they represent a variety of architectural forms and styles popular throughout the nation during the early twentieth century.

HISTORIC SITES

Context

Lake Play and Wilson Parks are important contributing sites (photographs 5, 11). The parks are significant for their association with national trends in community planning and landscape architecture in the early twentieth century. They serve as important physical features that influenced the development of the city. Passive-use parks since the early twentieth century, both remained relatively undeveloped with occasional improvements in the form of sidewalks, benches, and small pavilions.

Parks are descendant from the town square, which was brought to the English colonies by the first settlers of the New World. Historically, the town square or green space has served a number of uses, including an open communal space for grazing and storing cattle, an area for drilling the militia, a village "green" around which public and religious buildings were constructed, a purely ornamental feature, or a fire break. Green spaces were often developed into parks simply because no development had taken place within an open block of a community. Some of the more famous green spaces in the United States, such as Independence Square, Boston Common, and the Lexington Green, conjure romantic associations with historical events that have become entrenched in our culture.

Davenport's historic green spaces are also an extension of an early twentieth century movement to beautify this nation's cities. The so-called City Beautiful movement gained strong support nationwide during the Progressive Era. It sought to mitigate the evils of overcrowding, unsanitary conditions, and general ugliness of American cities through the new science of city planning. The movement included city planners concerned with the extensive and unimaginative application of grid street patterns in the nation's urban centers. Landscape architects took the lead in introducing green spaces and original platting techniques to urban areas. Central Park in Manhattan and the Boston Park system, developed by Frederick Law Olmstead, won national acclaim for providing residents of those cities the opportunity to escape from hectic city life without traveling to the country. The World's Colombian Exposition in 1893 introduced the concepts of city planning to Americans on a large scale. The Exposition featured a fully planned and unified collection of public and residential buildings, and showed

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thousands of people who attended the Exposition that there were alternatives to their drab and overcrowded cities. The wide publicity that the Exposition received changed the architectural tastes of the nation and led to a new direction in city planning.

After 1901, with the redesigned plan of Washington, DC, city planning became an accepted science on a wide scale. In a revision of L'Enfant's original plan for the nation's capital, a group of architects led by D.H. Burnham introduced a number of innovative features including diagonal boulevards, green spaces, circular intersections, and curvilinear streets in residential neighborhoods. The cohesive blending of these platting techniques combined to provide attractive vistas of the public buildings and monuments, and a seemingly peaceful and healthy environment within the city. In the wake of acclaim afforded the Washington plan, local chapters of the City Beautiful movement emerged throughout the country. Many cities and towns, including Dallas, Denver, Kansas City, and Seattle, began incorporating parks into the redesign of areas targeted for redevelopment. Ultimately, the establishment of cleaner and more attractive cities became one of the most enduring legacies of the Progressive Era.

Significance

During the early twentieth century, Davenport's civic leaders shared with numerous other officials in other cities throughout Florida and the nation a desire to improve its town plan. Lake Play and Wilson Parks were introduced to relieve the monotony of the town's grid street pattern. Wilson Park was dedicated a green space to the city's most prominent promoter. Both parks furnished residents with green spaces for recreation and social activities, and provided a pleasing vista along U.S. 17/92 of city hall that would draw tourists and prospective settlers. The parks also created open spaces between residential sections of the city and the commercial area. The present form of Lake Play Park was provided for on the original town plan of 1910, and the area was designated a public park in 1916. Wilson Park was divided out of eight lots in block 39 in 1921 by the Holly Hill Grove and Fruit Company and donated to the city, which dedicated it as a public park in tribute to Lorenzo Wilson, the president of the Holly Hill company.

During the historic period, the parks remained little more than grassy green spaces dotted with oak trees. They were passive recreation areas with few buildings or structures introduced into their landscapes. Lake Play, a small body of water surrounded with oak trees, endured as a primary feature of Lake Play Park. A few benches and small structures were developed there during the 1930s. Wilson Park was lined with sidewalks. The Holly Hill Grove and Fruit Company office was built near the southeast corner of Wilson Park before the company donated the green space to the city. That building was removed in the early 1930s. Later in the decade, sidewalk improvements were funded through Federal relief agencies.

Davenport's parks played an important role in the city's downtown, providing a green space for tourists, merchants, and residents. They continue to render pleasant green spaces in the downtown and unite the residential areas of the district with the commercial core. The parks are important historic sites in the district. They retain their design intent, circulation pattern, and vegetation and landscape features to a high degree and contribute ambiance and character to the district.

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Verbal Boundary Description

See attached scaled map of the Davenport Historic District.

Boundary Justification

The boundary encloses the largest concentration of historic buildings in Davenport.

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INVENTORY OF PHOTOGRAPHS

1. 8 WEST PALMETTO STREET, DAVENPORT HISTORIC DISTRICT
2. DAVENPORT, FLORIDA
3. SIDNEY JOHNSTON
4. 1996
5. HISTORIC PROPERTY ASSOCIATES, INC., ST. AUGUSTINE, FLORIDA
6. OBLIQUE VIEW SHOWING FRONT (NORTH) FACADE AND EAST ELEVATION, FACING SOUTHWEST
7. PHOTO NO. 1 OF 27

Numbers 2-5 are the same for the remaining photographs.

1. 1 WEST LEMON STREET, DAVENPORT HISTORIC DISTRICT
6. VIEW SHOWING FRONT (NORTH) FACADE AND EAST ELEVATION, FACING SOUTHWEST
7. PHOTO NO. 2 OF 27

1. 9 WEST LEMON STREET, DAVENPORT HISTORIC DISTRICT
6. VIEW SHOWING FRONT (NORTH) FACADE, FACING SOUTH
7. PHOTO NO. 3 OF 27

1. 15 WEST LEMON STREET, DAVENPORT HISTORIC DISTRICT
6. VIEW SHOWING FRONT (NORTH) FACADE, FACING SOUTH
7. PHOTO NO. 4 OF 27

1. LAKE PLAY PARK, DAVENPORT HISTORIC DISTRICT
6. VIEW FROM WEST LEMON STREET, FACING WEST
7. PHOTO NO. 5 OF 27

1. LANDSCAPE, DAVENPORT HISTORIC DISTRICT
6. VIEW SHOWING SOUTH ALLAPAHA AVENUE, FACING NORTH
7. PHOTO NO. 6 OF 27

1. 3 SOUTH ALLAPAHA AVENUE, DAVENPORT HISTORIC DISTRICT
6. VIEW SHOWING FRONT (WEST) FACADE, FACING EAST
7. PHOTO NO. 7 OF 27

1. COMMUNITY SWIMMING POOL, DAVENPORT HISTORIC DISTRICT
6. VIEW SHOWING COMMUNITY SWIMMING POOL, FACING NORTHEAST
7. PHOTO NO. 8 OF 27

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1. 1 SOUTH ALLAPAHA AVENUE, DAVENPORT HISTORIC DISTRICT
6. OBLIQUE VIEW SHOWING FRONT (WEST) FACADE AND NORTH ELEVATION, FACING SOUTH
7. PHOTO NO. 9 OF 27

1. 2 SOUTH ALLAPAHA AVENUE, DAVENPORT HISTORIC DISTRICT
6. VIEW SHOWING NORTH FACADE, FACING SOUTH
7. PHOTO NO. 10 OF 27

1. WILSON PARK, DAVENPORT HISTORIC DISTRICT
6. VIEW FROM U.S. 17/92 AND BAY STREET, FACING NORTHWEST
7. PHOTO NO. 11 OF 27

1. 140 WEST BAY STREET, DAVENPORT HISTORIC DISTRICT
6. VIEW SHOWING FRONT (SOUTHWEST) FACADE, FACING NORTHEAST
7. PHOTO NO. 12 OF 27

1. LANDSCAPE, DAVENPORT HISTORIC DISTRICT
6. VIEW SHOWING 1 AND 2 SOUTH ALLAPAHA AVENUE, FACING SOUTH
7. PHOTO NO. 13 OF 27

1. 123 WEST BAY STREET, DAVENPORT HISTORIC DISTRICT
6. OBLIQUE VIEW SHOWING FRONT (NORTH) FACADE, FACING SOUTHWEST
7. PHOTO NO. 14 OF 27

1. 117 WEST BAY STREET, DAVENPORT HISTORIC DISTRICT
6. VIEW SHOWING FRONT (NORTH) FACADE, FACING SOUTH
7. PHOTO NO. 15 OF 27

1. LANDSCAPE, DAVENPORT HISTORIC DISTRICT
6. VIEW SHOWING WEST BAY STREET, FACING WEST
7. PHOTO NO. 16 OF 27

1. 100-104 WEST BAY STREET, DAVENPORT HISTORIC DISTRICT
6. OBLIQUE VIEW SHOWING FRONT (SOUTH) FACADE AND EAST ELEVATION, FACING WEST
7. PHOTO NO. 17 OF 27

1. 203 WEST BAY STREET, DAVENPORT HISTORIC DISTRICT
6. VIEW OF FRONT (NORTH) FACADE, FACING SOUTH
7. PHOTO NO. 18 OF 27

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

**NATIONAL REGISTER OF HISTORIC PLACES
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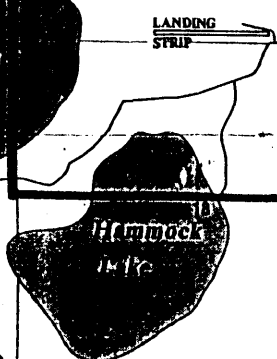
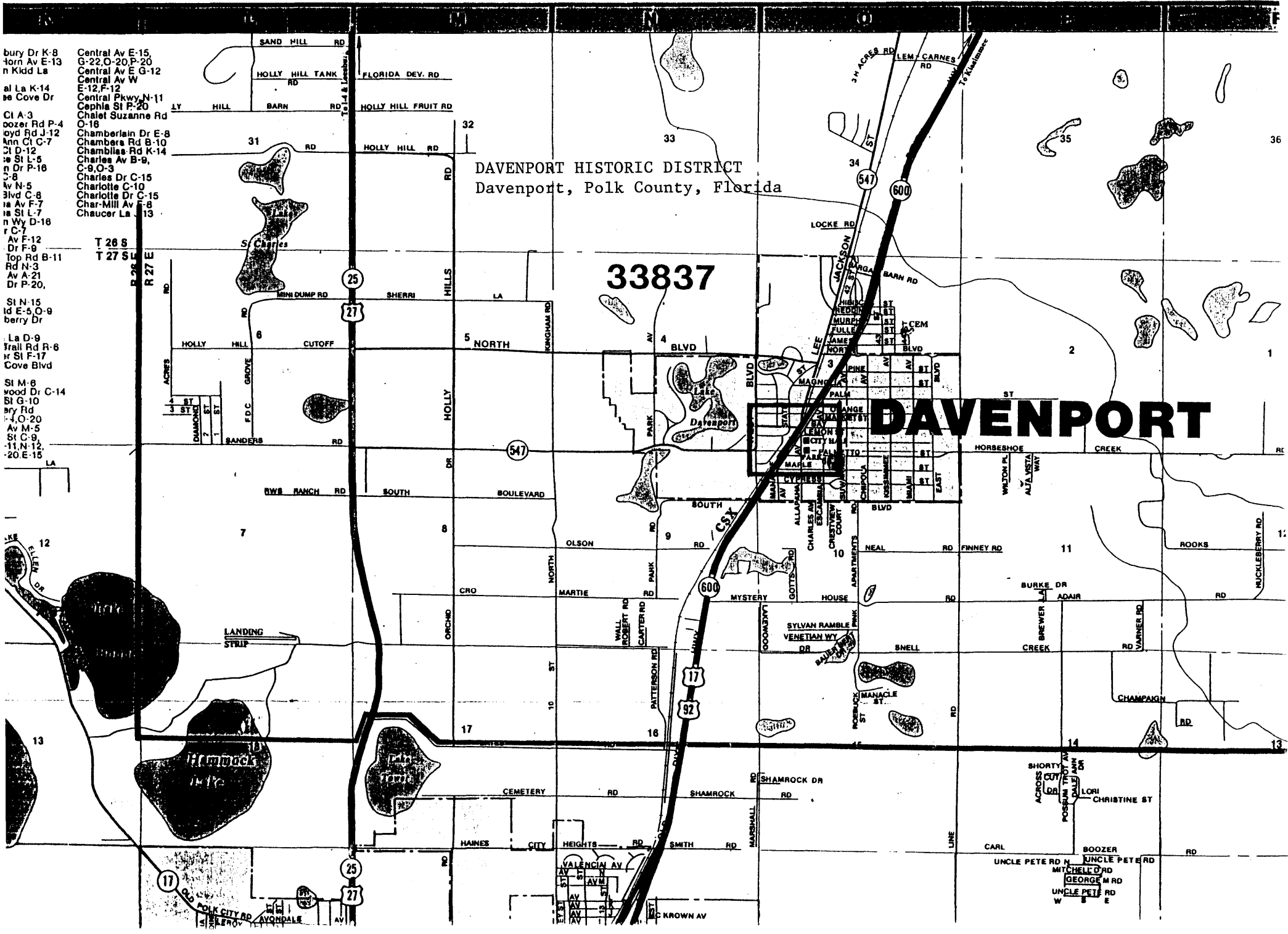
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





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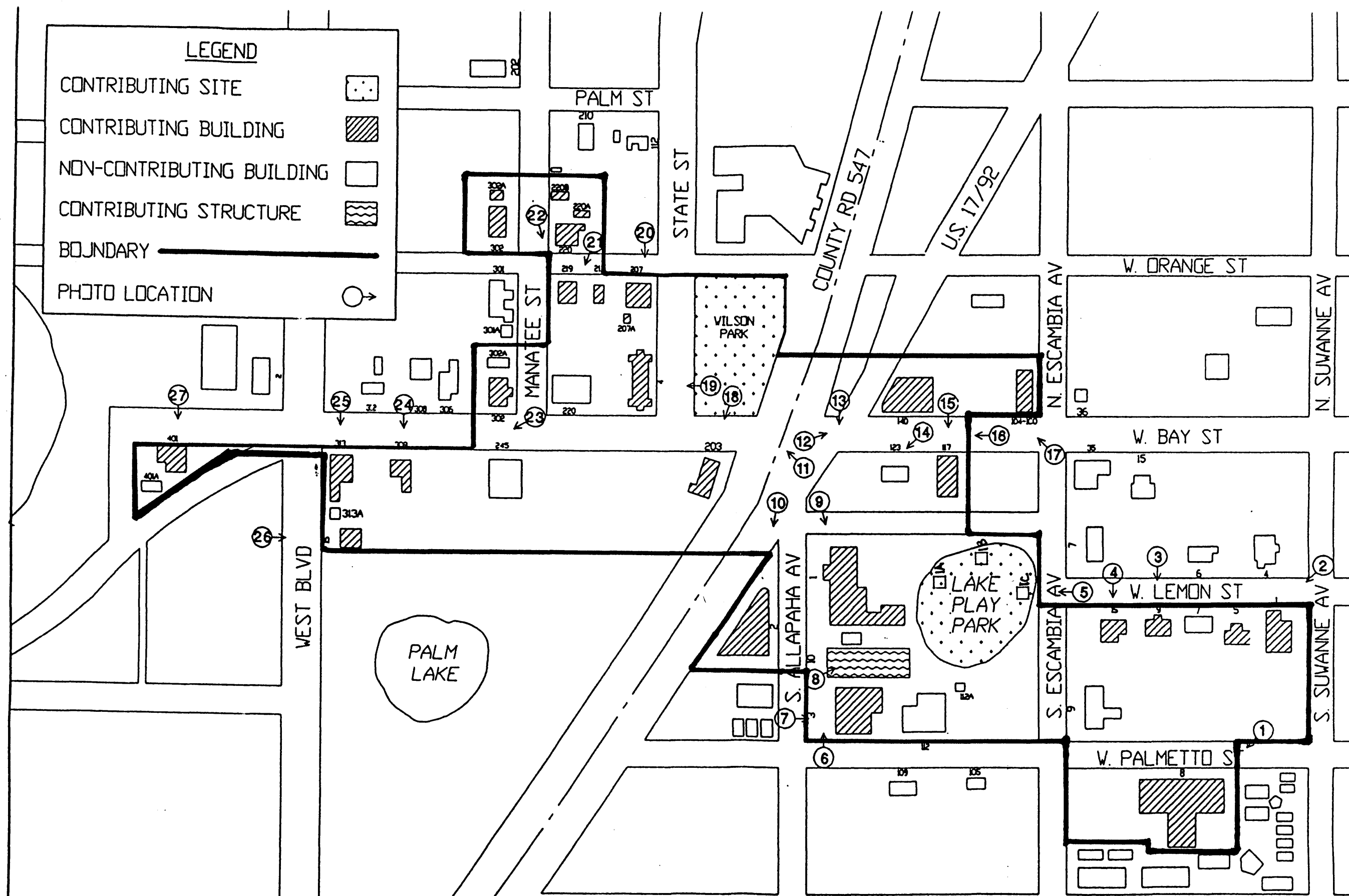


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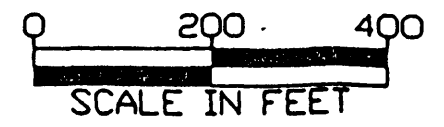
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FEBRUARY 1996