

494

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

MAY 11 1989

NATIONAL
REGISTER

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

1. Name of Property

historic name Avondale Historic District
other names/site number _____

2. Location

street & number See continuation sheet N/A not for publication
city, town Jacksonville N/A vicinity
state Florida code FL county Duval code 031 zip code 32205

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	<u>729</u>	<u>96</u> buildings
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	_____	_____ sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____ structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ objects
	<input type="checkbox"/> object	<u>729</u>	<u>96</u> Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

[Signature] Date 5/11/89
Signature of certifying official
Florida State Historic Preservation Officer
State or Federal agency and bureau

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

Signature of commenting or other official Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

[Signature] Entered in the National Register 7/6/89

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic; Single Dwelling

Current Functions (enter categories from instructions)

Domestic; Single Dwelling**7. Description**

Architectural Classification

(enter categories from instructions)

Colonial RevivalBungalow/CraftsmanMediterranean Revival

Materials (enter categories from instructions)

foundation Brickwalls StuccoBrickroof Ceramic Tileother Metal: iron

Describe present and historic physical appearance.

(PLEASE SEE CONTINUATION SHEET)

8. Statement of Significance

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

nationally statewide locally

Applicable National Register Criteria A B C D

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

Areas of Significance (enter categories from instructions)

Community Planning and Development
Architecture

Period of Significance

c1909-1936

Significant Dates

1920

Cultural Affiliation

N/A

Significant Person

Stockton, Telfair

Architect/Builder

Marsh & Saxlebye

Multiple

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

(PLEASE SEE CONTINUATION SHEETS)

See continuation sheet

9. Major Bibliographical References

Previous documentation on file (NPS):

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

See continuation sheet

Primary location of additional data:

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

Specify repository: _____

10. Geographical Data

Acreeage of property 273 acres

UTM References

A

1	7	4	3	1	3	1	0	3	3	5	2	7	9	0
Zone	Easting				Northing									

B

1	7	4	3	2	2	6	0	3	3	5	3	1	0	0
Zone	Easting				Northing									

C

1	7	4	3	2	8	4	0	3	3	5	1	9	0	0
Zone	Easting				Northing									

D

1	7	4	3	2	6	2	0	3	3	5	1	4	9	0
Zone	Easting				Northing									

See continuation sheet

Verbal Boundary Description

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

See continuation sheet

Boundary Justification

The boundary conforms to the boundaries of the original Avondale Subdivision, and is well defined on the northwest by Roosevelt Boulevard (U.S. 17), and on the southeast by the St. Johns River. Avondale's curvilinear blocks and streetscapes set it apart from the regular grid-pattern subdivisions surrounding it.

See continuation sheet

11. Form Prepared By

name/title Paul Weaver/Barbara E. Mattick, Historic Sites Specialist

organization Bureau of Historic Preservation date May 1989

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

city or town Tallahassee state Florida zip code 32399-0250

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

MAY 11 1989

National Register of Historic Places Continuation Sheet

Section number 2 Page 1

The Avondale Historic District is roughly bounded by Roosevelt Boulevard, Seminole Road, the St. Johns River, and Talbot Avenue.

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 1 Avondale Historic DistrictSummary:

The Avondale Historic District is located on the bank of the St. Johns River, approximately three miles southwest of downtown Jacksonville, Florida. The district generally conforms to the boundaries of the Avondale Subdivision, a planned residential subdivision dating from the 1920s. It is rectangular in shape, and is oriented on a northwest-southeast axis between the Roosevelt Expressway on the northwest, and the St. Johns River on the southeast.

The great majority of contributing elements are detached, one or two story single-family residences embodying a variety of early twentieth century architectural styles. Contributing properties date from c1909, reflecting earlier efforts to develop the area, to 1936, and range from finely crafted, custom-built, upper class homes to speculative housing designed for the city's then burgeoning middle class. With its parks and other amenities, its curvilinear plan and its high quality building stock, Avondale conveys a sense of one of Jacksonville's finer suburban areas of the 1920s and early 1930s. It presently retains its residential character and remains largely unaltered since its period of significant development.

Boundaries:

The district boundaries generally conform to those of the Avondale Subdivision as platted by the Avondale Company and recorded in 1921. They are slightly irregular and rectangular in form. The district runs perpendicular to the St. Johns River, which forms its southeastern boundary. The remaining rough boundaries are the St. Johns Heights, Diterick's, and Ingleside subdivisions on the southwest (Photo #1); Roosevelt Boulevard, a major traffic artery, on the northwest (Photo #2); and the Riverside Historic District, a slightly earlier residential neighborhood, on the northeast (Photo #3).

The boundaries of the district are justified under the National Register criteria based on visual barriers, land divisions, visual changes, and different patterns of historical development. The southeast and northwest boundaries of the district are clearly defined by the St. Johns River and Roosevelt Boulevard which forms part of U.S.

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 2 Avondale Historic District

17, a limited access, four-lane highway, and marks a major man-made barrier. The northeast and southwest boundaries are less obvious, but are, nonetheless, justified under the National Register criteria. First, they conform to the boundaries of the curvilinear blocks and streetscapes which form a definite break with the regular, grid-pattern subdivisions on either side. Second, the Riverside Subdivision to the northeast contains buildings somewhat older than those found in Avondale, while the subdivisions to the southwest were developed more recently than Avondale. Third, to the west there are also mixed use areas, including a major commercial strip along Park Street. Thus, its plan and period of significant development clearly set Avondale apart from its surroundings.

Plan and Setting:

The plan and setting of the subdivision are the most distinctive parts of the district and clearly distinguish it from its surroundings. It consists of 65 blocks or partial blocks that extend northwest from the St. Johns River. The configuration of blocks and lots is an important and distinctive feature of the district. The blocks and lots are frequently curvilinear and highly irregular in form, contrasting with the rectangular configured blocks and lots in adjacent grid pattern subdivisions. (See attached copy of original plan.)

The major northwest-southeast streets are Avondale, Hollywood, Belvedere, Challen, Edgewood, and Talbot Avenues (Photos #4 and 5). The major northeast-southwest streets are St. Johns, Riverside, Oak, Herschel, Park, Fitch, Remington, and Randall. Most of the buildings in the district front on the northwest-southeast streets, with each block containing approximately ten to twenty individual buildings. Northeast-southwest streets have shorter blocks, with usually fewer than ten buildings facing them. Landscape and streetscape design and green spaces were a planned part of the Avondale Subdivision and contribute to the distinctive sense of place which the district conveys. These features include curvilinear streets, esplanades, and small parks. The parks and esplanades are dispersed along the major northwest-southeast streets of the district, specifically Avondale, Belvedere, and Edgewood Avenues

United States Department of the Interior
National Park Service

MAY 1 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 3 Avondale Historic District

(Photo #6). Natural features, mainly the river and an abundance of large trees that offer spacious canopies, lend the area distinction (Photo #7). Trees and plants include live oaks, magnolias, palms, azaleas, and dogwoods. The parks, landscape features, and plantings visually link the modest with the more substantial residences in the district, and provide a distinctiveness not found in the surrounding areas.

Present Appearance:

There are discernible patterns of development within the Avondale District, largely due to the developer's enforcement of restrictive covenants. Through covenants, the Avondale Company controlled land use and density of development. Apartments, flats, hospitals, stores, and offices were prohibited, resulting in a district which is exclusively residential in character. There are two apartment buildings in the district, built on land that was not owned by the Avondale Company. The company restricted density of development by limiting construction to one house per lot.

The principal period of development in the district occurred between 1920 and 1930, although at least two buildings date from Edgewood, a subdivision which Avondale superseded. Historically, development of the district proceeded from southeast to northwest and from northeast to southwest, starting with the St. Johns River and the southeastern boundary of the Avondale Subdivision. The blocks nearest the river, south of St. Johns Avenue, were the earliest and least densely developed. They contain large, deep lots with the most massive and finest designed and constructed residences in Avondale. Beyond St. Johns Avenue, the height and mass of buildings diminishes. Higher styled buildings, particularly those drawn from the Colonial Revival, Mission, and Tudor Revival styles, predominate south and east of St. Johns Avenue, while the Bungalow is the most common style in the northwestern area of the district. Edgewood and Avondale Avenues, more than any other streets, maintain a two-story scale and a continuity of architectural styles from southeast to northwest.

MAY 11 1989

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 4 Avondale Historic District

The developers also constructed model homes, which set standards for style, scale, materials, and other architectural features. The land use controls, landscape features, and the design and construction standards employed by the developers produced a visual cohesiveness throughout the district. The scale of buildings is at a human level with few buildings exceeding two stories in height. Nearly all buildings are detached and share a common setback, as established by the restrictive covenants. Lots over 65' were to have a setback of 10'; those under 65', a setback of 7.5'. Buildings are sited on generous lots and have regular ground plans, usually rectangular in form. With the exception of the Bungalow style, the broad side of most buildings faces the street. The Bungalow is usually oriented with the narrower, gable end facing the street.

The quality of design in the district is high when compared with Jacksonville and other urban areas in Florida. No other historic area of Jacksonville contains such a concentration of buildings designed by professional or self-taught architects and builders. Over one hundred buildings, or roughly one seventh of the total number of those contributing to the district, were designed by professionally trained or self-taught architects. The district contains numerous examples of well designed custom built and speculative housing, both of which typify the best of residential architecture in Jacksonville during the period.

Unlike most historic districts in Florida, where frame vernacular architecture predominates, Avondale has a low percentage of vernacular designs. Only 27 contributing buildings (4%) are classified as frame vernacular, and many of these exhibit influences of the Colonial Revival or other styles. An example is 1487 Challen Avenue (Photo #8). There are 59 masonry vernacular buildings in the district (8%).

Avondale, then, contains an unusual concentration and variety of well designed and executed architectural styles: Colonial Revival, including Georgian Revival, Dutch Colonial Revival, and Cape Cod Cottage; Bungalow; Prairie School; Tudor Revival; Mission; and Mediterranean influenced styles. The latter includes Italian Renaissance, Spanish Eclectic, and Spanish Colonial Revival. These styles are found in the

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 5 Avondale Historic District

following numbers: Colonial Revival, in all its variations, is most common with 237 examples (32%); Bungalow is next with 190 (26%), followed by Mission and Mediterranean influenced styles with 81 (11%); Tudor Revival with 74 (10%); and Prairie School with 61 (9%).

Avondale's eclectic architecture reflects the then popular architectural trends, local historical precedents, and Jacksonville's transitional location between the Deep South and the more cosmopolitan Florida Peninsula. Many styles common to Avondale, such as the Colonial and Tudor Revival, might be found in any contemporary suburban development of the day. The Prairie School, generally associated with the Midwest, was introduced to Jacksonville following the Great Fire of 1901 as a result of the arrival in Jacksonville of architect Henry John Klutho, a native of Illinois. Finally, the large number of Spanish and Italian influenced designs in Avondale are reflective of Florida's Boom period architecture, and could easily be found in any community in the southern part of the state. The mix of architectural influences is an unusual characteristic of the Avondale District, as compared to other 1920s Land Boom developments in which a single architectural style was employed.

The prevalence of masonry building materials is also a characteristic of the district. Although no statistical breakdown is available, it appears that the overwhelming majority of buildings exhibit major masonry features. Materials commonly found in buildings there include brick, tile, stucco, and concrete block. Many of the masonry materials undoubtedly came from the factories of Telfair Stockton, the developer of Avondale, who was also a manufacturer of brick and ceramic tile. As a result, Avondale contrasts greatly with other older sections of Jacksonville, where literally thousands of frame buildings were constructed.

The automobile wrought tremendous changes upon American society and its urban streetscapes. Avondale is one of Jacksonville's first residential areas where the automobile exerted a wholesale influence on building and landscape design. Driveways, garages, carports, and port cocheres are common, original features of most buildings and lots in the

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 6 Avondale Historic District

district. Garages and carports are integrated into the design of houses through stylistic features and materials.

The district reflects the physical development of one of Jacksonville's major residential neighborhoods from 1910 to the early 1930s, with development concentrated during the 1920s. The earliest building dates from c1909, but the vast majority postdate 1920 when the Avondale Subdivision was platted. After a brief downturn in construction during the depression years of the early 1930s, building appears to have intensified in the district during the years 1935 and 1936. By 1936 the area encompassing the subdivision was almost totally developed. The post-1936 buildings mainly infilled occasional vacant lots and are distributed throughout the district in no particular pattern.

There are 729 contributing buildings in the district, all of which were constructed between c1909 and 1936. They make up 88 percent of the buildings within the boundaries of the district. These contributing buildings add to the sense of time, place, and historical development of the district through their location, design, setting, materials, workmanship, feeling, and association which they retain to a remarkably high degree. Evidence of exterior alteration is rare, and in most cases, does not detract from the architectural or historic integrity of the buildings.

There are an additional 96 buildings that are considered non-contributing. Non-contributing buildings fall into two categories: buildings constructed within the period of significance (c1909-1936) which have lost the integrity of their original design or architectural detailing; and buildings that post-date the period of significance but have no exceptional significance under the National Register criteria. Very few buildings, however, have lost their integrity because of alterations. Most non-contributing buildings are defined as such because they fall outside the period of significance. It may be noted, however, that most of the non-contributing buildings embody the design, materials, setting, and other features of earlier buildings, despite their more recent date of construction, and do not impair the character of the district. (See Photos #9 and 10.)

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

MAY 11 1989

National Register of Historic Places Continuation Sheet

Section number 7 Page 7 Avondale Historic District

The Avondale Historic District, through its high percentage of historic buildings, its distinctive plan, and the variety and quality of its architecture, conveys a strong sense of time and place. Because of the innovative planning concepts applied by its original developers, and efforts of community organizations, such as Riverside-Avondale Preservation, the architectural integrity and quality of life of the neighborhood have been maintained. The district is one of the most picturesque in Jacksonville, and includes the greatest concentration of high quality, historic residences in the city.

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 8 Avondale Historic District

AVONDALE HISTORIC DISTRICT - CONTRIBUTING PROPERTIES

AVONDALE AVENUE	DATE	STYLE
1277	1932	Tudor Revival
1283	1925	Colonial Revival
1287	1927	Mission
1291	1931	Masonry Vernacular
1292	1926	Bungalow
1295	c1927	Colonial Revival
1296	1927	Colonial Revival
1301	1928	Tudor Revival
1306	1932	Tudor Revival
1307	c1926	Bungalow
1309	c1924	Prairie School
1318	c1925	Mission
1321	1926	Colonial Revival
1326	c1924	Prairie School
1329	1931	Colonial Revival
1332	c1922	Prairie School
1333	c1925	Colonial Revival
1338	1927	Prairie School
1345	c1924	Prairie School
1351	c1924	Masonry Vernacular
1352	c1924	Masonry Vernacular
1357	c1924	Prairie School
1360	c1924	Prairie School
1361	1924	Tudor Revival
1372	1933	Frame Vernacular
1375	1933	Frame Vernacular
1386	c1925	Bungalow
1389	c1926	Colonial Revival
1392	1926	Colonial Revival
1400	c1925	Spanish Eclectic
1401	c1923	Colonial Revival
1404	c1923	Colonial Revival
1407	c1924	Mission
1412	c1925	Colonial Revival
1413	c1925	Colonial Revival
1418	1926	Colonial Revival
1419	c1924	Colonial Revival
1424	c1925	Colonial Revival
1430	c1922	Prairie School
1431	c1926	Bungalow
1435	1923	Spanish Eclectic

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 9 Avondale Historic District

AVONDALE AVENUE (cont.)

1436	c1935	Masonry Vernacular
1438	1928	Colonial Revival
1443	1922	Colonial Revival
1444	1922	Prairie School
1445	1926	Dutch Colonial Revival
1446	1922	Colonial Revival
1447	1926	Colonial Revival
1451	1925	Colonial Revival
1452	1922	Colonial Revival
1456	1922	Prairie School
1457	1925	Colonial Revival
1460	1922	Colonial Revival
1461	c1926	Bungalow
1464	1922	Prairie School
1467	1926	Bungalow
1470	1931	Tudor Revival
1471	1922	Bungalow
1475	c1925	Colonial Revival
1476	1921	Masonry Vernacular
1481	1928	Bungalow
1484	1922	Colonial Revival
1485	1923	Colonial Revival
1492	1923	Colonial Revival
1495	1921	Colonial Revival
1500	1923	Dutch Colonial
1503	1921	Prairie School
1508	1921	Colonial Revival
1511	1922	Colonial Revival
1514	1922	Prairie School
1519	1921	Spanish Colonial Revival
1520	1921	Mission
1525	1921	Colonial Revival
1526	1925	Colonial Revival
1530	1929	Colonial Revival
1531	1922	Colonial Revival
1534	1926	Spanish Colonial Revival
1537	1923	Spanish Eclectic
1540	1925	Tudor Revival
1550	1924	Colonial Revival
1604	1921	Mission
1605	1926	Mission
1609	1922	Prairie School
1610	1921	Colonial Revival

United States Department of the Interior
National Park Service

MAY 1 1 1999

National Register of Historic Places
Continuation SheetSection number 7 Page 10 Avondale Historic District**AVONDALE AVENUE (cont.)**

1616	1922	Spanish Eclectic
1617	1927	Colonial Revival
1622	c1928	Colonial Revival
1625	1925	Colonial Revival
1648	1922	Prairie School
1649	1921	Prairie School
1704	1927	Colonial Revival

AVONDALE CIRCLE

1804	1922	Colonial Revival
1807	1924	Colonial Revival
1816	1927	Tudor Revival
1829	1927	Colonial Revival
1830	1921	Colonial Revival
1837	1922	Colonial Revival
1850	1922	Spanish Colonial Revival
1855	1928	Georgian Revival
1875	1925	Georgian Revival
1878	1922	Spanish Eclectic

BELVEDERE AVENUE

1206	1927	Tudor Revival
1213	1925	Bungalow
1214	1926	Bungalow
1225	1925	Bungalow
1230	c1924	Bungalow
1231	1931	Tudor Revival
1236	c1925	Bungalow
1242	1926	Bungalow
1248	c1924	Bungalow
1249	1935	Bungalow
1254	c1926	Bungalow
1255	1931	Bungalow
1260	c1926	Bungalow
1263	1935	Tudor Revival
1266	1925	Bungalow
1269	c1930	Tudor Revival
1272	c1926	Mission
1273	1935	Tudor Revival

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 11 Avondale Historic District

BELVEDERE AVENUE (cont.)

1277-1279	1935	Bungalow
1280	c1926	Bungalow
1285	1936	Tudor Revival
1290	c1929	Mission
1293	1927	Dutch Colonial Revival
1303	1925	Bungalow
1304	c1925	Bungalow
1309	c1925	Bungalow
1310	c1925	Bungalow
1314	c1925	Bungalow
1315	c1927	Colonial Revival
1319	c1924	Bungalow
1320	c1925	Bungalow
1326	c1925	Bungalow
1332	1926	Bungalow
1335	1925	Masonry Vernacular
1338	c1924	Colonial Revival
1341	c1928	Bungalow
1344	c1924	Bungalow
1347	1926	Bungalow
1350	1925	Frame Vernacular
1355	c1924	Masonry Vernacular
1359	c1926	Bungalow
1365	c1924	Colonial Revival
1370	c1924	Tudor Revival
1371	1923	Bungalow
1378	c1927	Colonial Revival
1379	1926	Colonial Revival
1384	c1924	Bungalow
1385	1925	Colonial Revival
1389	1926	Colonial Revival
1390	1922	Spanish Eclectic
1393	1924	Colonial Revival
1394	c1924	Colonial Revival
1398	1926	Colonial Revival
1399	1922	Bungalow
1404	1925	Colonial Revival
1405	1922	Mission
1408	1922	Colonial Revival
1411	1924	Prairie School
1412	1922	Bungalow
1415	1925	Bungalow
1416	1924	Prairie School

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 12 Avondale Historic District**BELVEDERE AVENUE (cont.)**

1419	1921	Colonial Revival
1420	1921	Masonry Vernacular
1427	1925	Colonial Revival
1432	1936	Tudor Revival
1433	1922	Bungalow
1437	1922	Bungalow
1440	1923	Colonial Revival
1443	c1923	Colonial Revival
1447	1923	Masonry Vernacular
1450	c1924	Bungalow
1453	1921	Prairie School
1454	1921	Bungalow
1457	1922	Tudor Revival
1458	1928	Masonry Vernacular
1460	1921	Prairie School
1461	1924	Bungalow
1466	1921	Bungalow
1467	1921	Bungalow
1471	c1925	Prairie School
1474	1921	Colonial Revival
1475	1921	Colonial Revival
1480	1921	Colonial Revival
1481	1921	Frame Vernacular
1487	1921	Prairie School
1491	1922	Prairie School

BOONE PARK AVENUE

3526	c1929	Bungalow
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CHALLEN AVENUE

1212	1925	Bungalow
1215	c1927	Bungalow
1218-1220	c1924	Bungalow
1221	c1927	Bungalow
1224	c1924	Colonial Revival
1225	c1927	Frame Vernacular
1228	1926	Colonial Revival
1229	1926	Bungalow
1234	c1925	Prairie School

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 13 Ayondale Historic District

CHALLEN AVENUE (cont.)

1235	1926	Frame Vernacular
1248	1932	Tudor Revival
1249	c1926	Colonial Revival
1252	c1922	Bungalow
1253	c1925	Bungalow
1260	c1925	Colonial Revival
1261	c1926	Mission
1265	1925	Colonial Revival
1266	c1923	Spanish Eclectic
1271	c1924	Tudor Revival
1277	1931	Colonial Revival
1304	c1925	Bungalow
1306	c1925	Tudor Revival
1309	1925	Tudor Revival
1310	1928	Bungalow
1321	1928	Bungalow
1322	c1925	Bungalow
1327	1925	Bungalow
1333	c1922	Prairie School
1334	1926	Tudor Revival
1339	1929	Bungalow
1340	c1923	Prairie School
1345	1926	Colonial Revival
1346	c1921	Prairie School
1354	c1925	Bungalow
1355	1930	Tudor Revival
1358	c1925	Bungalow
1361	c1925	Masonry Vernacular
1366	1925	Mission
1367	c1924	Bungalow
1401	1929	Masonry Vernacular
1403	c1926	Colonial Revival
1405	c1924	Prairie School
1411	c1922	Bungalow
1421	c1922	Bungalow
1461	1926	Colonial Revival
1477	c1922	Bungalow
1481	c1914	Bungalow
1484	1922	Bungalow
1487	c1909	Frame Vernacular
1488	1922	Bungalow
1493	c1924	Bungalow
1496	1925	Masonry Vernacular

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 14 Avondale Historic District

CHALLEN AVENUE (cont.)

1602	1934	Masonry Vernacular
1608	1925	Prairie School
1612	1925	Bungalow
1615	c1921	Frame Vernacular
1616	1924	Bungalow
1619	c1924	Colonial Revival
1628	1922	Prairie School
1629	1922	Bungalow
1632	1926	Mission
1633	1924	Mission
1636	1921	Prairie School
1639	1921	Colonial Revival
1643	c1927	Bungalow
1647	1925	Mission
1710	1925	Mission
1711	1922	Prairie School
1715	1926	Prairie School
1716	1924	Prairie School
1720	1922	Mission
1721	1925	Colonial Revival
1726	1922	Masonry Vernacular
1734	1922	Spanish Eclectic
1740	1927	Italian Renaissance
1744	1925	Colonial Revival
1745	1925	Masonry Vernacular
1776	c1909	Mission
1786	1924	Spanish Eclectic
1807	1924	Colonial Revival
1819	1926	Colonial Revival
1835	1927	Colonial Revival
1840	1936	Colonial Revival
1843	1927	Colonial Revival
1848	1928	Colonial Revival
1849	1925	Spanish Eclectic
1856	1922	Spanish Eclectic
1857	c1936	Colonial Revival
1864	1926	Spanish Colonial Revival
1870	1925	Georgian Revival
1881	c1935	Colonial Revival

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 15 Avondale Historic District

EDGEWOOD AVENUE

1216	c1930	Bungalow
1217	1925	Bungalow
1221	1925	Tudor Revival
1222	1925	Tudor Revival
1225	c1924	Bungalow
1228	c1923	Bungalow
1229	c1925	Bungalow
1232	c1924	Mission
1233	c1925	Bungalow
1244	1927	Colonial Revival
1253	c1926	Colonial Revival
1257	1925	Tudor Revival
1260	1933	Tudor Revival
1261	c1925	Bungalow
1264	c1924	Tudor Revival
1271	1927	Colonial Revival
1272	c1926	Masonry Vernacular
1286	c1926	Colonial Revival
1290	c1924	Colonial Revival
1292	c1924	Masonry Vernacular
1294	c1924	Frame Vernacular
1296	c1924	Masonry Vernacular
1298	c1926	Colonial Revival
1303	c1925	Cape Cod Cottage
1323	c1930	Colonial Revival
1324	1931	Tudor Revival
1329	1926	Masonry Vernacular
1334	1929	Cape Cod Cottage
1345	c1924	Frame Vernacular
1349	1925	Masonry Vernacular
1350	1933	Tudor Revival
1354	1931	Colonial Revival
1355	1928	Colonial Revival
1359	1923	Mission
1360	1932	Tudor Revival
1365	1926	Masonry Vernacular
1366	c1924	Bungalow
1372	1932	Tudor Revival
1375	c1935	Tudor Revival
1390	c1933	Bungalow

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 16 Avondale Historic District

EDGEWOOD AVENUE (cont.)

1402	c1925	Colonial Revival
1405	1927	Tudor Revival
1410	c1924	Colonial Revival
1414	1936	Colonial Revival
1415	1925	Mission
1421	1926	Colonial Revival
1425	c1924	Tudor Revival
1472	1926	Tudor Revival
1479	1922	Mission
1487	1925	Colonial Revival
1493	c1926	Colonial Revival
1494	c1923	Prairie School
1499	c1927	Spanish Eclectic
1500	c1926	Spanish Colonial Revival
1512	c1924	Spanish Eclectic
1513	1926	Mission
1600	c1923	Bungalow
1608	c1927	Tudor Revival
1611	1925	Dutch Colonial Revival
1614	1924	Mission
1617	1925	Colonial Revival
1620	1925	Prairie Style
1625	1928	Tudor Revival
1631	c1926	Colonial Revival
1632	1927	Tudor Revival
1637	1925	Tudor Revival
1638	1926	Colonial Revival
1708	1923	Colonial Revival
1709	1925	Colonial Revival
1716	1926	Colonial Revival
1717	1925	Mission
1722	1923	Colonial Revival
1723	1926	Colonial Revival
1728	1922	Prairie School
1729	c1928	Mission
1735	1926	Colonial Revival
1740	1923	Colonial Revival
1754	1924	Italian Renaissance
1776	c1928	Colonial Revival
1785	1925	Mission
1792	1926	Mission
1806	1926	Spanish Colonial Revival
1822	c1928	Tudor Revival

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 17 Avondale Historic District**EDGEWOOD AVENUE (cont.)**

1836	1926	Italian Renaissance
1873	1931	Tudor Revival
1874	1928	Georgian Revival
1880	c1924	Prairie School
1894	1925	Tudor Revival

EDGEWOOD CIRCLE

1420	c1925	Tudor Revival
1424	1926	Colonial Revival
1425	c1924	Tudor Revival
1426	c1926	Colonial Revival
1429	1929	Tudor Revival
1433	1925	Colonial Revival
1436	1928	Tudor Revival
1445	c1925	Colonial Revival
1446	c1924	Colonial Revival
1450	c1923	Colonial Revival
1455	1930	Masonry Vernacular
1456	c1925	Prairie School
1457	1926	Colonial Revival
1460	1930	Italian Renaissance
1464	1925	Spanish Eclectic
1468	1926	Spanish Colonial Revival
1475	1929	Prairie School

FITCH STREET

3331	c1923	Colonial Revival
3342	1925	Bungalow
3348	c1926	Prairie School
3354	c1924	Bungalow
3429	c1925	Bungalow
3434	1926	Colonial Revival
3439	c1927	Colonial Revival
3454	c1924	Colonial Revival
3460	1926	Bungalow
3461	1925	Colonial Revival
3516	c1927	Frame Vernacular
3517	1931	Tudor Revival
3520	c1926	Tudor Revival

United States Department of the Interior
National Park Service

MAY 1 1 1988

National Register of Historic Places
Continuation SheetSection number 7 Page 18 Avondale Historic District**FITCH STREET (cont.)**

3526	c1924	Colonial Revival
3527	1929	Bungalow
3532	1931	Italian Renaissance
3535	1930	Bungalow
3536	1925	Frame Vernacular
3537	1930	Bungalow
3544	c1923	Colonial Revival

HEDRICK STREET

3509	c1929	Masonry Vernacular
3521	1922	Prairie School
3531	1922	Masonry Vernacular
3537	1922	Colonial Revival

HERSCHEL STREET

3244	1926	Masonry Vernacular
3245	1923	Dutch Colonial Revival
3316	1926	Bungalow
3320	1921	Bungalow
3325	1922	Prairie School
3326	1922	Colonial Revival
3329	1924	Colonial Revival
3332	1924	Bungalow
3333	1921	Bungalow
3337	1920	Prairie School
3341	1921	Colonial Revival
3516	1925	Masonry Vernacular
3520	1920	Masonry Vernacular
3526	1925	Prairie School
3530	1926	Prairie School

HOLLYWOOD AVENUE

1211	1925	Bungalow
1214	c1925	Spanish Eclectic
1215	1925	Bungalow
1220	1925	Bungalow
1221	c1925	Bungalow

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation Sheet

Section number 7 Page 19 Avondale Historic District

HOLLYWOOD AVENUE (cont.)

1224	c1926	Masonry Vernacular
1225	c1925	Bungalow
1231	c1925	Bungalow
1242	1926	Colonial Revival
1243	c1924	Mission
1249	c1926	Bungalow
1250	1931	Masonry Vernacular
1254	1930	Tudor Revival
1260	1925	Bungalow
1263	c1927	Italian Renaissance
1266	c1927	Bungalow
1269	c1926	Colonial Revival
1271	c1935	Tudor Revival
1272	c1929	Colonial Revival
1273	c1926	Colonial Revival
1277	c1925	Masonry Vernacular
1278	c1926	Bungalow
1283	c1925	Colonial Revival
1286	c1924	Frame Vernacular
1291	c1926	Colonial Revival
1292	c1924	Colonial Revival
1296	c1927	Mission
1297	c1924	Bungalow
1302	c1925	Bungalow
1303	c1925	Bungalow
1306	c1925	Tudor Revival
1309	c1924	Bungalow
1318	1932	Tudor Revival
1321	c1927	Colonial Revival
1326	c1924	Prairie School
1327	c1925	Prairie School
1330	c1926	Frame Vernacular
1333	c1925	Bungalow
1336	c1924	Bungalow
1339	c1925	Colonial Revival
1342	c1926	Masonry Vernacular
1343	c1925	Prairie School
1348	c1924	Bungalow
1349	1926	Colonial Revival
1354	c1928	Bungalow
1355	c1926	Bungalow
1359	c1935	Tudor Revival
1360	c1927	Colonial Revival

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 20 Avondale Historic District

HOLLYWOOD AVENUE (cont.)

1366	1927	Colonial Revival
1369	c1925	Bungalow
1375	c1927	Bungalow

KNIGHT STREET

3306	1923	Masonry Vernacular
3315	1923	Colonial Revival
3316	1921	Bungalow
3319	1922	Colonial Revival
3322	1921	Bungalow
3325	1922	Frame Vernacular
3360	1926	Bungalow
3364	c1924	Bungalow
3371	c1925	Colonial Revival
3380	c1924	Colonial Revival
3381	c1925	Bungalow

OAK STREET

3244	1923	Colonial Revival
3245	1922	Masonry Vernacular
3255	1923	Spanish Eclectic
3264	1925	Spanish Eclectic
3305	1921	Tudor Revival
3306	1922	Colonial Revival
3316	1932	Masonry Vernacular
3317	1922	Colonial Revival
3322	1922	Masonry Vernacular
3323	1921	Frame Vernacular
3328	1922	Masonry Vernacular
3331	1922	Frame Vernacular
3336	1925	Masonry Vernacular
3339	1921	Bungalow
3405	1927	Tudor Revival
3415	1924	Spanish Eclectic
3427	1922	Prairie School
3510	1924	Spanish Eclectic
3514	c1924	Dutch Colonial Revival

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 21 Avondale Historic District**OAK STREET (cont.)**

3519	1924	Prairie School
3527	1924	Masonry Vernacular
3528	1924	Colonial Revival
3533	c1930	Colonial Revival
3539	1925	Colonial Revival
3543	c1925	Colonial Revival
3546	c1930	Colonial Revival

OLA STREET

3515	1926	Bungalow
3516	c1927	Mission
3517	1925	Bungalow
3520	1925	Bungalow
3525	c1926	Bungalow
3530	1925	Mission
3533	1925	Frame Vernacular

PARK STREET

3239	c1925	Colonial Revival
3244	1936	Masonry Vernacular
3303	1922	Mission
3311	1921	Frame Vernacular
3316	1927	Colonial Revival
3317	c1922	Masonry Vernacular
3320	1920	Frame Vernacular
3323	1926	Colonial Revival
3326	1922	Colonial Revival
3329	c1925	Colonial Revival
3410	1930	Tudor Revival
3415	1925	Prairie School
3516	1925	Masonry Vernacular
3517	c1924	Colonial Revival
3522	c1924	Masonry Vernacular
3523	c1924	Tudor Revival
3529	c1925	Spanish Eclectic
3530	c1924	Colonial Revival
3535	1925	Colonial Revival
3536	c1924	Colonial Revival
3541	1927	Masonry Vernacular

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 22 Avondale Historic District**PARK STREET (cont.)**

3547	1928	Masonry Vernacular
3552	1926	Masonry Vernacular

PINE STREET

3311-3319	1927	Tudor Revival
3407	1924	Spanish Eclectic
3420	1925	Georgian Revival
3517	c1927	Masonry Vernacular
3520	c1925	Colonial Revival
3525	c1925	Mission
3526-3528	c1925	Colonial Revival
3531	c1925	Tudor Revival
3536	c1925	Tudor Revival
3537	c1925	Colonial Revival

RANDALL STREET

3237	1928	Tudor Revival
3243	1925	Bungalow
3249	1925	Bungalow
3307	c1925	Bungalow
3311	c1925	Bungalow
3316	c1925	Bungalow
3322	c1930	Bungalow
3323	c1925	Bungalow
3324	c1924	Frame Vernacular
3329	c1923	Bungalow
3333	c1927	Spanish Eclectic
3334	1925	Bungalow
3349	c1925	Spanish Eclectic
3417	1925	Colonial Revival
3450	1928	Colonial Revival
3451	c1924	Bungalow
3505	c1920	Colonial Revival
3518	c1925	Prairie School
3521	c1926	Mission
3522	c1925	Bungalow
3525	c1926	Masonry Vernacular
3528	1925	Frame Vernacular
3531	c1926	Bungalow

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 23 Avondale Historic District**RANDALL STREET (cont.)**

3535	c1930	Bungalow
3549	c1926	Bungalow
3555	c1926	Colonial Revival

REMINGTON STREET

3451	1930	Colonial Revival
3526	1935	Colonial Revival

RIBAULT COURT

1869	c1921	Colonial Revival
1872	c1926	Georgian Revival
1879	c1923	Colonial Revival

RICHMOND AVENUE

3520	c1926	Spanish Colonial Revival
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RIVERSIDE AVENUE

3239	1922	Colonial Revival
3248	1927	Georgian Revival
3256	1931	Colonial Revival
3305	1922	Prairie School
3311	1921	Masonry Vernacular
3320	1922	Masonry Vernacular
3327	1924	Colonial Revival
3333	1922	Colonial Revival
3338	1925	Tudor Revival
3418	1922	Spanish Colonial Revival
3507	1923	Colonial Revival
3512	1923	Colonial Revival
3515	1925	Colonial Revival
3520	1922	Prairie School
3521	1924	Masonry Vernacular
3527	1924	Colonial Revival
3528	1922	Colonial Revival
3534	1925	Colonial Revival

United States Department of the Interior
National Park Service

MAY 1 1 1990

National Register of Historic Places
Continuation SheetSection number 7 Page 24 Avondale Historic District

RIVERSIDE AVENUE (cont.)

3535	1926	Colonial Revival
3549	c1930	Colonial Revival

ROBINSON AVENUE

1518	1922	Bungalow
1524	1922	Bungalow
1526	1922	Bungalow
1534	1922	Bungalow
1538	1922	Bungalow
1542	1928	Masonry Vernacular
1548	1927	Masonry Vernacular

SEMINOLE ROAD

1516	c1923	Frame Vernacular
1524	1927	Tudor Revival
1616	1922	Prairie School
1620	1926	Frame Vernacular
1648	1923	Colonial Revival
1812	c1925	Colonial Revival
1820	1925	Prairie School
1826	1926	Colonial Revival
1832	1921	Masonry Vernacular
1840	1923	Colonial Revival
1850	c1925	Colonial Revival

ST. JOHNS AVENUE

3238	c1926	Spanish Revival
3239	c1930	Colonial Revival
3249	1936	Colonial Revival
3305	1924	Mission
3311	1925	Tudor Revival
3322	1932	Tudor Revival
3331	1925	Spanish Colonial Revival
3404	1928	Italian Renaissance
3409	1924	Colonial Revival
3420	1925	Spanish Colonial Revival
3521	1932	Dutch Colonial Revival

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 25 Avondale Historic District

ST. JOHNS AVENUE (cont.)

3524	1925	Colonial Revival
3530	1925	Colonial Revival
3535	1924	Colonial Revival
3536	1924	Colonial Revival

TALBOT AVENUE

1212	c1928	Tudor Revival
1230	1927	Bungalow
1234	1928	Bungalow
1260	1925	Bungalow
1265	c1926	Colonial Revival
1266	1927	Bungalow
1267	c1926	Bungalow
1274	1925	Bungalow
1277	c1928	Masonry Vernacular
1278	c1926	Colonial Revival
1284	c1924	Bungalow
1287	c1928	Bungalow
1290	c1924	Bungalow
1293	c1928	Bungalow
1296	c1924	Colonial Revival
1299	c1928	Bungalow
1302	1925	Spanish Eclectic
1303	c1926	Bungalow
1308	1928	Bungalow
1311	c1928	Bungalow
1314	1926	Masonry Vernacular
1315	c1926	Colonial Revival
1321	c1929	Colonial Revival
1326	1925	Bungalow
1338	c1927	Bungalow
1344	1926	Mission
1345	1930	Colonial Revival
1350	1925	Bungalow
1351	1930	Tudor Revival
1356	c1925	Bungalow
1357	1930	Tudor Revival
1362	c1925	Bungalow
1363	1930	Tudor Revival
1368	c1924	Bungalow
1369	1930	Tudor Revival
1374	1928	Masonry Vernacular

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 7 Page 26 Avondale Historic District

TALBOT AVENUE (cont.)

1375	1930	Colonial Revival
1380	c1924	Bungalow
1385	c1930	Tudor Revival
1386	c1924	Bungalow
1390	1931	Bungalow
1408	c1923	Colonial Revival
1414	c1923	Bungalow
1420	c1921	Bungalow
1421	c1925	Colonial Revival
1426	c1925	Colonial Revival
1429	c1925	Frame Vernacular
1432	c1925	Bungalow
1433	c1925	Colonial Revival
1438	c1925	Colonial Revival
1439	c1923	Colonial Revival
1444	c1925	Colonial Revival
1445	c1923	Bungalow
1449	c1923	Bungalow
1450	c1925	Colonial Revival
1455	c1924	Masonry Vernacular
1456	c1925	Mission
1462	c1923	Colonial Revival
1463	c1924	Bungalow
1468	c1925	Bungalow
1469	c1923	Colonial Revival
1474	1925	Tudor Revival
1512	c1925	Bungalow
1518	c1924	Bungalow
1524	c1924	Bungalow
1525	c1926	Colonial Revival
1530	c1924	Mission
1531	1926	Colonial Revival
1536	c1926	Bungalow
1537	c1924	Colonial Revival
1544	c1925	Prairie School
1608	c1935	Bungalow
1610	c1928	Bungalow
1612	c1928	Bungalow
1618	c1927	Prairie School
1625	c1926	Tudor Revival
1629	1926	Bungalow
1639	1929	Bungalow

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places Continuation Sheet

Section number 7 Page 27 Avondale Historic District

TALBOT AVENUE (cont.)

1644	c1925	Bungalow
1645	c1924	Bungalow
1711	1925	Frame Vernacular
1748	1924	Tudor Revival
1757	1936	Masonry Vernacular
1776	1925	Colonial Revival
1834	1923	Prairie School
1852	1923	Prairie School

VALENCIA ROAD

3368	1923	Colonial Revival
3515	c1927	Mission
3518	c1925	Bungalow
3522	c1923	Frame Vernacular
3523	c1924	Bungalow
3526	c1920	Bungalow
3535	1925	Colonial Revival

Of the 729 contributing resources here listed, 85% have contributing outbuildings. The buildings are either sheds or garages with no separate addresses. In nearly all cases, they are located in the rear of each property, behind the principal building, and are not visible from the street. These buildings, therefore, though indicated on the map, are not included in the count of contributing resources.

United States Department of the Interior
National Park Service

MAY 11 1999

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 29 Avondale Historic District

CHALLEN AVENUE (cont.)

1652
1655

EDGEWOOD AVENUE

1268
1306
1310
1328
1335
1340
1348
1605
1628
1645
1651
1741
1793
1815
1825
1853
1861
1867
1888
1900

FITCH STREET

3428
3561

HEDRICK STREET

3500
3532

United States Department of the Interior
National Park Service

MAY 11 1989

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 30

Avondale Historic District

HERSCHEL STREET

3405

3419

HOLLYWOOD AVENUE

1210

1287

1374

OAK STREET

3237

3520

OLA STREET

3524

3537

PARK STREET

3236

3335

3510

PINE STREET

3406

3516

3540

RANDALL STREET

3319

3402

3515

3543

United States Department of the Interior
National Park Service

MAY 11 1989

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 31 Avondale Historic District

REMINGTON STREET

3519
3531
3540

RIBAULT COURT

1875
1880

RICHMOND AVENUE

3500

RIVERSIDE AVENUE

3236
3240
3255
3315
3343

United States Department of the Interior
National Park Service

MAY 11 1989

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 28 Avondale Historic District

AVONDALE HISTORIC DISTRICT - NONCONTRIBUTING BUILDINGS

AVONDALE AVENUE

1336
1341
1348
1367
1395

AVONDALE CIRCLE

1821
1877

BELVEDERE AVENUE

1239
1243
1284
1406

BOONE PARK AVENUE

3517
3523
3531

CHALLEN AVENUE

1276
1349
1417
1429
1457
1467
1471
1498
1623
1624
1644

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

MAY 11 1989

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 32 Avondale Historic District

ROBINSON STREET

1512

SEMINOLE ROAD

1602

ST. JOHNS AVENUE

3259

3312

3321

3513

3527

TALBOT AVENUE

1218

1233

1275

1605

1651

1615

1740

VALENCIA ROAD

3557

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 8 Page 1 Avondale Historic DistrictSummary:

The Avondale Historic District in Jacksonville, Florida, fulfills Criteria A, B, and C on a local level for listing in the National Register of Historic Places. It fulfills Criterion A in the area of community planning as one of the finest examples of a successfully completed subdivision which employed the latest city planning concepts of the 1920s. Contributing buildings date from c1909 to 1936. Its plan and restrictive covenants were innovations at the time in Jacksonville.

The district is significant under Criterion B because of its association with Telfair Stockton, one of Florida's most important twentieth century real estate developers. His completed Avondale Subdivision offers a sharp contrast to the speculative, largely uncontrolled, development of other Jacksonville neighborhoods dating from the same and earlier periods.

Finally, it is significant under Criterion C because it is a concentrated collection of high style examples of a broad variety of 1920s architecture, designed by some of Jacksonville's first professional architects. It was landscaped by William Pitkin, a nationally recognized landscape architect. Avondale remains a single family residential neighborhood, maintaining the integrity of its overall design and individual features as originally designed.

Historic Context:

JACKSONVILLE

The period of significant development of the Avondale Historic District spans the years from c1909 to 1936. The overwhelming majority of buildings were constructed there after 1921 during the Florida Land Boom. The initial settlement of the area comprising the district, however, began during a considerably earlier period. The earliest documented settlement dates to the Second Spanish Period (1784-1821). In 1818 Robert Hutcheson, a Spanish subject, obtained a grant of 350 acres from Governor Jose Coppinger. In 1821 the United States of America obtained Florida under terms of the Adams-Onis Treaty. As part of the treaty, the

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 8 Page 2 Avondale Historic District

United States government agreed to confirm title to recipients of former Spanish land grants who had fulfilled the terms of the grant.

The Hutcheson Grant was confirmed by the United States government as a private land holding in 1824. After Robert Hutcheson died, his widow, Elizabeth, sold the grant to Dr. Whipple Aldrich in 1830. Following several additional transactions, Elias G. Jaudon purchased it in 1850. Jaudon developed the grant into the Magnolia Plantation. After his death in 1871, the plantation was surveyed into five large tracts and divided among his heirs. The eastern three of these tracts or lots formed the basis of the later Avondale Subdivision which roughly corresponds to the boundaries of the historic district.

During the late nineteenth century, particularly during the early 1880s, the city of Jacksonville began to expand beyond the limits of the original town plat. New subdivisions, such as Springfield north of downtown, Riverside to the southwest, and La Villa to the west, were laid out and began to develop on a significant scale. By 1887, development was sufficient to warrant the incorporation of Springfield, La Villa, and Riverside as far as King Street into the city proper.

Attempts were also made to extend development beyond Riverside into what today is the Avondale Subdivision. They proved, however, to be unsuccessful. In 1884, after several transfers of ownership, lots two and three of the Jaudon Estate were purchased by James R. Challen and William Harkisheimer. Challen and Harkisheimer were northern businessmen who came to Florida following the Civil War. Challen was an attorney and investment agent who had been a Lieutenant Colonel in the Ohio Volunteers during the war. He was active in the local Republican Party. Harkisheimer, a native of Philadelphia, was also active in Republican politics. After moving to Jacksonville in 1876, he began a wholesale grocery business.

Challen and Harkisheimer headed a group of seventeen investors who sought to develop the Jaudon lots. At the time the Jaudon lots were purchased, the investors were known as the Edgewood Group, but changed their name to the Edgewood Company in 1888. The subdivision they laid out,

United States Department of the Interior
National Park Service

MAY 1 1989

National Register of Historic Places
Continuation SheetSection number 8 Page 3 Avondale Historic District

like the company, was known as Edgewood. Edgewood was intended to be an independent town laid out on the edge of Jacksonville with stores, schools, churches, and the other components of a self contained municipality. But it never developed. By 1917, only about twenty scattered buildings were located there; of the few surviving buildings from this period, the oldest and most significant is the Beerbower Residence at 1776 Challen Avenue (Photo #11). It is a substantial, concrete block building, constructed around 1909. Its date of construction marks the beginning of the period of significant development of the district. Other than several scattered buildings, the only remnants of the Edgewood Subdivision are the names of two streets--Edgewood and Challen.

Although Edgewood failed to develop as planned, the same could not be said for other contemporary subdivisions nearer downtown Jacksonville. A major factor in the development of the city was the Great Fire of 1901. The fire consumed 466 acres, including 146 city blocks and 2,368 buildings; left 9000 people homeless; and killed 7. It served as a catalyst for the development of the city as an unprecedented building boom followed in its wake. Development of the Springfield and Riverside neighborhoods intensified. Furthermore, as was true in Chicago after the fire of 1871, many architects and builders came to Jacksonville, attracted by the great demand for their services.

The period following the Great Fire was known as the Jacksonville Renaissance. Between 1901 and 1930, Jacksonville experienced its greatest period of growth prior to the post-World War II period. It became Florida's largest and most important city, and its major port and railroad center. In 1910 its population numbered over 28,000, the leading total in the state. Over the next decade it 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 construction in the downtown area was unprecedented. In residential areas, the rapidly expanding population stimulated a tremendous demand for housing, most notably in Riverside and Springfield. The overwhelming percentage of buildings in these two neighborhoods dates from the period between 1900 and 1920.

United States Department of the Interior
National Park Service

MAY 11 1988

National Register of Historic Places
Continuation SheetSection number 8 Page 4 Avondale Historic District

By 1920 development was reaching the saturation point in Jacksonville's established residential neighborhoods, particularly in choice areas of Springfield and Riverside. All of Riverside and Riverside Annex had been incorporated into the City of Jacksonville. As the city continued growing during the 1920s, new areas became ripe for development. With the opening of the Acosta Bridge in 1921, residential areas such as San Marco and San Jose Estates, on the south side of the St. Johns River, began developing. Thus, the stage was set for a parallel, but even more important real estate development of the 1920s; the Avondale Subdivision, southwest of Riverside.

These developments in Jacksonville were part of a general land boom which swept Florida during the 1920s. Land drainage in South Florida in the early 1900s had opened formerly uninhabitable land for settlement, and settlers and investors flocked to the state. The frenzied building boom peaked in 1924-1925, collapsing in 1926. This rise and fall is dramatically reflected in the dates of construction in Avondale, with nearly one quarter of the houses being built in 1925 alone. The rate of construction in Avondale dropped sharply from 1926 to 1927, and continued to decline steadily through 1936. By the mid 1930s, however, the Avondale Subdivision was completely developed, a fact which distinguishes it among Florida Boom period developments, most of which were cut short by the collapse of the Boom.

TELFAIR STOCKTON

The pivotal individual associated with the development of Avondale was Telfair Stockton. Stockton was Jacksonville's most significant real estate developer during the first several decades of the twentieth century. Born in Quincy, Florida, in 1860, he moved with his family to Jacksonville ten years later. He opened a small news and book store at age sixteen and entered the real estate business when he was twenty-four. He chaired the Jacksonville Board of Public Works from 1897 to 1899, during which time the city inaugurated its park system. Among the accomplishments during Stockton's tenure with the public works board was the development of the forty-five acre Springfield Park. Stockton was a prominent member of the

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 8 Page 5 Avondale Historic District

local Democratic Party and served in both the State Senate (1903-1907) and House of Representatives (1917).

Stockton's first experience with residential real estate was in the development of the Springfield Subdivision. There, he took over operations of the struggling New Springfield Company and was able to sell its holdings in three years. In 1906, he entered the construction business and began erecting substantial private residences. In 1911, he led the movement for the incorporation of the Jacksonville Real Estate Exchange and was elected its first president. Among his business interests, were the Gamble-Stockton Company, and Telfair Stockton and Company. He also served as a director of the Florida National Bank and was one of the principal developers of the San Marco Area in South Jacksonville.

Stockton's other business interests included the production and sale of masonry building materials. His companies produced brick, interlocking tile, and other types of building tile. He owned a brick and tile factory in Jacksonville; the Columbus (Georgia) Brick and Tile Company; and a drain and building tile factory in Chattanooga, Tennessee. He marketed his materials throughout the South and had offices in Atlanta, Columbus, and Chattanooga. His companies supplied much of the tile roofing materials for buildings throughout Florida during the land boom of the 1920s. Stockton's name has remained a byword in Florida land development through the mortgage banking firm of Stockton, Whatley, Davin & Company, a leading financial institution in Florida, Georgia, and Alabama until its acquisition in 1988 by BancBoston Mortgage Corporation.

Avondale was the culmination of Telfair Stockton's experience and talents. The development resulted from Stockton's ability to raise capital and market real estate. Secondly, his companies provided the brick and tile found in many of the buildings constructed there. Lastly, his experience with the Board of Public Works and his sensitivity to planning and landscape design are reflected in the plan, parks, and overall character of the area.

United States Department of the Interior
National Park Service

MAY 11 1990

National Register of Historic Places
Continuation SheetSection number 8 Page 6 Avondale Historic District

SUBURBAN PLANNING IN AMERICA

One significant aspect of the Avondale Historic District is community planning. Although Telfair Stockton's Avondale Subdivision was not designed as a self-contained community, as were genuine suburbs, it displayed many of the features employed in suburbs then being developed throughout the country as part of the Garden City and City Beautiful movements. The plan of the Avondale Subdivision, unique in Jacksonville at the time it was laid out, must be evaluated in the context of suburban planning as it developed in the United States.

Until the 1850s, there had been no precedent in the United States for a developed suburb as a completely planned, self contained unit, independent of its urban context. The first professionally planned suburbs were Llewelyn Park, New Jersey, designed by Andrew Jackson Davis in 1853; and Riverside, near Chicago, Illinois, by Frederick Law Olmstead, Calvert Vaux, and Company, 1869. Olmstead conceptualized the suburb as a synthesis of rural and urban living. The suburb was accessible to the city, while at the same time providing its residents with a beautiful, healthy, natural setting in which to live. It was the logical extension of the rural retreat taken to the group rather than the individual level. Characteristics of the early suburban prototypes were a plan which followed the natural contours of the land, an undulating street pattern, parks, conservation of prominent natural features, generous lots, uniform setback at considerable distance from the street, and restrictive covenants.

The suburban plan broke with the grid pattern subdivision common to most developing areas of the United States. The grid plan was omnipresent in Florida, where real estate development was speculative and geared to a quick and maximum return on investments. It was a practical device which simplified surveying, minimized legal disputes, maximized the number of lots and houses, and stamped America with the standard lot: 25' wide by 100' deep. It facilitated the buying, selling, and improvement of real estate. In the minds of the early proponents of suburban developments, the grid plan, with its pattern of straight

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 8 Page 7 Avondale Historic District

lined streets and walls of buildings with shallow setback, symbolized the city. In contrast, they associated the suburb with the natural, picturesque, curvilinear patterns of the country. In suburbs, buildings were divorced from the street and deliberately absorbed into the landscape.

Transportation was a key to the development of the suburb. The first suburbs were located in close proximity to trolley lines, usually within one-half mile. Following World War I, the mobility of the automobile released the home owner from these restrictions. Vacant land between transportation corridors and in previously inaccessible areas could be developed for the first time. The automobile and better roads made low density living possible. The automobile also influenced landscape and building design as driveways, port cocheres, and garages became characteristic features of the suburb. The revolution in transportation following the war resulted in the spread of suburbs on the edge of every major city in the United States.

During the first several decades of the twentieth century, suburbs throughout the United States shared common characteristics. Their closeness to the city was counterbalanced by rural characteristics of spaciousness, greenery, and a sense of community. They tended to be elitist with controls over land use, design, and the residents themselves. Among the prototypes of the period were Shaker Heights, Ohio; and the Kansas City Country Club District, Kansas City, Missouri. These suburbs featured parks, imaginative street plans, architectural and construction standards, and preserved natural features. Regional distinctions among suburban developments resulted from the use of local materials and the adaptation of local history or myth for architectural models. Spanish Revival architecture found favor in California, the Southwest, and Florida; while Greek Revival was popular in the South and the Prairie School was common in the Midwest. The Tudor Revival, Colonial Revival, and Bungalow styles were ubiquitous.

United States Department of the Interior
National Park Service

MAY 11 1999

National Register of Historic Places
Continuation SheetSection number 8 Page 8 Avondale Historic DistrictHistoric Significance:

In 1920 Telfair Stockton organized the Avondale Company. He purchased a 220 acre portion of the old Edgewood Subdivision from the Robinson Improvement Company and began to assemble other available lots. Although scattered houses had been built, Edgewood remained largely undeveloped. Stockton's principal associate in the venture was H.P. Adair, a prominent local attorney associated with the Florida National Bank. Stockton's own home, 1878 Avondale Circle, is among the many fine residences in the district (Photo #27).

It is within the context of twentieth century residential developments that the significance of Avondale in the areas of community planning and architecture can be understood best. Following the acquisition of land, the Avondale Company hired William Pitkin, a landscape architect of national renown. Based on Pitkin's design, the company replaced the gridiron Edgewood plat with a curvilinear plan featuring sixteen parks and generous lots. It provided such amenities as paved streets, sidewalks, and water and sewer services. It offered property owners the free services of a landscape architect and shrubs and trees for planting.

The developers controlled land use, density of development, and setback through restrictive covenants. The covenants prohibited apartments, flats, hospitals, stores, and offices. They restricted density of development by limiting construction to one house per lot, and established setback at 10' for lots over 65', and 7.5' for lots under 65'. The restrictions were an important part of the promotion and marketing of the development. Mixed uses, particularly in nearby Riverside, were criticized and the exclusive nature of Avondale was emphasized in newspaper advertisements and other promotional literature. Telfair Stockton organized the Better Homes Construction Company and set about building model homes in the development. Spanish and Italian styled residences with tile roofs supplied from Stockton's factories were among the first models. Others included Colonial Revival, Tudor Revival, and Bungalow. The planned, model homes set the precedent for the architectural designs that followed as the development grew.

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 8 Page 9 Avondale Historic District

ARCHITECTURAL SIGNIFICANCE

Summary:

Residential architecture of the early twentieth century predominates in the district. The architecture is generally not distinctive to the area, but is typical of styles found in other regions and areas of Florida and the rest of the country during the 1920s. The presence of architecture influenced by the Prairie School and of Spanish and Italian influenced architecture which was prevalent in Florida in the 1920s gives the district some individuality, but the majority of the buildings are cast in modes made popular across the country through house plan books and magazines. In addition to the Prairie School and architecture from the Mediterranean Basin, other included styles are Frame and Masonry Vernacular, Tudor Revival, Colonial Revival, and Bungalow. The Prairie School, introduced to Jacksonville primarily by Henry J. Klutho, is found in uncommon numbers in Avondale and other areas of Jacksonville, when compared with the rest of Florida.

Architectural Styles Context:

Colonial Revival architecture resulted from a revival of interest in America's colonial architectural heritage, brought on by the Philadelphia Exposition of 1876. The style was derived from a combination of various elements from the Adam, Federal, and Georgian styles.

Colonial Revival houses are formal and balanced in design and plan, commonly having central stair halls and formal floorplans. Many had gable ends of brick, stone, or wood. Small classical columns are found on small front porches. Stylized colonial frontispieces are often the only decorative feature of otherwise plain exteriors.

A central entrance flanked by paired double hung sash windows with multiple lights characterize Colonial Revival houses. Construction materials range from wood frame clapboard to hollow clay tile and stucco. Exterior finishes are generally stucco with occasional examples of brick veneer.

United States Department of the Interior
National Park Service

FORM 10-900-a

National Register of Historic Places
Continuation SheetSection number 8 Page 10 Avondale Historic District

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

Bungalows are usually one to one-and-a-half story frame, rectangular buildings, sheathed with various materials. Masonry, however, is unusual. Occasionally they have a full second story covering one half of the area of the first floor. They have a shallow, sloping, usually gabled roof, the narrow gable end forming the facade. A gable over the front porch is often employed also. The gable end is often treated with stained wood shingles, board and batten, half-timbering over stucco, or large lattice roof vents. One of the most distinctive features is short, heavy, battered and squared columns or heavy brick piers, often extending from the ground to the porch's eaves. Fenestration is asymmetrical except for two small windows flanking an exterior chimney. Double hung sash are frequently hung in groups of two or three; the upper sash is often divided vertically into several panes.

The Prairie School Style was developed in Chicago under the leadership of Frank Lloyd Wright. It is horizontal, characterized by a low hip roof with low hip dormers. Porches are low hip roofed and single story. Roofs are supported by either tapered wood columns on brick pedestals or large masonry pillars. Exterior finishes include clapboard, shingles, stucco, light colored brick, or concrete. Windows are hung in groups or bands, providing natural light in the interior. Window units are often wood casements or one over one, double hung sash. The plan of the Prairie house is informal. Activities are to "flow" from one living space to the next; porches and patios extend the interior spaces outside.

The Mission Style was developed in California in the 1890s to emulate the Franciscan missions of the Spanish Colonial Period. This style incorporates stuccoed walls,

United States Department of the Interior
National Park Service

NPS Form 10-900-a

National Register of Historic Places
Continuation SheetSection number 8 Page 11 Avondale Historic District

tiled roofs, round arches, Spanish details, and open, spreading plans. Buildings are simple in form with little sculptural ornamentation. Curvilinear parapets, its most distinctive feature, are pronounced.

The Spanish Colonial Revival Style, popularized by the Panama-California Exposition in 1915, is more elaborate than the Mission Style. Distinguishing features include clay tile roofs, a stucco finish, arched windows and doors, arched walkways or loggias, and round or square towers. Casements and fanlight windows are common, along with the more common double hung sash. Ornamental ironwork is often used for window grilles and balconettes. Exterior colors are most often white, yellow-brown, and rose.

The Italian Renaissance Style is considerably less common than the Spanish influenced styles. It was used as a domestic style in the 1880s and 1890s, but gained its widest use after masonry veneering techniques were perfected after World War I. Characteristics of the style include recessed entry porches and full-length first story windows with arches above. The roof, except when flat, commonly has broadly overhanging, boxed eaves. Decorative brackets at the eaves help distinguish Italian Renaissance buildings from the other Mediterranean styles. Other common details include: quoins, roof-line balustrades, pedimented windows, classical door surrounds, molded cornices, and belt courses. Walls are stucco over frame, stucco, or masonry; wood is never used.

The Mediterranean Revival Style generally refers to a style derived from a combination of architectural elements borrowed from countries and cultures surrounding the Mediterranean Sea, primarily Spain and Italy. This practice became popular in the late 1910s as part of the increased national interest in historical styles and architecture. Interest in such styles was especially fostered by the Panama-California Exposition in San Diego in 1915. The style, so suitable for Florida's Mediterranean-like climate and Spanish history, became extremely popular in Florida and is closely associated with the Florida Land Boom of the 1920s.

General design characteristics include features taken from the Mission, Spanish Colonial Revival, and the Italian

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 12 Avondale Historic District

Renaissance styles: Moorish columns; low pitched, clay tiled, gabled, hipped, or flat parapeted roofs; stucco exteriors with terra cotta decorative features; and multi-level plans. Loggias and arcades are common features with plans in a U or L-shape, enclosing a courtyard. The walls may be decorated with cartouches, tile, and terra cotta insets. Highly decorated door and window surrounds are common.

The Tudor Revival Style is loosely based on a variety of late Medieval English prototypes. The American expression of the Tudor Revival emphasized steeply pitched, front-facing gables which are almost universally present as a dominant facade element. Many have ornamental half-timbering, executed in stucco, masonry, or masonry veneered walls. Uncommon before World War I, the Tudor Revival Style became widely popular after the War as masonry veneering techniques allowed even the most modest examples to mimic closely the brick and stone exteriors seen on English prototypes.

Vernacular architecture is the common wood frame or masonry construction techniques of lay or self-taught builders. This type of construction is the product of the builder's experience, available resources, and responses to the local environment.

Architectural Significance:

The Avondale Historic District has architectural significance for its embodiment of the best of local design during the 1920s. It contains numerous examples of well-designed custom-built and speculative housing. In contrast to the Springfield Historic District, where frame vernacular architecture predominates, Avondale contains an unusual concentration and variety of popular architectural styles, including the Colonial Revival, Bungalow, Prairie, Mission, Spanish Colonial Revival, Italian Renaissance, Mediterranean Revival, and Tudor Revival styles. Only 28 contributing buildings are classified as frame vernacular, and many of these exhibit influences of the Colonial Revival or other styles.

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places Continuation Sheet

Section number 8 Page 13 Avondale Historic District

Examples of the Colonial Revival architectural style are found throughout the Avondale District. Brick veneer and wood frame examples predominate. One example of the closely related Georgian Revival Style in the district is 3420 Pine Street (Photo #12).

The Bungalow Style is concentrated north of St. Johns Avenue, particularly on northwest-southeast streets such as Challen, Hollywood, and Talbot and Remington. Most bungalows in Avondale are sheathed in drop siding or weatherboard. Fenestration often includes leaded and art glass. A good example of the Bungalow are 1355 Hollywood Avenue (Photo #13) and 1399 Belvedere Avenue (Photo #14).

The Avondale Historic District also has fine examples of the Prairie Style. As architect Robert Broward has demonstrated in several publications, Jacksonville has probably more Prairie School influenced architecture than any other city outside the Midwest. The architect most closely associated with the Prairie School in Jacksonville is Henry J. Klutho, a native of Illinois, who moved to the city after the Great Fire of 1901. In Avondale, most Prairie Style houses were buff or red brick. Among the several noteworthy examples is the Ransom Buffalo House at 3305 Riverside Avenue (Photo #15). Buffalo, a self-taught designer-builder, executed many buildings in the Prairie School, primarily in the Riverside area. His house in Avondale is considered to be the best example of his work.

Architecture reflecting a Mediterranean influence is also encountered in the district. The Avondale Company was actively promoting architecture based on Spanish and Italian models in its advertising. There are a number of Mission Style and Spanish Eclectic buildings in the district. Two good examples are found at 1500 Edgewood Avenue (Photo #16), 1318 Avondale Avenue (Photo #17), and 3255 Oak Street (Photo #18).

Several of the most prominent residences in Avondale are based on Italian precedents, often reflecting interpretations, rather than models taken directly from Italy. An example is 1704 Avondale Avenue (Photo #19). One exception to this generalization, however, is the Max Knauer House at 3404 St. Johns Avenue. Designed by local architect

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 8 Page 14 Avondale Historic District

Jefferson Powell, the Knauer House was modeled after the Palazzo Contarine-Fasan on Venice's Grand Canal (Photo #20).

One additional stylistic model for buildings in the Avondale District was the Tudor Revival. There are numerous examples of the style, ranging from the simple to extremely high-styled. The presence of Harold Saxlebye, an English born architect who designed many buildings in Avondale, probably was a contributing factor in the prevalence of the style there. The house at 1816 Avondale Circle (Photo #21) is typical of the many Tudor Revival Style buildings located in the district.

A number of buildings in the district are classified as Frame or Masonry Vernacular. Most of these buildings have a gable roof, although hip roofs are occasionally found. Almost all are one or two stories high. Their framing rests on low concrete block or brick piers, or continuous foundations of the same materials. Exterior sheathing varies: buildings are covered with brick, drop siding, weatherboard, or wood shingles. Windows are usually double hung sash, and doors of panelled wood. Doorways are typically unadorned. However, even the vernacular architecture of Avondale exhibits the influence of the better defined styles of the period. The most common stylistic influences are the Colonial Revival and the Bungalow. The percentage of Vernacular architecture relative to the other styles is much less in Avondale than any other historic area of Jacksonville.

The prevalence of masonry building materials is a significant architectural feature of the Avondale District. Although no statistical breakdown is available, it appears that an overwhelming number of buildings exhibit major masonry features. Materials commonly found in buildings there include brick, tile, stucco, and coquina concrete block. Many of the masonry materials undoubtedly came from the factories of Telfair Stockton. As a result, Avondale contrasts greatly with Springfield and many of the older sections of Riverside, where literally thousands of frame buildings were constructed.

United States Department of the Interior
National Park Service

MAY 11 1990

National Register of Historic Places
Continuation SheetSection number 8 Page 15 Avondale Historic DistrictArchitects and Builders:

Another aspect of the architectural significance of the Avondale Historic District is its association with prominent local architects and builders. Most of the houses followed designs found in widely distributed plan books, but over one hundred buildings, or roughly one-sixth of the total number of those contributing to the district, were custom designed by professionally trained or self-taught architects. No other historic area of Jacksonville contains such a concentration of buildings designed with such expertise.

MARSH & SAXLEBYE

The most important architects associated with Avondale were William Marsh and Harold Saxlebye. William Mulford Marsh was born in DeLand in 1889 and moved to Jacksonville during his youth. Harold Saxlebye was born in England and educated at the Royal Institute of Architects. He arrived in New York in 1904 and practiced there with the firm of Jacobs and Davies and later as a partner in the firm of Thompson and Frohling.

In 1914, Saxlebye came to Jacksonville to supervise construction of the Mason Hotel. He met Marsh at this time and formed a partnership with him in 1919. Marsh, unlike Saxlebye, had no formal training in architecture. He had acquired his knowledge through first hand experience, principally with the firm of Talley and Sumer.

Marsh and Saxlebye were Jacksonville's most successful architects during the 1920s. They represented a new generation of local architects who began to supplant such pioneers as Henry J. Klutho and Wilbur Talley. By 1920, Klutho was suffering from unwise investments in Jacksonville's motion picture industry and thereafter never received the quantity or quality of commissions that he had previously. Talley was drawn to Lakeland during the 1920s as a result of the Florida Land Boom, but did design at least one building in Avondale.

Most of Marsh and Saxlebye's commissions were for private residences, but they also designed major commercial, educational, and institutional buildings. Their residential designs were drawn primarily from the popular period revival

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 8 Page 16 Avondale Historic District

styles, especially Colonial, Tudor, and Spanish. Marsh and Saxlebye designed numerous buildings in Jacksonville, including the Levy-Wolf Building, the Jacksonville Police Headquarters, the Cummer Gallery, the Women's Club, the Mayflower and George Washington Hotels, the Hildebrant Building, the Western Union Building, Landon High School, Hope Haven Hospital, and several apartment buildings in the Riverside Historic District. They were responsible for the design of buildings in the San Jose Subdivision in south Jacksonville which was listed in the National Register in 1985. They also designed Epping Forest, listed in 1973; and the Lane-Towers House, listed in 1982.

Marsh and Saxlebye designed at least 34 buildings in Avondale. When the Avondale Subdivision began, they were selected as the designers of model homes for the Better Homes Company and the Avondale Company. One of their custom designed homes was the T.V. Porter House at 3305 St. Johns Avenue (Photo #22).

GREELEY & BENJAMIN

Another prominent architectural firm associated with Avondale is Greeley and Benjamin. 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 Public Theater chain. He designed 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.

Benjamin, a charter member of the Florida Association of Architects, was responsible for the design of landmark buildings throughout the State. In Jacksonville, he designed John Gorrie Junior High School, the Florida Center, and Riverside Theaters; the Chamber of Commerce Building; the Elks Club; and the Park Lane Apartments in Riverside. In the Springfield section of the city, he designed the Jacksonville Jewish Center, the State Board of Health Building, the Scottish Rite Temple, Kirby-Smith Junior High

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 8 Page 17 Avondale Historic District

School, and the Avondale and Lauderdale Apartments. Among his commissions in other parts of the State was the first skyscraper in Lakeland, a ten-story marble arcade erected during the 1920s. In Avondale he designed seven buildings with Mellen Greeley, and another three following the dissolution of their partnership in 1924. The house at 3420 Pine Street (Photo #12) was designed by Benjamin.

Mellen C. Greeley was among Jacksonville's pioneer architects, having been born and reared in the Riverside area. He was associated briefly with Henry J. Klutho and later served as Executive Secretary of the Florida State Board of Architects. Apart from his work with Benjamin, Greeley designed many institutional, governmental, and religious buildings in northeast Florida. Among his commissions were Government House in St. Augustine; and the Church of the Good Shepherd and St. Luke's Hospital, both in Jacksonville. An example of his residential work is 1716 Challen (Photo #23).

JEFFERSON DAVIS POWELL

Still another of the prominent architects whose work is represented in Avondale is Jefferson Davis Powell. Powell was born in Decatur County, Georgia, in 1890. He received his education in the public schools there and briefly attended Columbia University. From childhood, Powell yearned to be an architect, although he had little formal training. He moved to Jacksonville, apparently in search of an opportunity to pursue his chosen field. On June 14, 1919, he received Florida State Board of Architecture Certificate No. 123. At that time he joined the firm of Greeley and Benjamin, where he worked until the firm was dissolved in 1924. Powell began his independent practice at that time.

In addition to his private practice, Powell served on various planning boards and architectural associations throughout his career. He was supervising architect for the Federal Housing Administration in North Florida during the 1930s, and for the State Hotel Commission during the 1940s and 1950s. He was a member of the Jacksonville City Planning Advisory Board from 1945-1962, serving as its president from 1956-1962. A few of Powell's more significant designs are the Jones Brothers's Furniture

United States Department of the Interior
National Park Service

MAY 11 1989

National Register of Historic Places
Continuation SheetSection number 8 Page 18 Avondale Historic District

Company, 1928; Tucker Brothers's Building, c1930; City of Jacksonville Fire Training Tower, 1937; the Ritz Theater, 1929; the Life Saving Corp Building, Jacksonville Beach; San Marco Fire Station, 1941; and the Jacksonville YWCA, 1950.

Powell designed at least eight buildings in Avondale, including some of the district's most significant private residences. Among his commissions were the Carmen Bucci Residence, 1836 Edgewood Avenue, 1926 (Photo #24); and the Max Knauer Residence, 3404 St. Johns Avenue, 1928 (Photo #20). The Knauer Residence, inspired by the palaces of Venice, Italy, is one of the finest designs in the proposed district. Details on the main facade are taken from the Palazzo Contarine-Fasan on Venice's Grand Canal.

MARK & SHEFTALL

The firm of Victor Earl Mark and Leeroy Sheftall designed at least four buildings in Avondale. Mark and Sheftall both apprenticed with Henry J. Klutho, one of Florida's first and most prominent professional architects. They joined his practice in 1907, and left in 1911 to form their own partnership. They designed a number of buildings in Jacksonville, including Robert E. Lee High School, Riverside Presbyterian Church, Riverside Methodist Church, and the Jacksonville Masonic Temple, which is listed in the National Register of Historic Places. They received commissions throughout the State. In Daytona Beach they designed the South Ridgewood School. Their work in Avondale was restricted to private residences. A number of their designs were in the Mission Style, closely associated with the Florida Land Boom of the 1920s. These residences were constructed in 1925, and are concentrated on Challen, Hollywood, and Randall Streets.

WILBUR B. TALLEY

Another Jacksonville architect who designed a building in the district was Wilbur B. Talley. Talley practiced in Jacksonville from the turn of the century until the early 1920s when he relocated his practice to Lakeland. A leader in the profession, he was one of the founders of the Florida Institute of Architects. His commissions ranged throughout the State. He designed churches in Jacksonville, St. Augustine, Lakeland, and Tampa; schools in Starke, Lake

United States Department of the Interior
National Park Service

MAY 11 1999

National Register of Historic Places
Continuation SheetSection number 8 Page 19 Avondale Historic District

City, Ocala, Kissimmee, Orlando, Eau Gallie, and Sanford; major governmental buildings such as the Palm Beach County Courthouse, the Duval County Courthouse Annex, and the Duval County Armory, and the Bradford County Bank in Starke. Talley's designs run the gamut of styles popular at the time, ranging from Romanesque and Gothic Revival to Classical Revival and Prairie School. His work is represented in the National Register of Historic Places by the Sanford Grammar School and the Merchant's Bank Building, Daytona Beach. His design of 1440 Belvedere (Photo #25) is one of the last examples of his work in Jacksonville.

C.E. HILLYER

Another significant architect whose work is represented in Avondale is C.E. Hillyer. Hillyer came to Jacksonville, like so many other architects and builders, following the Great Fire of 1901. He became a major local contractor in addition to his architectural practice. Among his work is the Bridge of Lions in St. Augustine, a structure listed in the National Register of Historic Places in 1982. Hillyer also designed a number of residences in the Springfield section of Jacksonville, including his own home. In Avondale, his work is represented by the Avondale Apartments at 1786 Challen (Photo #26).

BUILDERS

Also important to the development of Avondale were the builders who executed the plans of architects or, in many instances, drew their own. The Better Homes Company was responsible for the construction of at least seventeen houses and apparently subcontracted for many more. Other prominent builders who constructed large numbers of residences were: Henry Taylor and Son, H.F. McAden, William Meier, A.T. Nooney, Ogden Leadley, A.L. Wadkins; and A.L. Clayton. Many builders also lived in Avondale, among them Ransom Buffalo, whose Prairie School residence at 3305 Riverside Avenue is one of the best examples of the style in the district. Several lumber companies, including Superior, Peninsular, and Jones, also offered design and construction services to prospective residents of Avondale. They constructed at least five houses there, probably all from mail order distributors.

United States Department of the Interior
National Park Service

MAY 1 1 1989

National Register of Historic Places
Continuation SheetSection number 8 Page 20 Avondale Historic DistrictLandscape Architect:

The Avondale Historic District also represents the work of William Pitkin, Jr., a landscape architect of national renown. Pitkin was a native of Rochester, New York. He was the son of William Pitkin, the President of the Chase Company, a commercial nursery doing business in the Rochester area. From 1909-1916, the younger Pitkin was in partnership with Ralph M. Weinrichter in Rochester. After 1916, he became landscape architect for the Chase Nursery. In New York he has been credited with the landscape design of Geneva-on-the-Lake, 1000 Lochland Road, Geneva, New York. Pitkin had a branch office in Shaker Heights, Ohio during the 1910s and 1920s. He was responsible for the landscape designs of Upper Arlington and Old Beechwold, two suburban developments near Columbus, Ohio; and Kingswood Center, a large mansion at Mansfield, Ohio. All three of these properties are listed in the National Register.

Apparently, the Great Depression put an end to Pitkin's career as a landscape architect and caused his return to Rochester. There, he continued operating the Chase Pitkin Nursery and became superintendent of the city park system. The Pitkin family home, at 474 East Avenue, is one of the most significant historic residences in the city and presently serves as the headquarters of the Boy Scouts of America.

United States Department of the Interior
National Park Service

MAY 1 1990

National Register of Historic Places
Continuation Sheet

Section number 9 Page 1 Avondale Historic District

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United States Department of the Interior
National Park Service

MAY 11 1990

National Register of Historic Places
Continuation SheetSection number 9 Page 2 Avondale Historic District

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United States Department of the Interior
National Park Service

MAY 11 1990

National Register of Historic Places
Continuation SheetSection number 9 Page 3 Avondale Historic District

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United States Department of the Interior
National Park Service

MAY 1 1 1990

National Register of Historic Places
Continuation SheetPhotographs 1 Avondale Historic District
Section number _____ Page _____

-
- 1
 - 1) 1300 block of Talbot Avenue, southwestern boundary of the Avondale Historic District
 - 2) Jacksonville, Duval County, Florida
 - 3) Paul L. Weaver
 - 4) 1988
 - 5) Historic Property Associates, P.O. Box 1002, St. Augustine, Florida 32085
 - 6) Camera facing southeast
 - 7) Photo #1 of 27

 - 2
 - 1) Roosevelt Boulevard, northwestern boundary of the Avondale Historic District
 - 2-5) Same as for Photo #1
 - 6) Camera facing west
 - 7) #2 of 27

 - 3
 - 1) Seminole Road, northeastern boundary of the Avondale Historic District
 - 2-5) Same as for Photo #1
 - 6) Camera facing southeast, toward the St. Johns River
 - 7) #3 of 27

 - 4
 - 1) Belvedere Avenue streetscape near Fitch, Avondale Historic District
 - 2-5) Same as for Photo #1
 - 6) Camera facing northwest
 - 7) #4 of 27

 - 5
 - 1) Streetscape showing a pocket park at the intersection of Challen and Avondale Avenues, Avondale Historic District
 - 2-5) Same as for Photo #1
 - 6) Camera facing southeast
 - 7) #5 of 27

 - 6
 - 1) Esplanade along Edgewood Avenue, at Edgewood Circle, Avondale Historic District
 - 2) Jacksonville, Duval County, Florida
 - 3) Phillip A. Werndli
 - 4) 1985
 - 5) Riverside-Avondale Preservation, Jacksonville, FL
 - 6) Edgewood Circle, camera facing south
 - 7) #6 of 27

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

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**National Register of Historic Places
Continuation Sheet**

Photographs 2 Avondale Historic District

Section number _____ Page _____

- 7 1) Canopy road, 1400 block of Avondale Avenue, Avondale Historic District
2-5) Same as for Photo #6
6) Camera facing northwest
7) #7 of 27
- 8 1) 1487 Challen Avenue, Avondale Historic District
2-5) Same as for Photo #1
6) Southwest elevation, camera facing northeast
7) #8 of 27
- 9 1) Second Church of Christ, Scientist, 3355 Riverside Avenue, Avondale Historic District, non-contributing
2-5) Same as for Photo #1
6) Southeast elevation, camera facing north
7) #9 of 27
- 10 1) 3259 St. Johns Avenue, Avondale Historic District, non-contributing
2-5) Same as for Photo #1
6) Southeast elevation, camera facing northwest
7) #10 of 27
- 11 1) Beerbower Residence, 1776 Challen Avenue Avondale Historic District
2-5) Same as for Photo #1
6) Northeast elevation, camera facing southwest
7) #11 of 27
- 12 1) 3420 Pine Street, Avondale Historic District
2-5) Same as for Photo #1
6) Northwest elevation, camera facing southeast
7) #12 of 26
- 13 1) 1355 Hollywood Avenue, Avondale Historic District
2-5) Same as for Photo #6
6) Southwest elevation, camera facing northeast
7) #13 of 27
- 14 1) 1399 Belvedere Avenue, Avondale Historic District
2-5) Same as for Photo #1
6) Southwest elevation, camera facing northeast
7) #14 of 27

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Photographs 3 Avondale Historic District

Section number _____ Page _____

- 15 1) Rasom Buffalow House, 3305 Riverside Avenue
Avondale Historic District
2-5) Same as for Photo #1
6) Southeast elevation, camera facing northwest
7) #15 of 27
- 16 1) 1500 Edgewood Avenue, Avondale Historic District
2-5) Same as for Photo #6
6) North elevation, camera facing south
7) #16 of 27
- 17 1) 1318 Avondale Avenue, Avondale Historic District
2-5) Same as for Photo #6
6) Northeast elevation, camera facing southwest
7) #17 of 27
- 18 1) 3255 Oak Street, Avondale Historic District
2-5) Same as for Photo #1
6) Southeast and southwest elevations, camera facing
north
7) #18 of 27
- 19 1) 1704 Avondale Avenue, Avondale Historic District
2-5) Same as for Photo #1
6) Northeast elevation showing garage, camera facing
southwest
7) #19 of 27
- 20 1) Max Knauer House, 3404 St. Johns Avenue, Avondale
Historic District
2-5) Same as for Photo #1
6) Northwest elevation, camera facing southeast
7) #20 of 27
- 21 1) 1816 Avondale Circle, Avondale Historic District
2-5) Same as for Photo #1
6) Northeast elevation, camera facing southwest
7) #21 of 27
- 22 1) 3305 St. Johns Avenue, Avondale Historic District
2-5) Same as for Photo #1
6) Northeast elevation, camera facing southwest
7) #22 of 27

MAY 1 1990

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

**National Register of Historic Places
Continuation Sheet**

Photographs 4 Avondale Historic District

Section number _____ Page _____

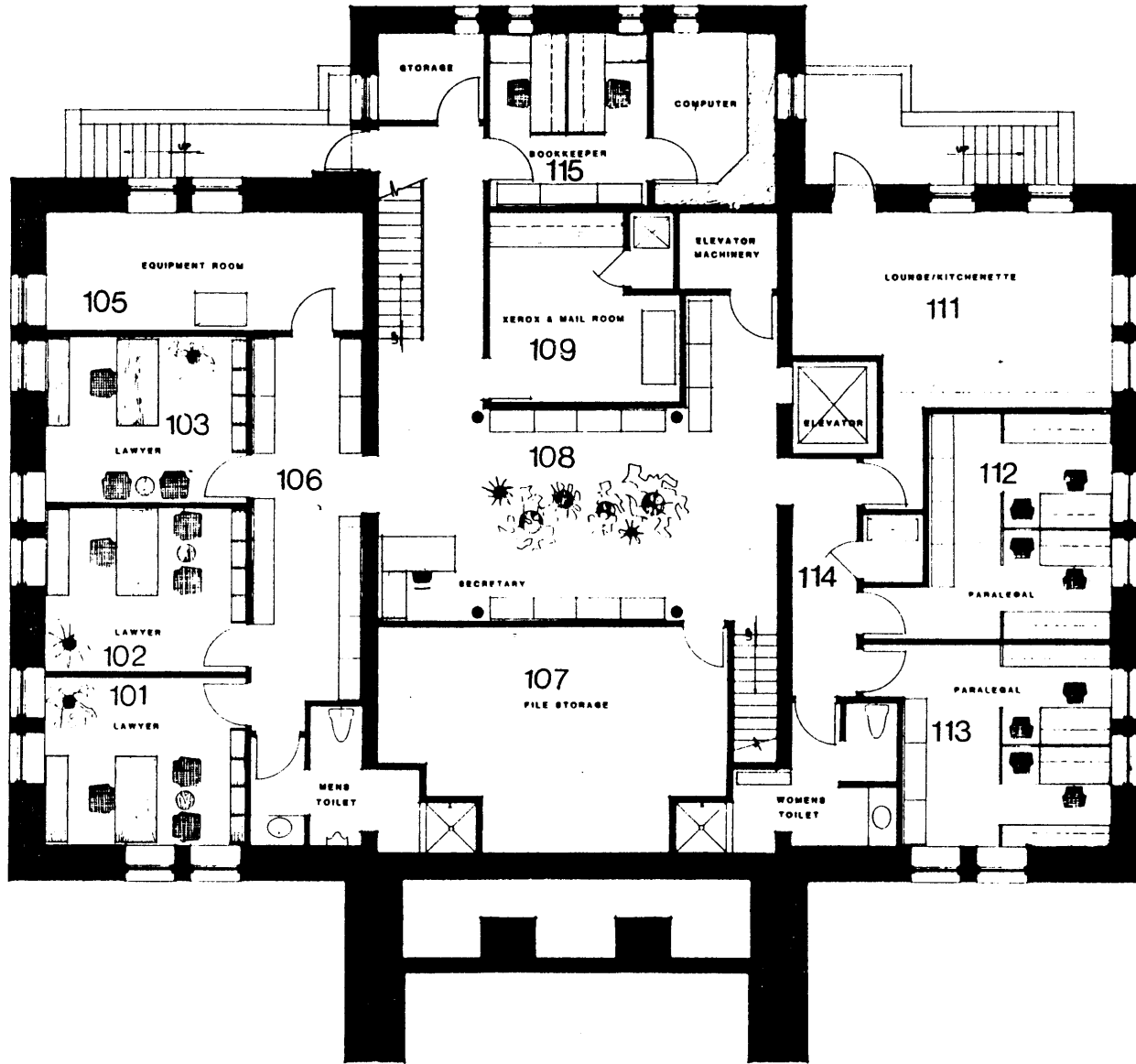
- 23 1) 1716 Challen Avenue, Avondale Historic District
2-5) Same as for Photo #1
6) Northeast elevation, camera facing southwest
7) #23 of 27

- 24 1) 1836 Edgewood Avenue, Avondale Historic District
2-5) Same as for Photo #6
6) Northeast elevation, camera facing southwest
7) #24 of 27

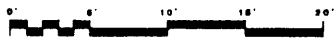
- 25 1) 1440 Belvedere Avenue, Avondale Historic District
2-5) Same as for Photo #1
6) Northeast elevation, camera facing southwest
7) #25 of 27

- 26 1) Avondale Apartments, 1786 Challen Avenue, Avondale
Historic District
2-5) Same as for Photo #1
6) Northeast elevation, camera facing west
7) #26 of 27

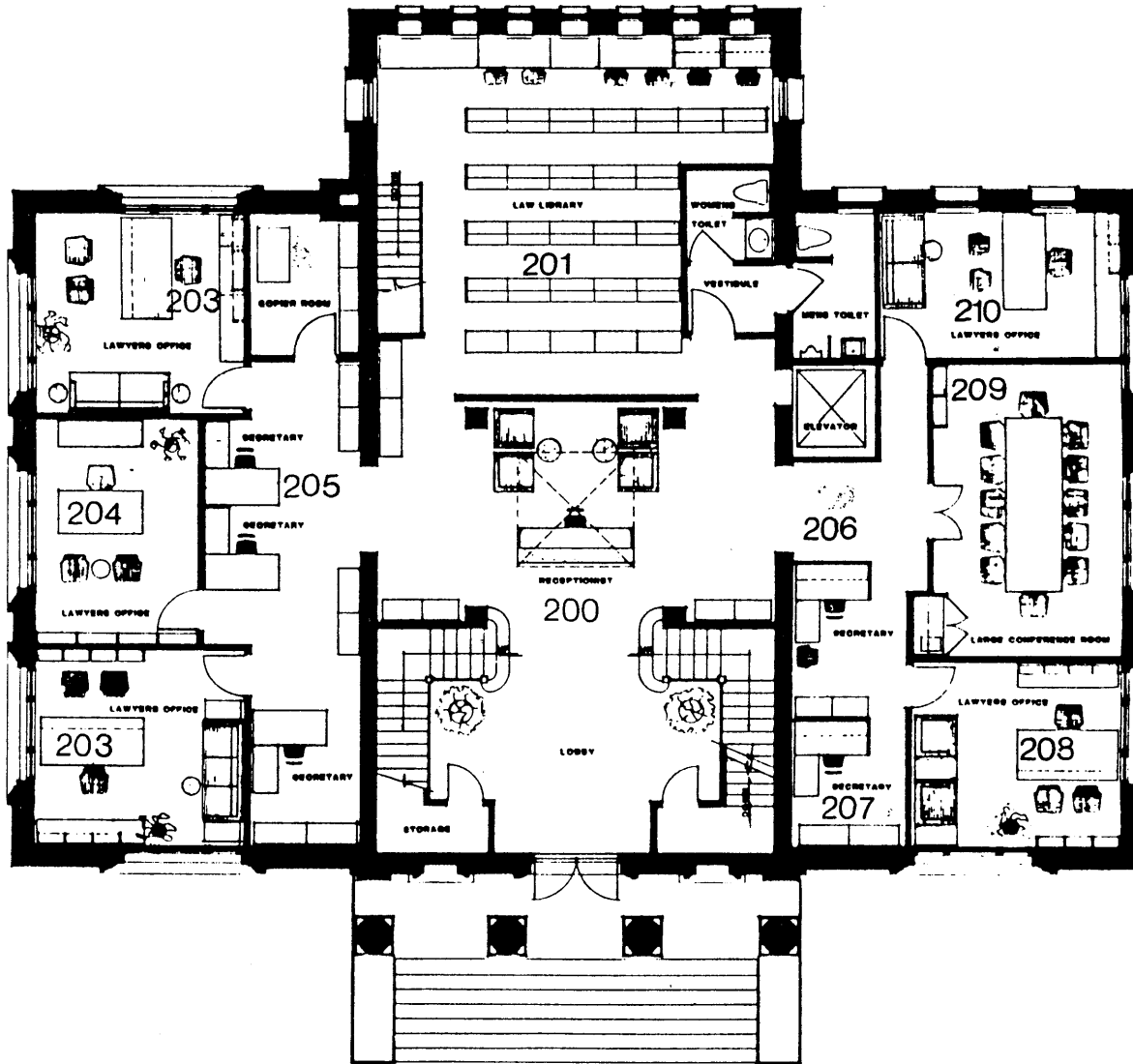
- 27 1) Telfair Stockton House, 1878 Avondale Circle,
Avondale Historic District
2-5) Same as for Photo #6
6) Northwest elevation, camera facing south
7) #27 of 27



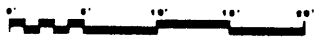
LOWER LEVEL PLAN

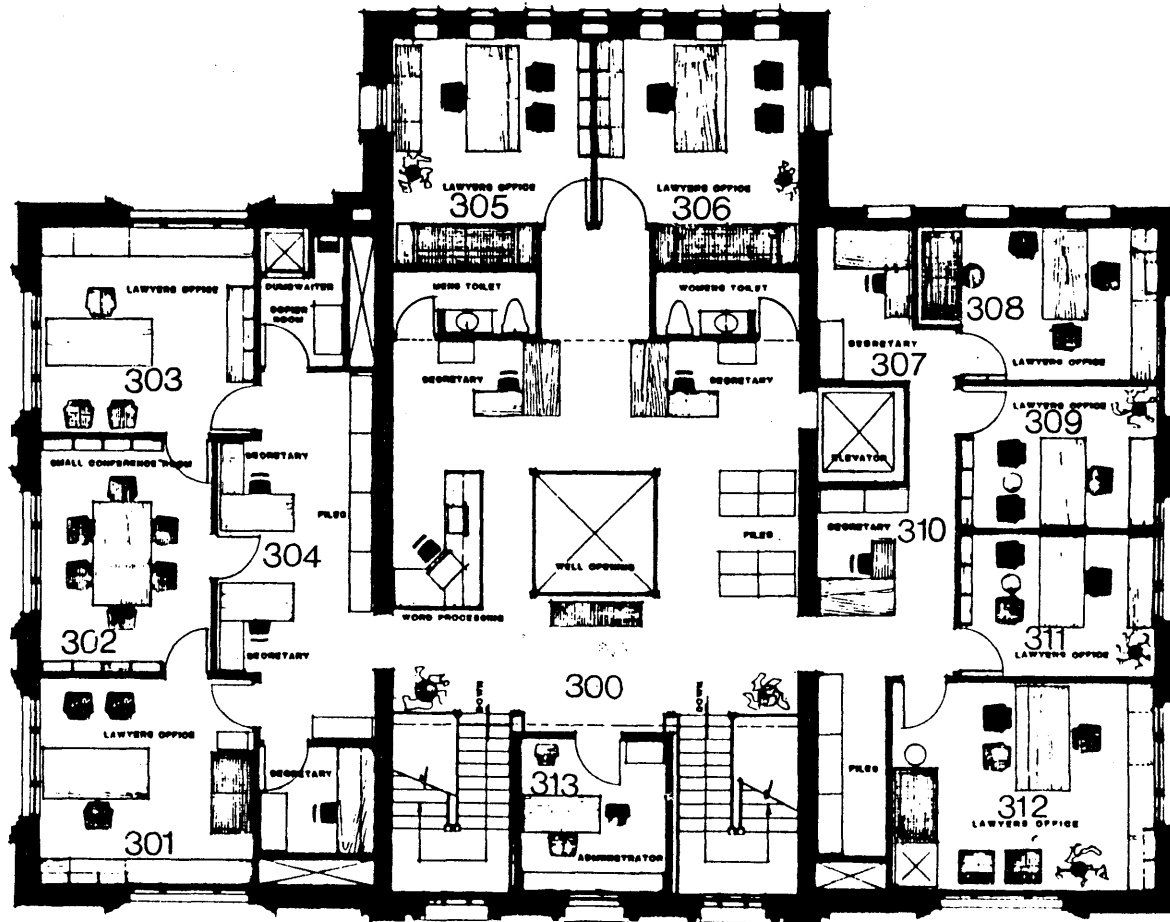


(BASEMENT)



FIRST FLOOR PLAN





SECOND FLOOR PLAN



Free
Public
Library,
Jacksonville,
Florida,
Gift of
Andrew
Carnegie



H. J. KLUTHO, Architect

Built 1904

FREE PUBLIC LIBRARY

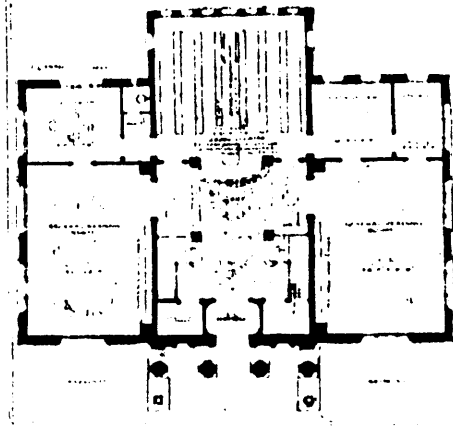


HIS building is now in course of construction, and at the writing of this pamphlet, is roof high.

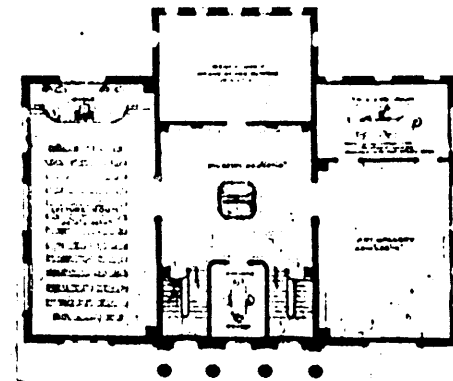
The style of architecture is "Modern-Classic." The above design and plans won out in open competition, nine other plans having been submitted.

The competition prospectus called for all drawings to be black lines on white paper, with front elevation rendered. No colored sketch nor perspective considered, and the name of the author was not to appear on any part of the drawing, only his "nom de plume." As a result, favoritism could not well be shown, and the plan showing most merit would win.

The style chosen is well adapted for the purpose it serves, and is in conformity with other libraries

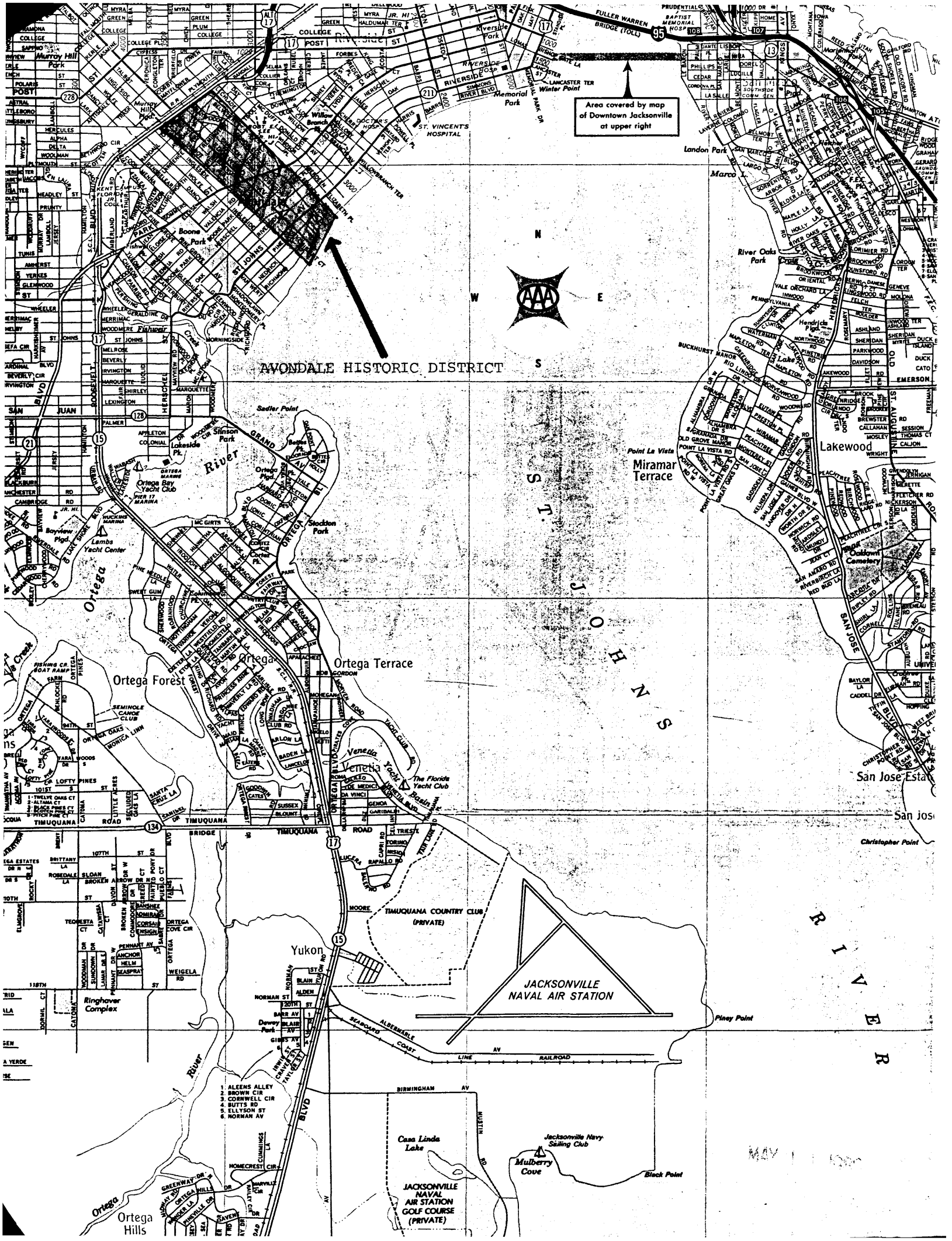


First Floor
of Library



Second Floor
of Library

From 1904
Architect's Brochure



Area covered by map of Downtown Jacksonville at upper right



AVONDALE HISTORIC DISTRICT

Ortega River

Ortega Forest

Ortega Terrace

S. T. JOHNS

JACKSONVILLE NAVAL AIR STATION

JACKSONVILLE NAVAL AIR STATION GOLF COURSE (PRIVATE)

- 1. ALEENS ALLEY
- 2. BROWN CIR
- 3. CORNWELL CIR
- 4. BUTTS RD
- 5. ELLYSON ST
- 6. NORMAN AV

Ortega Hills

Mulberry Cove

Casa Linda Lake

Jacksonville Navy Sailing Club

Black Point

Ringhaver Complex

Yukon

Ortega

Ortega Forest

Ortega Terrace

Ortega River

Ortega Hills

Ortega Forest

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