

SG 3412



United States Department of the Interior
National Park Service
**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

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

1. Name of Property

historic name Charles E. Leigh Home

other names/site number Leigh-McKinnon House, Casa del Carnevale, FMSF# SO07082

2. Location

street & number 139 South Washington Drive not for publication

city or town Sarasota vicinity

state Florida code FL county Sarasota code 115 zip code 34236

3. State/Federal Agency Certification

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

Alissa Totano 12/13/18, Deputy SHPO
Signature of certifying official/Title Date

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

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

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

Jan Salter
Signature of the Keeper

2/4/2019
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

- buildings
- district
- site
- structure
- object

Number of Resources within Property

(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
		sites
1	1	structures
		objects
2	1	total

Name of related multiple property listings

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

"N/A"

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

Domestic: Single Dwelling

Current Functions

(Enter categories from instructions)

Domestic: Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

Late 19th and 20th Century Revivals: Mediterranean Revival

Materials

(Enter categories from instructions)

foundation Concrete

walls Stucco

roof Ceramic Tile

other

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1937

Significant Dates

1937

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Architect: Unknown

Builder: Paul Bergman

Primary location of additional data:

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

Name of Repository

Charles E. Leigh Home
Name of Property

Sarasota County, Florida
County and State

10. Geographical Data

Acreage of Property 0.75

UTM References

(Place additional references on a continuation sheet.)

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

3															
	Zone		Easting					Northing							
4															

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Max Adriel Imberman, Historic Preservationist

organization Florida Division of Historical Resources date August 2018

street & number 500 South Bronough Street telephone (850) 245-6341

city or town Tallahassee state Florida zip code 32399

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

name David B. and Nancy G. Morgan

street & number 139 South Washington Drive telephone _____

city or town Sarasota state Florida zip code 34236

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

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

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Charles E. Leigh Home

Name of Property

Sarasota County, Florida

County and State

N/A

Name of multiple listing (if applicable)

SUMMARY

The Charles E. Leigh Home, located at 139 South Washington Drive on the city of Sarasota's St. Armands Key, is a two-story stucco Mediterranean Revival building built in 1937. Constructed as a winter home for Charles E. Leigh, the inventor of Lavoris-brand mouthwash, the home is representative of the post-Florida Land Boom Mediterranean Revival. Bearing the traditional Mediterranean Revival materials of stucco walls and red tile roof, the home carries a visual impression characteristic of its style. The building has other distinguishing characteristics, including a loggia in the house's rear, which was originally outdoors but has since been sympathetically enclosed within the house as a hallway. The spiral staircase along the circular walls of the entrance room is also a distinctive feature of the home. The house has received alterations, including the addition of two wings to the north and south of the original section of the building, connected via hyphens. The added wings are clearly distinguishable from the original core, yet are complementary in style. The interior spaces within the house have been reconfigured since construction: the second-story originally served as the *piano nobile* (main floor) but this function has since been relocated to the first story. Despite the changes that have occurred to the building since its construction, it retains enough of its integrity to qualify for listing upon the National Register of Historic Places.

SETTING

The Charles E. Leigh Home is located in the southeastern section of St. Armands Key, a barrier island to the southwest of mainland Sarasota. The island is primarily residential, but has a shopping district in its center named St. Armands Circle. Around the shopping district are residential neighborhoods, with the largest houses on the water, including the Charles E. Leigh Home. Most of the houses in the southeastern part of the island bear the visual signifiers of the Mediterranean Revival style, such as stucco walls and red tile roofs, even if they do not all date back to the historic period. While not all of the houses surrounding the Charles E. Leigh Home would have been its neighbors at the time of its construction, the spacing and massing of the properties are similar enough to those which existed in 1937 to give the Charles E. Leigh Home integrity of setting.

NARRATIVE DESCRIPTION

Exterior

The Charles E. Leigh Home is built upon a waterfront property in the southeastern section of St. Armands Key. The original section of the house was built at the center of the lot, on a slight angle askew from South Washington Drive, the street it is located upon. The house is separated from the street by a fence (Photo 1). The gate is separated into sections by stucco posts. The right post of the pedestrian entry gate has a commemorative plaque placed upon it celebrating the building's 1990 local historic designation. Both the pedestrian pathway and the driveway for the house are made of brick, and each

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N/A

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path leads straight forward from the street and sidewalk toward the house. A brick pathway connects the walking path and driveway, which also leads to an entry door in the southern addition and extends northward around the northern addition.

The house (Photo 2) has a hipped red barrel tile roof, as is typical of the Mediterranean Revival style. The front façade of the historic core of the house (original floorplan in Figure 3), the western elevation, is made of stucco, and is symmetrical with three sections. The central bay of the house is recessed and features the entry door on the first floor, with a stone quoined frame topped by the number 139 for the building's address on South Washington Drive. This surround has at its upper corners stone decorative features resembling the capitals of Corinthian columns. To the left and right of the surround are lamps projecting from the wall. The door itself is a wood plank door with a small glass window at its upper center. To the left and right of these lamps are two small casement windows covered with iron bars. Above the door, spanning the width from one lamp to the other, is an awning made of iron with colored glass panes which shine colored light onto the doorway. The second floor of the front façade's central bay is symmetrical, with the left and right sides of the bay featuring casement windows flanked by original cypress shutters painted red, matching the color of the window frame and resembling the color of the front door's wood. The center of the second floor central bay façade, directly over the front door, has a window with a quatrefoil shape. This window, which has a frame matching in color that of its neighbors, is also covered with black iron bars. The left and right bays are identical, with each featuring a set of casement windows on each floor of the building. The windows on the first floor are smaller than those on the second, and are covered by projecting iron bars. The windows on the second floor match those in the central bay. A gable chimney is visible above the roofline on the southern half of the western elevation, located toward the far end of the property.

The non-historic additions to the north and south of the building are visible from the front façade, and bear many traits of the Mediterranean Revival style, most notably the hipped red tile roof and stucco siding. Despite this, the additions are clearly visually distinguished from the original portion of the house, while being complementary in coloring and material. The southern addition (Photo 3) has another entry door, located within a cupola feature accessible via a short staircase into an arched entryway. Each of the additions is recessed from the front façade and are partially obscured by vegetation.

The northern and southern façades of the building are dominated by the non-contributing additions, but the eastern façade (Photo 4) was designed to be its main defining view, as was the case with the majority of Sarasota's bayfront homes. While a pool and paved area surrounding the pool were added to the backyard in the course of the 2004-2007 alterations to the house, the pool does not impact the view of the house's crucial eastern façade. Nor do the additions to the north and south of the building, which merely frame the center of the house, which is taller and wider than the additions. Like the entrance façade of the house, the eastern elevation is divided into three bays, with a recessed center bay. On the first floor, this entrance is defined by its loggia (original design in Figure 4), which was originally a part of the exterior of the building but was enclosed as part of the house during the 1960s. This loggia

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features three identical arches, each of which has been infilled with windows and ironwork, the center one being the doorway entry into the loggia. On the second floor, directly above the center of each of the loggia arches, is a pair of large casement windows flanked by original cypress shutters. The chimney of the house is most visible from this elevation, and is located at the very southern edge of the central bay. The left and right bays of this façade are identical to each other, much like on the front of the building, projecting outwards from the central bay. The first floor of each side bay features a set of three casement windows flanked by a projecting column motif on each side. The second floor of each of the left and right bays has an outdoor porch feature accessible by a pair of doors flanked by original cypress shutters, which are each flanked by hanging wall lamps. These porches are covered by awnings suspended from iron rods projecting from the sides of the bays.

Interior

The interior of the Charles E. Leigh home is separated into three parts: a central (original) building, and two non-historic added wings connected to the central portion by small hyphens. The original portion of the house is two stories tall. The two stories are the same shape, and the rooms on each floor follow a very similar floorplan. The house was designed with the main floor (*piano nobile*) being its secondary story, with the ground floor housing the service staff and providing the equipment and organization for them to complete their duties. Because of this, the rooms on the first floor have lower ceilings than those of the second floor. The first floor originally featured a kitchen in the northwest corner, as well as a service staircase adjoining it for delivering food to the home's owners in their second story dining room. It also had the residential areas for the service staff. Following alterations to the house which were constructed between 2004 and 2007, the house was reconfigured due to the owners at that time not having a need for housing service staff.

Ground Floor

The first floor of the house (original floorplan in Figure 1) is defined by two axes, one east-west and the other north-south. The east-west axis leads from the front entrance to the backyard exit, and the north-south axis leads from one 21st century addition to the other, and passes through the house's eastern loggia. The home's entrance room (Photos 5 and 6), located in the center of its western façade, leads into an entrance hall dominated by a spiral staircase with iron railings. The southern wall of this room is straight, and the western wall arcs in a semi-circular shape. On the second floor, this staircase leads up to two doors which lead to the eastern and southern sections of the house. This room has tile floors and a central mosaic design in the floor, which was added at a later date. The walls of this room were originally smooth plaster, but have since been covered by a tile design which gives the impression of stone masonry. The risers of the spiral staircase are decorated with a decorated tile pattern with three versions alternating each step. On the second floor of this room, the wall along which the staircase ascends has been removed and replaced with a balcony-like feature. In place of the wall are three bays separated by Corinthian columns and a railing matching the staircase railing in design and material. Just

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to the right of this door, along the southern wall, is a similar wooden door leading to the southern section of the first floor, but without an inset window. The other exit from this room on the first floor is along the eastern wall, and it is an arch-shaped centrally-located along the house's north-south orientation. This archway leads directly into the northern terminus of a hallway which goes through the southern half of the original section of the house. If a visitor continues walking east through a slightly-smaller archway, they will end up in the house's eastern loggia. These two arches are precisely aligned with the center of the loggia.

The loggia (Photo 7) functions as the central organizational space of the Charles E. Leigh Home's ground floor. Having a tiled floor and four exits, one along each of its rectangular-shaped stucco-clad walls, the loggia is a corridor that connects the various wings of the house. The archway in the center of the loggia's west wall leads directly to the front door of the home. The eastern wall of the loggia is marked by three equally-sized evenly-spaced archways which have been infilled with glass windows and doors. The central of these three arches serves as the house's main exit to the backyard area. The northern and southern arched exits of the loggia each lead into opposite wings of the original house, and are aligned with the hyphens leading to the house's northern and southern additions.

The room just to the north of the loggia is small and rectangular, serving as a junction between a billiard room, a small office, and the hyphen leading to the northern addition to the house. This room has a tiled floor and is dominated by pecky cypress wood used as a molding along the top and bottom of the wall, as well as surrounding the entrances to the billiard room (west) and office (east). The billiard room in the house's northeast corner (Photo 8), which was originally the home's kitchen, continues the house's design principle of tiled floors and pecky cypress. It has matching cypress molding to the junction room to its east. The billiard room has two casement windows along its north wall and one in the center of its west wall, flanked by two pecky cypress cabinets which were added in the course of the 21st century alterations. The windows (Photo 9) are covered by exterior ironwork, and open inward. The billiard room has two rooms to its south. The one at the southwest corner of the billiard room is a small wet bar (Photo 10), and at the southeastern corner is a tiled bathroom, one which was added in the course of the 21st century alterations. Originally, the area where this bathroom is currently located was a part of the servants' stairs used to bring meals upstairs from the kitchen. The office (Photo 11) at the northeastern corner of the first floor has an entryway matching that of the billiard room, and is also tiled with pecky cypress molding at the top and bottom of each wall. The east wall of the office has two casement windows, each side being divided into three panes. The south wall of the office has a single casement window in the center. The northern exit from the junction room leading to the hyphen is defined by a five-step staircase, with each step's riser featuring a distinct tile pattern.

The southern exit of the loggia leads to a small rectangular room matching that at its northern end. Much like its northern counterpart, this room has three exits: a guest bedroom to the west, a changing room to the east, and the hyphen entryway to the southern addition to the south. The layout and appearance of this room is nearly identical to the northern junction room, with the loggia entrance being an unadorned

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N/A

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archway and each room entrance to the east and west is bordered by pecky cypress. The entrance to the southern hyphen is an archway leading to a five-step staircase with each step's riser featuring a distinct tile pattern matching that of the northern hyphen's stairs. The bedroom located in the southwest corner of the ground floor (Photo 12) was converted from being a garage in the 1970s and is an unadorned room with plaster walls, tiled floors, and casement windows. It has its own bathroom (Photo 13) with matching plaster walls and a shower with an arched entrance. The southeastern corner of the original section of the house is reached through the eastern exit of the southern junction through a pecky cypress portal. The room in this corner is a changing room (Photo 14) with a tile floor and painted plaster walls, which also has its own bathroom (Photo 15). The changing room serves the pool which is right outside an exit door in this room's northeastern corner. It has a pair of casement windows on the center of the eastern wall.

The house's two, one-story additions do not contribute to the architectural significance of the building, having been built in the period between 2004-2007. They are accessible only from the first floor of the central original portion of the house, through two arched doorways leading to hyphens (Photo 16) oriented with the central loggia feature. The northern addition (Photo 17) features a large living room with plaster walls covered with pecky cypress features. In the center of the room's northern wall is an elaborately-decorated fireplace. The eastern and western walls each have three arched windowed doors with arched transoms. There is a matching feature in the southeastern corner of the room. A door in the northeastern corner of the room leads to a master bedroom (Photo 18) with matching tile floors, plaster walls, and a matching windowed doorway on the western side. The southern addition (Photo 19), accessible through a hyphen in a straight line from the northern one through the loggia, features one large room which contains a kitchen area, a dining area, and a recreational area. The common materials are tile floors, plaster walls, and pecky cypress highlights. The windows echo the arched features so common throughout the house, but are distinguished from the original section because that part of the house has no arched windows.

Second Floor

The second floor of the Charles E. Leigh House (original floorplan in Figure 2) conforms to the shape set by the ground floor of the original section of the building. Like the first floor, the main junction of the house is at its center, in the area above the ground-floor loggia. In the original design of the house, the second floor was the main floor, or *piano nobile*, and the majority of the public-facing areas were located there. With the reconfiguration of the house, the second floor now serves a more private role, having a few bedrooms, but still houses a central living room through the northern section of the floor is accessible, and a hallway from which the southern section is. Both of these rooms are accessed from the top of the staircase in the house's entrance room.

The central living room (Photo 20) on the second floor is located just at the top of the spiral staircase in the entryway, through the east of the two doors placed there. This large room has two doorways, the one

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N/A

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at the top of the stairs in the entrance room, and one slightly to its north, in the northwestern corner of the room, leading to the set of rooms in the northern section of the house's second floor. The living room has wooden floors and plaster walls, with plaster molding along the ceiling and wooden molding along the floor. The northern wall of the room has a centrally-located original shallow inset section with minor detailing, flanked by two rectangular niches. The southern wall has a central brick fireplace with masonry surrounds, with an arched niche on either side. The eastern wall of the room has three paired large windows, each placed over the arches of the loggia on the first floor. Each of these doors' glass is separated into four square panes. Between each of these doors is placed a lamp hanging from the wall.

Through the northwestern door of the second-story living room is the balcony (Photo 21) overlooking the entrance room. This area used to be a stairway leading to the attic obscured by the curved wall of the entrance room, which has been replaced with an iron railing and two Corinthian columns. The attic access has been removed. The balcony has cypress flooring, like most of the second floor, and at the very eastern end of its northern wall is an arched wooden door leading to the northern section of the central house's second floor. This section is a junction hallway with exits to the east and west. The northeastern corner of the house's second floor is a bedroom (Photo 22) with plaster walls and ceiling, and a wooden floor. The room is a long rectangle with pairs of lamps on the western and eastern walls. At the center of the eastern wall is a pair of doors leading to an outdoor balcony overlooking the backyard and pool area. This balcony is atop the office at the northeastern corner of the first floor, and conforms to its size and boundaries. Across the hallway to the west of the bedroom is a large tiled-floor bathroom with an arched-entrance shower (Photo 23) much like the one in the southwest corner of the first floor.

The southern section of the house's second floor is accessible through a hallway connected to the southern door at the top of the stairs in the house's entrance room. This hallway contains the elevator which was added to the building in the course of the 2004-2007 alterations. The hallway leads into another hallway which connects to two bedrooms, one in the southwest corner of the house, and one in the southeast. The southwestern bedroom (Photo 24) has plaster walls with molding along the floor. This room features casement windows along the western and southern walls and contains a bathroom with a tiled floor pattern matching those in the home's other bathrooms, as well as tiled panels on its walls. The bedroom (Photo 25) in the southeastern corner of the floor, much like its southwestern counterpart, has wooden floors, plaster walls with molding at the floor, and casement windows. Like the northeastern bedroom, it has an accompanying balcony overlooking the backyard and pool area.

ALTERATIONS

For the majority of the history of the Charles E. Leigh Home, it received very few alterations. The original orientation of the house placed the *piano nobile* on the second floor, with the first story being dedicated to housing service workers. A carport had been constructed at the south end of the home, and the original garage incorporated into the house as domestic space, but the building overall was not

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N/A

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changed significantly. The restoration of the house which took place between 2004 and 2007 reconfigured the public spaces of the house to the first floor instead of the second. The added wings to the north and south of the original core of the Charles E. Leigh Home were built to house the needs of the owners, and were connected with clearly-distinguishing hyphens. The axis upon which the hyphens were built was aligned with the loggia at the back end of the original house, creating a straight line a visitor could walk from one end of one addition, through the original section's loggia, to the other end of the other addition. The southern wing replaced a 1960s carport addition, which had had a barrel-tile mansard roof, and had visually matched the main house. The added north and south wings of the building housed some of the infrastructural elements which had originally been on the home's first floor, including the kitchen. With the first floor originally being intended only for service staff, the ceiling heights were quite low, eight feet at most. Because of this, the kitchen on the first floor, located where the billiards room is now, was removed, and placed in the southern wing. Attached to the original kitchen was a staircase for the serving staff to use to bring meals upstairs. No longer being necessary, this staircase was removed and replaced with a wine cellar. The other rooms on the first floor have had their uses changed, but have not experienced major structural or organizational changes. An elevator was installed within the building, as well. A swimming pool was added to the center of the backyard, as well.

There have been three significant changes within the original core of the building. The first was the enclosure of the loggia to the back of the house. It originally had served as an outdoor entryway into the building from the backyard area but it has been thoroughly integrated into the house's interior. The gate which had served as the door leading outside is now an indoor door and the three arches which had been the entrances to the loggia from the backyard area have been filled in with windowed doors which preserved the original openings and retain the visual connection with the exterior. A gate had originally been placed in front of the doorway which had been the house's rear exit, which was removed in the course of the mid-2000s alterations. The loggia originally had a door at the north end, which is now replaced by an archway connecting the loggia to the north section of the house. The arch at the southern end of the loggia is also an alteration to the house, replacing a wall and fireplace. The entrance hall, featuring the spiral staircase, had originally been completely enclosed on the second floor along the stairs' ascent, terminating at two doorways on the second floor. This is still the case, but the second-floor walls along which the stairs traced were opened up, creating an internal balcony view with a railing matching the original stair railing. This balcony is separated into bays by plaster Corinthian columns, which are not original. This change opened up the space on within the room, and is the only change that has taken place in that room. Finally, the house's original garage, which was located in the southwestern section, was enveloped into the house proper prior to the 1970s, when a carport was constructed in the area where the current southern addition is. With the Charles E. Leigh Home being locally designated by the City of Sarasota, the post-1990 alterations had to go through local design review, and were approved by the city's preservation board.

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N/A

Name of multiple listing (if applicable)

INTEGRITY

The Charles E. Leigh Home retains integrity for listing upon the National Register of Historic Places. It has integrity of location, as it has not been moved. It has integrity of setting, even if some of the surrounding houses have changed, because its relationships to its surroundings remains intact. Despite the expansion of the house, the overall setting retains integrity. It has integrity of design – the changes in the original core of the house are not significant enough to dismember its visual connection to its period of construction, and the additions to the north and south are complementary without faking historical authenticity, and can be removed without damaging the historic heart of the home. The Charles E. Leigh Home has integrity of materials, with the house maintaining much of its historic cypress wood, and the majority of the historic center of the house maintaining its original character. It also has integrity of workmanship, with the majority of visual flourishes being retained. The house has integrity of feeling and association, feeling like a 1930s Mediterranean Revival home, even with its additions, and it is clearly recognizable as the large period home that it is.

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N/A

Name of multiple listing (if applicable)

SUMMARY

The Charles E. Leigh Home is significant at the local level under Criterion C in the area of Architecture. The period of significance of the building is 1937, the year the house was built as a winter home for Charles E. Leigh, a Minnesotan who was the inventor of Lavoris mouthwash. The Charles E. Leigh home is a representative and well-preserved example of Sarasota's early-twentieth-century Mediterranean Revival architectural heritage, characterized by its red barrel tile roof, stucco siding, and heavy use of archways on the exterior façade and interior doorways. The Charles E. Leigh home also has multiple distinctive architectural features, including a spiral staircase in the entrance room and a loggia at the back of the house. While both of these features have experienced alterations (the creation of a balcony feature in the entrance room by taking out portions of the second-floor wall accompanying the staircase, and the inclusion of the once-exterior loggia into the home's interior), their character and appearance have been sufficiently preserved to express their original design intention.

HISTORIC CONTEXT

Sarasota and St. Armands Key Historic Context

The area now occupied by the city of Sarasota has had a rich history of human occupation dating back over ten millennia. Native peoples including the Calusa lived in the region, and had a hierarchical society centered around fishing. In the early sixteenth century, Spanish settlers and conquistadors, including Hernando de Soto, engaged with the natives and eventually conquered the region, adding it to the growing Spanish Empire. The name "Sarasota" derives from the period of Spanish control, with the area originally being known as "Zarazote," as marked on a 1763 map. The origin of this name is currently unknown, but similar place names exist throughout the area that formerly made up the Spanish Empire, including in Colombia and Spain. It is speculated that the name is partly derived from the Arabic language.¹ After the territory now constituting the state of Florida was acquired by the United States in 1819, Sarasota was a part of the territory contested during the Seminole Wars. Until the last decades of the nineteenth century, the area now known as Sarasota was relatively undeveloped, and existed on the frontiers of American society.

After the end of the Civil War, Sarasota became a desirable location for homesteaders. The tropical weather on Florida's Gulf Coast was a draw for many Northerners who wished to escape the cold, and the prospect of a new beginning was tantalizing for Southerners whose communities had been devastated by the war. The Homestead Act, which promised 160 acres to any settler who occupied

¹ John Barth, Jr., "New Theories of the Origin of the Name Sarasota," [Sarasotahistoryalive.com](http://www.sarasotahistoryalive.com), <http://www.sarasotahistoryalive.com/history/articles/new-theories-of-the-origin-of-the-name-sarasota/>, Accessed April 11, 2018.

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territory, built a home, and developed the soil, encouraged the creation of a community in Sarasota.² Much like most of Florida in the late nineteenth century, Sarasota was advertised as a destination for new beginnings. A failed attempt at a Scottish colony brought to Sarasota John Hamilton Gillespie, an upper-class Scot whose family had been the driving force behind the development of the colony. Gillespie went on to build a nine-hole golf course in Sarasota and served as its first mayor when the town was incorporated in 1902.³ Sarasota was quickly connected to the rest of the country by rail, and civic and tourism infrastructure began to thrive in the community. The stage was set for Sarasota to become a hub of Florida's 1920s real estate frenzy.

Ultimately, Sarasota would be most heavily promoted by an unlikely pair of American businessmen. John and Charles Ringling, of the Ringling Brothers Circus, became the patrons of the nascent city of Sarasota. Hailing from Baraboo, Wisconsin, the Ringling Brothers were a set of six brothers of German and French descent who entered the performance business at a young age in the late nineteenth century. Starting as a traveling performance troupe, the Ringling Brothers gradually transitioned into the management side of the business as they aged and their shows grew in complexity and popularity. Gradually purchasing their rivals, the Ringling Brothers by the 1910s had assumed a competitive advantage in the circus field.⁴ By 1920, only two of the brothers, John and Charles, remained. They had each first visited Sarasota in 1909, and each began aggressively purchasing land and property, looking to seize control of what seemed like an amazing investment opportunity.⁵ The brothers were invested in improving the infrastructure in Sarasota, not only because they had homes there, but because it would improve the value of the land they owned. The brothers would eventually in 1927 establish Sarasota as the winter home of their circus, a move in no doubt inspired by their business interests, in addition to the sunny tropical climate of the city.⁶

John Ringling was invested in the idea of small sub-communities within the greater area of Sarasota. Each community would incentivize the creation of residential and commercial districts that would spur the growth of property values. In the years of the 1920s Florida Land Boom, countless such projects would be pursued throughout the state, but in Sarasota, the Ringlings were the chief operators. One of these developments was built on St. Armands Key, a small island set to the west of Sarasota's downtown. It had originally been settled in 1893 by a French settler named Charles St. Amand (whose name was corrupted to form the name currently used by the island). John Ringling envisioned the island as the perfect place to host a centrally-located shopping center configured in a circle, surrounded by

² Karl H. Grismer, *The Story of Sarasota; The History of the City and County of Sarasota, Florida*, M. E. Russell, 1946, 47.

³ Karl H. Grismer, *The Story of Sarasota; The History of the City and County of Sarasota, Florida*, M. E. Russell, 1946, 136.

⁴ Kenneth Matthews and Robert McDevitt, *The Unlikely Legacy: The Story of John Ringling, the Circus, and Sarasota*, Aaron Publishers, Inc., 1979, 16-18.

⁵ Kenneth Matthews and Robert McDevitt, *The Unlikely Legacy: The Story of John Ringling, the Circus, and Sarasota*, Aaron Publishers, Inc., 1979, 20-22.

⁶ Kenneth Matthews and Robert McDevitt, *The Unlikely Legacy: The Story of John Ringling, the Circus, and Sarasota*, Aaron Publishers, Inc., 1979, 37.

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neighborhoods of expensive houses. Ringling purchased the land in 1917, and in 1925 began the development of a bridge to connect St. Armands Key to the mainland. The next year he started selling residential and commercial lots on the island. Sales on the first day totaled over one million dollars. However, as the 1920s drew to a close, the Florida Land Boom crashed, and coupled with the Great Depression, the ambitious land development on St. Armands Key did not turn into the tremendous financial success that John Ringling had imagined.⁷ The Charles E. Leigh Home was built on the southeastern section of St. Armands Key in 1937, during a period in which not much development was happening on the island.

ARCHITECTURAL CONTEXT

Mediterranean Revival Mansions

The Mediterranean Revival style drew inspiration from Old World architecture in Spain, Italy and Northern Africa, as a visual expression of the Spanish colonial influence on its former New World colonies. The style, usually designed to transmit a feeling of exotic, yet grounded, elegance, is primarily characterized by stucco walls, flat red-tiled roofs, and ornamentation surrounding doors and windows. In the early twentieth century, the Mediterranean Revival was a style commonly used in the parts of the United States that had once been under Spanish control, including California, Mexico, and Florida, but the East Coast and West Coast iterations of the style were not identical. The Floridian Mediterranean Revival is notable for its adaptation to the tropical elements of the Floridian climate, which separate it from the more arid climate of the Western United States. With heat, humidity, and sunlight being pressing concerns for Florida life, the Floridian examples of the Mediterranean Revival attempt to mitigate these environmental concerns.

In the 1920s, a real estate bubble known as the Florida Land Boom took hold in the state, rapidly inflating the value of land and inspiring people from all over the country to view the state as an easy investment opportunity. Mediterranean Revival architecture took hold as the characteristic style of the Florida Land Boom, representing a luxurious vision of new modern development, with respect for Old World sensibilities. Architects such as Addison Mizner and August Geiger were prolific throughout the state of Florida, especially along the coasts, providing the material for a Mediterranean-styled image for the state. In 1925, an article by Matlack Price in *House Beautiful* magazine examining the Floridian Mediterranean Revival trend expressed the root of its appeal, saying that “architects of the Mediterranean Revival style do not mean it to be serious. While they do not intend it to be frivolous, they definitely intend its picturesque informality to express the spirit of a land dedicated to long care-free vacations.”⁸ With Florida’s coasts becoming a haven for wealthy vacationing Northerners, the

⁷ “About St. Armands Circle,” Starmandscircleassoc.com, <https://www.starmandscircleassoc.com/st-armands-circle-history/>, Accessed April 11, 2018.

⁸ Matlack Price, “The New Mediterranean Architecture of Florida: The Keynote is Expression of the Picturesque,” *The House*

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Charles E. Leigh Home

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Mediterranean Revival fit the image of the state as the last American frontier, a borderlands bridging past and present, foreign and domestic, Old World and New World. Mediterranean Revival architecture expresses a connection between the time of its design and construction, and an exotic romanticized past that is simultaneously alien and familiar.

The wealthy elites who vacationed and invested in Florida in the 1920s during the Land Boom were drawn to the Mediterranean Revival style, and it became inextricably connected to the built identity of the state of Florida. The architect Addison Mizner became the primary driver and innovator of Florida's Mediterranean Revival, as a flamboyant personality who deep connections with rich Northeasterners. Mizner's style, which was later termed "Bastard-Spanish-Moorish-Romanesque-Gothic-Renaissance-Bull-Market-Damn-the-Expense Style" by his biographer Alva Johnston, was noted for the attention to detail commanded by its architect.⁹ As Mizner himself put it, his goal for each house he designed was "to make a building look traditional and as though it had fought its way from a small unimportant structure to a great rambling house that took centuries of different needs and ups and downs of wealth to accomplish."¹⁰ Mizner's houses were built with an eye to a manufactured sense of history, as twentieth-century buildings that nonetheless carried the emotional weight of an Old World mansion. Mizner was a very prolific architect in South Florida, especially in Palm Beach, but his impact went beyond the individual buildings he designed; he created an association between the State of Florida and the Mediterranean Revival style that would persevere through the decades, even in houses he himself did not design. The Charles E. Leigh Home is one example of this trend, built in 1937, four years after Mizner's death, but following the Mediterranean Revival mold he had established and popularized.

ARCHITECTURAL SIGNIFICANCE

The Charles E. Leigh Home was built in 1937 by Paul Bergman, a Sarasota contractor. The architect is unknown. The first owner of the home was Charles E. Leigh, who had been the inventor of Lavoris mouthwash and was the president of the Lavoris Company. Leigh had been a pharmacist in Minneapolis who innovated the process by which Lavoris mouthwash would be produced. He formed the company in 1902, and in the following decades it grew very quickly. By 1937, Leigh was wealthy enough to afford a winter home, and chose to build one in Sarasota, on St. Armands Key, which had been a locally-prominent development during the 1920s Florida Land Boom. The home that Leigh ordered and had built was very sympathetic to the Mediterranean Revival houses which surrounded the lot, most of which were over a decade older. The Charles E. Leigh Home was one of the few houses built on St. Armands Key during the period after the Land Boom and during the Great Depression, and its

Beautiful, (vol. IV, issue VI, 1925), 664-666.

⁹ Raymond B. Vickers, *Panic in Paradise: Florida's Banking Crash of 1926*, The University of Alabama Press, 1994, 26.

¹⁰ Raymond B. Vickers, *Panic in Paradise: Florida's Banking Crash of 1926*, The University of Alabama Press, 1994, 26.

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representativeness of the Mediterranean Revival style among the surrounding older houses makes it architecturally significant.¹¹

The Charles E. Leigh Home displays many of the Mediterranean Revival's distinctive and characteristic design features. Its red barrel tile roof matches the vast majority of Mediterranean Revival buildings. In addition, the house's design liberally used archways to accentuate some important doorways and portals in the areas in which visitors would be expected to tread, including the path from the entrance to the backyard, and the second floor's main rooms, which had originally received greater design attention due to their original function as the house's *piano nobile*. The house's back loggia, which was originally exterior and has since been incorporated into the home's interior, uses this arch aesthetic and has three bays. The building's exterior material is almost entirely stucco siding, with the second floor windows being framed by cypress shutters original to the home. The interior of the home features both wood and tile, with a heavy use of pecky cypress wood dating to the original construction of the house. The house's entrance room features a distinctive spiral staircase in the main room, which was intended to draw visitors immediately upstairs into the *piano nobile*. While the second-floor walls adjoining the staircase have been opened up, creating a balcony effect, the staircase itself has been unaffected by the home's alterations and is still an architecturally significant feature.

The Charles E. Leigh home has had two wings added to the north and south of the building, which are each connected to the home by architecturally-sympathetic hyphen features. These additions and hypens, while using elements of the Mediterranean Revival including stucco and red-tile roofs, are nonetheless easily distinguished from the original central part of the building and could be removed without damaging or destroying the original section of the home to a great degree. Overall, the house is a significant representative example of the post-Florida Land Boom Mediterranean Revival style on Sarasota's St. Armands Key.

¹¹ City of Sarasota Historic Preservation Board, *Report of the Historic Preservation Board on the Proposed Designation of 139 S. Washington Drive as Historically Significant Pursuant to City Ordinance 86-3019*, 1990, 3.

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Section number 9 Page 1

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N/A

Name of multiple listing (if applicable)

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VERBAL BOUNDARY DESCRIPTION

The boundary of this nomination conforms to the boundaries of the property at 139 South Washington Drive, Sarasota, FL, 34236.

BOUNDARY JUSTIFICATION

This boundary contains all resources associated with the Charles E. Leigh Home.

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National Park Service

Charles E. Leigh Home

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Name of multiple listing (if applicable)

Additional Documentation (Figures, plans, historic photos)

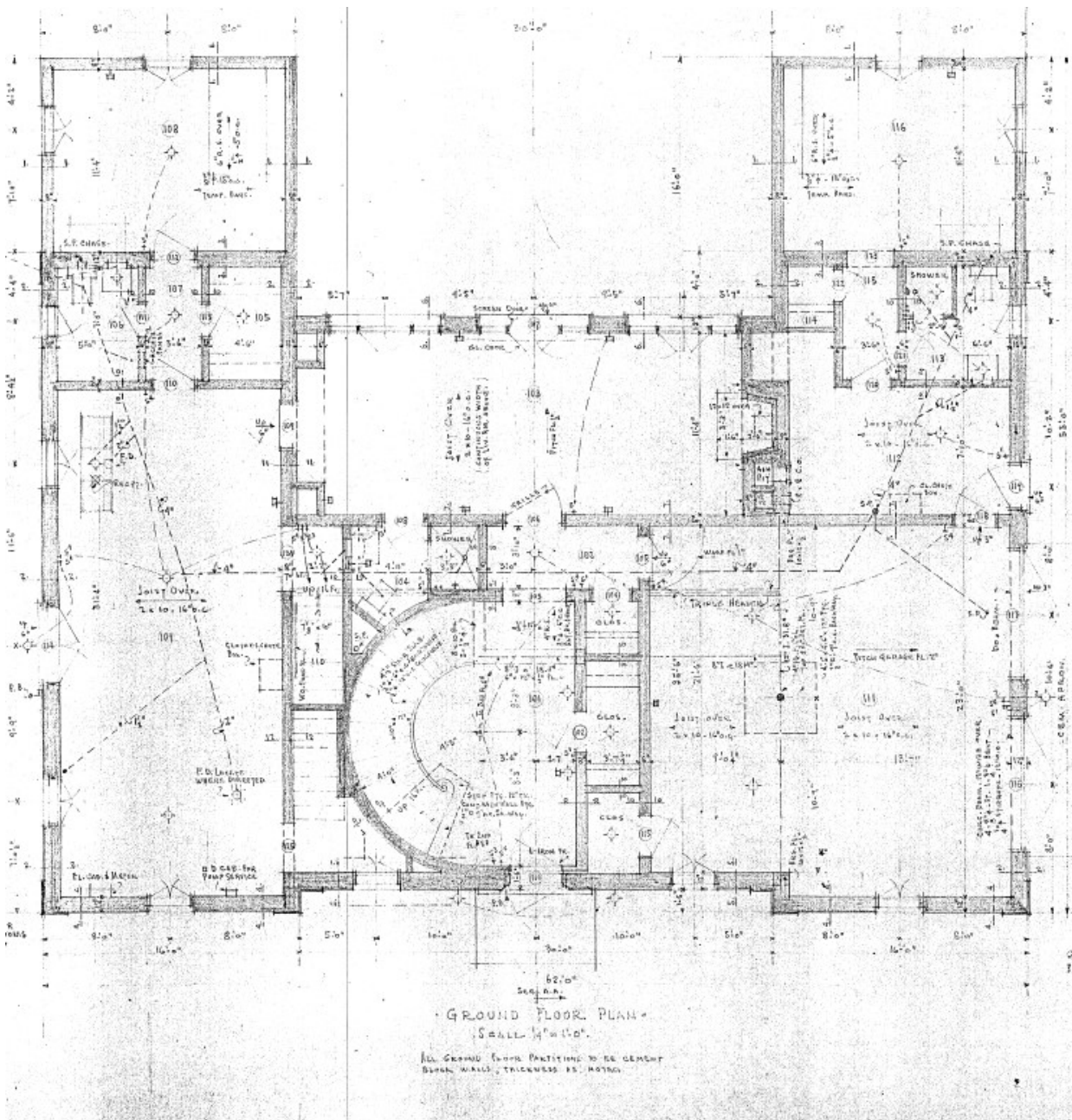


Figure 1: Original 1937 plan of the ground floor of the Charles E. Leigh Home.

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National Park Service

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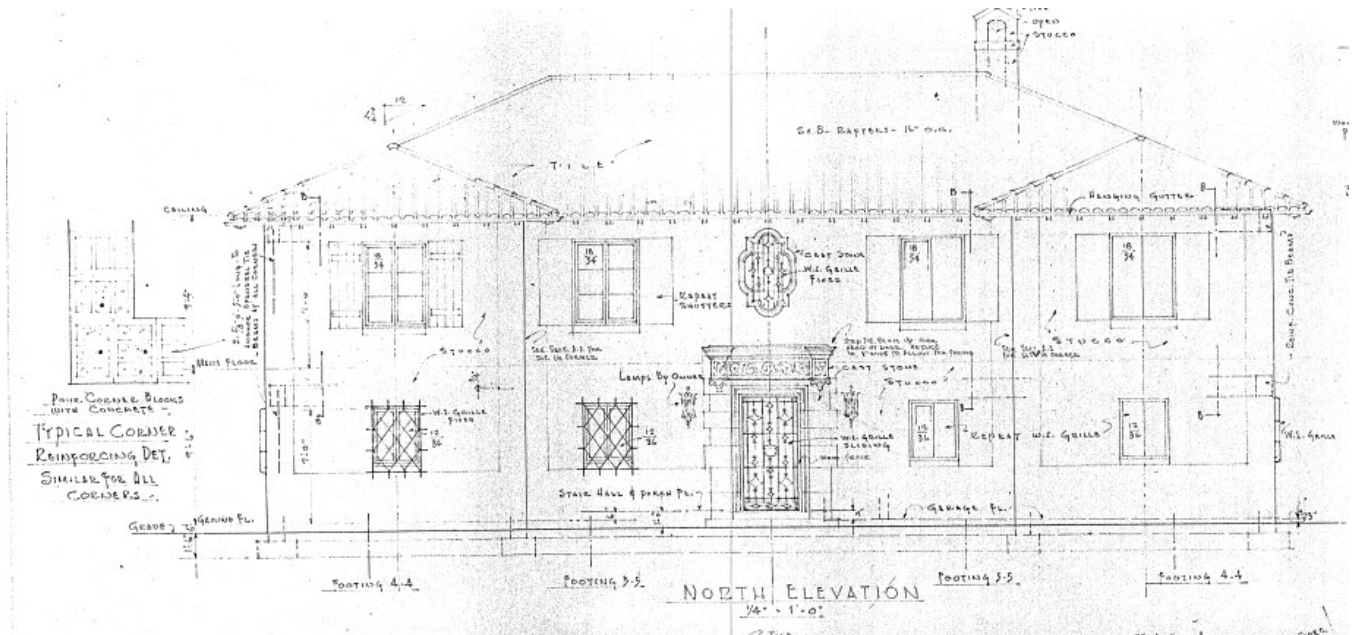


Figure 3: Original 1937 plan of the front façade of the Charles E. Leigh Home.

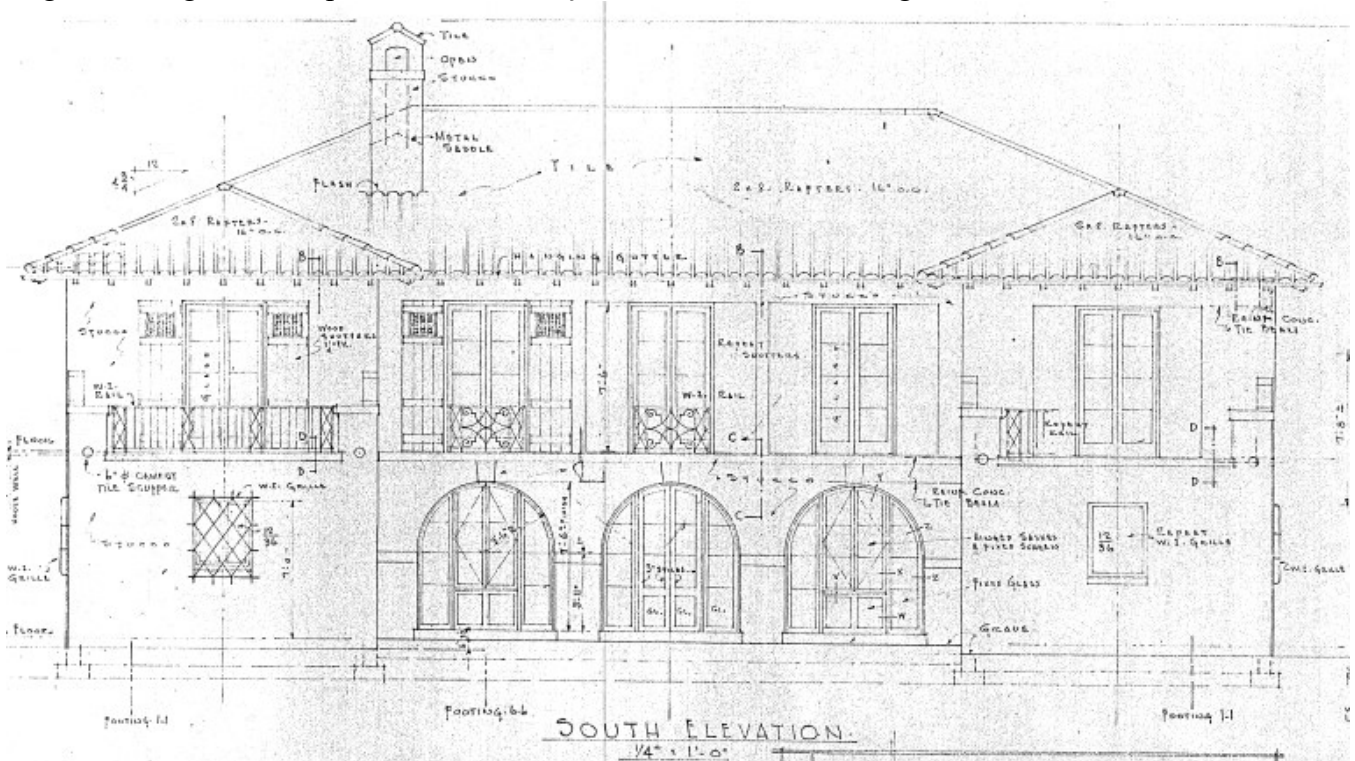


Figure 4: Original 1937 plan of the rear façade of the Charles E. Leigh Home.

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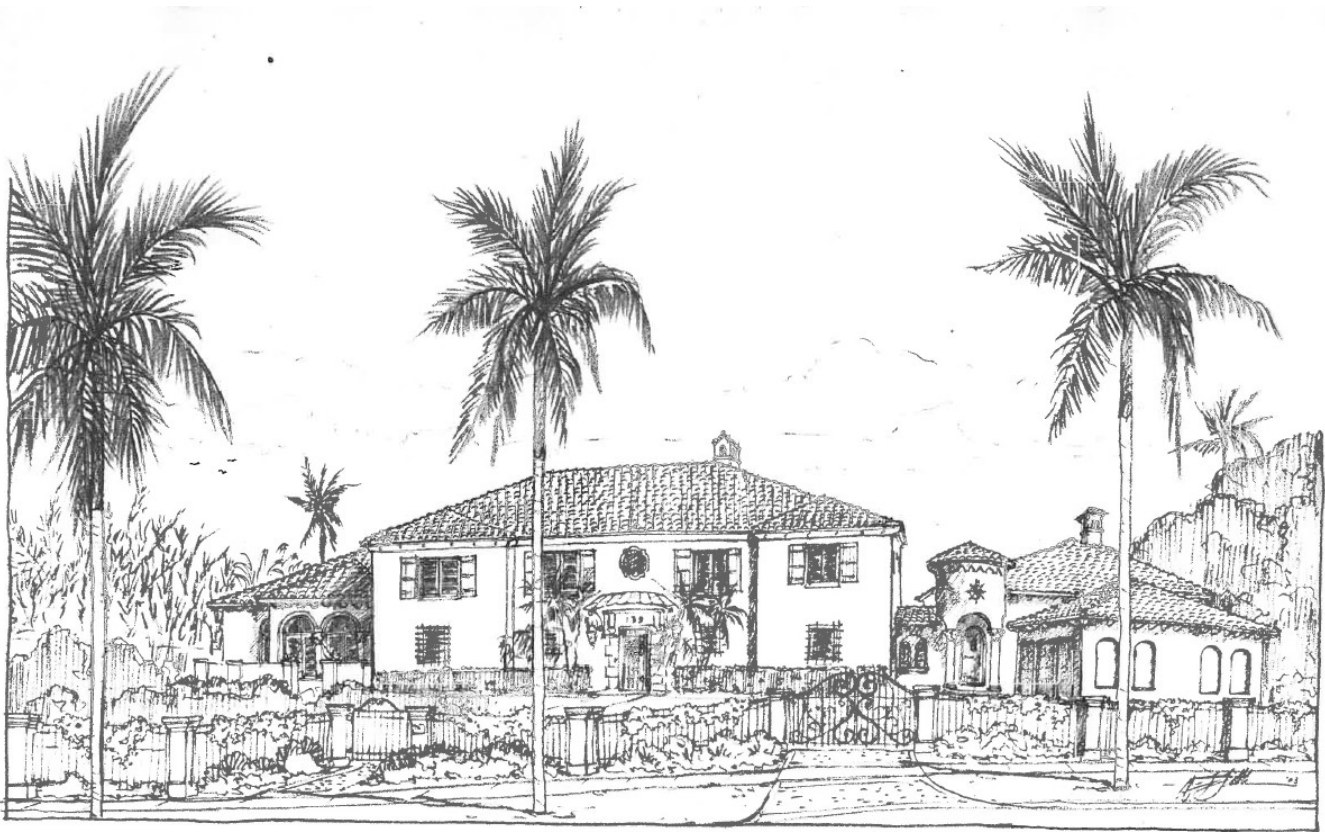


Figure 5: Original sketch of the 2004-2007 additions to the Charles E. Leigh Home. Source: City of Sarasota Historic Preservation Board

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Section number Photos Page 1

Name of

Property: Charles E. Leigh Home

City or

County:

State:

Vicinity: Sarasota

Sarasota

Florida

Photographer: Lori Sax

Date Photographed: May 2018

Photographs

Description of photograph(s) and number, including description of view indicating direction of camera:

1. Front gate, facing southeast
2. Western façade, facing southeast
3. Entryway to southern addition, facing east
4. Eastern elevation over added pool, facing northwest
5. Entry room staircase, facing east
6. Entry room southern wall, facing east
7. Loggia eastern wall, facing north
8. Billiards room (former kitchen), facing east
9. Billiards room, facing west
10. Billiards room, facing west
11. Office, facing east
12. Southwest bedroom, facing southwest
13. Southwest bedroom bathroom, facing north
14. Southeast changing room, facing east
15. Southeast changing room, facing south
16. View from northern addition to southern addition through loggia, facing south
17. Northern addition, facing west
18. Northern addition master bedroom, facing south
19. Southern addition, facing northeast
20. Upstairs living room, facing southwest
21. View from entry room added balcony, facing southwest
22. Northeastern upstairs bedroom, facing east
23. Northwestern upstairs bathroom shower, facing
24. Southwestern upstairs bedroom and bathroom, facing west
25. Southeastern upstairs bedroom and balcony, facing east

The Charles E. Leigh Home


139 South Washington Drive
Sarasota, Sarasota County
Florida

Lat./Long. Coordinates:
27.316856 -82.573393

UTM:
17R 344324 3022511

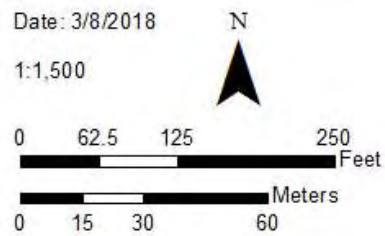
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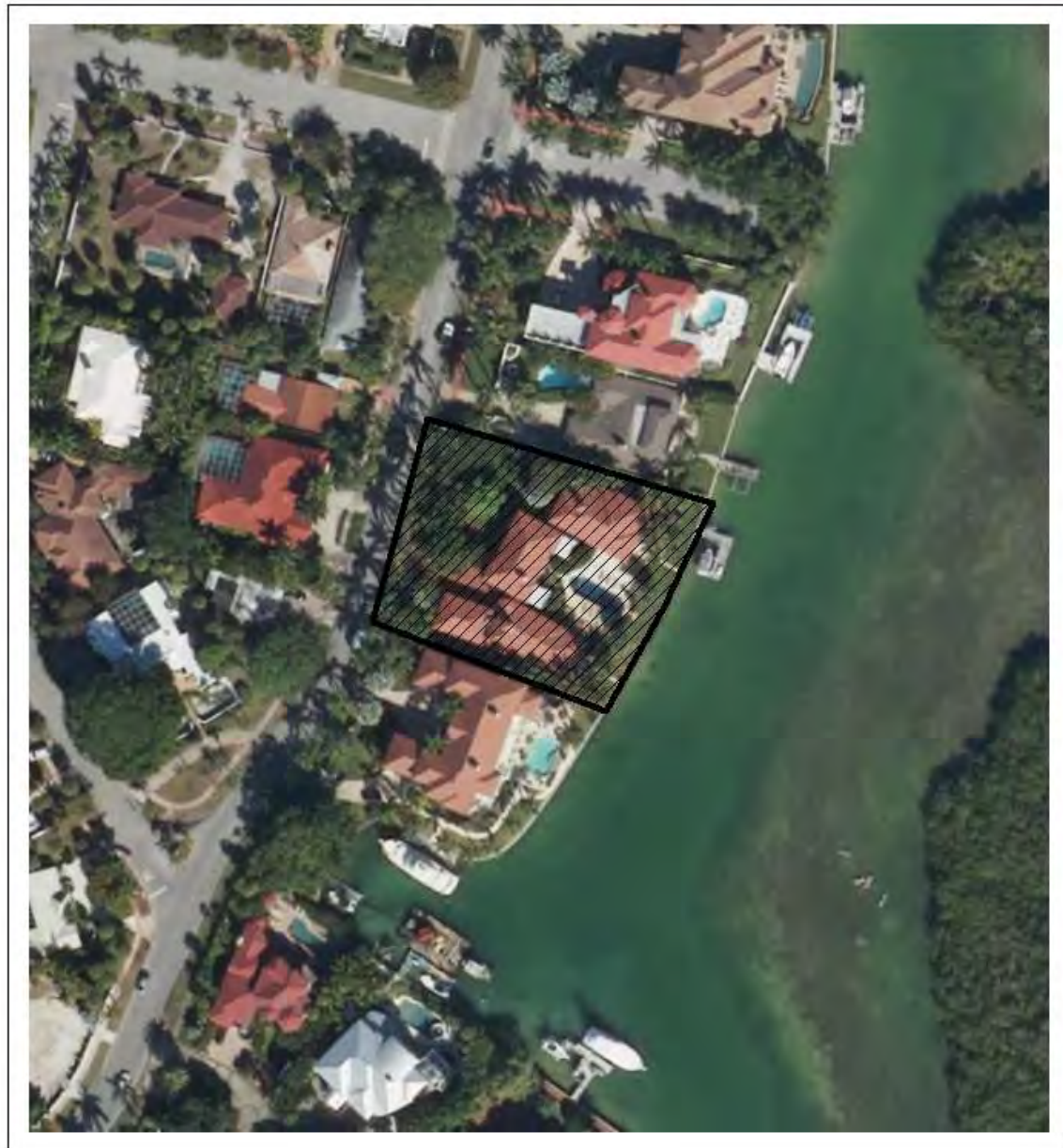
 Proposed NR Boundary

Date: 3/8/2018

1:1,500



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




The Charles E. Leigh Home

139 South Washington Drive
Sarasota, Sarasota County
Florida

Lat./Long. Coordinates:
27.316856 -82.573393
UTM:
17R 344324 3022511
Datum: WGS84

Legend

 Proposed NR Boundary

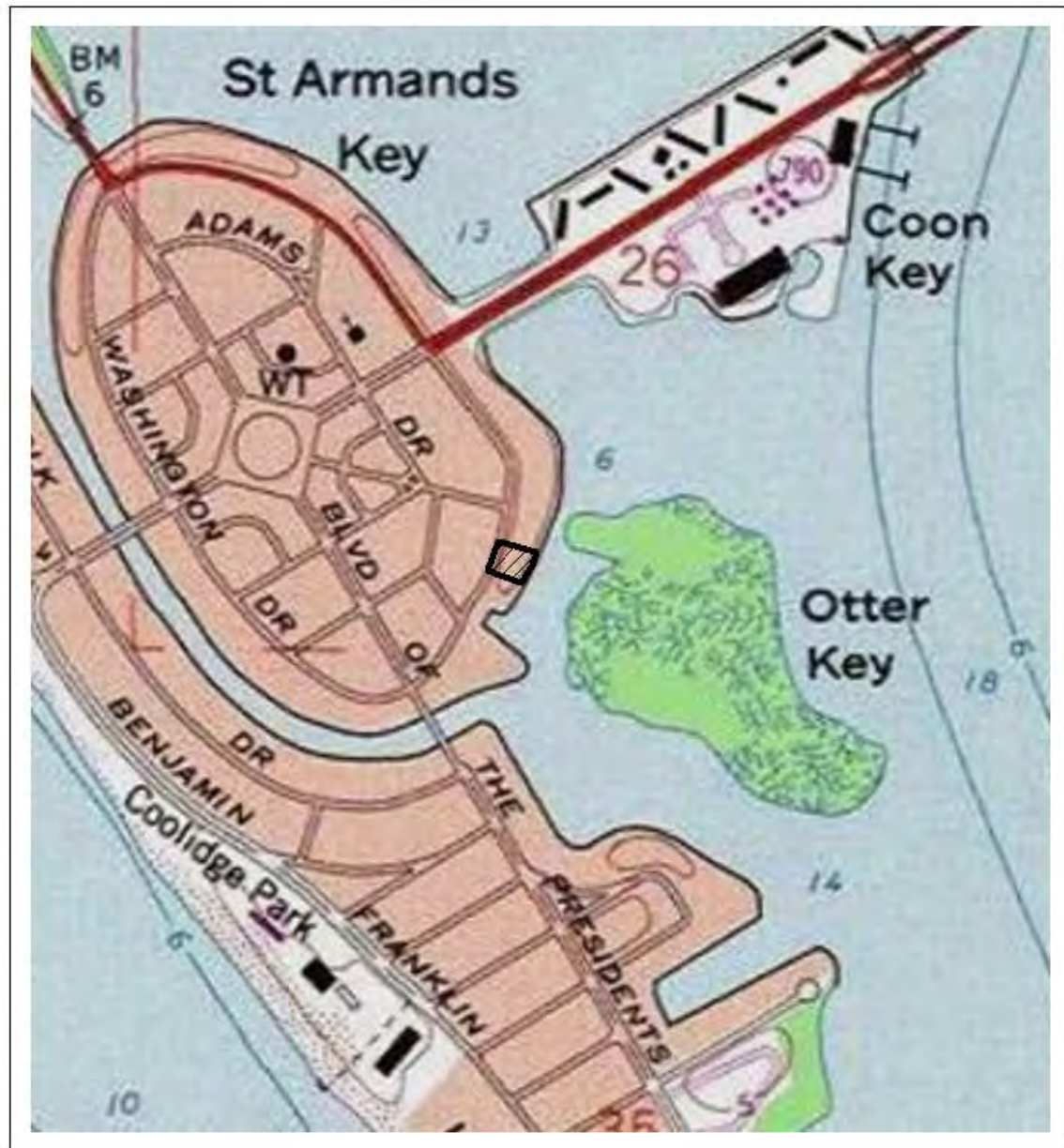
Date: 3/9/2018

1:10,000

0 425 850 1,700 Feet

0 105 210 420 Meters

Basemap Source: 2013 National Geographic Society, i-cubed



















































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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Leigh, Charles E., House

Multiple Name: _____

State & County: FLORIDA, Sarasota

Date Received: 12/21/2018 Date of Pending List: _____ Date of 16th Day: _____ Date of 45th Day: 2/4/2019 Date of Weekly List: _____

Reference number: SG100003412

Nominator: _____

Reason For Review: _____

X Accept Return Reject 2/4/2019 Date

Abstract/Summary Comments: An outstanding example of Mediterranean Revival architecture in the local context

Recommendation/ Criteria: Accept / C

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

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



October 25, 2018

Ruben A. Acosta
Survey and Registration Supervisor
Bureau of Historic Preservation
R.A. Gray Building
500 South Bronough Street
Tallahassee, FL 32399

RE: Letter of Support - The Charles E. Leigh Home

Dear Mr. Acosta,

The City of Sarasota Historic Preservation Board met on October 9, 2018 and reviewed the National Register application for The Charles E. Leigh Home. They were pleased to pass a unanimous motion and vote to endorse the nomination of The Charles E. Leigh Home, located at 139 South Washington Drive, Sarasota, Florida to the National Register of Historic Places. Beyond the architectural significance of this 1937 Mediterranean Revival structure, this is an important building due to it being one of the few houses built on St. Armands Key during the Great Depression, its style helped shape the development of the City of Sarasota's St. Armands Key during the period.

Please feel free to contact me if I can be of service or if you need any additional information from our office.

Best Regards,

A handwritten signature in black ink, appearing to read "Clifford E. Smith, Jr.".

Dr. Clifford E. Smith, Jr. RPA
Senior Planner - Historic Preservation

Neighborhood and Development Services Department
1565 First Street
Sarasota, FL 34236
•Phone (941) 365-2200 ext. 4361 •Fax (941) 954-4179
www.sarasotagov.com



FLORIDA DEPARTMENT of STATE

RICK SCOTT
Governor

KEN DETZNER
Secretary of State



December 13, 2018

Dr. Julie Ernstein, Deputy Keeper and Chief,
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

Dear Dr. Ernstein:

The enclosed disks contain the true and correct copy of the nomination for the **Charles E. Leigh Home (FMSF#: 8SO07082) in Sarasota County**, to the National Register of Historic Places. The related materials (digital images, maps, and site plan) are included.

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

Sincerely,

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

RAA/raa

Enclosures