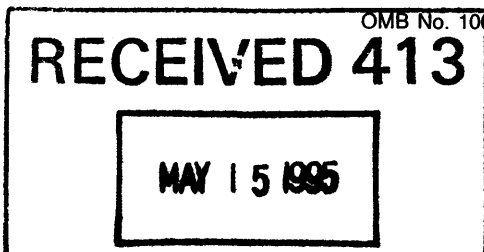


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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking in the appropriate box or by entering the information requested. If an 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 LEECH, HILTON, HOUSE AND AMAGANSETT ART SCHOOL

other names/site number _____

2. Location

street & number 1666 Hillview Street not for publication

city or town Sarasota vicinity

state Florida code FL county Sarasota code 115 zip code 34239

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.)

Suzanne P. Walker Deputy SHPO 5/10/95
Signature of certifying official/Title Date

Florida State Historic Preservation Officer, Division of Historical Resources
State of 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.
- removed from the National Register.
- other, (explain:)

Signature of the Keeper

Date of Action

Caine D. Shull

6-22-95

Name of Property

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

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

Contributing	Noncontributing	
3	0	buildings
0	0	sites
0	0	structures
0	0	objects
3	0	Total

Name of related multiple property listing

(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
 Secondary Structure
 EDUCATION/ School

Current Functions

(Enter categories from instructions)

DOMESTIC/ Single Dwelling
 Secondary Structure
 EDUCATION/ School

7. Description

Architectural Classification

(Enter categories from instructions)

Vernacular

Materials

(Enter categories from instructions)

foundation Concrete

walls Wood

roof Metal

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.

Areas of Significance

(Enter categories from instructions)

ART

EDUCATION

Period of Significance

1939-1960

Significant Dates

1939

1947

Significant Person

(Complete if Criterion B is marked above)

Leech, Hilton

Cultural Affiliation

N/A

Architect/Builder

unknown

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 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

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

Name of repository: _____

Leech, Hilton, House, and Amagansett Art School
Name of Property

Sarasota Co., Fl.
County and State

10. Geographical Data

Acreeage of Property less than 1 acre

UTM References

(Place additional UTM references on a continuation sheet.)

1

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3	0	2	2	2	4	0
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Zone Easting Northing

3

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Zone Easting Northing

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 Victoria "Mikki" Hartig/ Sherry Piland, Historic Sites Specialist

organization Bureau of Historic Preservation date May 1995

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

city or town Tallahassee state Fl. zip code 32399-0250

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

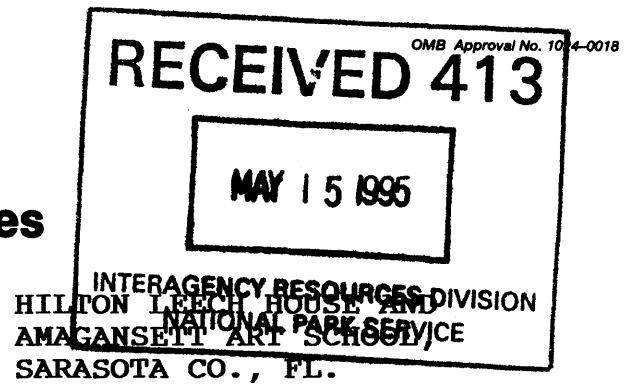
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain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

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

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Section number 7 Page 1



SUMMARY

The Hilton Leech Residence and Amagansett Art School, is located at 1666 Hillview Street, Sarasota, Florida. Three contributing buildings are on the property: the residence, a classroom building, and a garage. The residence was constructed in 1939 and enlarged in 1947. The garage was also constructed in 1939. The classroom building, formerly a barracks for the Sarasota Air Base in northern Sarasota County, was constructed ca. 1942 and moved to the Leech property in 1947. All three buildings are of frame construction.

SETTING

The Hilton Leech Residence and Amagansett Art School is approximately one-quarter mile east of Sarasota Bay in the Hills Subdivision, a residential area of the city of Sarasota. The houses in the subdivision date from approximately 1920 to 1960, with the majority from the post-World War II period.

The house sits back approximately thirty feet from the street, on a lot just less than one-half acre. The landscaping of mature pine trees and bamboo obscures the view of the house from the street.

HILTON LEECH RESIDENCE

The main facade of the residence faces north (photo 1). The east portion of the structure was built in 1939 as an art studio and living space. This original block, rectangular in plan and two stories in height, rests on a concrete foundation. It has a low-pitched hip roof, surfaced with sheet metal. The deep eave is supported by the exposed rafters. An interior brick chimney is located near the center of the roof. The lower three-fourths of the exterior walls are covered with cypress clapboard. The upper one-fourth of the wall surface is finished with board and batten siding.

There are two wood doors on the east elevation of this portion of the house (photo 2). The north elevation of this original section of the house features a large 12-light window, intended to maximize the north light for the interior studio

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space. Some of the panes are hinged, to provide ventilation. The window is flanked by full-height, operational wood shutters. A variety of windows are used on the east and south elevations of this section, including 6-light casements and 6/1, double hung sash (photo 3). Most of these windows have shutters.

In 1947, a large one-story frame addition extended the residence to the west (photo 1 and 8). Designed to be in character with the original section, the addition is covered with board and batten siding. The main entry to the residence was then relocated to the east end of the addition, in a slight recess (photo 4). A low-pitched gable roof, surfaced in sheet metal, matches that of the original portion of the house, including the deep eaves and exposed rafters. The 1947 addition retains all of its original single-light, wood awning windows. A covered patio with a built-in barbecue and garden planter were incorporated into the south elevation (photo 5). In 1986 a large frame screen room was extended off the covered patio (photo 6). A frame screened porch on the extreme west end of the house was added in 1951 (Photo 7).

The interior of the original block retains its integrity to a substantial degree. At the north end is a studio space, two-stories in height, to accommodate large paintings (photo 9). This space also incorporated a small sitting room, with a brick fireplace on the south (rear) wall. This original open space is now divided into two spaces by a plywood partition. The studio walls are panelled with unpainted cypress. The cypress ceiling beams have been covered with acoustical tiles. A narrow interior staircase separates the studio space from a small kitchen at the south end of this section. The stairs ascend to two small bedrooms and a bath on the second floor. The bedrooms feature built-in beds.

The 1947 addition to the house added four rooms, one bath, and a covered patio. At the center of an interior brick wall in the living/dining room is a recessed fireplace. A built-in buffet and shelves are on the east side of the room. The beam ceiling is of cypress (photo 10).

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**HILTON LEECH HOUSE AND
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GARAGE

The one-story frame and concrete block garage is just to the rear and slightly to the east of the house (photo 11). The one-car garage has a rectangular plan. Exterior walls are covered in cypress board and batten siding. A low-pitched, gable, tar and gravel roof covers the building.

CLASSROOM BUILDING

The Classroom building was moved to its present site in 1947. The frame building has pine ship-lap siding, and a gable roof, surfaced in metal, covers the structure. Historic photos show that shortly after relocation, a large grouping of multi-paned windows was added to the north elevation of the structure (photo 12). Those windows have now been replaced with aluminum awning window units (photo 13). Some time prior to 1960, an open carport with a metal shed roof over a concrete slab, was added to the east side of the structure. The carport was enclosed in 1963. The entrance to the building is now through this enclosed extension. The interior of the building is unchanged. The main space is open, and two small rooms are located at the rear. The interior walls are covered with ship-lap siding. The building has plank wood flooring and an exposed wood truss system (photo 14).

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**HILTON LEECH HOUSE AND
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The Hilton Leech House and Amagansett Art School, 1666 Hillview Street, Sarasota, Florida, is locally significant under National Register criteria A and B, and Criteria Consideration G, in the areas of Art and Education and for its association with prominent Sarasota artists Hilton and Dorothy Leech. Hilton Leech first came to Sarasota in 1931, to teach and assist in the organization of the Ringling School of Art. The Leeches helped develop a nationally recognized art colony in Sarasota in the 1930s and 1940s. In 1947, the Leeches established their own school, the Amagansett Art School. The nominated property includes the Leech home and studio space, a classroom building used as their Amagansett Art School, and a garage.

HISTORIC CONTEXT

During the early 1920s, Sarasota experienced a tremendous real estate boom. During those years, Sarasota became a magnet for artists. The winter quarters of the Ringling Circus in eastern Sarasota, the miles of dazzling white beaches, the orange groves, celery farms, and cattle ranches provided an endless source of subject material. The climate and the friendly atmosphere furthered Sarasota's appeal to artists. In 1926, a small group of artists organized the Sarasota Art Association (SAA), with the goal of "promoting the educational and cultural advantages of Sarasota in the field of contemporary art."

In 1927, just as the new organization was establishing itself, the real estate boom began to decline. The difficulties faced by the local economy only worsened as the country entered the Great Depression. However, in the 1930s, Sarasota was able to secure several Works Progress Administration (WPA) projects which aided in the city's economic recovery. Among those projects was the procurement of a modern airfield. Construction of the facility, sponsored by the Sarasota-Manatee Joint Airport Authority, began in 1938. By 1942, as part of the World War II defense build-up, the 160-acre site was enlarged and the community air field became the Sarasota Army Air Base. The facility was inactivated in January 1946, and returned to the airport authority.

John Ringling, of Ringling Brothers Circus fame, also provided economic and cultural boosts for Sarasota during the Depression era. Ringling decided to build an art museum to house

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**HILTON LEECH HOUSE AND
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his growing collection of paintings and other art works. Construction of the John and Mable Ringling Museum of Art began in 1927, and its extensive collection was opened to the public in January 1932. By the end of February, 20,000 visitors had toured the facility. Ringling had initially planned to incorporate an art school in the museum building; however, the collapse of the boom and the ensuing Great Depression began to affect his cash flow, and the elegant school wing of the museum was eliminated from Ringling's building plans. Ringling had hoped to form a four-year university, but instead decided to create an art school within an existing college.

In March 1931, the School of Fine and Applied Arts of the John and Mable Ringling Museum of Art, was formed under the auspices of Southern College of Lakeland, Florida. The school opened in October 1931, headed by Verman Kimbrough of the Southern College faculty. The art faculty was headed by a well-known New York painter George Pearse Ennis. Ennis (1884-1936) had studied with William Merritt Chase and was a member of the American Watercolor Society and the New York Society of Painters. The Ringling Museum and the School of Art were dedicated in a joint ceremony in October 1931. The ceremony also marked the first term of the school for which more than one hundred students had registered. The continuing impact of the Depression, however, severely curtailed enrollment the following year. Ringling, no longer able to financially support the school, severed his association. When Southern College also disassociated itself with the school in May 1933, it was taken over by an independent corporation. The school, continuing under the direction of Kimbrough, managed to grow slowly during the lean years of the Depression and remains in operation today. According to historian David Weeks, Ringling "saw the museum as a locomotive, drawing in its train the school, a colony of resident artists, and the community of Sarasota." This dream did materialize, but not precisely as Ringling had planned. However, both the school and the museum were important factors in continuing to attract an artistic community to the Sarasota area.

Many of the artists who came to visit the Ringling Museum or to attend the Ringling School of Art adopted Sarasota as either their permanent home or their winter home. A reflection of the popularity of Sarasota among artists was an exhibition in 1935, jointly sponsored by the SAA and the Ringling School of Art. The exhibit featured works by sixty artists who were wintering in the

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city. Included were works by Bertha H. Potter, a painter from Nashville and a member of the Southern States Art League and the American Federation of Arts; painter Hilton Leech; Donald Blake, a New York illustrator and native of Tampa who had studied at the Pennsylvania Academy of Fine Arts; Clara Stroud, of New Jersey, a member of the National Association of Women Painters and Sculptors; Charles Ebert, a Connecticut painter who had studied at the Cincinnati Art Academy, the Art Students League of New York, and the Julian Academy in Paris; Joseph Claghorn, a painter, etcher and teacher from Maryland who had studied at the Pennsylvania Academy of Fine Arts with Thomas Anshutz; Edith Roddy, a Pennsylvania painter and etcher who had studied at the Boston Museum of Fine Arts School and with George Pearse Ennis. Roddy later made Sarasota her permanent home. Opening day of the exhibition attracted 824 visitors.

During the 1930s and 1940s, several private art schools were established in Sarasota, many by artists who had gained some degree of national prominence. These schools provided a wide choice of good instructional facilities and a source of critical analysis of their work for serious artists, art students, and hobbyists. The Posey Studio was founded in the 1930s by sculptor Leslie Thomas Posey. Posey, a Wisconsin native, had studied at the Pennsylvania Academy of Fine Arts and the Chicago Art Institute School. In 1933 the Design Workshop was founded by John Gee and Kraemer Kittredge, alumni of the Art Institute of Chicago; printmaker Pearson Conrad, Jr.; and Paul Simonsen, a New York etcher. The Design Workshop offered professional classes in painting, color theory, design and composition as well as non-professional classes in outdoor painting, especially for winter visitors. They also offered classes for children. The Remsen Studio, north of the city, began offering private instruction in 1935. This school was operated by sculptor Helen Remsen who had studied at the University of Iowa and at Northwestern University. The Chase School, on Longboat Key, and the Lock School were founded in 1948. The Farnsworth School was founded in 1949 by Jerry Farnsworth, a native of Georgia and a resident of Massachusetts.

The SAA was incorporated as a non-profit organization in February 1941. In 1948, the city made land in the Civic Center available to the association. A successful building fund campaign followed, culminating in the construction of the SAA

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Gallery which opened in 1949. That year, a local newspaper article referred to art as Sarasota's "biggest light industry."

Art continued to be an important part of Sarasota's financial health in the 1950s, with artists contributing hundreds of thousands of dollars to the local economy. In 1950, the SAA had over 500 members and sponsored sixteen exhibitions for its professional artist and lay members. Openings with 700 guests were routine. Ralph Pearson, in a review of Sarasota art in the Art Digest, noted that "skilled naturalism" and realism were overwhelming favorites over abstract art. In Pearson's view, having art so prominently displayed on a community level would inevitably lead to discussion and to extended horizons. In addition to the numerous galleries and art schools, it was estimated that by 1951, approximately 1,500 artists were residing in the Sarasota area. The SAA opened its annual exhibition for the first time to out-of-town entries in 1951, creating national interest in this event. A 1952 Sarasota Herald-Tribune article proclaimed Sarasota the art center of the South, and noted that the city had more artists per capita than any other city in the United States. About 1952, local artist Ken Hilliard established the Arts and Crafts Colony to showcase the work of Sarasota artists to visitors and local residents. Another facility, the Florida Art Colony was established and opened near the Sarasota airport, to provide studio and gallery space for local artists. In 1955, 54 members of the SAA were recognized for receiving a number of awards and honors from exhibitions and shows across the country. A 1957 article in Art Digest compared the work of the SAA in attracting visitors and in spreading the "message of nature's attractiveness," to the art groups of Taos, New Mexico, and Provincetown, Massachusetts.

HISTORIC SIGNIFICANCE

Among the many artists drawn to Sarasota were Hilton and Dorothy Leech. Hilton Leech was born in Bridgeport, Connecticut, in 1906. After some study through an art correspondence school, he attended the Grand Central Art School in New York City, where he was also involved with the Art Students League. In 1930, he won the New York Water Color Club Fund Purchase in the joint annual exhibition of the American Water Color Society and the New York Water Color Club. Hilton Leech first came to Sarasota in 1931 as an assistant to George Pearse Ennis at the Ringling

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School of Art. Leech had studied with Ennis and was invited by Ennis to help organize the new school. At the time, Leech was establishing his own program, the Amagansett Art School, on Long Island, New York. He planned to teach at his Long Island school in the summer while maintaining his position with the Ringling School of Art during the winter. Leech operated and taught during the summers at the Long Island School until closing it in 1942.

In addition to assisting Ennis in the organization of the Ringling school, during the winter months Leech also was an instructor in landscape and animal drawing. While teaching at the school, he met his future wife, Dorothy Sherman, an artist who worked part-time at the school as a model. A native of Pittsburgh, Pennsylvania, she had attended the Carnegie Institute of Technology. The couple was married in 1937 and had one child.

In 1939, Leech decided to construct a small private studio with living space for himself and his wife. Their friend, L. Harry Sprague, a builder, helped with the construction, but Hilton and Dorothy Leech did much of the building themselves. With the construction of this studio/living space, the Leeches entered more fully into the activities of the Sarasota art community. Their new home was a frequent site of social gatherings and artists' roundtable discussions. Leech was a board member of the SAA and served as its president in 1943. In 1948 he was on the association's building committee, and with Mayor J. Douglas Arnest, turned the first spade of dirt to symbolize the beginning of the building's construction. For a period during the war years, the Leeches worked as artists for the airplane industry in Buffalo, New York, but retained ownership of their Sarasota studio.

In 1947, the Leeches enlarged their studio/living space into a comfortable house and formed the Amagansett Art School, taking the name of their former school on Long Island. They purchased a surplused army barracks building from the Sarasota Army Air Base and moved it to their property on Hillview Street. William Hartman, a friend and fellow artist, converted the building to use as a school. At the same time they enlarged their small studio/living space into a house.

The Amagansett Art School operated year round and offered classes in all media. Students could enter the school at any

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time, for any length of time. A special effort was made to accommodate winter visitors; a winter session usually began in October and lasted through May. Both Hilton and Dorothy Leech taught in the school. They also utilized other artists in the community as guest instructors. The school was approved and authorized for veteran training, so during the post-war years, many aspiring artists attended the school on the GI Bill.

Hilton and Dorothy Leech received many awards and prizes for their art. Both exhibited at the 1939 New York World's Fair. In 1940, one of Hilton Leech's paintings was purchased by the United States government to decorate the Carville, Louisiana, Marine Hospital for Lepers. He was one of the organizers in 1949, of the Florida Artists Group, a statewide organization of professional artists. In 1953, Hilton Leech won two U.S. Treasury competitions for murals, one for a court house in Chattanooga, Tennessee, and the other for a post office in Bay Minette, Alabama. Over the years, he was a guest instructor at numerous art schools throughout the country. Works by Leech are in the permanent collections of the Metropolitan Museum of Art in New York, Atlanta's High Museum, the Dallas Museum of Art, the Norton Gallery of Art in West Palm Beach, and the Butler Institute in Youngstown, Ohio.

Dorothy Leech was a well known oil painter and watercolor portraitist. With her friend and fellow painter, Marjorie Sprague, she formed the Sherman-Reynolds Studio. Sprague was a graduate of the Ringling Art School. In 1939, they created a 740 square foot mural for the Lido Beach Casino as a WPA project. Dorothy Leech also was commissioned to design and paint a mural for the Wauchula High School in Hardee County, Florida. In addition to her art related activities, Dorothy Leech also taught first aid, and during World War II, served as a First Lieutenant in the Sarasota Aviation Emergency Corps.

In 1960, the Leeches sold their property on Hillview Street and built a new residence with a space for exhibitions, the Hilton Leech Gallery, on Riverwood Avenue in the unincorporated area of Sarasota. Leech was reluctant to part with the property and was selective in his buyer. It was his wish that the school continue to operate. Eventually he sold the property to Frank Colson, a nationally recognized potter. Colson, a graduate of Claremont College and Syracuse University, opened Sarasota's

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first and only pottery school, continuing to use the barracks building as the classroom.

The Hilton Leech Residence and the Amagansett Art School meet Criteria Consideration G as having achieved significance within the last fifty years. Hilton and Dorothy Leech were of exceptional importance in the establishment and growth of a nationally recognized art colony in Sarasota, beginning in the 1930s and lasting into the 1950s. Their influence is indelibly etched in Sarasota's cultural history. The Amagansett Art School was one of the longest operating art schools in Sarasota (1947-1960). None of the other private art schools that flourished in Sarasota during this period are still in operation. The property is still used as a private art school.

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HILTON LEECH HOUSE AND
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**United States Department of the Interior
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**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 1

**HILTON LEECH HOUSE AND
AMAGANSETT ART SCHOOL,
SARSOTA CO., FL.**

VERBAL BOUNDARY DESCRIPTION

Lot 2, less west 10 feet, and Lot 3, and west 31 feet
of Lot 4, Hills Subdivision.

BOUNDARY JUSTIFICATION

The nominated property includes the entire parcel
historically associated with the Hilton Leech residence and the
Amagansett Art School.

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**HILTON LEECH HOUSE AND
AMAGANSETT ART SCHOOL,
SARASOTA CO., FL.**

Section number Photo Page 1

-
1. Hilton Leech House and Amagansett Art School, 1666 Hillview Street
 2. Sarasota, Sarasota County, Florida
 3. Hilton or Dorothy Leech
 4. July 1950
 5. Jerry Leech, 1507 Oak Hammock Road, Sarasota, Fl.
 6. Main (north) facade, view looking southwest
 7. Photo 1 of 14

Items 1 and 2 are the same for the remaining photographs

3. Mikki Hartig
4. July 1994
5. Historical and Architectural Research Services, 3708 Flores Avenue, Sarasota, Fl.
6. Original studio wing, east elevation on left, north facade on right; view looking southwest
7. Photo 2 of 14

3. Mikki Hartig
4. July 1994
5. Historical and Architectural Research Services, 3708 Flores Avenue, Sarasota, Fl.
6. Original studio wing, rear (south) elevation of left, east elevation on right; view looking northwest
7. Photo 3 of 14

3. Mikki Hartig
4. July 1994
5. Historical and Architectural Research Services, 3708 Flores Avenue, Sarasota, Fl.
6. Main (north) facade, showing 1947 addition; view looking south
7. Photo 4 of 14

3. Hilton or Dorothy Leech
4. July 1950
5. Jerry Leech, 1507 Oak Hammock Road, Sarasota, Fl.
6. Rear (south) elevation, view looking northeast
7. Photo 5 of 14

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**HILTON LEECH HOUSE AND
AMAGANSETT ART SCHOOL,
SARASOTA CO., FL.**

Section number Photo Page 2

3. Mikki Hartig
4. July 1994
5. Historical and Architectural Research Services, 3708 Flores Avenue, Sarasota, Fl.
6. Rear (south) elevation, showing 1983 screened patio extension; view looking northeast
7. Photo 6 of 14

3. Mikki Hartig
4. July 1994
5. Historical and Architectural Research Services, 3708 Flores Avenue, Sarasota, Fl.
6. West elevation, showing 1951 screened porch addition; view looking southeast
7. Photo 7 of 14

3. Hilton or Dorothy Leech
4. 1947
5. Jerry Leech, 1507 Oak Hammock Road, Sarasota, Fl.
6. West elevation on left, rear (south) elevation on right; photo taken from neighboring roof, looking northeast
7. Photo 8 of 14

3. Mikki Hartig
4. August 1994
5. Historical and Architectural Research Services, 3708 Flores Avenue, Sarasota, Fl.
6. Interior detail, original studio space; view looking north
7. Photo 9 of 14

3. Mikki Hartig
4. August 1994
5. Historical and Architectural Research Services, 3708 Flores Avenue, Sarasota, Fl.
6. Interior detail, looking across patio into living room; view looking northeast
7. Photo 10 of 14

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**HILTON LEECH HOUSE AND
AMAGANSETT ART SCHOOL,
SARASOTA CO., FL.**

Section number Photo Page 3

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3. Mikki Hartig
 4. July 1994
 5. Historical and Architectural Research Services, 3708 Flores Avenue, Sarasota, Fl.
 6. Garage, north elevation; view looking southwest
 7. Photo 11 of 14
-
3. Hilton or Dorothy Leech
 4. 1947
 5. Jerry Leech, 1507 Oak Hammock Road, Sarasota, Fl.
 6. Classroom Building, view looking southwest
 7. Photo 12 of 14
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3. Mikki Hartig
 4. July 1994
 5. Historical and Architectural Research Services, 3708 Flores Avenue, Sarasota, Fl.
 6. Classroom Building, view looking southeast
 7. Photo 13 of 14
-
3. Mikki Hartig
 4. August 1994
 5. Historical and Architectural Research Services, 3708 Flores Avenue, Sarasota, Fl.
 6. Classroom Building, interior; view looking north
 7. Photo 14 of 14

HILTON LEECH RESIDENCE
AND AMAGANSETT SCHOOL
Sarasota, Sarasota Co., Fl.

SITE PLAN


Boundary 

Photo Direction 

Approx. Scale 1" = 47'

Contributing Structure 

Hillview Avenue

