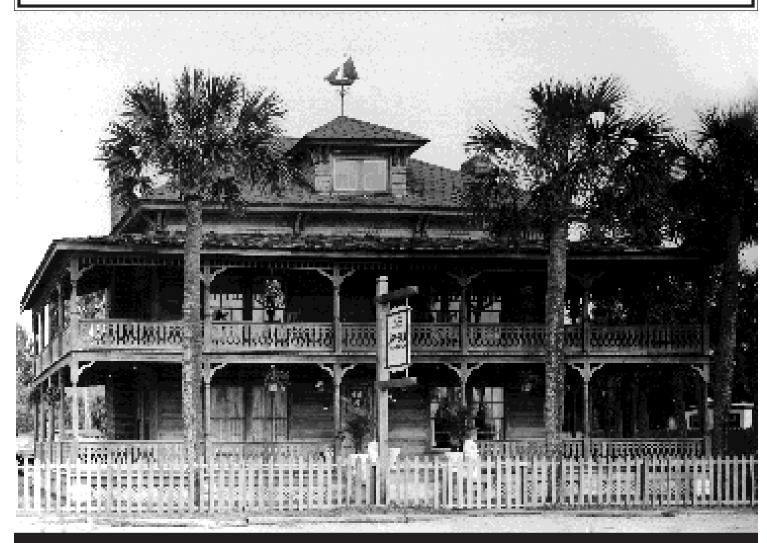
Historic Resources Survey

Mayport Village, Florida



Including:

Architectural Design Guidelines, Folklore, & Traditions

Submitted by
Godard Design Associates, Inc.
Jacksonville Beach, Florida

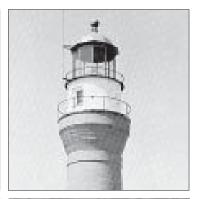
to

City of Jacksonville
Planning & Development Department

Historic Resources Survey of the Mayport Village Jacksonville, Florida

including
Architectural Design Guidelines, Folklore, & Traditions









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Godard Design Associates, Inc.
Jacksonville Beach, Florida
to
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HISTORIC RESOURCES SURVEY MAYPORT VILLAGE, FLORIDA JACKSONVILLE, FLORIDA

Prepared for: City of Jacksonville, Planning and Development Department

Mayport Waterfront Partnership

Submitted by:

Godard Design Associates, Inc.

The survey was made possible by funds and services provided by:

The City of Jacksonville

Mayport Waterfront Partnership

The Division of Historical Resources, Dr. Janet Snyder Matthews, Director and State Historic Preservation Officer

Florida Department of State, Katherine Harris, Secretary

The grant was recommended by the Historic Preservation Advisory Council, which is appointed by the Secretary.

This project has been financed in part with historic preservation grant assistance provided by the National Park Service, U.S. Department of the Interior, and the Florida Department of State, assisted by the Florida Historic Preservation Advisory Council. Assistance and funding for this project were also provided by the City of Jacksonville. The contents and opinions contained within do not, however, necessarily reflect the views and opinions of the U.S. Department of the Interior, the Florida Department of State, the City of Jacksonville, or the Mayport Waterfront Partnership. The mention of trade names or commercial products does not constitute endorsement or recommendation by the U.S. Department of the Interior, the Florida Department of State, the City of Jacksonville, or the Mayport Waterfront Partnership. This program receives federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, or handicap in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, you may write to: Office for Equal Opportunity, U.S. Department of the Interior, Washington, D.C. 20240.

PROJECT STAFF

Project Administrator: Joel McEachin Project Coordinator: Brett Godard

Architectural and Historical Reports: Joel McEachin, Brett Godard

Field Survey, Photography, Graphics, & Site File Form Preparation: Brett Godard

Folklore Consultant: Gary Hinson

ACKNOWLEDGMENTS

The *Historic Resources Survey of the Mayport Village* was undertaken by the Jacksonville Planning and Development Department to document buildings and sites in Mayport Village, located at the mouth of the St. Johns River. Because of its strategic location at the junction of the St. Johns River and the Atlantic Ocean, the Mayport Village is one of the oldest continually occupied communities in Duval County. Successful completion of this project required close cooperation between the consultant, Godard Design Associates, Inc., who performed the field survey as well as collected oral histories and folk traditions, and the staff of the Jacksonville Planning and Development Department, which was responsible for directing the project, conducting historical research, and preparing survey maps.

Jeannie Fewell, Director of the Jacksonville Planning and Development Department, John H. Crofts, Deputy Director, and Coen V. Purvis, Acting Chief of the Comprehensive Planning Division, approved the project, organized the grant, and administratively guided it through the City's financial and budgetary process. Joel McEachin, Historic Preservation Planner with the Jacksonville Planning and Development Department, coordinated the grant project, as well as conducted much of the historical research. Gary Hinson assisted the project consultant, Godard Design Associates, in the process of identifying and collecting folk traditions characteristic of the Mayport Village.

The Mayport Waterfront Partnership, under the chairmanship of Atlantic Beach Mayor John Meserve, and ably assisted by Mayport Waterfront Partnership Director Ed Lukacovic, provided valuable support and encouragement for this project in the Mayport community. Significant historical and photographic documentation was kindly provided by Dwight H. Wilson & Jean McCormick, Archivists with the Beaches Area Historical Society. Appreciation most also be extended to the many residents, property owners, and businesses that not only provided valuable historic information about the Mayport Village, but also allowed access to their properties for architectural documentation purposes. Further, much of the development history of Mayport described in this report heavily utilized the three publications written by Mayport native Helen Cooper Floyd, who was so successful in capturing with words the sense of place, unique characters, and community spirit that has characterized this seaside village.

The project staff also thanks the Bureau of Historic Preservation, especially Fred Gaske and Vickie L. Cole, Historic Preservation Planner, who were responsible for administering the grant in Tallahassee for the Florida Division of Historic Preservation, and who provided valuable technical assistance and administrative support throughout the project. Successful completion of the Historic Resources Survey of Mayport Village can also be credited to Dr. Janet Snyder Matthews, Director of the Division of Historical Resources, and Secretary of State, Katherine Harris, for their leadership in moving Florida to the forefront of historic preservation in the United States.

SURVEY CRITERIA

Surveys conducted in association with the Division of Historical Resources, Florida Department of State, use the criteria for placement of historic properties in the National Register of Historic Places as a basis for site evaluations. In this way, the survey results can be used as an authoritative data bank for those agencies required to comply with state and federal preservation regulations. The criteria are worded in a subjective manner in order to provide for the diversity of resources in the United States. The following is taken from criteria published by United States Department of the Interior to evaluate properties for inclusion in the National Register.

Criteria for Evaluation

The quality of significance in American history, architecture, archaeology, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, and association, and:

- (A) that are associated with events that have made a significant contribution to broad patterns of our history; or
- (B) that are associated with the lives of persons significant in the past; or
- (C) that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinctions; or
- (D) that have yielded, or may be likely to yield, information important in pre-history or history.

Certain properties shall not ordinarily be considered for inclusion in the National Register. They include cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past fifty years. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

- (A) a religious property deriving primary significance from architectural or artistic distinctions or historical importance; or
- (B) a building or structure moved from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- (C) a birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his productive life; or
- (D) a cemetery that derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
- (E) a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or

- (F) a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or
- (G) a property achieving significance within the past fifty years if it is of exceptional importance.

The State of Florida Division of Historical Resources uses the same criteria in a less restrictive manner for selecting properties to be placed in the Florida Master Site File. This allows the office to record more properties of purely state and local significance than normally would be included in the National Register. It should be pointed out that the Florida Master Site File is not a state historic register, but an inventory intended for use as a planning tool and as a central repository of archival data on the physical remains of Florida's history. Each individual file in the Florida Master Site File represents a permanent record upon the loss of, or irreversible damage to, that particular property.

The survey team examined all buildings and sites in the designated survey area that were constructed before 1951 according to the records of the Property Appraiser's Office. In addition to the property records, building age was also estimated by comparing existing buildings to those depicted on a 1921 Sanborn Company map of the Mayport Village, as well as from oral information collected from residents, property owners, and individuals who have a long association with the community. The methodology for identifying and documenting those historic resources is explained in the following section: Methodology.

Each building or site within the boundaries of the Mayport Village, regardless of condition or integrity, that appeared on the basis of documentary or visual evidence or testimony to be at least fifty years of age, were recorded. The condition of the buildings surveyed was evaluated utilizing standards established by the National Register and the Florida Site File. The survey also re-evaluated the Mayport or Pablo Cemetery, which although located outside of the Mayport Village, has a long historic relationship with the community.

SURVEY METHODOLOGY

Cultural resource management, or the preservation of architectural and archaeological sites that have historical value, involves a series of progressive activities. Preservation begins with a survey, which establishes the basis for subsequent work. The survey is a systematic, detailed examination of historic properties within either thematic or geographic limits. It is undertaken to determine the number and character of historic resources. Using the definition of the National Park Service, historic resources consist of buildings, structures, objects, sites, or districts that are significant in national, state, or local history or pre-history (pre-history is generally defined in Florida as the time before 1513).

There are several methods for conducting a survey. One approach, the thematic survey, identifies historic properties of a related type within a given area or period. A survey of county courthouses or Spanish mission sites in Florida are examples of thematic types. The other, and more common, survey is the geographic or area type. The area survey records all historic properties within established geographical boundaries. The geographic boundaries for a survey might be a subdivision, a downtown area, a residential neighborhood, or a political subdivision such as a town, city, or county limit.

The goal of this survey was to locate, identify, and evaluate the significance of the standing structures within a designated part of Duval County, historically and traditionally referred to as the Mayport Village. The boundaries of the survey area, which includes all of the remaining platted portions of the Mayport Village, are defined by the St. Johns River to the west, the grounds of the Naval Station at Mayport to the north and east, and the U.S. Coast Guard Station along State Road AIA to the south.

The only sites documented outside the survey area were the St. Johns River Jetties, and the Mayport (Pablo) Cemetery located on the west side of State Road AIA at the south end of Wonderwood Drive. The survey resulted in the recording of 62 buildings and the St. Johns River Jetties, not previously listed on the Florida Master Site File. It also updated three buildings and the two cemeteries previously recorded in the Master Site File, for a total of 68 structures or sites.

The survey began with documentary research to establish a chronological basis for settlement and reveal the major events and individuals associated with the development of the Mayport Village. This research involved a preliminary literature search, focusing generally on the chronological development of the area, emphasizing important events, individuals, and significant themes associated with that development. Since building permit records do not exist for Mayport Village until consolidation with the City of Jacksonville in 1968, the construction dates as identified in the Duval County Property Appraiser's records were utilized as a base. Additional information on each building such as construction date, architect, builder, and original, early or long-term owners, was sought through oral sources documented on an interview form. The size and location of existing buildings were also compared to the ones depicted on a 1921 Sanborn Map for the Mayport Village. Following National Register criteria, all buildings and structures at least fifty years old within the survey area were recorded.

The next step consisted of a field survey to identify the buildings that met the criteria for the survey and to record their architectural characteristics. In addition to photographs, each building or site was recorded on a survey map included as part of this report. The standards for recording these buildings are those established by the National Register, which is supervised by the U.S. Department of the Interior and the Division of Historical Resources, Florida Department of State. As part of the field survey, the condition of each building was assessed on the basis of a visual inspection, using the building's apparent structural integrity as the criterion. In the course of the survey, evaluations and photographs may have been made from the public right-of-way, thus, in many cases, limiting the amount of detailed information about specific buildings. The architectural and historical information for each property was recorded on Florida Site form. After recording the architectural and historical information, each building was evaluated for its potential eligibility for listing on the National Register of Historic Places, both individually or as part of a potential historic district. The Recommendations section of this report contains those findings. Appendix A of the report includes the addresses, dates, city real estate assessment (RE) numbers, and FMSF numbers of the resources recorded during the 2000 survey.

INTRODUCTION TO THE SURVEY FINDINGS

Note: Portions of the following text have been excerpted from previous studies commissioned by the City of Jacksonville, and have been used with its permission. The studies excerpted are the "Historic Building Survey of Urban Core Southwest of the City of Jacksonville," published in 1997, and the "Historic Preservation Guidelines for the Springfield Historic District," published in 1992. Significant references and figures have been changed to fit the subject of this study.

The Mayport Village survey area is a 60-acre remnant of the original area bounded north and west by the St. Johns River, on the east by the Atlantic Ocean, and on the south by the City of Atlantic Beach. The village, now annexed to Jacksonville, is all that remains of the larger area after the Navy built Mayport Navy Base during the World War II years. Mayport is still bounded north and west by the river, but its eastern boundary is the Navy base, and the marshes of Chicopit Bay border it on the south. The general shape of the village is that of an elongated diamond. Although technically a part of the City of Jacksonville, Mayport Village has its own identity, way of life, and history because of its relatively remote location at the northern end of the barrier island which borders Jacksonville's eastern edge.

The village once prospered as both a fishing village and a tourism center, and its hotels and guest facilities were beautifully constructed and detailed. Because of its remote location, the river and a nearby railroad provided the only means of access to the village until the 1930's. Now, Florida A1A connects Atlantic Boulevard with the village, and crosses the river to Ft. George island at the St. Johns River ferry service, established in 1950.

The area contains over one-hundred buildings, representing a mix of historic commercial, industrial, and residential buildings. The majority of the commercial buildings cater to the fishing industry, with fish houses, docks, and restaurants serving fresh-off-the-boat delicacies.

The terrain is flat and low and subjected to periodic flooding because of its low water table and proximity to major bodies of water. Streets and blocks are laid out in a regular grid pattern, and reflect the planning of pre-World War II efficiency. Palmer Street, once the main street through town, from the east to the riverfront, is now cut off by the Navy base perimeter fence, and is now subordinate to Ocean Street (A1A) - the "new" main street. All the other streets in Mayport serve only the residential neighborhoods. The historic architectural resources of the survey area are representative of early twentieth century Florida vernacular architecture. Based on survey criteria, 68 subjects were identified within the survey boundary. Of those subjects, 65 were buildings. Of those 68 subjects, two cemeteries and the St. Johns River jetties were recorded. These later subjects are not integrated with the text and tables related to building fabric and styles. Site forms or continuation sheets were completed for those subjects and brief descriptions of those three subjects appear at the end of the architectural report.

Previous survey activity recorded three structures and two cemeteries in the area, all of which are listed in the Florida Master Site File. Those structures - the third St. Johns River Lighthouse (inactive), the Capt. King house on Ocean Street, and the Mayport Presbyterian Church on Palmer Street - and the two cemeteries, the Mayport (Pablo) and the Old Spanish cemeteries, were inventoried and updated as part of this survey. Many of the 65 historic structures documented during the survey arose during the reformative years of Mayport - shortly after the tourism boom ended, and before the Navy moved into town. The vast majority (98%) are derived from vernacular architectural influences. The structures consist primarily of residential buildings. Other historic uses recorded include commercial uses, education, office, and religion.

The following narrative focuses on the significant historic architectural resources of the survey area and a statistical analysis of the survey findings. In addition, a statement outlining the historical evolution of architectural styles has been supplied to provide a context for determining the significance of the architecture in the area. Photographs of local buildings that best represent the various styles complement the narrative. A list of building addresses, styles, dates of construction, and Florida Master Site File reference numbers is located in Appendix A to the report.

Analysis of the Survey Findings

This survey is designed as a comprehensive geographical historic architectural study of Mayport Village. The historic structures there comprise a large component of the total building stock in the area. A product of the early-twentieth century, these buildings possess design features and construction materials consistent with contemporary national and statewide architectural trends. Although a majority of buildings exhibit vernacular design, a small percentage (2%) are classified in various identifiable formal architectural styles. Most were built as single family residences. Development in the survey area is closely tied to the broader patterns of Florida and United States history.

Several significant buildings defining Mayport's architectural character have been destroyed, either by fire or by the construction of the Navy base. Many additional buildings have been radically altered or allowed to deteriorate to the extent that they possess little historical significance.

The historic properties included in this survey contribute to the sense of time, place, and historical development of the survey area through their location, design, setting, materials, workmanship, feeling, and association. All structures that appeared to be at least fifty years old were included in the survey, regardless of condition, integrity, or degree of alteration.

The period of historic significance for the survey has been established to encompass all historic properties constructed between about 1900, the date of the oldest building in the area, and 1950. The latter year was chosen as a cutoff date because it satisfies the fifty-year criteria established by the National Park Service as a basis for listing in the National Register of Historic Places. World War II marks a significant break in architectural styles, building materials, and construction techniques. The prolific use of cinder block, metal-frame sash and awning windows, exterior sidings comprised of synthetic materials, and building designs not generally associated with pre-war architecture became pervasive during the 1950's. Due in large part to the increasing expense of building materials, post-war buildings were constructed in simpler forms and lacked the architectural detailing often applied to historic structures.

Historic Periods of Building Construction

The construction of historic buildings in the survey area, which predominately occurred between 1900 and 1950, is grouped into four periods that provide context for assessing the survey area's historic architectural resources and accurately reflects building trends. The first era of historic development extends between 1900 and 1919, an interval commonly associated with the Progressive era. Although Mayport was a well-known fishing village and tourist destination at the time, few buildings remain from the late nineteenth to early twentieth centuries, mostly due to fire and construction of the Navy base. Consequently, insufficient physical evidence remains to provide a context for understanding how the suburb developed during the late nineteenth century. The redevelopment of Mayport during the early 1900's was steady, and mostly centered on residences for the fishermen of the area, since tourism by

now was moving to the south (St. Augustine to Miami) because of the Henry Flagler's railroads and development activities. Twelve structures, or 18% of the buildings inventoried, appeared in the survey area during the first two decades of the twentieth century.

A second period of development is associated with Florida Land Boom of the 1920's. During the interval, Jacksonville participated in the pattern of explosive growth that became evident in many parts of the state. Fifteen (23%) buildings were built in the survey area during the period from 1920 to 1928

A third era of development is associated with the Great Depression of the 1930's, and for this report ranges from 1929 to 1941 - the start of World

accounting for the decrease in building activity.

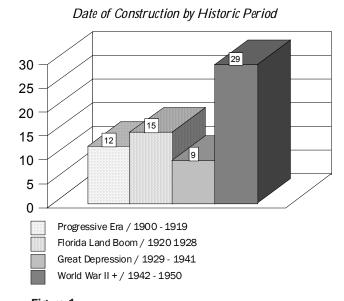


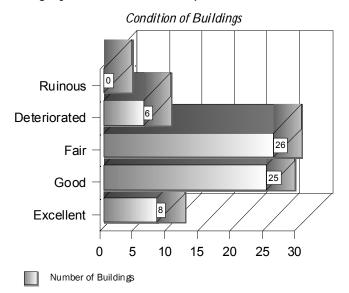
Figure 1 War II. During that period, the survey area saw the construction of 9 buildings, accounting for 14% of the total. This period saw the beginning of the transfer of the large fishing fleets to the Gulf of Mexico,

World War II with its immediate aftermath represents the fourth period of historical development, and lasts until the 1950 cut-off date. Twenty-nine buildings, or forty-five percent of the those inventoried, were constructed in the World War II and aftermath era (Figure 1). Many of those inventoried in Mayport were built on or near the Navy base and later moved to their present locations.

Functions, Uses, and Condition of Buildings Surveyed

Of the 65 buildings, 55, or 85% of the structures surveyed were originally constructed for residential purposes. Four buildings (6%) initially served a commercial function, two (3%) were for religious purposes, two (3%) were built as schools and two (3%) were governmental uses.

Integrity of function is an important consideration for determining the significance of a historic prop-



erty. A building that retains its original function is more likely to meet the requirements for listing in the National Register of Historic Places than one that has been altered for a use that differs from its original purpose. A comparison of original use with present use indicates that there has been relatively little change over time to original historic functions. In Mayport, only five of the structures surveyed (8%) have changed functions from their original use. While typically one of the most common changes made to historic buildings is adapting former residences into professional office space, that has not been the case in Mayport - in fact, in one instance, a former grocery store has become a residence and a community theater.

Figure 2

A building that is in either good or excellent condition is more apt to be given consideration for listing in the National Register of Historic Places than a building in fair or deteriorated condition. The historic building stock in the area was found to possess a good to fair degree of integrity. Of the sites surveyed, 33 buildings, or 51% of the total, were recorded as being in either excellent or good condition. Twenty-six buildings (40%) were listed as fair, while 9%, or 6 buildings, were assessed as deteriorated (Figure 2).

Physical Characteristics

The survey shows that the average inventoried building rises one story, is built on concrete block piers, exhibits a gable roof, and is supported by wood framed walls finished with a wood or composite product, generally either clapboard, drop siding, or asbestos siding. Only four buildings (6%) rose to two stories, and either flat, hip, or shed main roofs appeared on approximately 20% (13) of the buildings. Masonry structural systems accounted for fewer than 19% (12) of the buildings inventoried. Original masonry products documented include brick and concrete block. Painted concrete block was the most commonly encountered masonry product inventoried during the survey. Original wood products used by builders consist of board-and-batten, clapboard, drop siding, weatherboard, and wood shingles. Drop siding and clapboards were the most commonly inventoried wood product applied to the exterior walls of historic buildings.

A host of materials are clustered under the category of replacement and synthetic products. They include aluminum and vinyl siding, asbestos shingles, composition shingles, and plywood (T-111). These materials often cover the original fabric of a building; in other cases, the original wall coverings were removed and discarded before installation of the new material. Both replacement and synthetic wall coverings compromise the original architectural integrity of older buildings, obscuring original details and destroying their visual character. In some cases, original details are removed around window and door frames, with the remaining open spaces producing drafty interior conditions and permitting insects access to the interior spaces.

Some older buildings, especially those dating from the late 193Os and 1940's, were originally clad with asbestos shingles - a composite mixture of concrete and asbestos, a fibrous mineral consisting of magnesium silicate - a technology with roots in the 191O's. Consequently, a small percentage of the buildings inventoried with asbestos shingles, in fact, exhibit their original exterior wall fabric.

Architectural Style Descriptions for Mayport Village

The structures in this survey area represent, for the most part, the prevailing attitude of those who lived and worked in Mayport Village, and whose families now occupy their homes, and follow their lifestyle drawn from the sea. Their existing homes and businesses exhibit a style of architecture which gave primary concern to their function, and let the form follow as it may. With few exceptions, the "style" most often employed in the design of these structures was "frame vernacular", adapted to the particular environment of Mayport - seasonal flooding, high heat and wind, and blowing and drifting sand. A small percentage exhibit adapted formal architectural styling as illustrated in Figure 3. These structures were designed and constructed by lay builders who drew upon traditional building techniques and added stylistic ornamentation when time and budget allowed.

Prior to the World War II-era building which make up the majority of the homes in this survey, the structures in Mayport exhibited more stylistic "flair". Mayport, at the turn of the century, was a popular tourist destination, and the buildings catering to the industry sought to mimic the architecture preva-

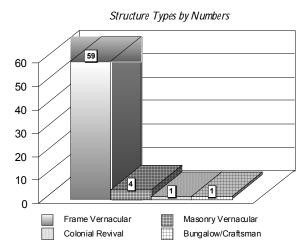


Figure 3

lent in society outside Mayport. Elaborate ornamentation, and a wider range of building materials were employed in the architecture of the hotels and rooming houses supporting the tourism industry. Primary consideration was still given to providing functional spaces for the owners, but decorative features were often applied liberally. Periodic and devastating fires destroyed most of the architectural record of that time, so that the functional buildings of the latter period are all that remain to influence today's renovations and new construction.

Frame Vernacular accounted for the largest number of buildings (60 / 92%) and 4 (6%) exhibit

Masonry Vernacular construction. The other style represented in the survey area is the Colonial (Georgian) Revival (1 / 2%). The following illustrated narrative places the various historic architectural styles found in the survey area in their historic national, statewide, and local contexts (Figure 3).

Frame Vernacular

The term, "Frame Vernacular," the prevalent style of residential architecture in Florida, refers to common wood frame construction techniques employed by lay or self-taught builders. The Industrial Revolution permitted standardization of building materials and parts, which exerted a pervasive influence over vernacular house design. Popular magazines helped to disseminate information about architectural trends throughout the country, The railroad provided affordable and efficient transportation for manufactured building materials. Ultimately, individual builders had access to a myriad of finish architectural products from which to create their own designs.

In Jacksonville, like elsewhere in Florida, Frame Vernacular buildings are typically one or two stories in height, with a balloon or platform frame structural system constructed of pine or cypress. They display a variety of footprints and forms including composite, double- or single piles, I-house, irregularly massed, and saddlebag. Most plans maximize cross-ventilation. Early versions of the style have gable or hip roofs steeply-pitched to accommodate an attic. Horizontal weatherboard and drop siding, or wood shingles are common exterior wall fabrics. Common original roof surfacing materials such as crimped metal panels or wood or decorative pressed metal shingles have nearly always been replaced by composition shingles, and roof types are generally gable or hipped. The facade is often placed on the gable end, making the height of the facade greater than its width. Porches are also a common feature and include one and two-story end porches or verandas. Door and window piercings are regular, but not always symmetrical. Windows are generally double-hung sash with multi-pane glazing, and doors are usually single, panel-type and typically unadorned. Decoration, often limited to ornamental woodwork, includes a variety of patterned shingles, turned porch columns and balustrades, and knee braces and exposed rafter ends under the eaves.

During the 193O's, Frame Vernacular remained an important influence on the architecture of the city Its design reflected a trend toward simplicity. Residences are smaller with more shallow-pitched roof lines than those of the previous decades, and usually rise only one story in height. The decrease in size of the private residence is largely a reflection of the diminishing size of the American family. Another influence on residential design was the proliferation of the automobile, which resulted in the addition of garages, carports, and porte cocheres.

Characteristics of Frame Vernacular

Plan: Regular; Rectangular or Square

Foundation: Pier, brick or concrete block; usually without in-fill

Height: Two-stories; post 1920: One-story

Primary Ext. Mat.: Horizontal wood siding, clapboards, weatherboard, or asbestos

siding (1940's+)

Roof Type: Gable or Hip

Roof Surface: Galvanized Sheet metal, Composition shingles

Ornament: None or Simple: jig-sawn woodwork on porches and around eaves, corbeling on

chimneys, simple trim on porch posts.



1305 Palmer Street. An example of Frame Vernacular design.

Masonry Vernacular

Buildings of Masonry Vernacular construction represent 6% of the buildings surveyed. The term "Masonry Vernacular," is defined as the common masonry construction technique of lay or self taught builders. Before the Civil War vernacular designs were local in nature, transmitted by word of mouth or by demonstration and relying upon native building materials. With the coming of the American Industrial Revolution, mass production of building components exerted a profound influence on building appearance. Popular magazines featuring standardized manufactured building components, plans, and decorating tips flooded consumer markets and helped to make building trends universal throughout the country. The railroad also aided the process by providing cheap and efficient transportation for manufactured building materials. Ultimately, the individual builder had access to a myriad of finished architectural products from which he could pick and choose to create a design of his own.

Masonry Vernacular construction is more commonly associated with commercial building types than with residential architecture. In Florida, most examples predating 1920 were brick, but a number of older examples, which date between 1880 and 1915, feature the rough-face cast block popularized by Henry Hobson Richardson in his Romanesque buildings of the late-nineteenth century. During the 1920's, Masonry Vernacular designs were most often influenced by popular Spanish designs of the period. Primary masonry building materials included hollow tile and brick, and later, concrete block units. Decorative elements were commonly limited to brick, cast iron, and stonework incorporated into the primary facade. During the 1930's, Masonry Vernacular buildings, influenced by the International

and Modernistic styles and the increased use of reinforced concrete construction techniques, took on an increasing variety of forms. Since World War II, concrete block has been the leading masonry building material used in Florida, and is the prevalent building material for the masonry vernacular structures in Mayport

A variety of Masonry Vernacular types contribute to the appearance of the survey area. The one-part block is a one-story, free-standing building that was a popular commercial design in small cities and towns during the late nineteenth and early twentieth centuries. It was adapted from the lower part of the more numerous two-part commercial block of the Victorian period. The one-part block is a simple rectangular building often with an ornate facade. It is most often used for retail or office space.

The two-part block was the most common commercial design in small cities and towns in the United States between 1850 and 1940. Generally limited to between two- and four-stories, those buildings are characterized by two distinct horizontal architectural divisions, separated by the use of the interior space. The lower portion is typically reserved for retail space, while the upper part contains spaces for offices or apartments. The exterior appearance is often homogenous, but in some cases different materials and fabrics visually divide the zones. Decorative elements generally were limited to brick, cast iron, or stone. Shop windows were often finished with transoms or leaded glass clerestories, wooden kick panels, and pilasters. Cast iron columns and brick pilasters provided an inviting frame for displaying retail merchandise. The business second-story entries were often recessed to avoid competing with the display area, which were often shaded with metal or wood canopies or canvas awnings.

Characteristics of Masonry Vernacular

Plan: Regular; Rectangular or Square Foundation: Continuous or slab; usually concrete

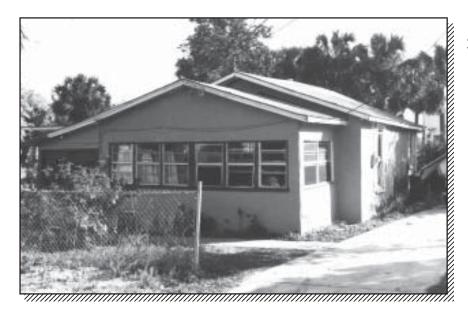
Height: One-story, occasionally two-story (Masonry below/wood frame above)

Primary Ext. Mat.: Brick; common or running bond, Concrete masonry unit (CMU);

painted

Roof Type: Gable, Hip, or Flat with parapet (commercial)

Roof Surface: Galvanized Sheet metal, Composition shingles, Built-up (commercial)
Ornament: None or Simple: cast concrete or ornamental brick such as corbeling.



1440 Pearl Street. An example of Masonry Vernacular design.

Colonial Revival (Georgian)

The Georgian Colonial Revival style accounts for one building recorded during the survey. The style was among the dominant building forms for American residential architecture during the first half of the twentieth century. In Florida, however, the popularity of the style was eclipsed by the Bungalow and Mediterranean Revival styles. The term "Colonial Revival" refers to a rebirth of interest in the early English and Dutch houses of the Atlantic Seaboard. The Georgian and Adam styles were the backbone of the revival, which also drew upon Post-medieval English and Dutch Colonial architecture for references.

The Colonial Revival style was introduced at the Philadelphia Exposition of 1876, and the centennial of the Declaration of Independence sparked renewed interest in the architecture of the colonial period. Many of the buildings designed for the Exposition were based on historically significant colonial designs. Publicity on the Exposition occurred simultaneously with efforts made by national organizations to preserve Old South Church in Boston and Mount Vernon. Later, a series of articles focusing on eighteenth-century American architecture appeared in the American Architect and Harpers, helping to make the style popular across the country.

The typical Colonial Revival house in Florida is an eclectic mixture of several colonial designs rather than a direct copy of a single style, although the Georgian variation is often the style most closely copied, due to its prevalence up the nearby coast. The style emerged in the state in the late 1880's and continues to be built in modified forms today. Early examples of the style in Florida (1890-1920) often embody elements drawn from Craftsman influences, including dormers, exposed rafter ends, and large end or veranda porches. Relatively uncommon in Florida, the Prairie style, typically in the form of the Ameri-



 ${\it 1402 Ferris Street}.$ A modified version of a Colonial Revival (Georgian) design.

can Foursquare plan, also influenced early Colonial Revival designs. During the 1920's, the Dutch Colonial Revival style, notable for its expansive gambrel roof applications, gained popularity. Some Florida communities also have smaller, one-story examples of the style, most of which were built during the 1920's and 1930's. Identifying characteristics of Colonial Revival architecture include a two-story symmetrical facade with gable, hip, or gambrel roofs; an accentuated door, normally with a fanlight pediment, or crown and pilaster surrounds; simple entry porches supported by columns; and double-hung sash windows set in pairs, usually with multi-pane glazing in each sash.

Characteristics of Colonial Revival (Georgian)

Plan: Regular; Rectangular or nearly Square Foundation: Brick piers or Continuous brick

Height: Two-story, occasionally two-and one-stories

Primary Ext. Mat.: Brick; common or running bond, Horizontal wood siding, Shingles

Roof Type: Hip; Hip dormers frequent secondary roof type

Roof Surface: Composition shingles

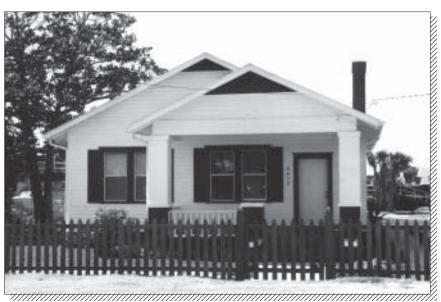
Ornament: Classically derived; Columns, balustrades, medallions, dentils, Entrance detail-

ing; transom, sidelights, fanlights, ornamental woodwork.

Craftsman/Bungalow

One example of the Craftsman/Bungalow style were recorded in the survey area. They display an assortment of forms and sizes with front- and side-facing gable roofs, dormers, porte cocheres, verandas and porches, and various exterior wall fabrics.

The Bungalow was a popular residential building design in Florida during the first three decades of the twentieth century. Its name was derived from the Bengalese "bangla" or "banggolo", an indigenous peasant hut that was later developed for use by the British in India during the eighteenth and nine-



4610 Ocean Street. The main office for Hornblower Marine Services is an example of the Bungalow style.

teenth centuries. The name and general characteristics of the style emanate from the Far East and India. Japanese construction techniques exhibited at the California Mid-Winter Exposition of 1894 emphasized the interplay of angles and planes and extensive display of structural members that became integral components of the style.

The earliest American dwellings consciously labeled as "Craftsman" appeared in California and New England in the 1890's. They generally were large residences designed by architects. By 1910, publications like Bungalow Magazine

and The Craftsman flooded the building market with plans for inexpensive models. Featured in these magazines were articles about economical use of space, interior decoration, and landscaping. Ready-to-assemble house kits were offered by mail order companies such as Sears, Roebuck and Company. The scaled down version of the style became pervasive throughout Florida during the early twentieth century.

The Craftsman is typically a one or one-and-one-half story building with a low-pitched gable roof with wide unenclosed eave overhangs. The roof rafters are usually exposed and decorative to combine structure and ornament, and knee braces or roof purlins commonly appear under the gable ends. The porch, a dominant architectural feature of the style, typically extends across the facade and often wraps along one elevation, with the roof supported by tapered square columns that either extend to the

ground level or rest on brick or stone piers. A variety of wood sidings (or even brick) typically serve as the exterior wall fabrics. Fenestration is asymmetrical and often includes double-hung sash windows with multi-pane glazings.

Characteristics of Bungalow/Craftsman

Plan: Regular; Rectangular, usually oriented with the narrow side facing the

street

Foundation: Brick piers or Continuous brick or concrete block

Height: One-story

Primary Ext. Mat.: Horizontal wood siding, Shingles

Roof Type: Gable main roof over gable front porch; Shed dormers frequent secondary roof

type

Roof Surface: Composition shingles

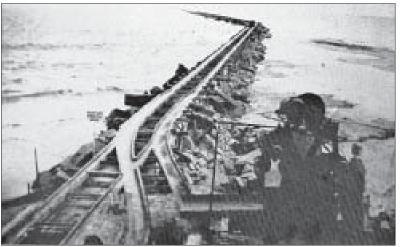
Ornament: Simple; Exposed structural elements (ridge beams, truss work, rafters,

purlins, Knee braces), Battered porch piers, Tapered chimneys.

Additional Structures and Sites

St. Johns River Jetties

"The jetties at the mouth of the St. Johns River constitute the largest site listed in this inventory, and their construction nearly a century ago is one of the great engineering accomplishments in Duval County. An early Spanish name for the St. Johns River was Rio de Corrientes, or the River of Currents, which was derived from the great turbulence where the river water flowed into the sea. Natural forces maintained a large sand bar at the mouth of the St. Johns, and on the daily flood tide,



Florida State Archives

Construction of the St. Johns River Jetties starting in 1880.

water cascaded over the bar producing what Ribault described as 'a leaping and breaking of water, as a stream falling out of the land into the sea.' The bar was a major impediment to oceangoing ships entering the river, noted as early as 1565 when only three of Ribault's seven ships were able to cross it and proceed upstream. In 1829 the first steamboat crossed the bar, after making a 34-hour trip from Savannah. This marked the beginning of the growth of river commerce in Jacksonville. But as Oscar Rawls points out in his essay on development of the river:

Those larger steamers or deep draft schooners taking the open ocean route were often required to stand off the bar for days or even weeks, awaiting the capriciousness of the shifting channel at the bar. When those ships did enter the river, they had no further difficulty, for depths there exceeded those at the bar. After loading at Jacksonville or other river ports, the real difficulty was encountered in getting the loaded vessel over the bar. The delay and economic loss incurred made Jacksonville a rather ill-favored port city as compared with Savannah and the even closer port of Fernandina.

In 1839 money was requested from Congress to make a survey of the St. Johns bar, but nothing was done. At about that same time, a physician named Abel Seymour Baldwin arrived in Jacksonville, having come south from New York for relief of his rheumatism. While visiting patients in both Pilot Town and Mayport Mills, he became familiar with the problems at the bar and began theorizing on ways to solve the hazardous condition. In 1852 local citizens voted to send him to Washington, D. C., where he obtained a \$10,000 federal appropriation. A survey was made, and construction of a single jetty on the north side of the river was proposed. However, funding from Congress for this plan was apparently blocked by influential citizens with interests in maintaining the superiority of the harbor at Fernandina. Turmoil during and after the Civil War prevented further progress until 1877, when Dr. Baldwin renewed his campaign for bar improvements. At that time the tourist, citrus, and lumber industries on the St. Johns River placed Jacksonville in great demand as a port city. Captain James B. Eads, who had been one of the engineers who designed the Mississippi River jetties, was contacted by Dr. Baldwin. Eads came to Jacksonville to study the bar, and he proposed the construction of two convergent jetties, a plan that was modified slightly by General Q. A. Gillmore and was approved by Congress in 1879.

Construction of the jetties began in 1880. The foundation was made of a lattice of nine-inch logs and fascines of brush, which was topped with a layer of rock. The base of the jetties varied in width from 50 to 150 feet depending on the depth. The rock used in the early stage of construction was granite and gneiss, towed all the way from New York on barges. Later, limestone from Ocala was added as were massive concrete blocks weighing six to ten tons. All of this was capped with granite from South Carolina, which are the rocks now visible above the ocean surface. A railroad trestle was built on top of the jetty during construction to facilitate carrying the heavy rocks and concrete blocks to workers on the distant end. The jetties were largely completed in 1895, although modifications and small additions continued intermittently until 1921. The south jetty is about two-and-a-half miles long, and the north one is three miles long, with the seaward ends of the two lying 1600 feet apart.

Many difficulties threatened the construction of the jetties, including washouts, storms, and unanticipated tidal actions, which resulted in major modifications and additions to the original plans. But the final result was a great success. By 1895 the bar channel had deepened itself to fifteen feet due to the scouring currents generated by the jetties. Historian Rawls describes the jetties as 'quite an engin-

eering feat, considering that this project was one of the very earliest attempts to conquer the bar of a tidal river.' The sheer magnitude of these man-made structures, built almost one hundred years ago, makes them noteworthy. The successful theories on which they were built have allowed Jacksonville to emerge as an important modern port city."

Cemeteries

The "Old Spanish Cemetery"

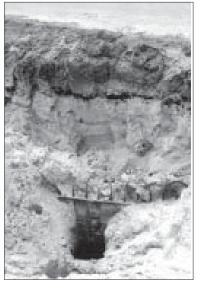
The Mayport Minorcans were instrumental in establishing the Church of the St. Johns the Evangelist in Mayport, as well as an adjacent cemetery still referred to as the "Old Spanish Cemetery". Formed in the early 1800's from a nucleus of 200 Catholics in the area, predominately Minorcans, the first sanctuary was destroyed during the Civil War, with a new one being constructed along Mayport Road near the lighthouse. Construction of the Mayport Naval Base in 1941, forced the demolition of the sanctuary after which the congregation relocated to form the St. Johns the Baptist Catholic Church located in Atlantic Beach.



The "Old Spanish Cemetery" excavation near the Mayport Lighthouse.







The excavation of the "Old Spanish Cemetery" by the Navy shows evidence of several well-known Mayport families' burials.

The old Mayport cemetery, also called the "Old Spanish Cemetery" or the Mayport Catholic Church Cemetery, was progressively covered by drifting sand and later by dredge spoil with the creation of the

naval facility in 1940. By 1941, it was reported that only one grave was still visible, that of George E. Brown who died in 1885. Other burials documented there included two children of William Joseph and Clara Arnau King.

A recent archaeological excavation in the general area uncovered other marked graves belonging to members of the Fatio-Floyd Family, as well as the Hogan Family. The original size of the Old Spanish (Mayport) Cemetery is not known. However, except for a

small part under Broad Street, most of it is located on the grounds of the Mayport Naval Station.

Pablo Cemetery

One of the original officers with the Jacksonville, Mayport, Pablo Railway and Navigation Company, R. M. Haworth, owned substantial property to the south of Mayport, including the old Pablo House, a 2-½ story tabby brick structure from the Second Spanish Period located near the Pablo-Mayport Cemetery off Wonderwood Drive. It has been speculated that the old Pablo House was the remains of the Andrew Dewee's plantation called, "Naranjal". The Pablo or East Mayport Cemetery had by the turn of the century replaced the "Old Spanish Cemetery" which was slowly being covered by sand. Historically referred to as the Pablo Cemetery, the Mayport Cemetery, off State Road AIA near Wonderwood Drive in the new Oak Harbor Subdivision, may be the old burial grounds for the Dewees plantation at "Naranjal", and supposedly originally deeded for use as a cemetery by Mayor Cornelius Taylor and his wife, Katherine Dewees. However, the oldest grave documented in the cemetery is that of Frances Elizabeth Williams who died on January 24, 1881. Names found in the Pablo Cemetery before 1917 included many early Mayport and Batten Island families including Daniels, Leek, LaMae, Arnau, Gavagan, Williams, Floyd, Deming, Brown, Stormes, Johnson, Dickinson, Sallas, Houston, and Andrew. Because of poor roads, burial processions to the Pablo Cemetery, as well as to other cemeteries used by Mayport families, such as the Tillotson or Mount Pleasant Cemetery and the New Berlin Cemetery, were usually by boat.

ENDNOTES

Wayne Wood, *Jacksonville's Architectural Heritage: Landmarks for the Future,* (University Press of North Florida, Jacksonville, Florida, 1989), p. 327.

DEVELOPMENTAL HISTORY OF THE MAYPORT VILLAGE

INTRODUCTION:

Because of its strategic location at the mouth of the St. Johns River, the area around the Mayport Village has a long history of human occupation, resulting chiefly from military, maritime or fishing activities. Archaeological evidence of prehistoric Native American cultures existing from the Archaic Period, 8000 to 2000 B.C. to the Timucuans who greeted the first European explorers, have been found immediately to the south of the Mayport Village, as well as across the river on Fort George Island. Although probably visited by some of the earliest Spanish and French expeditions sent to explore and settle the southeast, the area that constitutes the Mayport Village was occupied only by small temporary fortifications and encampments during most of the Colonial period. However, by 1790, the Mayport Village was part of a Spanish land grant made to Andrew Dewees.

An increase in maritime activity along the St. Johns River during the Territorial Period (1821-1845) resulted in the construction of the first of three historic lighthouses in 1830. During this period, Mayport was known as "Hazard" and was home chiefly to fishermen, bar pilots, and their families. Organized in 1820 as the St. Johns Bar Pilot Association, the bar pilots were essential for navigating oceangoing vessels over the shallow, shifting sandbars located at the mouth of the river. In 1841, most of the property occupied by "Hazard" was purchased by David L. Palmer and Darius Ferris, who were responsible for having the town platted. In 1849, Kingsley B. Gibbs of Fort George Island opened a sawmill at "Hazard", and was reportedly responsible for changing the name of the town to Mayport Mills. With the outbreak of the Civil War, the Confederates constructed a wooden fortification near Mayport Mills called Fort Steele. After the abandonment of Fort Steele in 1862, Mayport Mills was occupied and controlled by Union naval forces.

After the war, attention was turned to improving navigation at the mouth of the St. Johns River by dredging and constructing jetties. Construction of the jetties began in 1880, and was largely completed by 1895, allowing much larger ships to navigate the river up to the port at Jacksonville. However, even before the completion of the jetties, Mayport began to share in the extensive tourist trade that developed along the St. Johns River valley during the 1870's and 1880's. By 1888, the community was served by a railroad constructed by the Jacksonville, Mayport, Pablo Railway and Navigation Company in order to promote a new community called Burnside Beach, located along the oceanfront just south of the Mayport Village. After a severe fire had destroyed most of Burnside Beach in 1889, the railroad, which connected Mayport with Arlington and south Jacksonville, ceased operation by 1895. In 1899, Henry Flagler's Florida East Coast Railroad was extended from Pablo Beach (Jacksonville Beach) to Mayport where a large coal wharf was constructed for receiving and storing coal shipped by schooners.

In 1909, Mayport was incorporated as a city with a plat being filed in the Duval County Courthouse, but a severe fire in 1917 appears to have ended the development of the City of Mayport. In 1914, Elizabeth Worthington Philip Stark developed a 375-acre estate called "Wonderwood By the Sea" along Ribault Bay just south of the Mayport Village. Her large estate, which included a two-story house and numerous outbuildings, was used as the set for several silent movies made in the area. In 1940, the community of Mayport was significantly changed by the construction of the Mayport Naval Station. The naval facility came to include much of the Mayport Village, as well as the entire communities of Wonderwood, East Mayport, Manhattan Beach, Seminole Beach, and Burnside Beach. Connected to the north side of the river by ferry service in 1950, the Mayport Village became part of the City of Jacksonville with Consolidation in 1968.

PREHISTORY OF THE MAYPORT AREA

The prehistory of greater Duval County has been recognized as belonging to the "East & Central Lake Florida" culture area. This large cultural area, which is located along the St. Marys River to the north and to just south of Cape Canaveral, west to include the St. Johns River and its tributaries, has archaeological evidence of nine different cultural periods representing eight to ten thousand years of human history.\(^1\) Archaeological evidence suggests that the first human occupation of the Duval County area occurred during the Middle Archaic Period (4000 - 2000 B.C.).\(^2\) It was originally assumed that during this period, nomadic tribes from the interior regions made seasonal visits to the coast for harvesting fish and shellfish. However with the recent discovery of pre-ceramic middens along the coast of Northeast Florida and the mouth of the St. Johns River, an alternative theory has developed that these Middle Archaic hunters and gathers occupied the coast year around.\(^3\)

Although pre-ceramic shell middens from the Archaic period have been found on Fort George Island as well as in the Atlantic Beach area, most of the sites documented near the Mayport Village were from later ceramic periods. By the Orange Period, 2000-1000 B.C., the first evidence of pottery was found in the area⁴. This coarse fiber tempered pottery was excavated from large middens indicating the population of native people along the coast had continued to grow. These Orange Period middens contained large concentrations of oyster, coquina, periwinkle and apple snail shells, as well as bones of various fish, birds, small mammals and reptiles, indicating a more increase exploitation of the coastal lagoons.⁵ At least one site off Wonderwood Drive on the west side of State Road AIA was found to have an intact Orange Period component as evidence by the presence of fiber tempered ceramics.⁶

However, most of the more significant and well known archaeological sites near the Mayport Village date to the St Johns Period, which is broken into several phases from 500 B.C to 1513 A.D. During the St. Johns Period, Native American culture in Northeast Florida and Southeast Georgia had significantly advanced to include horticulture, elaborate religious and burial rituals reflected in large burial and temple mounds, highly decorative pottery, and extensive trading with neighboring groups. Two significant St. Johns Period sites located off State Road AIA south of the Mayport Village include the Mayport Mound (8Du96) and the Mayport Midden (8Du97). Originally excavated in 1965, both sites have been extensively destroyed by site looting and new construction. Numerous other St. Johns Period sites, predominately shell middens, have been identified on the west side of State Road AIA towards the tidal marshes, as well as on the grounds of the Mayport Naval Station.⁷

The cultural tradition of the St. Johns Period cumulated with the Timucua Indians who occupied most of Northeast Florida at the time of first contact with Europeans in 1513. At the time of contact, the Timucuans, who were linguistically distinct from the Muskogean speakers who later occupied Florida such as the Creek and Seminoles, controlled the northern one third of Florida as well as much of south Georgia.⁸ At the time of French exploration and settlement along the St. Johns River in 1562, the Mayport area was probably under the control of Chief Saturiwa who had over thirty villages under his direction.⁹ The Timucuans under Chief Saturiwa continued the cultural traditions of the St. Johns Period as recorded by the drawing of the French artist, Jacques LeMoyne, who accompanied Jean Ribault on his exploration of the St. Johns River in 1562. LeMoyne depicted the Timucuans as having farming communities that grew corn, beans, and tobacco, which was also supplemented by fishing, hunting and gathering of animal and plant resources.¹⁰ With an estimated population of 40,000 to 150,000 in 1513, the Timucuan villages were later so desolated by war and epidemics that the population of Timucuan speakers in Spanish Florida had declined to 3,230 by 1689.¹¹

COLONIAL PERIOD (1565 - 1821)

First Spanish Period (1565 - 1763)

The first recorded European exploration of the east coast of Florida was made by Juan Ponce de Leon in 1513. The Spanish expedition under Ponce de Leon may have been the first to discover and explore the mouth of the St. Johns River. Several more Spanish expeditions of the east coast of Florida followed including one under Lucas Vasquez de Ayllon, who reportedly visited Timucuan settlements. His trip may have been a slaving expedition to capture and relocate Native Americans to work on Spanish plantations in the Caribbean. However, the first serious attempt by Europeans to settle Northeast Florida was made by French Huguenots who first explored the St. Johns River in 1562 under Jean Ribault. Following the 1562 expedition, three hundred French Huguenots under Rene de laudoniere, one of Ribault's lieutenants, established Fort Caroline along the St. Johns River in present day East Arlington. Constructed of earthen and timber, the triangular fortification, which was located along the St. Johns Bluff approximately six miles from the mouth of the river, was named in honor of the French king, Charles IX. The colony was nearly abandoned after fifteen months of hardship and conflicts, but was rescued by the arrival of Jean Ribault with supplies and new colonists.

Threatened by their presence at Fort Caroline, Spain sent an expedition to Florida under Pedro Menendez to drive out the French. Menendez landed in 1565 and established a settlement at St. Augustine. In response, Ribault attempted to attack St. Augustine, but his fleet was destroyed by a hurricane resulting in most of his men being captured and killed by the Spanish at the Matanzas Inlet south of St. Augustine. At the same time, Menedez sent a force overland that attacked and captured Fort Caroline. The following year, the French under Diminique de Gourgues landed on Amelia Island and marched south to avenge the Spanish at Fort San Mateo, the former Fort Caroline. Although defeated at Fort San Mateo, the Spanish continued to occupy Florida for a period that endured two centuries. Augustine in Spanish Period (1565 - 1763). The population remained concentrated in or around St. Augustine. Using the St. Johns River as a defensive moat, the Spanish constructed a series of smaller fortifications along the river in order to protect St. Augustine that in turn protected the Spanish plate fleet sailing along the east coast of Florida.

Soon after the settlement of St. Augustine, Jesuit missionaries attempted to establish missions along the coast of Florida and Georgia in order to convert the native population to Catholicism. Abandoning their missions by 1572, the Jesuits were followed by missionaries representing the Franciscan Order in 1584. By the early seventeenth century, the Franciscan Order had established a chain of missions along the Florida - Georgia coast and west to the Apalachee Province for the purpose of converting the large native population to the Catholic faith, and to organize farming communities to support the Presidio at St. Augustine. One of the most significant missions established in Northeast Florida was the doctrina of San Juan del Puerto on Fort George Island directly across the river from Mayport.¹⁶ Originally called the "River of Currents' by the Spanish and later the "River of May" by the French, the current name for the St. Johns River derived from this important Franciscan mission. From San Juan del Puerto, a chain of smaller missions was established north along the coast.¹⁷ As the Timucuan population continued to decline in coastal Florida and Georgia, their number was being replaced by the Guale and Yamassee Indians of Georgia and South Carolina that effectively ended the long cultural tradition established in Northeast Florida by the Timucuans and their predecessors.¹⁸

The cultural dynamics of Spanish East Florida greatly changed with the establishment of British colonies in South Carolina and later Georgia. In November of 1701, Carolina soldiers and their Indian allies including the Yamassee left Port Royal, South Carolina to attack St. Augustine. Commanded by Governor James Moore, the British force landed on the north end of Amelia Island and quickly captured the

small Spanish fortification and preceded south to capture and destroy the mission and garrison at Santa Catalina on the south end of the island. After destroying the Mission of San Juan del Puerto, Governor Moore proceeded on to St. Augustine, where his forces were able to destroy the town of St. Augustine, but were unable to capture the new Castile de San Marco. In 1735, the British attempted again to dislodge the Spanish from East Florida this time under the leadership of Georgia founder, General James Oglethorpe.¹⁹

English Period (1763 - 1783)

As a result of the Seven Years' War, Spain was forced to turn the control of Florida over to the British. To develop and populate the vast territory of Florida, the British initiated a liberal land grant policy resulting by 1776 in the awarding of 114 grants comprising over 1.4 million acres.²⁰ A 10,000-acre land grant on the southside of the river including the area of Mayport was granted to N. Wood who developed it into the Orange Grove Plantation.²¹ Although few of these large land grants were ever occupied and developed, a noted exception was New Smyrna established south of St. Augustine in 1768. Scotsman, Dr. Andrew Turnbull received a 20,000 acre land grant near the present Ponce de Leon Inlet, seventy-five miles south of St. Augustine, for the purpose of establishing a large indigo plantation. Turnbull populated his plantation with over 1400 colonists from the Mediterranean area, predominately from the Island of Minorca. After twenty years of tremendous hardships, these colonists and their descendants moved north to St. Augustine where they were collectively referred to as Minorcans. Minorcan descendants later became an important part of the Mayport community.²² To assist with the settlement of East Florida, the British constructed the King's Road, which connected New Smyrna and St. Augustine in East Florida with St. Marys, Georgia. During the British Period (1763 - 1783), the St. Marys River was established as the official boundary between East Florida and Georgia.²³

With the outbreak of the American Revolution, the population of British East Florida swelled from approximately 3,000 in 1776 to 17,000 by the end of the British period in 1784. Seeking political asylum and economic opportunity, these displaced loyalists, mostly from Georgia and South Carolina, settled in and around St. Augustine, as well as other parts of East Florida. Many of these loyalists relocated six miles from the mouth of the river to St. Johns Bluff, at that time called Hester's Bluff. In 1779, Thomas Williamson, who owned two hundred acres at Hester's Bluff, had a town platted. By 1782, the "St. Johns Town" had a population of 1,500 with three hundred houses, two taverns, stores, and Freemason's lodge. With the return of East Florida to the Spain in 1783, the town was abandoned, and many of the houses and buildings were dismantled and relocated to other British colonies in the Caribbean.²⁴ To protect East Florida from the patriots, the British built Fort Tonyn along the St. Marys River, and were able to stop an attempted American invasion at the Battle of Alligator Bridge.²⁵

Second Spanish Period (1783 - 1821)

As a result of the Treaty of Paris ending the American Revolution, Florida was returned back to Spanish control with the St. Mary's River continuing to serve as its northern boundary. With the transfer of Florida back to Spain in 1783, most of the British subjects left the area resulting in the population of East Florida dropping to under 2,000, and the abandonment of numerous plantations. To address this situation, the Spanish Crown followed the earlier example of the British and began to make generous land grants. To attract new settlers, the Spanish colonial government allowed non-Catholics to own property in Florida by just swearing loyalty to the Spanish government. As a result, new settlers, particularly from the former British colonies of South Carolina and Georgia, were attracted to all parts of East Florida.²⁶

The Mayport area was originally part of a Spanish land grant of over 1200 acres made to Andrew Dewees in 1791 or 1792. This land grant was bounded by the St. Johns River and Pablo Creek on the north and west, the Atlantic Ocean on the east, and on the south by the current jurisdictional boundary between the cities of Atlantic Beach and Jacksonville. A native of Philadelphia born in 1750, Andrew Dewees moved to Charleston, South Carolina where he met and married Catherine (Catalina) Chicken (Cherken) in 1778. In 1791 or 1792 Andrew Dewees and his family moved to Florida with thirty-nine slaves where they cleared and cultivated a plantation called "Naranjal". After the death of Andrew Dewees in July of 1797, Catherine Dewees remained at "Naranjal" until she remarried and moved to Fernandina in 1814. The Dewees estate was eventually divided among their children and descendants, many who later married into other local pioneer families in the area such as Fatio, Sanchez, Floyd (Joaneda), Arnau, and LaMee.²⁷

The continued decline of the Spanish Empire, as well as the eagerness of the new United States to expand and grow, resulted in several attempts during this period to acquire both East and West Florida. In January of 1811, the United States Congress, which was composed of numerous "War Hawks" from the south and west, authorized President Madison to use whatever means possible to occupy and annex Florida. In response, President Madison appointed former Georgia Governor, General George Mathews as his Special Agent to direct these efforts. After failing to obtain West Florida by negotiations, Mathews moved his operation to St. Marys, Georgia with the idea of taking East Florida by rebellion. John Houston McIntosh, a Georgia planter who also owned lands in Florida, agreed to assist Mathews. In March of 1812, a force of over seventy Georgians crossed the St. Marys River into Spanish Florida where they raised the Patriot Flag, and declared their grievances against the colonial government. Although not receiving the anticipated support of the United States navy and army, the Patriot Army advanced to capture Fernandina, and continued south to St. Augustine. However, once encamped outside St. Augustine, the United States Congress continued to refuse support to the Patriot Army, resulting in President Madison revoking the Special Agent status of Mathews. The continued lack of American support and the outbreak of the War of 1812, forced the Patriots to abandon their plan of acquiring East Florida.²⁸

The military tensions during the Second Spanish Period (1783 - 1821) between East Florida and Georgia resulted in the construction of fortifications along the St. Johns River. Appointed by Governor Juan Quesada, Magistrate John McQueen supervised the construction of fortifications at Mayport (Quesada Battery), St. Johns Bluff (San Vicente Ferrer), St. Nicholas, Picolata, as well as Fort Juana on the Ribault River where the Kings Road passed. Established in 1793, the Quesada Battery at the mouth of the river was constructed of palm logs supporting earth filled walls. The fortification included two cannons, a powder magazine, as well as barracks and kitchen facilities. Probably located on the grounds of the Mayport Naval Station, the Quesada Battery was eventually abandoned after being significantly destroyed by a hurricane in September of 1804.²⁹ The American appetite for both East and West Florida was stimulated by the vast undeveloped lands of the Spanish colonies that were attractive both to the expansionist government and private land speculators. In addition, East and West Florida served as a troublesome haven for runaway slaves, Seminole Indians, and numerous individuals of varying nationalities involved in contraband trade and slave smuggling. Lacking the resources to properly protect or develop their colonies, the Spanish government eventually gave in to the American pressure and signed the Adams-Onis Treaty in 1819 that transferred East and West Florida to the United States in 1821.³⁰

THE ANTEBELLUM AND CIVIL WAR PERIODS (1821 - 1865)

The Territorial and Antebellum Periods (1821 - 1860)

With the establishment of the United States Territory of Florida in 1821, Provisional Governor, Andrew Jackson divided the territory into two counties, St. Johns and Escambia separated by the Suwannee River. In 1822, Duval County, named after William Pope DuVal, the territory's first governor, was carved out of St. Johns County, and expanded in 1824 to include the areas south and east of the St. Johns River.³¹ An increase in shipping on the St. Johns River during the Territorial Period (1821-1845) resulted in the need for the construction of the first lighthouse at Mayport in 1830. Built too close to the water, this lighthouse was abandoned and replaced with a second lighthouse in 1835. At that time, Mayport was known as "Hazard" and was home chiefly to fishermen, bar pilots, and their families. The bar pilots were essential for navigating ocean-going vessels over the shallow, shifting sandbar located at the mouth of the river. By 1820, the bar pilots, who resided on both sides of the river, had organized the St. Johns Bar Pilot Association. Founding members of the association included Captains James Arnau, Majones, Peter Masters, Captain Whiteman, Philip Dewees, John and Andrew Floyd. With the continued growth of shipping along the St. Johns River, greatly stimulated by the Second Seminole War (1835-1841), a Board of Port Wardens was appointed in 1839. In 1841, fifty-five citizens in the area failed in their petition to President William Henry Harrison to have "Hazard" designated as a port of entry for the St. Johns, and to relocate the Custom House from Jacksonville, as well as recommended the construction of a fortification, military and marine hospital, and "breakwater" at the mouth of the river. Some of the Mayport pioneers who signed the petition included Andrew Floyd, A. M. Andreu, and Joseph Floyd.32

One of the heirs of the Dewees grant, Katherine Floyd, a granddaughter of Andrew Dewees, married Major Cornelius Taylor of Virginia, who came to Florida during the Second Seminole War with his cousin and later American President, General Zachary Taylor. In 1841, Major Cornelius and Katherine Taylor sold their Mayport properties to David L. Palmer and Darius Ferris, after which they moved to Lake Monroe in present day Volusia County where Taylor founded the Town of Enterprise.³³ After selling part of their tract to Keeler (?) and Dr. Eli Haworth, Palmer and Ferris had a town laid-out later known as Mayport. In addition to four acres reserved for a lighthouse, other properties in the new town were identified as being retained by Houston (?), S.L. Burritt, Andrew Floyd, Henry Lindsey, Theodore Hinsdale, and Charles Brown. A native of Stamford, Connecticut, David L. Palmer (1790 - 1871) became involved in the shipping of live oak from the St. Johns River for his ship building operation in New England. After moving permanently to the area, Palmer went into partnership with Darius Ferris to purchase the Mayport properties. Both Palmer and Ferris were married to daughters of Daniel Soloman Hill Miller of St. Nicholas who served as the Deputy Surveyor during the Second Spanish Period, and was later responsible for surveying the streets of Jacksonville in June of 1822. Two streets in Mayport today are named after Palmer and Ferris, who lived in the area for much of their lives before moving back to St. Nicholas in South Jacksonville. The partnership of Ferris and Palmer were later responsible for platting 1,000 acres along the St. Johns River called White Sulphur Springs, now known as Green Cove Springs.34

Reportedly the first sawmill in the Mayport area was opened in the 1830's by Joseph Finegan, who later served as a Confederate General.³⁵ In 1840, Finegan's sawmill was purchased by Halstead H. Hoag (1820 - 1876), Jacksonville mayor during much of the 1860's and son-in-law of David L. Palmer.³⁶ He was joined in partnership with Amander Parsons (1811 - 1873), the grandfather of Governor Napoleon Bonaparte Broward. Coming to the Florida Territory in 1840 from his native New Hampshire, Amander Parsons moved with his family to Mayport in order to supervise the mill, which was enlarged to become one of the largest sawmills in Duval County. According to one source, Amander Parsons hired Minorcans from St. Augustine to work the mill, which over time was called the Parsons' Mill. Mary Dorcus Par-

sons, who attended a small log schoolhouse in Mayport while growing up, married Napoleon Bonaparte Broward, Sr. in December of 1851 at Mayport. In the late 1850's, Amander Parsons purchased the point of land called Newcastle, now the East Arlington area, where he constructed a large plantation. Both the Newcastle Plantation and the Mayport sawmill were destroyed during the Civil War. Members of this pioneer family including Amander Parsons and Mary Dorcus Parsons are buried in the small family cemetery located north of Fort Caroline Road in East Arlington.³⁷

Kingsley B. Gibbs of Fort George Island opened a sawmill at Hazard in 1849, and is credited with changing the name of the town to Mayport Mills after the "River of May", the French Huguenot's term for the St. Johns River. A native of Brooklyn Heights, New York and nephew of Fort George Island planter, Zephaniah Kingsley, Kingsley B. Gibbs (1810 - 1856) moved to St. Augustine where he became Clerk of the Superior Court. In 1833 he married Ana Eduarda Teresca Hernadez, daughter of Minorcan planter Jose Mariano Hernandez. After the death of his wife in 1836, Gibbs served in the Second Brigade of the Florida Militia during the Second Seminole War reaching the rank of major. In March of 1839, Gibbs purchased his uncle's plantation on Fort George Island, followed by the purchase of the sawmill property at Mayport in 1843. Gibbs sold his Fort George Island plantation in 1852 and moved back to St. Augustine where he died in 1856. Always having had a strong interest in history, Kingsley B. Gibbs is also recognized as a founding member of the Florida Historical Society in 1855. Credited with the discovery of the original site of Fort Caroline, Gibb's knowledge and interest in Florida history were probably instrumental in his selection of Mayport Mills as the name for the small town that existed at the mouth of the river.³⁸ During this period the first Mayport Mills Post Office was established on Batten Island on the north side of the river in January of 1849 and moved to the south side of the river in May of 1850. Interestingly, the Mayport Mills Post Office ceased operation in June of 1869, and reopened in October of 1869 as the Mayport Post Office reflecting the name change since the sawmills were no longer in operation.³⁹

Starting during the Second Spanish Period, many Minorcans began mitigating from the general environs of St. Augustine into other parts of Northeast Florida such as Fernandina, Mandarin, Jacksonville, Pilot Town on Batten Island, and Mayport. Minorcan families associated with the Mayport community include the Pons, Arnau, Ponce Joaneda (Floyd), Andreu, Sallas, Falana, Ortega, Ortagus, Canova, and Genopoly. For example, Captain James Arnau, one of the founders of the St. Johns Bar Pilot Association, was the son of Francisco Arnau, sailor, born on the Island of Minorca in 1748. Another early Minorcan family in Mayport were the Floyds, who descended from Juan Josef Joaneda, a farmer from the Island of Minorca. His son, Joseph Joaneda, later married Isabel Maria, the daughter of Andrew Dewees. It is possible that many of the Minorcan settlers came to Mayport during the 1850's to work in the Parsons' Sawmill or the one owned by Kingsley B. Gibbs, who's first wife was from a St. Augustine Minorcan family. Continuing many of the trades and cultural traditions found in St. Augustine, these early Minorcan settlers in Mayport were involved in fishing, bar piloting, farming, and marine salvage.⁴⁰

The Mayport Minorcans were also instrumental in establishing the Church of the St. Johns the Evangelist in Mayport, as well as an adjacent cemetery still referred to as the "Old Spanish Cemetery". Formed in the early 1800's from a nucleus of 200 Catholics in the area, predominately Minorcans, the first sanctuary was destroyed during the Civil War, with a new one being constructed along Mayport Road near the lighthouse. Construction of the Mayport Naval Base in 1941, forced the demolition of the sanctuary after which the congregation relocated to form the St Johns the Baptist Catholic Church located in Atlantic Beach. The old Mayport cemetery, also called the "Old Spanish Cemetery" or the Mayport Catholic Church Cemetery, was progressively covered by drifting sand and later by dredge spoil with the creation of the naval facility in 1940. By 1941, it was reported that only one grave was still visible, that of George E. Brown who died in 1885. Other burials documented there included two children of William Joseph and Clara Arnau King. A recent archaeological excavation in the general area uncovered other marked grave belonging to members of the Fatio-Floyd Family, as well as the Hogan

Family. The individuals identified on the exposed markers included Mary F. Hogan, who died on October 24, 1875, and may have been related to the family of Mayport postmaster, John R. Hogan. Other markers included L. Fatio (possibly Lawrence Fatio, bar captain and father of Adeline Fatio), F. Fatio, M. Floyd, and D. Floyd. A plat map of Mayport probably recorded between 1869 and 1875 depicted the cemetery property as belonging to Fatio. ⁴¹ The original size of the old Mayport Cemetery is not known, however, except for a small part under Broad Street most of it is located on the grounds of the Mayport Naval Station.

First Port Improvements

Lacking extensive interior roads, the St. Johns River played an important role in transporting troops and supplies during the Second Seminole War (1835 – 1842), which in turn stimulated the development of the port at Jacksonville. By the 1830's, Jacksonville was declared the Port of Entry for the District of the St. Johns, which was later challenged at least three times by the residents of Hazard at the mouth of the river. During Florida's Territorial Period (1821 - 1845), the first navigational improvements were made to the St. Johns River when Congress appropriated funds for the construction of a lighthouse at the mouth of the river. Completed in 1830 at a cost of \$10,500, this lighthouse was built to close to the water and was soon undermined by the sea and abandoned three years later. In 1835, a second lighthouse was constructed approximately one mile from the first lighthouse. Also built to close to the changing shorelines of the river, this lighthouse was soon threatened to be undermined, as well as found to be obsolete because of its inland location, and low height.⁴³

In 1858, the third and present lighthouse of 85 feet was constructed, and was taller and further away from the shore than the preceding two structures. Property for the third lighthouse was acquired from Mayor Cornelius Taylor who was married to the granddaughter of Andrew Dewees. During the Civil War, the lenses in the lighthouse were destroyed or removed by the Confederates in order to hamper Union gunboats entering the St. Johns River. After re-opening in July of 1867, plans were developed to raise the lighthouse by twelve feet in 1887 but according to recent measurements were never carried out. However at that time, the canopy of the lighthouse was modified with the addition of the current copper dome. Replaced by the St. Johns Lightship in 1929, the 1858 lighthouse is presently located on the grounds of the Mayport Naval Station. In 1959, a fourth lighthouse, 83 feet in height, was constructed on the grounds of the Mayport Naval Station.

Civil Period (1861 - 1865)

With the outbreak of the Civil War in January of 1861, the Jacksonville Light Infantry under Dr. Holmes Steele was called into service to construct and occupy a fortification at the mouth of the St. Johns River. Constructed under the direction of retired U.S. Army Engineer, Captain John C. L'Engle, the fortification was located near the new lighthouse atop a sand dune. Called Fort Steele in honor of its captain, the fortification was composed of twenty-five foot high earthen walls reinforced with sand bags and palmetto logs. Starting with four thirty-two pounders, Fort Steele eventually had eight guns. Additional earthen fortifications were constructed by the Confederates at St. Johns Bluff and Yellow Bluff, as well as at Talbot Island and Amelia Island. Reportedly these fortifications were inspected in November of 1861 by General Robert E. Lee, Commander of South Carolina, Georgia, and East Florida, and found overall defense preparations as being poor.⁴⁵

In the spring of 1861, the Union navy began a sea blockade of southern ports that tighten resulting in the closing down of coastal industries such as the sawmills at Mayport. In February of 1862, thirty-three armed steamers under the Flag Officer Samuel F. DuPont left the Union base at Port Royal, South Carolina, headed for East Florida. Transporting the Third Brigade, U.S. Expeditionary Force under General Horatio Governeur Wright, the Union forces met little opposition in Fernandina on Amelia Island and were able to capture and occupy the town for the duration of the war. By the time, the naval

vessels reached the mouth of the St. Johns River, the Confederates under the orders of General Lee had abandoned Fort Steele and buried the four thirty-two pound guns. The Fourth New Hampshire Regiment under Captain G.E. Sleeper occupied Fort Steele, while additional troops were located across the river at Pilot Town.⁴⁶

Temporarily occupying Jacksonville, the Union forces destroyed the gun carriages and platforms at Fort Steele while withdrawing from the St. Johns River in early April of 1862. However, two gunboats were permanently stationed at Mayport to guard against blockade-runners. Occupied during the remainder of the war by Union forces, Mayport became a coaling and supply base for the warships and river patrols of the South Atlantic Blockading Squadron. Coastal communities occupied by federal forces such as Mayport and Pilot Town, and particularly Fernandina and St. Augustine, became a haven for Unionists, Confederate deserters, run-away slaves, and other refugees. As part of Confederate General Joseph Finegan's plan to re-establish control over the St. Johns River in order to stop the flow of refugees, particularly run-away slaves to the Union lines, Confederate guerrilla activity increased along the river during the Fall of 1862. General Finegan ordered a Confederate guerrilla force under Captain Winston Stephen to attack the gunboat base at Mayport in order to pin the gunboats down, as a diversion while they rearmed the abandoned fortifications at Yellow Bluff and the St. Johns Bluff. ⁴⁷

The presence of Confederate forces at Yellow Bluff and the St. Johns Bluff resulted in the second Federal occupation of Jacksonville in October of 1862. Facing a force of 3,000 federal troops, the Confederates abandoned both river fortifications allowing the Union unrestricted access to Jacksonville. With the strengthening of the Federal presence along the St Johns River, even more refugees and freedmen sought union protection at Mayport, Pilot Town, St. Augustine, and Fernandina. These new arrivals encouraged an unsuccessful attempt to establish a loyalist government in East Florida, as well as contributed to the recruitment of black soldiers. Many of these freedmen were recruited by Union officer, Thomas Wentworth Higginson during the third occupation of Jacksonville in March of 1863 during which much of the city was destroyed by fire.⁴⁸

The fourth and final occupation of Jacksonville in February of 1864 under General Truman Seymour had the primary objective of cutting off the Confederacy from much needed provisions being supplied from South Florida, particularly beef. In addition to procuring cotton, lumber, turpentine, and beef, the Union forces also saw this invasion as an opportunity to recruit more freedmen as soldiers, while aiding the establishment of a loyal state government in East Florida. The federal force of 6,000 infantry, cavalry, artillery, and engineers, including the 54th Massachusetts Colored Troops, began a drive west out of Jacksonville. Stopped at the battle of Olustee, the union forces retreated back to Jacksonville, where they constructed a defensive wall with redoubts around the city. Facing off Confederate troops concentrated at Camp Milton west of Jacksonville, the Union forces constructed a 100-foot high signal tower on the block now occupied by Hemming Plaza in Downtown Jacksonville. This tower communicated with a similar tower at Yellow Bluff that in turn relayed messages to the third tower at Mayport. The towers advised each other of guerrilla movements, as well as a method for communicating with the gunboats. Although federal troops remained at Jacksonville after the war, the blockade officially ended in May of 1865 allowing port activity along the St. Johns River to resume.⁴⁹

RECONSTRUCTION TO THE TWENTIETH CENTURY

Jetty Construction

After the war, attention was turned to improving navigation at the mouth of the St. Johns River by dredging and constructing jetties. Construction of the jetties began in 1880, and was largely completed by 1895, allowing much larger ships to navigate the St. Johns River. However, interest and efforts to improve the bar began before the Civil War. An early and major leader in the effort to improve the mouth of the river was Jacksonville Doctor, Abel Seymour Baldwin, whose medical travels around the St. Johns River valley provided him numerous opportunities to observe first hand the navigational problems at the bar. Dr. Baldwin developed the theory that the flushing strength of the flow at the mouth during tidal changes was weaken by the pull of the Fort George Inlet located a mile from the mouth. Another factor affecting the mouth of the river included the prevalent northeasterly winds that pull water back up the channel thus reducing the volume and velocity of flow that scours the channel. In addition, the southern littoral current along the Atlantic Coast resulted in the dumping of sand along the north side of the river mouth forcing the channel to seek a southern path through the sandbar. As a result the St. Johns River had a very swallow bar with shifting channels making it impossible for large ships to safely enter the river, thus making Jacksonville's port less competitive than the ports at Fernandina and Savannah.⁵⁰

The dangerous and tricky conditions of the St. Johns bar stimulated the growth of two businesses at Mayport and Pilot Town. In addition to the bar pilots who were essential for navigating ocean-going vessels over the shallow, shifting sandbar located at the mouth of the river, a thriving salvage business also developed in the two communities. Between 1850 and 1868, excluding the war years, five sailing ships and two steamers were lost while attempting to cross the bar.⁵¹ With continued local pressure, the Army Corp of Engineers, who were often in conflict with Dr. Baldwin on the best approach to the problem, had 48,000 cubic yards dredged out of the mouth to create a fifteen-foot channel at high tide. Completed in 1871 and 1872, the new channel soon filled up after storms. Captain James B. Eads, an authority on hydraulic engineering and who had successful experience addressing a similar problem on the Mississippi River, was hired by local citizens to study the situation and come up with specific recommendations. Captain Eads recommended the construction of two converging jetties at the mouth of the river that would create a twenty-foot deep channel. Although there was disagreement between General Quincy Adams Gillmore with the Army of Corp of Engineers and Captain Eads regarding the height of the jetties, the theory was the jetties would trap the river flow causing it to scour a deeper channel.⁵²

After a congressional appropriation in 1879 work on the St. Johns River Jetties started under the direction of Lieutenant Walter L. Fisk, operating at an office on Fort George Island. Construction started in 1880 under contract to Lara, Ross, and Company of Wilmington, North Carolina. Utilizing a plan developed by Roderick G. Ross, the company constructed a foundation of nine-inch diameter logs above which were placed a loose brush mattress. Work on the foundation of the north jetties was contracted to J.H. Durkee of Jacksonville in 1881. By 1882, it was discovered that the scouring action caused by construction of the jetties was undermining sections of the log foundation that in some cases sunk an additional fifteen feet. In response, the construction shifted to the use of a fascine of brush instead of logs to serve as the foundation. Initially, granite was placed on top of the foundation, but later replaced by Florida limestone that attracted marine life that over time help to cement the rocks. Another construction technique developed by Captain W.M. Black, involved two ridges of stone or concrete that creates a trough filled up to the water level with oyster shell capped with stone. Over time the whole mass is cemented together by marine life. 53

First under the direction of General Q.A. Gillmore, followed by Captain James C. Post and Captain Fisk, construction of the jetties went in spouts during the 1880's and 90's depending on appropriations from Congress. Although over 4,500,000 cubic yards of sand had been removed, the jetties, which for the most part were still below the high tide line, did not produce a uniform fifteen feet channel. However, by 1895, the fifteen-foot channel was achieved over the bar by raising the height of the jetties above the normal high tide. By this time, the south jetties extended two and one half miles with the north jetties being three miles long, and only 1600 square feet at the outer end. To supplement the scouring of the mouth caused by the jetties, the Army Corp of Engineers also continued to dredge the shipping channel up to Jacksonville, going from 18 feet in 1895 to 24 feet by 1906, and 30 feet by 1918. The deeper channel and the scouring caused by the jetties resulted in undercutting the St. Johns Bluff, eating away one hundred feet within a ten-year period. A tragic loss resulting from the undercutting of the St. Johns Bluff was the destruction of the original site of Fort Caroline.⁵⁴

The 1880's and 1890's

Even before the completion of the jetties, Mayport began to share in the extensive tourist trade developing in Jacksonville during the 1870's when the city, billed as "the Winter City in a Summer Land", was attracting thousands of Northern tourists. Along with the balmy weather, the area was also attractive to tourist because of the many adventurous side trips available along the St. Johns River, where they could experience first hand the exotic flora and fauna of semi-tropical Florida. In addition to being a steamboat stop, Mayport had two large tourist hotels by 1874, the Burrows House and the Atlantic Hotel. The two-and-a-half story Burrows House, opened in 1873 by L. S. Burrows, was located across from the steamboat landing. The Burrows House, which accommodated fourteen apartments, was a large wooden building with extensive galleries and balconies for catching the abundant sea breezes. Adjacent to the hotel was the Burrows & Linehart store, owned by a firm associated with L. S. Burrows. Constructed by Captain W.A. Jameison in 1874, the Atlantic Hotel was another big, rambling wood frame hotel that featured sixteen guest rooms and two eight foot wide piazzas. Located on a high bluff along the oceanfront south of Mayport, the Atlantic Hotel, known for its fine cuisine of fresh seafood and Diego beef (Palm Valley), was destroyed by fire on February 19, 1916.

In addition to the two large hotels, other noted businesses established in Mayport by 1885, which had an estimated population at that time of around six hundred residents, included the general merchandise store owned by Marcus Conant, a Union veteran from Massachusetts who came to Florida in 1876. In addition to his prosperous business, which was housed in a two-story building operated by four employees, Marcus Conant also had a fifty-acre farm south of Mayport where he cultivated vegetables and citrus. Another early business in Mayport during this period was the grocery and provision store of John Gavagan (1844 - 1914), a Maryland sea captain that came to Florida in 1874, establishing his business in 1883.⁵⁸ Later John Gavagan opened a popular hotel in Mayport at the corner of Ocean Street and Pearl Street that featured twelve quest rooms upstairs with a grocery store, general merchandise, pool room and movie theater downstairs. Popular with vacationers and fishing parties, the Mayport Hotel with its distinctive third story central tower, was a very visible part of the Mayport landscape until destroyed by the tragic fire of 1917. The site of the Mayport Hotel was later occupied by the general store and office of James, "Jim", Gavagan, son of John and Fanny Gavagan, who after serving as a deputy sheriff and Marshall of Pablo Beach, became the Justice of Peace for Mayport, a position he held for thirty-seven years.⁵⁹ In 1881, Caius S. Norris, a native of Ohio who came to Florida in 1874, established a grocery and provision business in the town. Other businesses in Mayport identified during this period included a butcher shop owned by Robert Mickler and Robert Nelms' fruit store. 60

In addition to these businesses all clustered near the steamboat landing, other notable citizens of Mayport during the 1880's included Virginia native, General Linsley Lomax, United States Inspector of the jetties.⁶¹ Between 1888 and 1906, Mayport was the home of Frederick W. Bruce, a federal engineer in

charge of jetty construction. Born in Lemster, New Hampshire, May 10, 1856, Frederick Bruce, trained in surveying and civil engineering, came to St. Augustine in 1884 where he was involved in the construction of Henry Flagler's grand hotels. After taking a Federal position, Bruce was associated with major repair projects to the Castillo de San Marcos (Fort Marion) and Fort Taylor in Key West. Retiring from Federal service in 1913, Bruce went on to form the Alderman Realty Company responsible for the development of a 1,100-acre tract that became the heart of the old Arlington community of South Jacksonville. During the 1880's, over 2300 acres to the south and east of Mayport were owned by "Messrs. Haworth, Keeler, Smith, and Manville", with numerous summer homes owned by prominent Jacksonville families being located along the road from Mayport to the oceanfront.

A public school also existed at Mayport in the 1880's under the direction of George B. McCellan.⁶⁴ It was at the schoolhouse, that the Mayport Presbyterian Church was organized in 1887. The church started as a Sunday school by both local residents such as Caius Norris and Addie Fatio, as well as seasonal visitors such as Reverend William Henry Dodge, pastor of the Newnan Street Presbyterian Church (First Presbyterian Church in Downtown Jacksonville). In 1892, the present sanctuary for the Mayport Presbyterian Church at 1300 Palmer Street was constructed on property donated by the Norris Family. Under the leadership of Miss Addie Fatio, the building functioned as a community church before the formal organization of the Mayport Presbyterian Church in 1912 with twenty-three charter members, and Reverend E. W. Way serving as minister. Adeline "Miss Addie" Fatio, daughter of bar pilot, Lawrence Fatio, was listed in both the 1850 and 1860 census of Mayport. It has been argued that the lot containing the Mayport Presbyterian Church was originally along the right-of-way of the Jacksonville, Mayport, and Pablo Railway, and that company may have donated the property as a result of the efforts of Caius Norris. In 1933, a Sunday school addition was constructed to the back of the sanctuary under the direction of Captain Charles F. Drew. Other Ministers active in Mayport during the mid-1880's included Father Botolacio, priest for the Catholic Church, Reverend Primus Bell, a Baptist minister, and Reverend Jamison, with the Methodist church.65

Another noted citizen in Mayport was postmaster, John R. Hogan, a Jacksonville native who moved to the area immediately after the Civil War. Originally employed as a carpenter and boat builder, Hogans was appointed postmaster in 1882 with the death of his wife who had been serving as postmaster since 1871. In December of 1893, Mayport was chosen to be the training site for J.B. Corbett, an American boxer who was scheduled to fight Charles Mitchell from England for the championship of the world. After a court injunction against state efforts to stop the fight in Jacksonville, Corbett went on to beat Mitchell in the third round on January 25, 1894 to win a \$20,000 purse. Drawing 1800 spectators, the fight was held on the old fairground in the Fairfield section of East Jacksonville.

Railroad Development

In 1886, the Jacksonville, Mayport, Pablo Railway and Navigation Company was formed under the leadership of Captain Alexander Wallace. In addition to constructing a railroad connecting Arlington and Mayport, the Company also platted a new community called Burnside Beach, located along the oceanfront between Mayport and Pablo Beach (Jacksonville Beach). Envisioned as a seaside resort accessible by railroad, the original plat for Burnside Beach included twenty-eight to thirty blocks including lots reserved for a city park, churches, hotel, pavilions, and bathhouses. According to local lore, the resort was named to commemorate the sinking of the naval vessel, "The Burnside" off the coast during the Civil War. Other officers in the company included R. M. Haworth, Western Agent with the Liberty Union Company of Indiana and one of the large landowners in East Mayport, as well as company attorney L. S. Burrow who owned the Burrows House in Mayport.

The railroad opened on May 17, 1888 with an excursion to Mayport by the Knights of Pythias. On the return trip, the engine broke down resulting in the passengers having to walk the remaining six miles to Arlington. As result of this unfortunate maiden trip, the Jacksonville, Mayport and Pablo Railway was

humorously referred to by locals as the "Jump Man and Push Railroad". The J.M. & P. railroad made two daily runs from the Arlington landing (end of Arlington Road) in a diagonal line to Egleston Heights, the first stop, before making an eastward turn stopping at Vernona, Cohasset, and Gilmore before cutting across the Pablo River to Burnside Beach.⁶⁹ Many times the train was delayed in Mayport while the tracks were cleared of drifting sand.⁷⁰ The right-of-way of the railroad ran between the lighthouse and the later site of the Mayport Presbyterian Church before taking a westerly diagonal turn towards the riverfront. After the railroad was abandoned, the old roadbed was graded and covered with gravel and shell to create the main entryway into Mayport from Burnside Beach and East Mayport.⁷¹

Although eventually extended across the Arlington River to South Jacksonville that was connected to Jacksonville by steam ferry, neither the railroad nor the resort were successful. 1889 was a tragic year for the Jacksonville, Mayport, Pablo Railway and Navigation Company and Burnside Beach, first with the death of company founder, Alexander Wallace, followed by a fire in November that destroyed two hotels and the pier. In 1892, the property of the Jacksonville, Mayport, Pablo Railway and Navigation Company was foreclosed and sold to J.A. Russell, D.M. Youmans, and H. Scott, who were responsible for moving the terminus from Arlington to South Jacksonville with the first train leaving the new terminus for Burnside Beach on July 9, 1893. The new capital investment required for updating the tracks and rolling stock including the South Jacksonville extension was financially taxing on the new owners who failed in their scheduled note payments to the Wallace estate. Finally, the financially troubled railroad was purchased by John N.C. Stockton at a public auction on September 2, 1895. Although use as a public carrier ended in October of 1895, the tracks were still being used for several years for mail delivery by means of a handcar. A storm in December of 1896 not only undermined and destroyed the palatial beachfront house that had belonged to Alexander Wallace; it also washed out sections of the railroad. In 1899, the railroad was sold to Henry H. Buckman who in turn sold the right-of-way to the Mayport Terminal Company. Reportedly, the rails were taken up and shipped to Cuba, with the bridge and pilings over the Arlington River being removed. In addition to the end of Burnside Beach, the demise of the Jacksonville, Mayport, Pablo Railway resulted in the decline and eventual disappearance of small communities such as Egleston, Verona, Cohasset, Gilmore, Cosmos, Greenfield, Salamander, Wild Cow Island, Pablo Place, Conant, Mount Pleasant, and Roundtree that had grown or developed as a result of being a rail stop between South Jacksonville and Burnside Beach.72

However rail service to the Mayport area had returned by 1899, when Henry Flagler's Florida East Coast Railroad was extended from Pablo Beach to Mayport where a large coal wharf was constructed for receiving and storing coal shipped by schooners. The Florida East Coast Railroad ran east from Jacksonville to Pablo Beach, north through present-day Neptune Beach and Atlantic Beach to Manhattan Beach. From there, the railroad line turned west connecting with the community of East Mayport and the Coquina Post Office before continuing northwest across the marsh to enter Mayport from the southwest, thus avoiding the sand drifts to the east.⁷³ Property just south of Mayport was sold by Flagler for the establishment of a beach resort for the Company's African American workers. Called Manhattan Beach, the resort, which was a forty-five mile train trip from Jacksonville, was a popular destination for church excursions. With the end of rail service to Mayport in 1932, African Americans still went by car and bus to enjoy the pavilion, restaurant and amusement park at Manhattan Beach, but in less numbers. Manhattan Beach ceased to exist with the purchase of most of the property for the construction of the Mayport Naval Base during World War II.⁷⁴

These railroad workers were preceded by other African American families that moved to Mayport to work on jetty construction during the 1880's and 90's. Forming their own community called "Jettieville", many were probably members of St. Paul's A.M.E. Church founded in 1869, which became New St. Paul's A.M.E. Church in 1916 presently located on Pearl Street in Mayport. Since the church predates the construction of the jetties, it appears that African American families had settled in Mayport at a much earlier time, possibly freedmen from area plantations or refugees that sought Federal protection

in Mayport during and immediately after the Civil War. With development of a local community, a one-room school, housing grades one to six, for African-American children was established in East Mayport, and operated until the property was acquired by the U.S. Navy in the early 1940's. 76

MAYPORT DURING THE TWENTIETH CENTURY

Development Between 1900 and 1940.

Being located along the mouth of the river near the Atlantic Ocean, the harvesting, processing, and marketing of coastal resources have always been an important part of the Mayport economy. For example, at least two large menhaden processing factories were located at different times in the community with the last one closing down in 1947. An Algonquin word meaning to fertilize, menhadan, also called "pogy or pogie", is a 12 to 16 inch bluish silver fish that inhabits the Atlantic Coast. Catching the most abundant fish on the Atlantic Coast, "pogy boats" would sometimes return loaded down with 400,000 fish. The fish oil was at one time used in the manufacture of paints, varnishes, inks, linoleum, and leather tanning.⁷⁷

In addition to docking facilities for "pogy boats", the first plants, operated by the Independent Fisheries, had large pressing rooms, boilers, and drying facilities which processed the oil and fish meal from the menhaden or "pogy", to make poultry food and fertilizer. The second menhaden facility was opened in 1929 by the Mayport Fisheries Company formed by Charles Wallace, along with his brother-in-laws, William and Earle Webb. Many of these 70-foot long "pogy boats" were out of Beaufort, South Carolina and Morehead City, North Carolina, and only stayed in Mayport seasonally during the period that menhaden were abundant along the coast of Florida. The "pogy boats" were operated by a crew of 20 to 23 men including "menhadan Chanteymen", African-American workers who sung to set the rhythm for pulling up the heavy nets. The Mayport Fisheries Company closed down in 1947 with the dock and processing facilities being demolished in 1953.⁷⁸

Also a common sight along the Mayport waterfront, shrimp houses and crab picking plants were usually located in facilities built on piers over the water. In 1907, the Flake Packing Company of New York announced plans to establish a crab processing plant at Mayport that would cook the crabs, remove the meat, and freeze for shipment to northern markets. In addition to crab and shrimp, a variety of saltwater fish such as shad, trout, mullet, bluefish, snapper, and grouper, were sent by train to Jackson-ville prior to 1932. Some of the wholesale seafood dealers operating in Mayport during the 1920's and 30's included Adams Fish Company, Fred Gordy, and the "Old Reliable Fish Market owned and operated by Issac, "Ike" Lewis, a prominent African American business owner and community leader. Born near Tallahassee, Florida, Issac Lewis came to Mayport in 1914 where he worked as a butcher before starting his own fish house that continued in operation to the mid-1970's. Some of the usually located that the same plants are usually located to the same plants are usual

Although some farming and gardening was done in the community especially around East Mayport, the gathering of wild herbs such as bay rum, palmetto berries, Jerusalem Oak, Yellow Jasmine, deer tongue and prickly ash sold to Conant's herb warehouse, also contributed to the Mayport economy.⁸³ Another local employer was the Florida East Coast Railroad that had extended the line in 1899 from Pablo Beach to Mayport where they constructed a large docking and storage facility for coal being shipped in by schooner. With the shift more towards locomotives fueled by oil, the coal wharf and railroad line to Mayport were no longer needed and ceased operation by 1932.⁸⁴ The old railroad station in Mayport, constructed by the Florida East Coast Railroad around 1900, was later moved to the foot of Pearl Street and used at various times as a restaurant and private residence before being moved in 1981 by the Beaches Area Historical Society to the Pablo Historical Park in Jacksonville Beach.⁸⁵

At different times, Mayport residents were also employed on dredge boats involved in continuous jetty and channel maintenance and improvement. The railroad and dredge boat operations employed many outsiders who filled the numerous boarding houses located in the town during the first half of the twentieth century. Some of these lodging facilities included the ones operated by Captain Fred Torrible, Genevieve Ponce Floyd ("Aunt Babe's), and Captain John and Annie Daniels, who reportedly had the first telephone in Mayport. The Captain John Daniels also provide the wells and pumps for the first running water system in Mayport, which previously had relied exclusively on wells and cisterns to collect rain water. This water system was later operated by his daughter, Aline Daniels Hirth. It was not until June of 1936, that the Mayport community received electrical service.

Cemeteries and Schools

One of the original officers with the Jacksonville, Mayport, Pablo Railway and Navigation Company, R. M. Haworth owned substantial property to the south of Mayport including the old Pablo House, a 2 1/ 2 story tabby brick structure from the Second Spanish Period located near the Pablo-Mayport Cemetery off Wonderwood Drive. It has been speculated that the old Pablo House was the remains of Andrew Dewee's plantation called, "Naranjal".88 The Pablo or East Mayport Cemetery had by the turn of the century replaced the old "Catholic Cemetery" which was slowly being covered by sand. Historically referred to as the Pablo Cemetery, the Mayport Cemetery, off State Road AIA near Wonderwood Drive in the new Oak Harbor Subdivision, may be the old burial grounds for the Dewees plantation at "Naranjal", and supposedly originally deeded for use as a cemetery by Mayor Cornelius Taylor and his wife, Katherine Dewees. However, the oldest grave documented in the cemetery is that of Frances Elizabeth Williams who died on January 24, 1881. Names found in the Pablo Cemetery before 1917 included many early Mayport and Batten Island families including Daniels, Leek, LaMae, Arnau, Gavagan, Williams, Floyd, Deming, Brown, Stormes, Johnson, Dickinson, Sallas, Houston, and Andrew. Because of poor roads, burial processions to the Pablo Cemetery, as well as to other cemeteries used by Mayport families, such as the Tillotson or Mount Pleasant Cemetery and the New Berlin Cemetery, were usually by boat.89

Although not in the general area, another cemetery associated with early Mayport families is the Tillotson or Mount Pleasant Cemetery located off Girvin Road about ten miles from Mayport. Part of the Mount Pleasant Community once located along the line of the Jacksonville, Mayport, Pablo Railway, the Tillotson Cemetery was founded by Ephraim Todd and Susannah E. Tillotson. Natives of Ohio who came to the area in the 1880's, Ephraim and Susannah Tillotson had a large farm in Mount Pleasant where they grew vegetables for the Mayport market. 90 Born in 1858 in Nottingham, England, Captain Samuel W. Singleton went to sea as young boy, eventually settling in Mayport around 1883 after sailing around the world at least three times visiting most of the significant ports. Marrying Nellie Tillotson, Captain Singleton went on to have a long and illustrious career as captain of the pilot boat, "Meta". After thirtyseven years of service that included numerous rescues at sea, including four lifeboat loads of passengers from the Clyde Line's "Comanche", Captain Singleton retired in 1928. The patriarch of the Singleton family of Mayport, Captain Samuel Singleton died on July 4, 1933, and was buried in the Tillotson Cemetery. In addition to members of the Tillotson and Singleton families, other early Mayport families buried in the Mount Pleasant Cemetery include Brazeale, Canova, Cason, Cooper, Dombrowski, Drew, Greenlaw, Hardy, Hurlbert, Kaplan, King, Meir, Powell, Shannon, Taylor, Thompson, Warren, Weir, Williams, and Wylie.92

Near the Catholic cemetery facing Palmer Street was the old elementary School that had two teachers, a principal and grades one through eight in three rooms. The old wooden school was reportedly being used in the 1890's, and may be the schoolhouse used for worship service by the Presbyterian congregation as early as 1887.⁹³ By 1911, Mayport parents were petitioning the school board to replace the wooden school that at that time had an enrollment of seventy students.⁹⁴ The old wooden school was

replaced in 1927 -28 by a new red brick facilities on Palmer Street that is now used as the Marine Science Center. Called the Ribault School, #32, this school originally went up to the seventh and eighth grades, after which students would have to attend Landon High School in South Jacksonville. Originally constructed to house sixty students, and although expanded in 1936 and again later in 1951, the Ribault School was reported in 1945 to have 107 students in six grades. Located on a small 1.51 acre-site, the Ribault School remained opened as an elementary school until 1966, and re-opened in 1968 as the Marine Science Center. A Section of the old wooden school was purchased by Samuel Kipnis of Jacksonville and used as a recreation center during the 1940's. In addition to housing a health clinic, small library donated by Elizabeth Stark, and cafeteria for the newer Ribault School, the building was used for air drills during World War II, as well as housed a Mayport Youth Club, while accommodating worship services for both Baptist and Catholic congregations.

The City of Mayport

On June 3, 1909 through action of the state legislature, Mayport was incorporated as a city with authority being vested in a Mayor, City Council, Marshal, Treasurer, Tax Collector, Tax Assessor and Clerk. A new plat for Mayport was filed that same year in the Duval County Courthouse that depicted the new city limits as established by the legislature. The 1909 plat of the City of Mayport, which was officially approved by the City Council in February of 1910, was based on an earlier map dated 1888, that was probably developed to establish the right-of-way of the Jacksonville, Mayport, Pablo Railway. Although official documentation regarding the City of Mayport is scare, there is a newspaper account of

the October 3, 1916 election in which Andrew J. Floyd was elected Mayor with George Deming being elected town clerk, and T. J. Mier as marshal. The election for the city council included the following candidates; A. Greenberg, George W. Neal, S. M. Trusdell, F.G. Floyd, Sam Singleton Jr., Oscar

Thompson, W. H. Andrews, and Charles Drew, Jr.¹⁰⁰ According to the account of Elizabeth Stark, Andrew Floyd was also mayor when she arrived in 1914.¹⁰¹ Joseph Roland King, Jr. served in a variety of positions reportedly at the same time that included clerk, treasurer, tax assessors and tax collector. Other officer holders in Mayport during this period included Judge Alex Greenberg who served as mayor, and French immigrant, Louis Arthur Charles Thomas ("Louey Frenchman", 1862 - 1938), who served as town marshal.¹⁰² In 1903, a wood frame jail was constructed along the waterfront where prisoners shared accommodations with the city mule that pulled a dray for municipal work.¹⁰³ Viola Greenlaw Singleton, who came to Mayport in 1913 from Maine, described the town that year as having no paved roads, no running water, large hotels with abundant gingerbread trim, reflective of the Folk Victorian style, three small churches, a schoolhouse, and community hall.¹⁰⁴

The development of the City of Mayport may have come to a tragic end as result of a disastrous fire on May 14, 1917 that destroyed over fourteen buildings. Properties destroyed included the St. Johns Hotel owned by A. J. Floyd, the Mayport Hotel owned by John Gavagan, the office of Dr. Neil Alford, the post office and store managed by J. D. and Katy McCormick, a restaurant and saloon owned by W. M. Floyd, as well as four houses owned by bar pilot, Captain John Daniels, and three houses owned by John Gavagan. Having no fire department, a bucket brigade was formed to fight the early morning fire whose origin was never determined.¹⁰⁵ In describing Mayport during the period shortly before the fire, one source stated that legendary bar pilot Captain John Daniels owned a hotel, as well as provided waterworks and telephone service to the town. Other prominent citizens mentioned during this period were Dr. Neil Alford, town doctor as well as port physician and quarantine doctor, and James Gavagan, who operated a store in Mayport while serving as Justice of Peace for over thirty years. During this time, Captain David Kemp of New Berlin made a daily run between Jacksonville and Mayport in the steamer,

"The Hessie". 106 Another popular business in Mayport starting in the 1920's was Singleton's store on Palmer Street. Later owned by members of the Tillotson and Johnson families, the store was operated by members of the Robert Pickett family until recent years. 107

In 1921, the Sanborn Map Company of New York produced a detailed map of the Mayport Village accurately depicting streets, businesses, and residences. The Florida East Coast Railroad is depicted crossing Sherman Creek and entering Mayport from generally a southwest direction. Along the line is the railroad station and long platform that parallel the tracks, which continue on west to the coal wharf and to the facilities of the Independent Fisheries (menhadan processing plant). Located one-mile southwest of the post office just south of the intersection of Ocean Street and Washington Street, this extensive plant, that processed oil and fishmeal, had a commissary and separate bunkhouses. The first such menhadan operation in Mayport, this facility was destroyed by fire during the early 1920's. 108

Consistent with the current configuration, the general layout of the streets in 1921 was basically the same as originally platted in 1848, as well as replatted in 1888.¹⁰⁹ The main north - south street paralleling the river was Ocean Street, which ran from the railroad station north to Broad Street. East - West streets included Washington, Pearl, Henry, Julia (Roxie), Ferris, Palmer, and Broad Streets. By this time Palmer Street from the Mayport Presbyterian Church to Ocean Street, and Ocean Street south past the post office were paved with brick. Evidence of the African-American community can be seen at the ends of Washington and Pearl Streets where St. Paul's A.M.E. Church was located. Other churches identified on the 1921 map included the Mayport Presbyterian Church on Palmer Street, St. Mary's Baptist Church located at the end of Julia Street, Episcopal Church on Broad Street, and the Catholic Church, which was passed the lighthouse along Mayport Road.¹¹⁰ Although Episcopal services had been held in Mayport as early as 1891 and 92 in the home of Mr. and Mrs. James W. Davis, a sanctuary for the congregation was not established until an older church building in Fulton was relocated to a lot on Broad Street donated by Judge James Gavagan. This church, recorded as St. James Episcopal Church, was severely damaged by a storm in 1918 and was abandoned before being demolished in the late 1920's.¹¹¹

A continuation of Palmer Street, Mayport Road, which went by the south side of the lighthouse reservation and over a large wetland, was the only identified vehicular road leading in and out of Mayport. Further down Mayport Road are buildings probably associated with the Stark's estate known as "Wonderwood by the Sea". In that same year, John V. Daniels filed a plat for Daniel's Addition to Mayport that basically subdivided property to the south and east of Broad Street and the Lighthouse reservation. Now part of the Mayport Naval Station, Daniel's Addition appears not to have been developed. During this period, the Lighthouse Reservation included forty-three acres covered by an open hammock and tidal marsh. Immediately across from the lighthouse were residential properties owned by the Floyd, Pons, Falany, and Daniel families, all displaced by military construction in the early 1940's. In addition to having a separate lighthouse keeper's residence, the lighthouse was originally entered through an adjoining one-story building. Not only has this building since been demolished, the elevation surrounding the lighthouse has been raised at least seven feet.

According to the 1921 map, the population of Mayport was listed around 400, and the domestic water supply was from artesian wells.¹¹⁶ Further, at that time, the town did not have electrical service, which did not come available in the area until 1936. In addition to the Mayport Presbyterian Church and the lighthouse, other current Mayport landmarks evident on the 1921 Sanborn Map included the "Ferry Building" along Ocean Street, the public school on Palmer Street, and the King House at the corner of Ocean and Julia Streets. Currently planned for conversion into a maritime museum, the "Ferry Building" in 1921 was identified as the Engineer's Office, U.S. War Department. The property for the "Ferry Building" was acquired in 1889 from John and George Holmes.¹¹⁷ Interestingly, just to the west of this building along the river were the dock facilities for the U.S. Lighthouse Service and a Quaran-

tine Station. The public school depicted on the north side of Palmer Street was the old wooden school-house replaced in 1927 by the brick Ribault School. A large section of the old school house was later relocated across the street to become a private residence.¹¹⁸

Reflecting the Folk Victorian Style, with its wrap around two-tier porches and decorative trim, the Captain W. J. King residence at 4627 Ocean Street is one of the most prominent landmarks in Mayport. The house is the last example of the large, rambling two-story frame vernacular houses that were common in Mayport before World War II. The majority of the residential structures remaining today in Mayport are smaller one-story frame vernacular houses, many of which have been altered with the addition of artificial siding and metal windows. In addition, the Captain W. J. King Residence is directly connected to two early families of Mayport, members of whom were involved in the important trade of bar piloting along the St. Johns River for over one hundred years. The c.1913 section of the house, which remains today, was built and connected to an earlier house constructed in 1857. This older building originated with Captain James Arnau, who was one of the founders of the St. Johns Bar Pilot Association in 1820. In 1881, Captain William Joseph King married Clara Arnau, the granddaughter of Captain James Arnau. After serving as an apprentice, King became a bar pilot in 1882 and had a long career of service before his death in 1940.¹¹⁹

After the death of Captain W. J. King, the house was eventually occupied by his bachelor son, John Franklin King. It was during his occupancy of the Captain W. J. King residence, that the house developed a reputation for being haunted. Sources were quoted in newspaper articles that John Franklin King had embellished earlier stories regarding supernatural apparitions being experienced in the house. In December of 1968, the house was visited by a team headed by Dr. William Joines, a professor of electrical engineering at Duke. The results of their study of the King house was published in the fall of 1969 in *Theta*, a quarterly publication of the Psychical Research Foundation, which studies and documents supernatural phenomenon. The report concluded that there was a supernatural presence in the house. After John Franklin King moved out in 1974, the house was sold. As a result of an unsuccessful attempt to convert the house into a restaurant, the original 1857 part of the house was demolished around 1974. In 1982, the Captain W. J. King residence was substantially rehabilitated to its current appearance and condition for use as an office. At that time, the paint was stripped from the exterior, creating a natural wood finish.¹²⁰

Wonderwood By the Sea.

In 1914, Elizabeth Worthington Philip Stark developed a 375-acre estate called "Wonderwood By the Sea" along Ribault Bay, just south of Mayport. In the fall of 1913, Elizabeth W. Philip, the daughter of Colonel William Henry Philip and Eliza Worthington Philip of Washington D.C. and Televara, New York, moved from her native New York to Florida. While staying at Atlantic Beach, she discovered the "Old Keeler Place" near Mayport while on a horseback ride along the beach. The estate, which included an old two-story house, tenant houses and stables, was purchased by Elizabeth Philip from the Chase Ship Chandlers. Soon joined by her new husband, Jacob F. "Jack" Stark of Claberack, New York, Elizabeth had a 450 foot deep well dug that provided a continuous flow of water that soon filled a 20' x 30's swimming pool before flowing into a large artificial lake. A resident of the area, Captain John Tillotson was hired to construct a 1000-foot fishing pier out into Ribault Bay. During this period, Jacksonville was the home of numerous movie studios that used local settings in their films. One such company, the Gaumont Picture Company of France, used "Wonderwood By the Sea" for the back drop of their movie "Hawthorne's Pipe Dream", made in 1916. In that same year, Elizabeth Philip Stark was responsible for organizing the first Girl Scout Troop in the Jacksonville area. Called Cherokee Rose Troop 1, the girls, mostly from Mayport, played an active role in civil defense during World War I by patrolling the local beaches by horseback looking for evidence of espionage, presence of German subs,

or general suspicious activities. In addition to a U.S. Coast Artillery Corp stationed at the mouth of the river, Mayport residents during World War I also saw soldiers camped at the lighthouse green, as well as around the grounds of the Mayport Presbyterian Church.¹²¹

Starting with the construction of the first bungalow in 1914, the Wonderwood estate eventually grew to have over twenty buildings that included a lodging and dining facility called the Ribault Inn, as well as a riding school. Over the years, Elizabeth and Jack Stark hosted numerous dignities and prominent people such as U.S. Senator Duncan U. Fletcher, Baron and Baroness DeWitt of Denmark, Teddy and Franklin Roosevelt, Colonel William Gaspard de Coligny of France, Jacksonville Mayor John Alsop, Hoffman Philip, the ambassador to Chile, former Rough Rider, and brother of Elizabeth Stark, and exiled White Russians (Byelorussia) such as Count Zemliakoff and Captain Lemtiougov. Many of these international guests may have come to "Wonderwood By the Sea" as a result of Hoffman Philip's diplomatic career that included service in Morocco, Abyssina, Brazil, Colombia, Norway, Japan and Chile. Another noted guest at "Wonderwood by the Sea" was Judy Canova, who stayed with her family in one of the guesthouses called, "The Doll's House", where she practiced her dancing and singing. Born in 1916 in Starke, Florida from Minorcan descent and former student at Andrew Jackson High School in Jacksonville, Judy Canova went on to have a successful show business career that included Broadway, movies, radio, and television before her death in 1983. 123

In 1923, on a site donated by Elizabeth and Jack Stark, the Florida Daughters of the American Revolution had constructed a replica of the monument that Jean Ribault had placed at the mouth of the river during his 1562 expedition. Replicated based on the drawings of the French artist, Jacques LeMoyne, the monument was the site for many years of a popular Easter sun rise service that attracted up to 10,000 people. With the construction of the Mayport Naval Base in the early 1940's, the monument was relocated to the intersection of Mayport Road and East Mayport Road, moving to its current location at the Fort Caroline National Memorial along the St. Johns Bluffs in 1958. In addition to providing the property for the Ribault Monument, as well as accommodating parking for thousands of visitors for Easter Sunrise Services, Elizabeth and Jacob Stark contributed in numerous ways to the quality of life in the Mayport community. For example, Jack Stark had a baseball diamond constructed on the Wonderwood estate, and helped organize, coach, and equip a team composed of Mayport residents. Every Christmas, the Starks hosted a holiday party for area residents that included a Christmas present for each child in the town. In addition to organizing the Girl Scout troop, Elizabeth Stark also donated the small library established in the old school house.

Constructed in 1912, the Stark's private residence, called "Miramar" overlooked Ribault Bay, a large, shallow bay isolated from the strong currents of the river channel by a peninsula created from dredge spoil. Because of the ever-changing nature of the landscape around the mouth of the river, the origin of Ribault Bay is not clear, but appears to be a by-product of jetty construction. Through the efforts of Elizabeth Stark the Army Corp of Engineers abandoned their plan in 1925 to fill the bay with dredge spoil from channel maintenance, and agreed to deepen the bay and provide a 200-foot opening reinforced with rock and shell. In addition, they officially recognized it as Ribault Bay in 1927. 127 In 1940, life at "Wonderwood by the Sea", indeed for the whole Mayport area, changed forever, when the Federal Government summoned to court various owners to discuss the sale of their properties. Ironically, the Federal Government reportedly offered Elizabeth Stark only \$30,000 for her properties that still had a \$60,000 mortgage. Having previously refused a two million dollar offer for her properties in 1926, Elizabeth Stark had confidentially improved her Wonderwood estate using her Washington D.C. properties as collateral. 128 Stimulated by the growing clouds of war, U.S. Marines forcibly occupied the Ribault Inn why Elizabeth Stark was tending to her diabetic husband in the hospital. After taking 150 acres, the Starks were forced to build a new house on the remaining twenty-five acres. They hired two Italian craftsmen to construct a Mediterranean Revival Style house, as well as an adjacent two-story restaurant and two rental houses. Unfortunately, the Federal Government soon acquired the remaining twenty-five acres forcing Starks to move out to East Mayport. Receiving a total of \$40,000 in compensation from the Federal government for her Mayport properties, Elizabeth Stark died in 1967 and is buried in the Pablo or East Mayport Cemetery. 129

Development of the Mayport Naval Base

In 1938, Congress authorized strengthening the U.S. military by increasing fleet tonnage by twenty percent that in return required additional serving facilities. In response, a board was created under Rear Admiral A. J. Hepburn charged with the task of determining the need and location for new military bases. As a result of the Hepburn Board Report, Jacksonville, Florida was selected as one of fifteen bases to be developed immediately in order to provide much needed shore based facilities for airplanes. With a legislative appropriation of seventeen million made in 1939, the Emergency National Defense Program selected the former Camp Foster Site southwest of Downtown Jacksonville for a naval air station with a carrier to be berthed at the mouth of the St. Johns River. Ninety percent of the Duval County voters approved a bond issue purchasing the seven hundred acres around the Ribault Bay for use as a new naval facility. Although only one quarter the size of the current Mayport Naval Base, this new military facility required the relocation of fifteen families including members of the Garcia, Ortega, Solis, Andreu, Arnau, Daniels, Manns, McDonald, Edwards, Williams, Cason, Leakey, Floyd, King, and, of course, the Stark families. After initiating unsuccessful legal action, Elizabeth and Jack Start were forcibly removed from their estate. In addition to losing their public school, sections of Mayport's African American community were also displaced by the new naval facility.

The planned new facility was called the U.S. Naval Frontier Section Base at Mayport under Lieutenant Commander Maynard R. Sanders. As a result Ribault Bay was initially dredged only twenty-nine feet to accommodate patrol crafts, rescue boats, and jeep carriers. By February of 1941, site preparation began with the demolition and salvage of the existing structures, as well as filling in Stark's lake and leveling sand dunes. Utilizing standardized plans from the Bureau of Yards & Docks, U. S. Navy, Jacksonville construction company, George D. Auchter Company along with Batson - Cook Company and Duval Engineering began building bulkheads along Ribault Bay, as well as barracks, mess hall,

dispensary, and administrative building.¹³¹ The original 1912 resident of Elizabeth and Jack Stark called "Miramar" was saved and used as the Officer's Club. Originally "Miramar" was a two-story Mediterranean Revival Style residence with a hipped roof surrounded by square towers, as well as arched courtyard and balustrade terrace overlooking Ribault Bay. In 1958, "Miramar" was severely altered to its current one story appearance. Another pre-1940 building (Building 1538), originally a residential structure, was purchased in 1941, and altered for office use.¹³² With the addition of airstrips in 1942, the facility was named a Navy Auxiliary Air Station in 1944 under Lieutenant Commander, M. P. Merritt. After being placed under a caretaker status in 1946, the base at Mayport was re-activated in 1948 as a Naval Outlying Landing Field for the Jacksonville Naval Air Station. However, with pressure from the Jacksonville Chamber of Commerce, the original Hepburn Board recommendation of creating a carrier basin at the mouth of the St. Johns River was implemented, resulting in the current U.S. Naval Station Mayport.¹³³

Mayport After 1950

Another significant impact on the Mayport community during the first half of twentieth century was the development and growth of the deep-sea shrimping business. During the first decade of that century, Portuguese fishermen who had settled in Fernandina Beach and other parts of Northeast Florida, began using the Otter Trawl to catch shrimp in deep water. Although river and coastal shrimping have always been an important part of Mayport's fishing industry, the first deep-sea trawlers operating out of Mayport were those belonging to Portuguese natives, Mathias Roland, Louis Perry, and Manuel

DeJesus.¹³⁴ Mayport trawlers began to shrimp further and further away and by 1949 were shrimping in the waters of the Gulf of Mexico along the Louisiana and Texas coast, as well as the Campeche Bay of Mexico. Some of Mayport's fleet moved seasonally or permanently to South Florida in order to take advantage of additional fishing and shrimping areas, and to serve a growing market in the south part of the state.¹³⁵ For example, a 1950 newspaper article reported that approximately fifty shrimp boats had returned to Mayport from Key West in order to catch shrimps in local waters during the period between August and December, but would return back to South Florida after that period to fish the "pink shrimp" of the Dry Tortugas.¹³⁶ Over the last fifty years, Mayport has been the home to fewer commercial fishing boats, with its waterfront accommodating more charter boats, seafood houses, and restaurants. One of the noted restaurants in Mayport, Strickland's, started out in Ben Strickland's general store, when he began serving seafood lunches to dredge boat workers.¹³⁷

Since 1940, Mayport has continued to decline both in physical size, as well as population, going from a high of 600 or 700 in the late 1800's and early 1900's to 250 or less today. 138 Sometimes referred to as an island cut off from East Mayport by Sherman Creek and adjacent wetlands, Mayport has been described before 1940 as having large drifting sand dunes and limited amount of tree canopy with the noted exceptions being the large Osage orange tree located off the curve at Broad Street and the wooded lighthouse hammock.¹³⁹ The construction of the U.S. Naval Station Mayport in the early 1940's and its expansion over the last fifty years from 700 acres to 3,409 acres greatly altered the physical landscape of the general area around the Mayport village. In addition, to relocating residences, businesses and churches, the construction of the base facilities involved leveling sand dunes, filling marshes, and changing Ribault Bay from an irregular shaped body of water to three sides of bulkhead. Before construction of the base, Palmer Street was the primary road leading into Mayport from "Wonderwood by The Sea", East Mayport, Manhattan Beach, Seminole Beach, and Pablo Beach (Jacksonville Beach). In 1950, a new highway (State Road AIA) was constructed to the west of the Mayport Naval Station providing a direct link with Atlantic Boulevard. In that same year, the new highway was connected to the north side of the river by a ferry service that ran between Mayport and Batten Island. The service, first provided by the ferryboats, "Manadnock and Reliance" in September of 1950, is now billed as part of the Buccaneer Trail (State Highway A1A) between Fernandina Beach and St. Augustine. 140

In the early 1960's, a large U.S. Coast Guard facility was constructed along Ocean Street, taking up an additional 700 feet of water front property.¹⁴¹ On October 1, 1968, Mayport became part of the City of Jacksonville with the consolidation of the city-county governments. In the early 1970's, the City of Jacksonville demolished over thirty houses in Mayport determined to be substandard, while at the same time constructing a new public boat ramp at a cost of \$61,000.142 In 1977, the City of Jacksonville completed a community development plan that not only provided specific recommendations for future development of Mayport, but also describe the current conditions of the community. The plan reported that between 1970 and 1977, Mayport had a population decline of 19.3 percent, for an estimated population of 350 with 282 being identified as white and 153 of African American descent. The community was composed of over 105 single-family homes with thirty of them being manufactured homes. At that time, Mayport was and still is the center of the fishing industry in Duval County, and was home to three of five commercial fish companies in the county. These wholesale seafood companies, who purchased the catch of local independent fishermen, included at that time, the Florida Shrimp Co-op, Atlantic Seafood, and Matt Roland Fish Company. A major employer in Mayport identified in the 1977 report were popular seafood restaurants, such as Strickland's and Parson's, which added to the maritime charm created by the adjacent docking facilities for both commercial fishing and party boats. 143

During this period one of the oldest organizations associated with Mayport, the St. John's Bar Pilot Association, constructed a new facility along the waterfront in Mayport. From this facility, bar pilots leave to meet in-coming vessels about three miles from the jetties. The vessels do not stop requiring the pilot to board while moving at 12 to 16 knots. Once aboard, the captain yields control of the

wheelhouse to the bar pilot who directs the movement of the vessel up the river to the Jacksonville ports. In October of 1981, Mayport was energized with the first of two jazz festivals, called "Mayport and All That Jazz", that drew over 40,000 visitors. With the small town unable to handle the crowd, traffic, and parking, the festival was moved to Metropolitan Park in Downtown Jacksonville in 1983 where it has evolved into the popular Jacksonville Jazz Festival. Surrounded by the Mayport Naval Station to the south and east, and the St. Johns River to the north and west, the community of Mayport, continues in its struggle to maintain its unique maritime character.

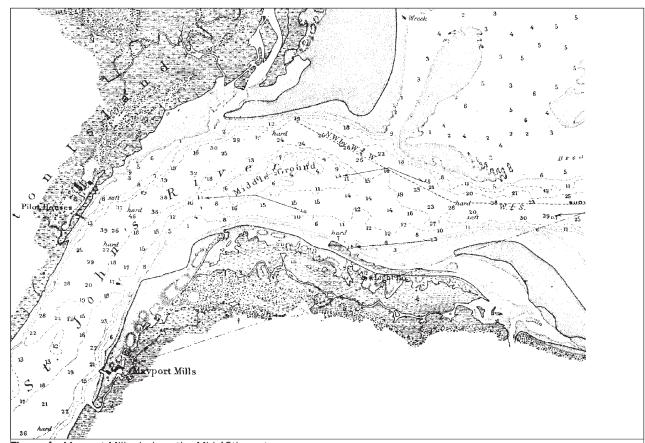


Figure 4 - Mayport Mills durings the Mid-19th century (Map:Floyd, Helen Cooper, "In the Shadow of the Lighthouse", 1994, Pascagoula, MS)

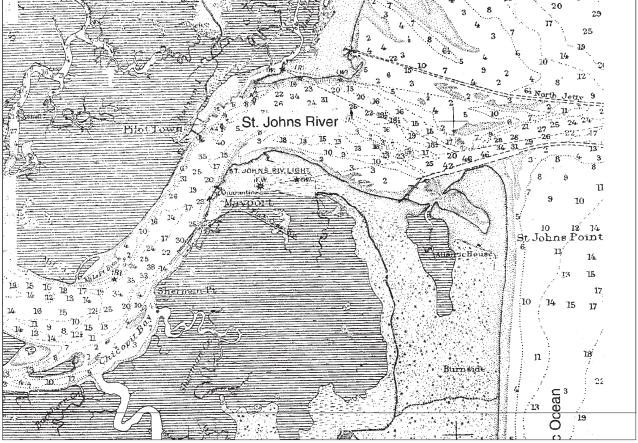


Figure 5 - Map of the Mayport area c. 1900 (Map:Floyd, Helen Cooper, "In the Shadow of the Lighthouse", 1994, Pascagoula, MS)

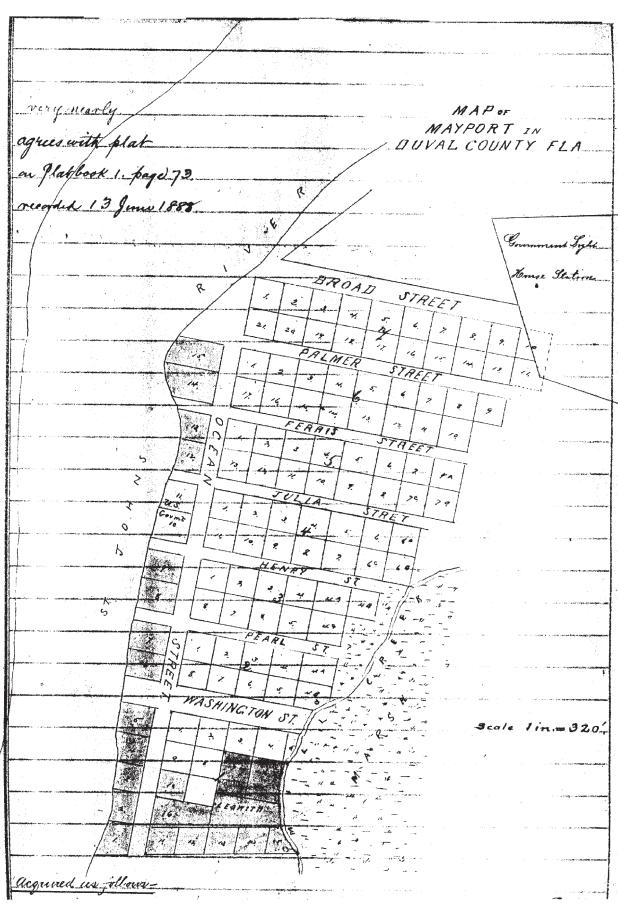


Figure 6 - A copy of the June 13, 1888 plat of Mayport. (Map:Courtesy of the Beaches Area Historical Society)

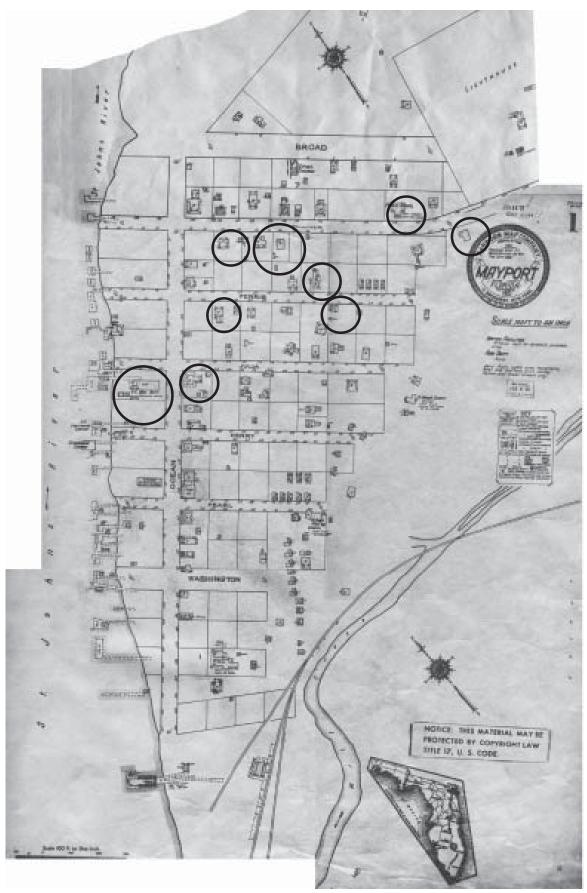


Figure 7 - 1921 Sanborn Company Map of Mayport Village. Circled buildings exist today. (Map:Courtesy of the City of Jacksonville Planning & Development Department)

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Inventory of Previously Surveyed Structures

RE#	Street Address	FMSF #	Yr. Built	Style
168295 0000	Naval Station Mayport (St. Johns River Lighthouse)	8DU00296	1958	Lighthouse
169029 0020	4627 Ocean Street (Capt. King House)	8DU00380	c1916	Frame Vernacular
168305 0000	1300 Palmer Street (Presbyterian Church)	8DU00401	1912	Frame Vernacular
168441 0000	Pablo Cemetery (East Mayport)	8DU06821	c1881	Cemetery
168295 0000	Old Spanish Cemetery	8DU07513	c1800	Cemetery

Inventory of Surveyed Structures

RE#	Street Address	FMSF #	Yr. Built	Style
168217 0000	1228* Broad Street *House # is 1220	8DU13993	1942	Frame Vernacular
168297 0000	1331 Broad Street	8DU13994	1945	Frame Vernacular
168293 0100	1345 Broad Street	8DU13995	1916	Frame Vernacular
168290 0000	1349 Broad Street	8DU13996	1934	Frame Vernacular
168298 0010	1401 Broad Street	8DU13997	1942	Frame Vernacular
168291 0000	1405 Broad Street	8DU13998	1929	Frame Vernacular
168292 0000	1415 Broad Street	8DU13999	1934	Frame Vernacular
169102 0000	1416 Broad Street	8DU14000	1946	Frame Vernacular
169100 0000	1430 Broad Street	8DU14054	1946	Frame Vernacular
1/0105 0000	1205 Dalman Ctrast	0.D.I.1.4001	1027	Franco Varno audor
169105 0000 169107 0000	1305 Palmer Street 1307 Palmer Street	8DU14001 8DU14002	1937 c1948	Frame Vernacular Frame Vernacular
169107 0000	1315 Palmer Street	8DU14002 8DU14003	1944	Frame Vernacular
169085 0000	1316 Palmer Street	8DU14003	1944	Frame Vernacular
169084 0000	1330 Palmer Street	8DU14004 8DU14005	c1922	Frame Vernacular
109004 0000	(Old schoolhouse)	6DU 14003	C1922	Frame vemaculai
169109 0000	1347 Palmer Street	8DU14006	1927	Masonry Vernacular
,,	(Marine Science Center/Riba		.,_,	
169080 0000	1410* Palmer Street	8DU14007	1912	Masonry Vernacular/
	*House # is 1412			Frame Vernacular
169079 0000	1414 Palmer Street	8DU14008	1927	Frame Vernacular
169078 0000	1428 Palmer Street	8DU14009	1924	Frame Vernacular
169076 0000	1438 Palmer Street	8DU14010	1917	Frame Vernacular
169111 0000	1441 Palmer Street	8DU14011	1922	Frame Vernacular
169075 0000	1448 Palmer Street	8DU14012	1922	Frame Vernacular
169074 0000	1456 Palmer Street	8DU14013	1922	Frame Vernacular
1/0050 0000	124/ Farria Ctraat	001114014	o1040	Eromo Mormo audo:
169058 0000	1346 Ferris Street	8DU14014	c1949	Frame Vernacular
169057 0000	1402 Ferris Street	8DU14015	1938	Colonial/Georgian

169089 0000	1407 Ferris Street	8DU14016	1939	Frame Vernacular
169090 0000	1417 Ferris Street	8DU14017	1912	Frame Vernacular
169093 0000	1433 Ferris Street	8DU14018	1928	Frame Vernacular
169053 0000	1438 Ferris Street	8DU14019	1949	Frame Vernacular
169055 0000	1442 Ferris Street*	8DU14020	1912	Frame Vernacular
.07000 0000	*House # is 1422	020020		
169054 0000	1444 Ferris Street	8DU14021	1922	Frame Vernacular
169094 0000	1449 Ferris Street	8DU14022	1917	Frame Vernacular
168959 0000	1516 Ferris Street	8DU14023	1939	Frame Vernacular
100737 0000	13101 ettis 3tteet	0D014023	1737	i fairie verriaculai
169065 0000	1433 Roxie Street	8DU14024	1946	Frame Vernacular
109000 0000	1433 Roxie Street	8DU 14024	1940	Frame vernaculai
1/0000 0000	1410 Doorl Ctroot	001114025	1020	Macanny Varnacylar
168998 0000	1410 Pearl Street	8DU14025	1939	Masonry Vernacular
169023 0000/	1400 B. LCL. I	001144007	1000	- W
169027 0000	1423 Pearl Street	8DU14026	1920	Frame Vernacular
169028 0000	1433 Pearl Street	8DU14027	1920	Frame Vernacular
168995 0000	1440 Pearl Street	8DU14028	1949	Frame Vernacular
168996 0000	1446 Pearl Street	8DU14029	1932	Frame Vernacular
168993 0000	1452 Pearl Street	8DU14030	1945	Frame Vernacular
168256 0000	4547 Ribault Park Street	8DU14031	1949	Frame Vernacular
168220 0000	4551 Ribault Park Street	8DU14032	1949	Frame Vernacular
168222 0000	4557 Ribault Park Street	8DU14033	1944	Frame Vernacular
168273 0000	4577 Ribault Park Street	8DU14034	1942	Frame Vernacular
168228 0000	4578 Ribault Park Street	8DU14035	1949	Frame Vernacular
168229 0000	4623 Ribault Park Street	8DU14036	1947	Frame Vernacular*
	*originally built as Frame Ver			
168214 0000	4636 Ribault Park Street	8DU14037	1947	Frame Vernacular
168257 0000	4642 Ribault Park Street	8DU14038	1948*	Frame Vernacular
168253 0000	4654 Ribault Park Street	8DU14039	1947	Frame Vernacular
168247 0000	4660 Ribault Park Street	8DU14040	1920	Frame Vernacular
168219 0000	4666 Ribault Park Street	8DU14041	1946	Frame Vernacular
100217 0000	4000 Kibadit i dik Street	00014041	1740	Traffic verriaculai
168974 0000	4453 Ocean Street	8DU14042	1926	Frame Vernacular
168944 0000	4510 Ocean Street	8DU14043	c1942	Frame Vernacular
168950 0000	4522 Ocean Street	8DU14044	1946	Frame Vernacular
168948 0000	4536 Ocean Street	8DU14044	c1949*	Frame Vernacular
100940 0000			61747	France Vernaculai
1/0055 0000	*burned to ground/rebuilt to	-	1000	Frama Marmagular
168955 0000	4610 Ocean Street (#1&3)	8DU14046	1900	Frame Vernacular
168955 0000	4610 Ocean Street (#2)	8DU14047	1900	Frame Vernacular
169071 0000	4645 Ocean Street	8DU14048	1927	Frame Vernacular
169071 0000	4645B Ocean Street	8DU14049	1927	Frame Vernacular
168960 0000	4666 Ocean Street	8DU14050	1945	Masonry Vernacular
168963 0000	4728 Ocean Street	8DU14051	1945	Frame Vernacular
169121 0000	4821 Ocean Street	8DU14052	1920	Frame Vernacular
169119 0000	4853 Ocean Street	8DU14053	1946	Frame Vernacular

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Inventory of	Surveyed Sites
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RE # Site or Structure FMSF # Yr. Built Style

168212 0000 St. Johns River Jetties 8DU14055 c1880 Jetties

RECOMMENDATIONS

Historic preservation, the process of protecting and maintaining buildings, objects, and archaeological materials of significance within a community, can be separated into three phases: (1) identification; (2) evaluation; and (3) protection. This survey constitutes an important step in the preservation of the Mayport Village's historic buildings. The documents produced by the survey, including the Florida Master Site File (FMSF) forms and the report, are designed to provide information that property owners, residents, city staff, and municipal officials need to make judgments about resources that have value and the means by which they can protect those resources.

This section contains a summary of measures that the City can employ in a preservation program. It includes our opinion regarding the significance of particular resources, the efficacy of measures that may be taken to protect or to preserve them, and suggestions for a municipal program that will call attention to the city's heritage.

Summary of Recommendations

- 1. Copies of the report and FMSF forms generated from the survey should be carefully maintained. The best location for the materials is at the Planning and Development Department. A copy of the report should also be held by the Jacksonville Public Library and the Mayport Waterfront Partnership. Copies of the files maintained at the Mayport Waterfront Partnership should be made available to residents interested in the village's architectural heritage.
- 2. The City of Jacksonville's staff, elected officials, and residents should utilize the information contained in the report, becoming aware of the city's historic building fabric and act to protect those historic resources. Public meetings should be held about the survey to make residents aware of the preservation process, aesthetic benefits afforded residents of historic neighborhoods, and grant opportunities and tax incentives available to property owners in the city. The continued loss of historic buildings in Mayport Village, ultimately, will compromise the historic architectural legacy of the city itself. One of the best ways to protect historic buildings is through a historic preservation ordinance. The City of Jacksonville has enacted an enabling ordinance to afford protection to historic properties.
- 3. Community awareness of the historic architecture in Mayport Village can be handled, in part, through a education program that includes public meetings, features in local newspapers, and the publication of pamphlets. Another form of public education is for the City to embark on a building plaque program that identifies historic buildings in the survey area.
- 4. The City of Jacksonville should act upon the recommendations for listing districts and individual properties in the National Register of Historic Places. The listing of significant buildings and historic districts in the National Register will strengthen perception of the neighborhood's architectural and historical significance. National Register listing promotes rehabilitation of historic buildings through tax incentives for owners of income-producing historic buildings. Historic buildings owned by non-profit organizations or units of government consistently rank higher in the competitive grant program offered by the Florida Secretary of State, Division of Historical Resources than those historic properties that are not recognized by the National Register.

Currently, only the St. Johns River Lighthouse is listed in the National Register. Additional structures in the Mayport Village which may be eligible for inclusion in the National Register of Historic Places are the Capt. King House (8DU380), the Mayport Presbyterian Church (8DU401), the Ribault School (8DU14006), and the old ferry storage building (8DU14047).

5. The City of Jacksonville should undertake the inclusion of an zoning overlay for the Mayport Village into its Land Use Regulations. The City should ensure that this overlay not only preserves and protects those historic structures in the village through the recognition of existing setbacks and common building practices, but also encourages new or renovated structures to closely follow the precedent established by these historic structures. This overlay should include language regulating land use, signage, and landscaping which mirrors the original goals of the city-wide land use regulations, but which is specific to the Mayport Village, and provides for minor deviation from the city's standards where those deviations allow the village to retain its historic character.

Definitions

Definition of "Historic Resource": "Historic property" or "historic resource" means any prehistoric or historic district, site, building, structure, or object included in, or eligible for inclusion on the National Register of Historic Places. An ordinance of local government may also define historic property or historic resources under criteria contained in that ordinance.

Identifying, Documenting, and Evaluating Historic Resources: The identification of historic resources begins with their documentation through a professional survey conducted under uniform criteria established by federal and state historic preservation offices. The survey is a gathering of detailed information on the structures, objects, and artifacts within a community that have potential historical significance. The information should provide the basis for making judgments about the relative value of the resources. Not all resources identified or documented in the survey process may ultimately be "historic." All such resources should be subjected to a process of evaluation that results in a determination of those which should be characterized as historic under either federal or local criteria.

Florida Site File: The Florida Master Site File (FMSF) is the state's clearinghouse for information on archaeological sites, historical structures, and field surveys. Actually a system of paper and computer files, it is administered by the Bureau of Archaeological Research, Division of Historical Resources, Florida Department of State. The form on which a site or building is recorded is the FMSF form. Recording a site or building on that form does not mean that either is historically significant, but simply that it meets a particular standard for recording. A building, for example, should be fifty years old or more before it is recorded and entered into the FMSF. Relatively few buildings or sites included in the FMSF are listed in the National Register of Historic Places, the accepted criterion for a "historic resource."

National Register of Historic Places: The National Register of Historic Places is the official federal list of culturally significant properties in the United States. The Register is maintained by the U.S. Department of the Interior. The buildings, sites, structures, objects, and districts listed in it are selected under criteria established by the department. Listing is essentially honorary, and does not imply federal protection or control over private properties listed unless federal funds or activities are allocated toward them. Under current law commercial and other income-producing properties within a National Register historic district are eligible for federal tax credits and other benefits if they are first certified as

contributing to the characteristics of the district. Buildings individually listed in the National Register are automatically considered certified historic structures and, if income-producing, also qualify for federal tax credits and other benefits. Formats for nominating properties to the National Register include the individual nomination; the historic district, which designates a historic area within defined and contiguous boundaries; and the multiple property group, combines scattered resources that have common links to history, pre-history, or architecture.

Jacksonville's Preservation Legacy

The City of Jacksonville has a rich preservation past that began on the heels of the enactment of the National Historic Preservation Act of 1966, which created the National Register of Historic Places. Fort Caroline National Memorial was listed in the National Register that year and by the early 1970's several additional properties were recognized, including Brewster Hospital, Broward House, Kingsley Plantation, Old St. Luke's Hospital, Red Bank Plantation, Riverside Baptist Church, and Yellow Bluff Fort.

Windshield and spot surveys conducted by staff of Florida's Division of Archives and History, predecessor of the Division of Historical Resources, was initiated in the early 1970's. Since the late 1980's, comprehensive surveys have been conducted in various neighborhoods, including Arlington, Avondale, Downtown, Ortega, Riverside, San Marco, Springfield, Urban Core East Side, and Urban Core Southwest, and now, the Mayport Village, and with most of those neighborhoods and areas listed in the National Register, or containing several individually listed properties. Over the past two decades, countless historic properties throughout the city have been rehabilitated, many with the benefit of historic preservation grants or tax credits.

The Importance of Historic Preservation to Jacksonville

A historic properties survey constitutes the indispensable preliminary step in a community preservation program. The survey provides the historical and architectural data base upon which rational decisions about preservation can be made. Further progress in preserving culturally significant resources in the neighborhood will depend on the decisions of city officials and residents. To assist in deciding what steps they can take, the consultants present the following recommendations, which are based on their assessment of the survey area and its resources and their familiarity with the current status of historic preservation in Florida and the nation.

Since its earliest manifestations in the mid-nineteenth century, historic preservation has experienced an evolutionary change in definition. In its narrow and traditional sense, the term was applied to the process of saving buildings and sites where great events occurred or buildings whose architectural characteristics were obviously significant. In recent decades, historic preservation has become integrated into community redevelopment programs, which form the basis for the recommendations included in this section.

Arguments on behalf of a community program of historic preservation can be placed in two broad categories: (1) aesthetic or social; and (2) economic. The aesthetic argument has generally been associated with the traditional purpose of historic preservation, that is, preserving sites of exceptional merit. The National Historic Preservation Act of 1966 extended that definition to include sites or districts of local as well as national distinction for the purpose of National Register listing. There has been, concur-

rently, a growing appreciation of the importance of districts that express architectural or historic value. Although no single building in a district may be significant, together those buildings create a harmonious scene. It is often necessary to preserve the individual elements to maintain the harmony of all.

One reason to preserve historic buildings is the "sense of place" they convey. Older buildings lend distinction to a community, setting it apart from other neighborhoods, cities, or rural areas. The ritual destruction of older buildings that has normally accompanied twentieth century "urban renewal" programs often resulted in a tragic loss of community identity. In a modern era of franchised architecture, many areas of Florida have become indistinguishable one from another. The loss of familiar surroundings disrupts the sense of continuity in community life and contributes to feelings of personal and social disorder. The historic buildings associated with Jacksonville developed a distinctive and familiar character over a long period of time, and that is sufficient reason for their preservation.

A second argument used on behalf of historic preservation is economic. Ours is a profit oriented society and the conservation of older buildings is often financially feasible and economically advantageous. Current federal tax law contains specific features that relate to the rehabilitation of eligible commercial and income-producing buildings located in a local certified historic district, a historic district listed in the National Register, or individual buildings listed in the National Register.

Beyond pure aesthetic and commercial value, there are additional benefits to reusing extant historic buildings. First, historic buildings frequently contain materials that cannot be obtained in the present market. The craftsmanship that went into their construction cannot be duplicated. Historic buildings typically have thicker walls, windows that open, higher ceilings, and other amenities not found in modern buildings. They are natural energy savers, having been designed in the pre-air conditioning era. From an economic standpoint, the rehabilitation of older buildings is a labor-intensive activity that contributes to a community's employment base. Preservation tends to feed upon itself, for once a few owners rehabilitate their buildings, others follow suit.

Historic buildings and districts attract tourists. Recent studies by the National Trust for Historic Preservation and *Southern Living* confirm that historic buildings rank very high in tourist appeal among Americans. In Florida, where tourism is the state's largest industry and cities must compete vigorously for their share of the market, the preservation of historic resources that give a city distinction cannot be ignored. Historic resources that lend Jacksonville its claim to individuality and a unique "sense of place," ought therefore to have a high civic priority. Tourists seek out destinations that are often off the beaten track and impart special memories. Looking for places that possess originality, tourists are often lured to a city's historic district, which typically conveys a sense of place. The continuing destruction throughout Florida of buildings and other historic and cultural resources that give the cities in which they are found individuality goes largely ignored. In the process, Florida has begun to acquire a dull sameness.

Any effort at preserving the overall historic character of the city will fail if city officials and property owners do not join in taking active measures to prevent the destruction of historic buildings. Federal and state officials have no authority to undertake a local historic preservation program. Federal authority is strictly limited to federal properties or to projects requiring federal licenses or using federal funding. Under no circumstances can federal or state governments forbid or restrict a private owner from destroying or altering a historic property when federal or state funds are not involved. Since in Florida most zoning and code regulations of private property are vested in county or municipal government, specific restrictions or controls designed to preserve significant resources are their responsibility.

It also must be noted that historic preservation does not seek to block or discourage change. Preservation does seek to reduce the impact of change on existing cultural resources and to direct that change in a way that will enhance the traditional and historic character of an area. For historic preservation efforts to succeed, the efforts must promote economic development that is sympathetic to the existing built environment. The recommendations presented below should neither be construed as definitive nor as a substitute for a rational plan of community development that is sympathetic to Mayport's past.

Below are the consultant's specific recommendations for preservation action and public policy development.

A) Actions the City Can Undertake

It is critical that the City of Jacksonville promote preservation. Without property owner and community support, any preservation program will be hampered, delayed, or even doomed to fail. Physical changes made under the auspices of public agencies and departments, or by private property should not compromise the historical integrity of buildings.

1) Community Review

A review of physical features, including street lights, utility poles, and street signs should be pursued to insure their compatibility with Mayport's historic resources. The general rule for evaluating these types of features is that should be as unobtrusive as possible.

Signs: Signs, commercial and public, constitute the most disruptive visual element in the modern urban landscape. A commercial necessity and an aid to shoppers and visitors, signs should not be permitted to disrupt the landscape or diminish the integrity of surrounding architectural elements. Signs can be visually pleasing and architecturally harmonious with surrounding elements.

Historic markers, signage, advertising, and other promotional devices can draw attention to historic buildings. Signs should also be erected to indicate historic sites and buildings, and be periodically updated along Florida A1A and direct visitors to historic buildings in Mayport. This action will require the approval of the State Department of Transportation, and should be pushed forward in concert with the Mayport Waterfront Partnership's activities, and beautification efforts along Mayport Road.

Building Code: By ordinance the City of Jacksonville has adopted the Southern Standard Building Code to govern the physical specifications for new or rehabilitated structures. Modern code requirements relating to such elements as plumbing, electrical, air conditioning, access, insulation, and material type (particularly roofing material) may jeopardize the architectural integrity of a qualified historic building that is undergoing rehabilitation. Section 101.5 of the code therefore specifies the following:

SPECIAL HISTORIC BUILDINGS AND DISTRICTS: The provisions of this code relating to the construction, alteration, repair, enlargement, restoration, relocation, or moving of buildings or structures shall not be mandatory for existing buildings or structures identified and classified by the state or local jurisdiction as Historic Buildings when such buildings or structures are judged by the building official to be safe and in the public interest of health, safety and welfare regarding any proposed construction, alteration, repair, enlargement, restoration, relocation or moving of buildings within fire districts. The applicant must submit complete architectural and engineering plans and specifications bearing the seal of a registered professional engineer or architect.

It is important to note that such exceptions are granted only to those buildings or structures

designated under state or local jurisdiction as "historic." Through its building code and historic preservation ordinance, the City encourages the occupancy and use of historic buildings and discourages their replacement, demolition, neglect, or radical alteration.

Zoning Overlay: The introduction of unharmonious elements within a historic setting may destroy integrity of a historic resource. A zoning overlay which incorporates land use, signage, and landscaping specific to Mayport Village can take into account the very special circumstances which apply only to Mayport, and should be considered a reasonable regulation of property applied in the interest of the community. Zoning is the most common historic preservation tool and one that at the same time presents significant dangers to historic resources if it is wrongfully applied.

Design Guidelines: A comprehensive set of design guidelines, including an assessment of the existing community's assets and liabilities, the development of a specific (re)development "theme" - usually associated with the history of the neighborhood, complete design standards, and a plan for the implementation of the recommendations should be developed by the City. These guidelines should address all elements of the community, including signage, lighting, architecture, pedestrian and vehicular circulation, site furnishings, and recreational opportunities. Emphasis should be paid to the historic aspects of the community, but allow for the natural development of the area with respect to the past.

2) Historic Preservation Ordinance

The most effective legal tool available for the protection of historic resources is the local historic preservation ordinance. The exercise of governmental controls over land use is essentially the prerogative of local government and, accordingly, the protection of historic resources must rely upon municipal enforcement. Through the review and permitting processes, city officials and staff can exercise some degree of authority in the protection of historic resources. Ultimately, an ordinance providing for approval of projects affecting such resources shall be required. Amendments enacted in 1980 to the National Historic Preservation Act encourage local governments to strengthen their legislation for the designation and protection of historic properties. In Florida, the home-rule law permits local government to exercise such authority.

Hundreds of communities throughout the nation have in recent years adopted historic preservation ordinances, contributing to the development of a sizeable body of legal precedent for such instruments. The City of Jacksonville has enacted an enabling ordinance that provides a review process for changes to historic buildings.

In Mayport, where the historic infrastructure is predominantly privately owned, the historic preservation ordinance, combined with intelligent zoning overlays, become virtually the only instrument available to government for protecting significant architectural resources. Before one is adopted, however, municipal authorities must inform and persuade the public about its ultimate purpose and value. The historic preservation ordinance is not an arbitrary and capricious exercise of municipal authority, but a necessary action to preserve the community's cultural and architectural heritage and economic value.

Design Guidelines: Historic preservation ordinances should include design guidelines, whether exerpted from a previously commisioned study, or as an integrated section of the ordinance. These guidelines should contain a set of standards to apply in reviewing architectural change. Those guidelines are recommendations for the improvement of visual quality in specific historic districts and individual buildings.

B) Private and Voluntary Financial and Legal Techniques

A variety of legal and financial incentives and instruments are available for use by government and citizens to assist in the preservation effort. Some are already provided through federal or state law or regulations; others must be adopted by the local government. In most cases, the instruments that local government and residents can employ in the preservation process are familiar devices in real estate and tax law.

Voluntary preservation and conservation agreements represent the middle ground between the maximal protection afforded by outright public ownership of environmentally significant lands and the sometimes minimal protection gained by government land use regulation. For properties that are unprotected by government land use regulation, a voluntary preservation agreement may be the only preservation technique available. For other properties, government regulation provides a foundation of protection. The private preservation agreement reinforces the protection provided under a local ordinance or other land use regulation.

Voluntary preservation agreements have been used for years to protect property for private, public, and quasi-public purposes. Before the advent of zoning, many of the covenants and development restrictions used in modern condominium or subdivision declarations were used to address such fundamental zoning concerns as commercial and industrial uses of property, the sale of alcoholic beverages and other illicit purposes. With the advent of the "Scenic Highway" in the 193O's, scenic easements were used to protect views along highways such as the Blue Ridge Parkway, the George Washington Memorial Parkway, and the Great River Road along the Mississippi River.

Easements: Because of federal tax considerations, the charitable gift of a preservation easement is by far the most commonly used voluntary preservation technique. A preservation easement is a voluntary legal agreement between a property owner ("grantor") and a preservation organization or unit of government ("holding organization or grantee"). The easement results in a restriction placed against the future development of a property. In use as a historic preservation instrument, the easement is usually placed with a non-profit organization that is qualified to maintain it over a period of time. Tax advantages are available for some easements. Federal law permits, for example, the donation of a facade easement for the purpose of preserving the exterior integrity of a qualified historic building. Scenic or open space easements are used to preserve archaeological sites.

Mutual covenants: Mutual covenants are agreements among adjacent property owners to subject each participating property owner's land to a common system of property maintenance and regulation. Typically such covenants regulate broad categories of activity, such as new construction viewsheds, clear cutting of trees or other major topographical changes, subdivision of open spaces, and major land use changes. Such control is critical in historic areas that involve substantial amounts of open space, where development of the land would irreversibly damage the historic character of an area.

Purchase of development rights: This device, equivalent to an easement, involves the acquisition of certain rights to a property. The value of the development right is defined as the difference between the property's market value and its useful value.

Transfer of development rights: This legal instrument is employed to protect historic resources, such as archaeological sites, by permitting the right to develop a property to be transferred to another location, sparing the original property from destruction or alteration.

Charitable gifts: Charitable gifts have traditionally played an important role in preserving historic properties. Broadly stated, a taxpayer is entitled to a charitable contribution deduction for income, estate and gift tax purposes for the amount of cash or the fair market value of property donated to charity during the taxable year. Familiarity with the income, estate and gift tax treatment of charitable gifts is essential to understanding the opportunities that are available through use of this device for historic preservation purposes.

Revolving fund: A revolving fund, normally administered by a non-profit or governmental unit, establishes a monetary basis on which property can be bought, improved, maintained, and sold. Revolving fund monies are subsequently returned and reused. The funds act to create a new economic and social force in the community.

C) Federal Financial Incentives and Programs

Rehabilitation tax credits: Federal tax credits upon the expenses incurred in the rehabilitation of an income-producing qualified historic structure have been available for a decade. The 1986 Tax Reform Act provides for a 20 percent credit for certified historic structures and a 10 percent credit for structures more than fifty years old.

Despite the severe restrictions placed upon the use of real estate and other forms of tax shelter in the 1986 law, the tax credit increases the attractiveness of old and historic building rehabilitation by virtually eliminating all forms of competing real estate investment, with the exception of the low-income housing tax credit.

The 1986 Act opens new opportunities for the nonprofit organization to become involved in real estate. The Act's extension of the depreciation period for real estate considerably reduces the penalties enacted in the Tax Reform Act of 1984 to discourage taxpayers from entering into long-term leases or partnerships with tax-exempt entities. Those penalties had the effect of hampering partnerships between nonprofit and government agencies and private developers. In addition, an increasing emphasis on "economic" incentives, rather than tax-driven benefits, that is a result of the 1986 Act's limitations on the use of tax shelter and the 10 percent set-aside for nonprofit sponsors under the new low-income housing tax credit, ensure that tax-exempt organizations increasingly in rehabilitation projects. That legal change has begun to open new and ownership and tax structuring and financing opportunities for both the development community and nonprofit preservation organizations.

Low income housing credits: The 1986 Act provides for special relief for investors in certain income housing projects of historic buildings.

Community Development Block Grant funds: The federal Community Development Block Grant program permits the use of funds distributed as community block grants for historic preservation purposes, such as survey of historic resources.

Other federally-assisted measures: In addition to tax credits, the federal codes are replete with incentives to assist historic preservation activity. Such assistance often comes in the form of relief from rules and requirements that normally apply to non-historic buildings or property.

D) State Incentives and Programs

The Florida Legislature has enacted a number of statutes to stimulate redevelopment of areas defined variously as blighted, slums, or enterprise zones. Since such areas are often rich in older or historic building stock, the statutes provide a major tool for preservation and rehabilitation. State incentives encouraging revitalization of areas defined as enterprise zones include:

- 1) The Community Contribution Tax Credit, which is intended to encourage private corporations and insurance companies to participate in revitalization projects undertaken by public redevelopment organizations in enterprise zones. This credit explicitly includes historic preservation districts as both eligible sponsors and eligible locations for such projects. The credit allows a corporation or insurance company a 55 cents refund on Florida Taxes for each dollar contributed up to a total contribution of \$400,000, assuming the credit does not exceed the state tax liability.
- 2) Tax increment financing provides for use of the tax upon an increased valuation of an improved property to amortize the cost of the bond issue floated to finance the improvement. Tax increment financing can effectively pay for redevelopment by requiring that the additional ad valorem taxes generated by the redeveloped area be placed in a special redevelopment trust fund and used to repay bondholders who provided funding at the beginning of the project. This device is often used in commercial or income-producing neighborhoods.
- 3) State and local incentives and programs encouraging revitalization not only of enterprise zones, slums, or blighted areas, but of historic properties in general include the reduced assessment and transfer of development rights provisions listed above and, most notably, Industrial Revenue Bonds.
- 4) Amendment 3, enacted by Florida voters in November 1992, permits counties and cities to offer property tax abatement to property owners who rehabilitate historic buildings. This tool has been enacted by the City of Jacksonville for qualified property owners to achieve the maximum benefit from the tax abatement. The legislation offers up to a ten-year tax abatement only on certified improvements made to a historic property. Property owners of historic buildings in Jacksonville should be apprized of the benefits of the legislation.
- 5) Other incentives include: (a) job creation incentive credits; (b) economic revitalization tax credits; (c) community development corporation support programs; (d) sales tax exemption for building materials used in rehabilitation of real property in enterprise zones; (e) sales tax exemption for electrical energy used in enterprise zones; (f) credit against sales tax for job creation in enterprise zones.

While many of the incentives and programs listed above appear directed toward areas defined as slums or blighted, preservationists cannot overlook the economic encouragement they offer for the rehabilitation of historic structures and districts falling within these definitions. Moreover, there are significant incentives among them which are available to historic properties and districts without regard to blight or urban decay. These prominently include the Community Contribution Tax Credit and Tax Increment Financing.

E) Private Actions

Financial incentives provide perhaps the most persuasive argument for historic preservation. Federal tax incentives for historic preservation, which have provided the major impetus for rehabilitation of historic buildings in the past decade, have recently experienced changes in the Tax Reform Act of 1986.

Although the credits for rehabilitation were lowered in the new law, they still appear to be an attractive investment incentive, particularly for owners who have depreciated their property over a number of years.

The State of Florida became increasingly active in historic preservation during the 1980's. It continues to spend more dollars on historic preservation than any other state in the nation. The Florida Department of State is responsible for dispersing state preservation dollars. It provides funding in the areas of acquisition and development, survey and registration, and preservation education. The City of Jacksonville and the Mayport Waterfront Partnership should remain on the current mailing list of the Bureau of Historic Preservation and continue to apply for grants for appropriate projects, such as additional survey and registration projects, design guidelines, and publications. Any public or private agency or group within the community that requires current information on available loans, grants, and funding sources or programs for historic preservation is advised to inquire with:

Dr. Janet Synder-Matthews, Director Division of Historical Resources R.A. Gray Building Tallahassee. Florida 32399

Florida Trust for Historic Preservation P.O. Box 11206 Tallahassee. Florida 32302

Cultural Resources National Park Service US. Department of the Interior Washington, DC 20240

National Trust for Historic Preservation 1785 Massachusetts Avenue N.W. Washington, DC 20036

Among the projects for which funding may be sought are surveys of architectural and archaeological resources, preparation of National Register nominations, preparing a historic preservation ordinance and accompanying guidelines, completion of a Historic Preservation Element to the Comprehensive Plan, acquisition of culturally significant properties, rehabilitation of historic structures, and the publication of brochures, books, and videos on local heritage and architecture. There are also a variety of programs available for community development under the auspices of the Department of Housing and Urban Development. Information on the status of the various programs and their relation to historic preservation programs should be obtained through the Florida Department of Community Affairs.

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DESIGN GUIDELINES

Design guidelines are standards that help property owners, architectural review boards, and municipal authorities ensure that physical changes respect the character or historic landmarks and districts. The authority which promulgates guidelines and regulates construction activities under them is known variously as a historic district review board or commission, or an architectural or design review board. In Jacksonville, this authority is designated under city ordinance as the Jacksonville Historic Preservation Commission. Although the Mayport Village is not being considered for designation as a historic district, much of the following information may be applicable for those interested in rehabilitating existing buildings to the Secretary of the Interior's Standards, or for those interested in developing new projects to blend in with the flavor of the historic Mayport Village.

When a historic district is being considered for designation, the City Ordinance requires the Commission develop a set of design guidelines based upon the United States Secretary of Interior Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. The Commission uses the design guidelines to review all exterior changes requiring a building permit that affect the appearance and integrity of a designated building. Routine maintenance of a building does not require review. Activities subject to review are demolition, relocation, alterations and new construction. If the permitted change is consistent with the design guidelines, the applicant will receive a Certificate of Appropriateness and may proceed with the permitting process.

Some alterations may receive immediate approval from the City of Jacksonville Planning and Development Department without a public hearing before the Commission. A Certificate of Appropriateness will not be required for any interior alterations. Exterior construction, reconstruction, restoration, remodeling or demolition not visible from a public right-of-way may receive immediate staff approval. An applicant can appeal any decision of the Commission, using the undue economic hardship clause in the ordinance or for other reasons.

The guidelines formulated in the following chapters provide a basis for evaluating the historical and architectural correctness of proposed physical changes within the Mayport Village. They are intended to be practical and cost effective. They have been formulated through careful study of the existing stock of structures which are at least fifty years old and which have been recorded in the Florida Master Site File (FMSF). Existing structures in the village which are less than fifty years old, but which exhibit detailing and design similar to the vernacular of historic Mayport were also studied, in order to provide the most accurate picture of the "Mayport style."

Local Historic Preservation Resources and Suppliers

The Jacksonville Planning and Development Department maintains and updates a list of suppliers and products useful in rehabilitation projects. These suppliers and products are organized by particular features such as roofing products, windows, doors and architectural salvage. Although all are consistent with the recommendations of the design guidelines, these suppliers and products represent a wide range of costs and quality. More detailed information on proper rehabilitation techniques is also available from the Planning and Development Department. Particularly helpful is the series of Technical Preservation Briefs published by the U.S. Department of Interior, National Park Service. They are also available, as are the Standards for Rehabilitation, from the Secretary of the Interior's website: www2.cr.nps.gov/tps/tax/rhb/guide.htm.

Many neighborhood preservation organizations maintain and distribute craftsmen referral list which identify contractors and craftsmen who have proven to be skillful and trustworthy in rehabilitation and remodeling projects. A great source of "how to" information on proper rehabilitation is available from *The Old House Journal*, a monthly magazine published by the Old House Corporation (www.pbs.org/wgbh/thisoldhouse/home.html). The magazine is full of ads from numerous suppliers of rehabilitation products. Each year *The Old House Journal* publishes *The Old House Journal Catalog*, which is a comprehensive list of preservation suppliers and products. Home offices of these suppliers can identify any local companies carrying their products. *Historic Preservation*, published by the National Trust for Historic Preservation (www.nationaltrust.org/), has numerous articles on significant preservation projects and initiatives from around the country, as well as highlights of different organizations and individuals. The quarterly magazine also has numerous ads promoting rehabilitation suppliers and products. Back issues of both the *Old House Journal* and *Historic Preservation* can be ordered. Copies are also available from the Beaches Branch Library, 600 N. 3rd Street in Neptune Beach.

The Beaches Area Historical Society maintains an extensive photographic record of Mayport and the surrounding beaches areas, and is open to the public on Thursdays or by appointment. Additionally, there are hundreds of websites devoted to home improvement and remodeling on the internet. A search of "home improvement", "remodeling", "house rehabilitation" or the like should yield a list of sites which will assist in the gathering of information for the rehabilitation project. A list or national, state and local historic preservation and neighborhood organizations, as well as selected references are included in the appendices.

Maintenance and Rehabilitation of Historic Buildings

Rehabilitation is a practical approach to historic preservation. It is the process of repairing or altering a historic building while retaining its historic features. It represents a compromise between remodeling, which offers no sensitivity to the historic features of a building, and restoration, which is a more accurate but costly approach to repair, replacement, and maintenance.

Under the Jacksonville Historic Preservation Ordinance, the Secretary of the Interior's Standards for Rehabilitation have been adopted as the basis for rehabilitation guidelines. There are several reasons for using the Standards. One is consistency. Rehabilitation projects in Mayport and other historic districts which receive federal tax credits or federal or state funding will have to conform with the Standards in any event. Time and money can be saved as a result of having a consistent set of design guidelines. The priority of the guidelines is to ensure the preservation of a building's character-defining features while accommodating an efficient contemporary use.

A second reason is precedent. The Standards have been successfully used for many years and have resulted in a number of case studies. The case studies can provide background and context for property owners, city planning staff, and the Jacksonville Historic Preservation Commission.

The guidelines suggest prioritized approaches to rehabilitation beginning with the least intrusive treatments. The approaches are as follow:

- 1. Identification, retention and preservation of the form and detailing of architectural materi als and features that are important in defining the historic character of the building;
- 2. Protection and maintenance of architectural materials and features;

- 3. Repair of deteriorated architectural features;
- 4. Replacement of severely damaged or missing features; and
- New additions to historic buildings.

Planning is essential to successful compliance with the guidelines. The first step for a property owner contemplating a rehabilitation project is to evaluate what is significant about his or her historic building. Analyze the components of the building beginning with the roof or foundation. Historic foundations, exterior finishes, windows and doors, and roof forms should be preserved as part of the rehabilitation plan. Stylistic or decorative features and materials are particularly important.

Once the significant features of a building have been identified, their condition should be evaluated. The guidelines prescribe repair rather than replacement as the first step in approaching a rehabilitation. If repair is impossible due to severe deterioration, then replacement of the feature is appropriate. The replacement feature should match as closely as possible the original. The basis for replacing a feature should be physical evidence or documentation rather than conjecture or the availability of contemporary or salvaged material. Additions and new construction are the most complex treatments to historic buildings. They should be undertaken only after less intrusive alternatives have been considered.

The Secretary or the Interior's Standards are general. Because of their general nature, they have necessarily been tailored to the local context. An analysis has been provided of the overall characteristics of the district, individual buildings, architectural styles, and other salient features. The Standards and their specific application to the components of historic buildings in Mayport are discussed in the guidelines detailed later in this section.

Note: The following information is printed for information only and only for those properties seeking federal tax incentives for rehabilitation of existing structures. Owners of structures who are not seeking federal and/or state incentives need not adhere to the following standards, although they should be followed to the extent possible to ensure Mayport's continued architectural charm.

The Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior is responsible for establishing standards for all national preservation programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places.

The Standards for Rehabilitation, a section of the Secretary's Standards for Historic Preservation Projects, address the most prevalent preservation treatment today: rehabilitation. Rehabilitation is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

The Standards that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent or related new construction.

The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility. Property owners should consider the following areas when formulating plans for rehabilitation. Those who are contemplating the rehabilitation of a historic structure under the federal tax incentive program should consult the State Historic Preservation Office for more details concerning eligibility and federal tax credits for rehabilitation. The following standards are general principles that the Department of the Interior recommends for consideration in the planning stage of rehabilitation.

- 1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
- 2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- 3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
- 4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- 5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
- 6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
- 7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
- 8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- 9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- 10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Note: To be eligible for Federal tax incentives, a rehabilitation project must meet all ten Standards. The application of these Standards to rehabilitation projects is to be the same as under the previous version so that a project previously acceptable would continue to be acceptable under these Standards.

Certain treatments, if improperly applied, or certain materials by their physical properties, may cause or accelerate physical deterioration of historic buildings. Inappropriate physical treatments include, but are not limited to: improper repainting techniques; improper exterior masonry cleaning methods; or improper introduction of insulation where damage to historic fabric would result. In almost all situations, use of these materials and treatments will result in denial of certification. In addition, every effort should be made to ensure that the new materials and workmanship are compatible with the materials and workmanship of the historic property.

Guidelines to help property owners, developers, and Federal managers apply the Secretary of the Interior's Standards for Rehabilitation are available from the National Park Service, State Historic Preservation Offices, the Government Printing Office, or the websites previously noted. For more information write: National Park Service, Preservation Assistance Division 424, P.O. Box 37127, Washington, D.C. 20013-7127 (www.cr.nps.gov/nr//publications/bulletins/nrbroch2.htm).

The Secretary of the Interior's Standards for Rehabilitation Introduction to the Standards

"Rehabilitation" is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

The Secretary of the Interior is responsible for establishing standards for all programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed in or eligible for listing in the National Register of Historic Places.

The Standards for Rehabilitation (codified in 36 CFR 67 for use in the Federal Historic Preservation Tax Incentives program) address the most prevalent treatment. "Rehabilitation" is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

Initially developed by the Secretary of the Interior to determine the appropriateness of proposed project work on registered properties within the Historic Preservation Fund grant-in-aid program, the **Standards for Rehabilitation** have been widely used over the years—particularly to determine if a rehabilitation qualifies as a Certified Rehabilitation for Federal tax purposes. In addition, the Standards have guided Federal agencies in carrying out their historic preservation responsibilities for properties in Federal ownership or control; and State and local officials in reviewing both Federal and non-federal rehabilitation proposals. They have also been adopted by historic district and planning commissions across the country.

The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. They also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction. To be certified for Federal tax purposes, a rehabilitation project must be determined by the Secretary to be consistent with the historic character of the structure(s), and where applicable, the district in which it is located.

As stated in the definition, the treatment "rehabilitation" assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building's historic character. For example, certain treatments—if improperly applied—may cause or accelerate physical deterioration of the historic building. This can include using improper repointing or exterior masonry cleaning techniques, or introducing insulation that damages historic fabric. In almost all of these situations, use of these materials and treatments will result in a project that does not meet the Standards. Similarly, exterior additions that duplicate the form, material, and detailing of the structure to the extent that they compromise the historic character of the structure will fail to meet the Standards.

Secretary of the Interior's Guidelines for Rehabilitating Historic Buildings

Introduction to the Guidelines

The Guidelines for Rehabilitating Historic Buildings were initially developed in 1977 to help property owners, developers, and Federal managers apply the Secretary of the Interior's Standards for Rehabilitation during the project planning stage by providing general design and technical recommendations. Unlike the Standards, the Guidelines are not codified as program requirements. Together with the Standards for Rehabilitation, they provide a model process for owners, developers, and Federal agency managers to follow.

The Guidelines are intended to assist in applying the Standards to projects generally; consequently, they are not meant to give case-specific advice or address exceptions or rare instances. For example, they cannot tell owners or developers which features of their own historic building are important in defining the historic character and must be preserved—although examples are provided in each section—or which features could be altered, if necessary, for the new use. This kind of careful case-by-case decision-making is best accomplished by seeking assistance from qualified historic preservation professionals in the planning stage of the project. Such professionals include architects, architectural historians, historians, archeologists, and others who are skilled in the preservation, rehabilitation, and restoration of the historic properties.

The Guidelines pertain to historic buildings of all sizes, materials, occupancy, and construction types; and apply to interior and exterior work as well as new exterior additions. Those approaches, treatments, and techniques that are consistent with the Secretary of the Interior's "Standards for Rehabilitation" are listed in **bold-face** type under the "Recommended" section in each topic area; those approaches, treatments, and techniques which could adversely affect a building's historic character are listed in the "Not Recommended" section in each topic area.

To provide clear and consistent guidance for owners, developers, and Federal agency managers to follow, the "Recommended" courses of action in each section are listed in order of historic preservation concerns so that a rehabilitation project may be successfully planned and completed—one that, first, assures the preservation of a building's important or "character-defining" architectural materials and features and, second, makes possible an efficient contemporary use. Rehabilitation guidance in each section begins with protection and maintenance, that work which should be maximized in every project to enhance overall preservation goals. Next, where some deterioration is present, repair of the building's historic materials and features is recommended. Finally, when deterioration is so extensive that repair is not possible, the most problematic area of work is considered: replacement of historic materials and features with new materials.

To further guide the owner and developer in planning a successful rehabilitation project, those complex design issues dealing with new use requirements such as alterations and additions are highlighted at the end of each section to underscore the need for particular sensitivity in these areas.

How to Use The Secretary of the Interior's Guidelines

When referencing the Secretary of the Interior's **Guidelines for Rehabilitating Historic Buildings**, the recommendations are presented in the following format for the various elements of a rehabilitation project. The guidance offered under the "Recommended" and "Not Recommended" categories for each element are not presented in this document for sake of brevity, but are available in the printed materials from the Sectretary of the Interior, and/or from the aforementioned website. The following actions are listed to identify the preferred steps to any rehabilitation project seeking federal or state assistance. The following actions are also recommended for *any* rehabilitation project, regardless of funding sources.

Identify, Retain, and Preserve

The guidance that is basic to the treatment of all historic buildings—*identifying, retaining, and preserving* the form and detailing of those architectural materials and features that are important in defining the historic character—is always listed first in the "Recommended" area. The parallel "Not Recommended" area lists the types of actions that are most apt to cause the diminution or even loss of the buildings's historic character. It should be remembered, however, that such loss of character is just as often caused by the cumulative effect of a series of actions that would seem to be minor interventions. Thus, the guidance in *all* of the "Not Recommended" areas must be viewed in that larger context, e.g., for the total impact on a historic building.

Protect and Maintain

After identifying those materials and features that are important and must be retained in the process of rehabilitation work, then *protecting and maintaining* them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and reapplication of protective coating; the cyclical cleaning of roof gutter systems; or installation of fencing, protective plywood, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

Repair

Next, when the physical condition of character-defining materials and features warrants additional work *repairing* is recommended. Guidance for the repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind—or with compatible substitute material—of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

Replace

Following repair in the hierarchy, guidance is provided for *replacing* an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; an interior staircase; or a complete porch or storefront). If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature in kind, that is, with the same material. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material.

It should be noted that, while the National Park Service guidelines recommend the replacement of an entire character-defining feature under certain well-defined circumstances, they never recommend removal and replacement with new material of a feature that—although damaged or deteriorated—could reasonably be repaired and thus preserved.

Design for Missing Historic Features

When an entire interior or exterior feature is missing (for example, an entrance, or cast iron facade; or a principal staircase), it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the guidelines as the first or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

Alterations/Additions to Historic Buildings

Some exterior and interior alterations to historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes.

Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

The construction of an exterior addition to a historic building may seem to be essential for the new use, but it is emphasized in the guidelines that such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alterative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

Additions to historic buildings are referenced within specific sections of the guidelines such as Site, Roof, Structural Systems, etc., but are also considered in more detail in a separate section, New Additions to Historic Buildings.

Energy Efficiency/Accessibility Considerations/Health and Safety Considerations

These sections of the rehabilitation guidance address work done to meet accessibility requirements and health and safety code requirements; or retrofitting measures to conserve energy. Although this work is quite often an important aspect of rehabilitation projects, it is usually not a part of the overall process of protecting or repairing character-defining features; rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to radically change, obscure, damage, or destroy character-defining materials or features in the process of rehabilitation work to meet code and energy requirements.

Design Guides for the Mayport Village

Introduction

Most, if not all, of the renovation work performed on the historic structures in the Mayport Village will be done without federal or state assistance, and as such, will not be required to adhere to the preceeding Secretary of the Interior's recommendations. Furthermore, the **Standards** and **Guidelines** do not address new construction relating to the existing historic structures. The following design guides are intended to provide basic stylistic guidance for the renovation of existing structures, or new construction which visually relate to the existing architectural vernacular. The following guides *should not* be confused with those offered by the Secretary of the Interior, but used in conjunction with them, where practical and applicable.

The design guides for the Mayport Village are categorized by basic construction elements, such as foundations, structure types, windows, doors, roofing construction and materials, and ornamentation. Each element is generally described and illustrated to portray the "typical" Mayport style. Variations to the recommendations due to material availability, cost, and particular site constraints are to be expected - however, the basic intent of the guides should be followed to maintain the historic character of the village.

NEW CONSTRUCTION

New construction should complement the historic architecture. Through sound planning and design, it can reinforce and respect the existing patterns of a historic neighborhood. Successful infill design does not have to imitate demolished or existing buildings to be successful. Rather, it picks up significant themes, such as height, materials, roof form, massing, set-back, and the rhythm of openings to insure that a new building blends with its context.

While the Secretary of the Interior's Standards are oriented toward rehabilitation of existing historic buildings, Standards 2 and 9 apply to new construction in historic neighborhoods and near individual landmarks. Under Standard 2, the setting of historic buildings should be preserved when new construction is undertaken. The relationship of the new construction to adjacent buildings, landscape and streetscape features, and open spaces should be considered. New construction adjacent to historic

buildings can dramatically alter the historic setting of neighboring buildings or the neighborhood. Under Standard 9, new construction is appropriate as long as it does not destroy significant historic features, including designed landscapes, and complements the size, color, material, and character of adjacent buildings, neighborhood, and environment.

Because of its design, materials, scale, massing, and set-back, non-historic construction in Mayport has largely ignored the vernacular style established during the early part of the twentieth century. In Mayport, especially, the community vernacular has been sacrificed through ignorance, indifference, or, in an effort to make construction absolutely cost efficient. Most often in Mayport, new construction or additions to existing structures has been a practice of using new materials and techniques whenever available, even when, in the case of an addition, the existing structure is built of a totally different material, or in a differing style. Several examples exist in the village where the original structure has been joined with a new addition which used the most current construction materials available - concrete block to wood frame, or asbestos siding to wooden clapboards. In some instances, compatible design can in fact save money. For example, when new construction shares a common set-back with historic buildings located close to a street edge, water and sewer connections are less expensive. In addition, reduced land cost of smaller lots translate to more affordable housing.

The city can facilitate the process of infill design by amending its land development regulations with an overlay zoning specific to the Mayport Village. Presently, as is the case with building codes, modern standards are imposed on a historic neighborhood. Many buildings in Mayport could not be constructed today because of setback, lot coverage, and parking requirements. A zoning overlay would alleviate zoning which conflicts with the historic nature of the village, and allow new construction to blend with the historic inventory.

The following criteria should be used when considering new construction in the Mayport Village.

Height

The height of buildings in Mayport is similar and in scale with each other. Most buildings, with the exception of some commercial buildings, are 1 to 2 stories in height. The height of new construction should be compatible with surrounding historic buildings.

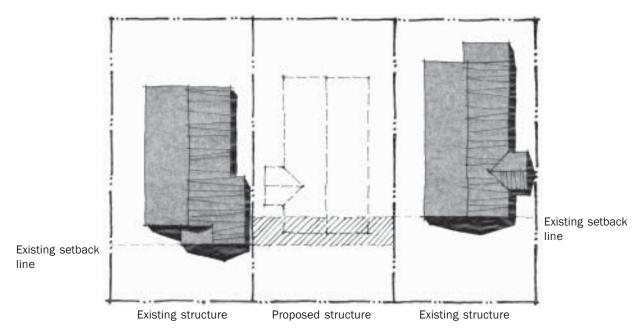
Width

Building or lot width is another important visual quality. In Mayport, most residential lot frontage is narrow (50-55 feet) and buildings are generally located with the narrow side (20-30 feet in width) toward the street. This results in a very tight street edge with common sized buildings and a characteristic rhythm. The width of new construction should be compatible with surrounding historic buildings.

Along Ocean Street, the commercial district in the village, the lots are wide, but narrow, meaning the structures serving commercial purposes must be long and narrow. New construction should also be compatible with this context, yet allow the public views to the St. Johns River from Ocean Street, where possible.

Setback

Setback is the distance a building is located from property lines. Residential buildings in Mayport often were built on the lot in a location which allowed the greatest use of the property, regardless of its setback from the street. Nevertheless, they share a generally consistent setback from the street, which should be acknowledged with new construction. Commercial buildings in Mayport are generally set directly on the property lines, creating a wall effect. In locating new buildings, the side and rear setbacks should be maintained and aligned with the facades of surrounding historic buildings.



When a new structure is proposed as infill, the new setback should acknowledge the existing setbacks. When they differ, the new setback should lie between the existing (shaded area), so long as it is not in violation of current zoning requirements.

Proportion of openings

Window openings in the Mayport Village often share similar size, spacing, and design, reflective of the Frame Vernacular style. Windows are predominately narrow and vertically oriented. On the Colonial Revival (Georgian) style, they are stacked, with a narrow space between them, whereas on the vernacular styles, function rather than aesthetics determined the window locations, often resulting in randomly placed openings. Storefronts have wide horizontal windows and little or no spacing between openings, providing a greater transparent area. In designing new construction, the proportion and spacing of openings on adjacent buildings should be maintained.

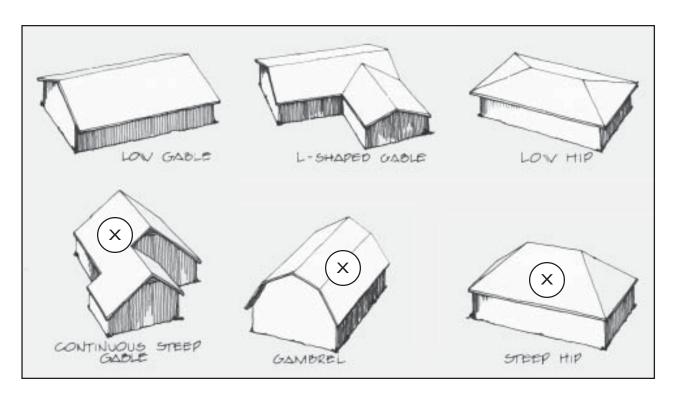
Horizontal Rhythms

Little remains of the "classic" architectural record of the Mayport Village - the hotels and large homes that defined Mayport as a tourist destination during the late 1800's and early 1900's. As a result, repeated elements on neighboring buildings - divisions between upper and lower floors, uniform porch

heights, and alignment of window and window sills - which created a strong rhythm, are missing from Mayport. New construction in the village should seek to establish a "rhythm", using porch heights, window alignment, and rooflines, with those existing structures to create a pleasing streetscape.

Roof forms

Similar roof form and pitch are characteristics of buildings in Mayport. Nearly all residential buildings in the districts have pitched roofs, with gable or hip the predominate type. In contrast, commercial buildings have flat roofs with parapet. Roof designs should be compatible with surrounding buildings. Sloped roofs with pitches similar to those of nearby buildings (4/12, 5/12) should be used for new residential construction, and flat roofs with the roof plane hidden from view on the front facade should be utilized for commercial construction.



A comparison of acceptable (top row) and unacceptable (bottom row) roof forms, either because of slope or shape.

Materials

Certain materials are characteristic of Mayport, most often reflective of the Frame Vernacular style. In Mayport, wood frame buildings with horizontal wood siding predominate. Materials that are compatible in quality, color, texture, finish, and dimension to those common to the district should be used.

Recommendations:

- 1. Design new buildings to be compatible in materials, size, color, and texture with the surrounding buildings.
- 2. Employ contemporary design that is compatible with the character and feel of the district.

Avoid:

- 1. Designing new buildings whose massing and scale is inappropriate and whose materials and texture are non-historic.
- 2. Imitating an earlier style or period of architecture in new construction which is not represented in the village, such as Queen Anne or Mediterranean styles.

REHABILITATION

FOUNDATIONS AND INFILL

Standards 2, 6, 9

Most of the historic structures in the Mayport Village have raised masonry foundations, either continuous or piers. Of the two types of raised foundations, piers are the most prevalent, and those piers are generally constructed of concrete block. In the case of the very elaborate home, or that constructed of brick, the piers are built of brick. Many of the concrete block piers are not even mortared together, relying instead on gravity to hold the construction in place. Most of the piers do not have a structural infill of complementary materials, rather using an incompatible type of skirting, such as aluminum siding, or prefabricated, embossed metal designs to add decoration.

In undertaking foundation repairs, the historic materials should be retained, repaired as needed, or replaced with similar materials under Standards 2 and 6. Non-historic materials such as unpainted concrete block, plywood, and stucco should not be used to fill raised foundations. Enclosures should be limited to historically appropriate materials under Standard 3 or a compatible new design under Standard 9.

Pierced brick and lattice are examples of compatible contemporary infill. Pierced continuous brick infill, a pattern of bricks laid with air space between the end surfaces, can easily be added to a foundation, providing ventilation, continuous support to the sill plates, and a historic appearance. Lattice infill can be purchased in prefabricated panels and installed between masonry piers. Square crisscross lattice infill is also an appropriate infill material.



Lattice - Acceptable with proper trim



Wood skirting - Acceptable



Metal skirting -Unacceptable

Examples of acceptable and unacceptable infill materials.

Recommendations:

- 1. Retain, repair as needed or replace historic foundations with matching materials.
- 2. Maintain open spaces between piers.
- 3. Retain, repair as needed or replace historic foundation enclosures with matching materials.
- 3. If foundation enclosures are missing, enclose with an appropriate materials such as lattice or pierced brick.

Avoid:

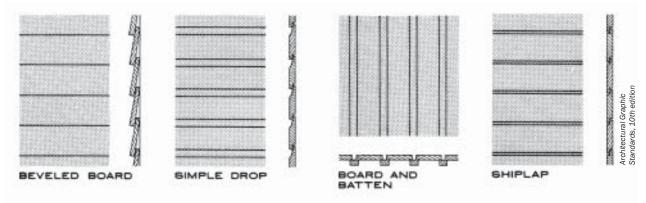
- 1. Removing historic foundation enclosures unless they are deteriorated and irreparable.
- 2. Enclosing a pier foundation with continuous infill that prevents ventilation and destroys the openness of the feature.
- 3. Using an infill material which is inappropriate to the style of the building.
- 4. Using historically inappropriate material such as stucco, plywood, or metal skirting as infill.

EXTERIOR FABRIC - WOOD

Wood: Weatherboard, novelty (drop), shingles and other wooden siding.

Applicable Standards 2, 3, 7, 9

Horizontal wood siding is the predominant exterior finish in Mayport. Wood siding is a character defining feature of frame vernacular buildings and was used primarily because of its ease of use and low relative cost. Important characteristics of wood siding which should be considered in its repair or replacement are board size, width of exposure, length, and trim detail such as cornerboards.



Examples of wooden siding which complement the existing historic Mayport structures.

Probably the greatest threat to wood siding is the application of non-historic surface coverings such as aluminum, vinyl, and asbestos siding, and stucco. Application of these materials violates Standards 2 and 3. Standard 2 states that the removal or alteration of any historic material or distinctive architectural feature should be avoided when possible. Application of non-historic exterior finishes results in either the removal or covering of historical materials and details. Decorative trim around doors, windows, and under roof lines is frequently removed. Detailing of the wood itself, such as beveling or beading, is also

lost. Board width, length, and exposure are generally changed, thus altering the scale and appearance of the building. Artificial siding also frequently damages the fabric underneath. It can trap moisture and encourage decay and insect infestation.

Furthermore, despite manufacturer's claims, artificial siding requires maintenance. All materials have a limited life span and vinyl and aluminum are no exceptions. Within twenty years, the finish of these materials will begin to deteriorate and weather, requiring painting, repair, or replacement.

Standard 3 states that historic buildings shall be recognized as products of their time and that alterations that have no historical basis shall be discouraged. Aluminum, vinyl, and asbestos are clearly non-historic materials and violate this standard as well, although structures built new around the 1950's, the end date for this survey, would likely have used the newly introduced aluminum asbestos siding, making those two products the historic original materials.

In cases where artificial siding is already in place, its removal is not necessary under the guidelines. An owner may retain the material or remove it. If, however, the material is removed, it must be replaced with historically appropriate materials in accordance with Standard 9.

Abrasive cleaning or paint removal is another threat to historic wooden siding and violates Standard 7. The proper method for paint removal is cleaning, light scraping, and sanding down to the next sound layer. If more intensive paint removal is required, the gentlest means possible should be used. Appropriate methods include a heat plate for flat surfaces such as siding, window sills and doors; an electric heat gun for solid decorative elements; or chemical dip stripping for detachable wooden elements such as shutters, balusters, columns, and doors when other methods are too laborious.

Harsh abrasive methods such as rotary sanding discs, rotary wire strippers, and sandblasting should never he used to remove paint from exterior wood. Such methods leave visible circular depressions in the wood; shred the wood, or erode the soft, porous fibers of the wood leaving a permanently pitted surface. Harsh thermal methods such as hand-held propane or butane torches should never be used because they can scorch or ignite wood.

Recommendations:

- 1. Retain wooden materials and features such as siding, cornices, brackets, soffits, fascia, window architrave, and doorway pediments, wherever possible. These are essential components of a building's appearance and architectural style.
- 2. Repair or replace, where necessary, deteriorated material that duplicates in size, shape, and texture the original as closely as possible. Consider original characteristics such as board width, length, exposure and trim detailing when selecting a replacement material.
- 3. Clean wood using the gentlest means possible. Repair trim and siding before applying paint. Seal holes, caulk cracks, and treat for wood fungus. Remove lose paint using commercial strippers, electric heat guns or plates, wire brushes and scrapers. Hand sand to reduce paint layer differential.

Avoid:

- 1. Resurfacing frame buildings with new material that is inappropriate or was unavailable when the building was constructed such as artificial stone, brick veneer, asbestos or asphalt shingles, rustic shakes, and vinyl or aluminum siding.
- 2. Abrasive cleaning methods, rotary sanding or wire brushing, sand blasting or extreme high pressure washing (PSI of more than 100) or harsh thermal methods such as propane or butane torches.

EXTERIOR FABRIC - MASONRY

Masonry: brick, terra cotta, concrete, stucco, aud mortar.

Standards 2, 3, 7, and 9

Masonry exterior finishes and detailing are important features of some buildings in Mayport. In Mayport, with its high concentration of frame buildings, a relatively small percentage of historic buildings are constructed of masonry. Most of these are painted concrete, while only one is built originally of brick.

Masonry features, such as brick cornices or terra cotta detailing, and surface treatments, modeling, tooling, bonding patterns, joint size and color, are important to the historic character of a building. These features should be retained under Standard 2.

The cleaning of historic masonry is a special consideration addressed by the Secretary of the Interior's Standards. While masonry is the most durable historic building material, it is also the most susceptible to damage by improper maintenance or repair techniques or abrasive cleaning methods. Particularly relevant is Standard 7, which states that the surface cleaning of structures shall be undertaken with the gentlest means possible.

Sandblasting and other abrasive cleaning methods are specifically prohibited. Sandblasting not only changes the visual qualities of brick, it damages or destroys the exterior glazing. As a result, it increases the likelihood of rapid deterioration of the brick and water damage to the interior of the building.

Painting historic masonry is another concern when planning a rehabilitation. Owners frequently see painting as an improvement and a means of making a building appear new. The color of masonry, particularly block, is often an important part of the character of a building. In addition to color, the bonding pattern, treatment of mortar joints, and texture are significant parts of brick buildings. Where brick and other masonry finishes were originally unpainted, they should generally remain so. Where paint is not the original protective or ornamental covering, painting should not be done because it obscures detailing and alters the distinguishing original qualities of a building in violation of Standard 2. It also violates Standard 3 because it is an alteration which has no historical basis. Under some circumstances, particularly where the brick quality is poor, or abrasive cleaning methods have been used, painting brick may be appropriate as a protective measure.

Recommendations:

- 1. Identify, retain, and preserved masonry features that are important to defining the overall historical character of the building such as walls, brackets, railings, cornices, window architraves, door pediments, steps, and columns; and joint and unit size, tooling, and bonding patterns, coatings and color.
- 2. Protect and maintain masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.
- 3. Evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action or extreme weather exposure.
- 4. Evaluate the overall condition of the masonry to determine whether repairs rather than protection and maintenance are required.

Avoid:

- 1. Removing or substantially altering masonry features which are important in defining the overall historical character of the building so that as a result the character is diminished.
- 2. Replacing or rebuilding major portions of exterior walls that could be repaired and that would make the building essentially new construction.

Cleaning or Masonry:

Recommendations.

- 1. Clean masonry only when necessary to halt deterioration or remove heavy soiling.
- 2. After it has been determined that cleaning is necessary, carry out masonry surface testing to determine the gentlest method possible.
- 3. Clean masonry surfaces with the gentlest method possible, such as water and detergents and natural bristle brushes.

Avoid:

- 1. Cleaning masonry to create a new appearance, and thus needlessly introducing chemicals or moisture to historic materials.
- 2 Cleaning without first testing to determine the effects of the method.
- 3. Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. Such methods of cleaning permanently erode the surface of the material and accelerate deterioration.
- 4. Cleaning with water or liquid chemical solutions when there is a possibility of freezing temperatures. Also avoid cleaning with chemical products that will damage masonry or leaving chemicals on masonry surfaces.
- 5. High-pressure water cleaning that will damage historic masonry and mortar joints.

Painting of Masonry:

Recommendations:

- 1. Inspect painted masonry to determine whether repainting is necessary.
- 2. Remove damaged or deteriorated paint only to the next sound layer using hand scraping prior to repainting.
- 3. Apply compatible paint coating following proper surface preparation.
- 4. Follow manufacturers' product and application instructions when repainting masonry.
- 5. Repaint with colors that are historically appropriate to the building and district.
- 6. Paint historically unpainted masonry only if it has been previously painted or as a protective measure to prevent further deterioration caused by poor quality materials or prior abrasive cleaning.

Avoid:

- 1. Removing paint that is firmly adhered to and thus protecting masonry surfaces.
- 2. Removing paint by destructive means such as sandblasting, application of caustic solutions or high pressure water blasting.
- 3. Creating a new appearance by applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated.
- 4. Removing paint from historically painted masonry.
- 5. Radically changing the type of paint or coatings or its color.

Repointing of Masonry:

Recommendations:

- 1. Repair masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls or damaged plasterwork.
- 2. Remove deteriorated mortar by carefully handraking the joints to avoid damaging the masonry.
- 3. Duplicate original mortar in strength, composition, color and texture.
- 4. Duplicate old mortar joints in width and in joint profile.

Avoid:

- 1. Removing non-deteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.
- 2. Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing
- 3. Repointing with mortar of high portland cement content, unless it is the content of the historic mortar. Portland cement can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of material and mortar.
- 4. Repointing with a synthetic caulking compound.
- 5. Using a "scrub" coating technique to repoint instead of traditional repointing methods

Repairing of Masonry:

Recommendations:

- 1. Repair masonry features by patching, piercing in or consolidating the masonry using recognized preservation methods. Repair may include the limited replacement in kind or with compatible substitute materials of those extensively deteriorated or missing parts of masonry features when they there are surviving prototypes.
- 2. Apply new or non-historic surface treatments such as water-repellent coatings to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.

Avoid:

- 1. Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated pats are appropriate.
- 2. Using a substitute material for the replacement part that does not convey the visual appearance of the remaining parts of the masonry feature or that is physically or chemically incompatible.
- 3. Applying waterproof, water repellent or non-historic treatments such as stucco to masonry as a substitute for it pointing and masonry repairs. Coatings can change the appearance, as well as deteriorate historic masonry

Replacement of Masonry:

Recommendations:

1. Replace in kind an entire masonry feature that is too deteriorated to repair, if the overall form and detailing are still evident, using the physical evidence to guide the new work. Examples can include

large sections or a wall, a cornice, balustrade, column or stairway. If using the same kind of material is not feasible, then a compatible substitute material may be considered.

Avoid:

1. Removing a masonry feature that is unrepairable and not replacing it, or replacing it with a new feature that does not convey the same visual appearance.

Stucco:

Recommendations:

1. Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.

Avoid:

1. Removing sound stucco or repairing it with new stucco that is stronger than the original material or does not convey the same visual appearance.

EXTERIOR FABRIC: COLOR

The Jacksonville Historic Preservation Ordinance does not require review of paint colors. The following advisory guidelines are offered to property owners who are interested in painting their building historically appropriate colors. The best way to verify original colors is through paint analysis.

Recommendations:

1. Choose color appropriate to the period and style of the building. The following colors are recommended for several of the major styles of architecture found in Mayport.

Frame Vernacular:

Body: Medium gray, brown, white

Trim: Dark gray, dark brown, olive green,

Door: Black, white, unpainted, varnished or grained.

Bungalow:

Body: Often unpainted with earth tones such as stained

shingles, gray or brown.

Trim: White, light yellow, gray, light green.

Door: Black, white, unpainted, varnished or grained.

Avoid:

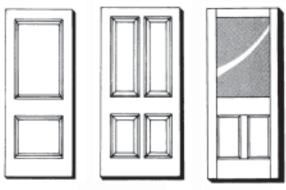
1. Bright, gaudy colors or colors without historic basis.

DOORS AND ENTRANCES

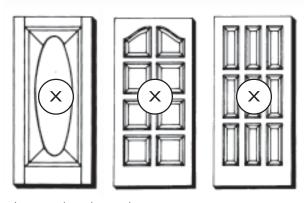
Standards 2, 3, 6, 9

Under Standard 2, significant features such as doors and entrances should be preserved wherever possible. Changes to door size and configuration should he avoided. Replacement doors should either match the original or substitute new materials and designs sympathetic to the original under Standards 6 and 9. Stock doors and screen doors are inappropriate replacements. Replacement screen doors should be simple. Any ornamentation should be based on historic precedent and in keeping with the character of the door and entrance design. Aluminum, metal and jalousie replacement doors should be avoided.

Sometimes new entrances are required for practical reasons or to satisfy code requirements. Placement of new entrances on principal facades should be avoided under Standard 2. New entrances can result in loss of historic fabric and detailing and change the rhythm of bays. Under Standard 9, new entrances should be compatible with the building and be located on party walls or side or rear walls that are not readily visible from the public right-ofway. New entrances on the main elevation or ones that alter the character of a building should be avoided. If an historic entrance can not be incorporated into a contemporary use for the building, the opening and any significant detailing should, nevertheless, be retained.



Appropriate door styles



Inappropriate door styles

Subtle differences in design, such as panel shape and number of panels, can cause a certain door to be inappropriate for use in a new or rehabilitated Mayport home.

Recommendations:

- 1. Retain and repair historic door openings, doors, screen doors, trim, and details such as transom, side lights, pediments, frontispieces, hoods, and hardware where they contribute to the architectural character of the building.
- 2. Replace missing or deteriorated doors with doors that closely match the original or that are of compatible contemporary design.
- 3. Place new entrances on secondary elevations away from the main elevation. Preserve non-functional entrances that are architecturally significant.
- 4. Add simple or compatibly designed wooden screen doors where appropriate.

Avoid:

- 1. Introducing or changing the location of doors and entrances that alter the architectural character of the building.
- 2. Removing significant door features that can he repaired.

- 3. Replacing deteriorated or missing doors with stock doors or doors of inappropriate designs or constructed of inappropriate materials.
- 4. Removing historic doors, transom, and side lights and replacing them with blocking.
- 5. Adding aluminum or other inappropriate screen doors.

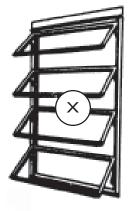
WINDOWS/AWNINGS/SHUTTERS

Applicable Standards: 2, 3, 6, 9

The placement, design, and materials of windows is often a significant part of the architectural character of a building. In Mayport, historic windows are generally double-hung sash in a 1/1 or multi-light/1 pattern or wooden or steel casement. Windows in the village are often important stylistic elements, such as the multilight upper sash in the Bungalow style, which has been incorporated in to the Frame Vernacular style. Nonhistoric windows include awning, jalousie, and pivot types. Under Standard 2, the visual role of historic window design and its detailing or craftsmanship should be carefully considered in planning window repair or replacement. Factors to consider are the size and number of historic windows in relationship to a wall surface and their pattern of repetition; their overall design and detailing; their proximity to ground level and key entrances; and their visibility particularly on key elevations.

Whether to repair or replace windows is an issue that can pose considerable problems in a rehabilitation. Distinctive windows that are a significant part of the overall design of a building should not be destroyed under Standard 6. Careful repair is the preferred approach. If repair is not technically or economically feasible, new windows that match the original in size, general muntin/mullion configuration, and reflective qualities may be substituted for missing or irreparable windows.

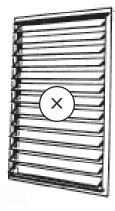








Double hung, single light/single light



Jalousie

Wooden, double hung windows (above) and casement windows are appropriate for use in Mayport.

Owners often wish to replace windows to create a new look, for energy efficiency, to decrease maintenance costs or because of problems operating existing units. Tinted windows, windows with high reflective qualities, or stock windows of incompatible design and materials often result from such an approach and conflict with Standards 3, 6, and 9.

Window design to enhance appearance is not permissible under the standards. The proper procedure is to improve existing windows first. Weather stripping and other energy conservation methods should be employed. If after careful evaluation, window frames and sash are so deteriorated they need replacement, they should be duplicated in accordance with Standard 6.

The following steps are recommended for evaluating historic windows. First, analyze their significance to the building. Consider their size, shape, color, and detailing. Then consider the condition of the window. Inspect the sill, frame, sash, paint and wood surface, hardware, weatherstripping, stops, trim, functionality, and glazing. Then, establish repair and replacement needs for existing windows.

If after careful evaluation, window frames are deteriorated, then they can be replaced. Replacement windows must be selected with care. They should match the original sash, pane size, configuration, glazing, muntin detailing, and profile. Small differences between replacement and historic windows can make big differences in appearance.

If 50% or more are deteriorated or missing, then wholesale replacement of windows is allowable. When choosing replacements, the qualities of the original windows should be used as criteria. Consider the following features of the original:

- 1. trim detail;
- 2. size, shape of frame, sash;
- 3. location of meeting rail;
- 4. reveal or set-back of window from wall plane;
- 5. separate planes of two sash;
- 6. color, reflective qualities of glass.
- 7. muntin, mullion profiles, configuration.

If these criteria are fulfilled, the new windows need not be exact replicas of the originals. The Standards further permit new windows to be constructed of non-historic materials such as aluminum and a tint of up to 10%. Of course, matching the original materials and visual qualities is always preferable.

In general, changes to window openings should be avoided. The rhythm of window and door openings is an important part of the character of buildings in Mayport. In some instances, new window or door openings may be required to fulfill code requirements or for practical needs. New openings should be located on non-significant walls. For commercial buildings, these would be common or party walls or secondary elevations. For residential buildings, these would be side or rear walls not readily visible from a main thoroughfare.

Shutters

Original shutters in Mayport are rare. Under Standard 3, unless there is physical or documentary evidence of their existence, shutters should not be mounted. If shutters are found to be appropriate, they should be operable, or appear to be operable, and measure the full height and one-half the width of the window frame. They should be attached to the window casing rather than the exterior finish material. Wooden shutters with horizontal louvers are the preferred type. Metal and vinyl types should be avoided.

Awnings

Metal awnings were sometimes featured on buildings in Mayport, particularly on many of the buildings with exposure to the St. Johns River or the southern sky. They are functional, decorative, and appropriate to the many of the buildings in the area. Standard 3 should be considered when awnings are proposed as part of a rehabilitation plan. Under the Standard, awnings should be appropriate to the style or type of building being rehabilitated.

Under Standard 9, new awnings should be of compatible contemporary design. They should follow the lines of the window opening. Angled, rectangular canvas awnings are most appropriate for flat headed windows and storefronts. Fiberglass and metal awnings and awnings that obscure significant detailing, unless replacing original fiberglass or metal awnings, are inappropriate.

Recommendations:

- 1. Retain and repair window openings, frames, sash, glass, lintels, sills, pediments, architraves, hardware, awnings and shutters where they contribute to the architectural and historic character of the building.
- 2. Improve the thermal performance of existing windows and doors through adding or replacing weatherstripping and adding storm windows which are compatible with the character of the building and which do not damage window frames.
- 3. Replace missing or irreparable windows on significant elevations with new windows that match the original in material, size, general muntin and mullion proportion and configuration, and reflective qualities of the glass.
- 4. Install awnings that are historically appropriate to the style of the building or that are of compatible contemporary design. Awnings should follow the lines of window or door opening they are intended to cover.

Avoid:

- 1. Introducing or changing the location or size of windows, and other openings that alter the architectural and historic character of a building.
- 2. Replacing window features on significant facades with historically and architecturally incompatible materials such as anodized aluminum, mirrored or tinted glass.
- 3. Removing window features that can be repaired where such features contribute to the historic and architectural character of a building.
- 4. Changing the size or arrangement of window panes, muntins, and rails where they contribute to the architectural and historic character of a building.
- 5. Installing on significant facades shutters, screens, blinds, security grills, and awnings which are historically inappropriate and which detract from the character of a building.
- 6. Replacing windows that contribute to the character of a building with those that are incompatible in size, configuration, and reflective qualities or which alter the setback relationship between window and wall.
- 7. Installing heating/air conditioning units in window frames when the sash and frames may be damaged. Window installations should be considered only when all other visible heating/cooling systems would result in significant damage to historic materials. If installation proves necessary, window units should be placed on secondary elevations not readily visible from public thoroughfares.
- 8. Installing metal or fiberglass awnings to replace canvas or other type of original awning.
- 9. Installing awnings that obscure architecturally significant detailing or features.
- 10. Replacing architecturally significant detailing, such as commercial canopies, with awnings.

PORCHES, PORTE COCHERE, AND GARAGES

Applicable Standards: 2, 4, 5, 6, 9, 10

Full-facade width, entrance porches are numerous and important elements of historic residences in Mayport. Porches serve as a covered entrance to buildings and a transitional space between the interior and exterior. Particularly on vernacular residences, they are the principal location for ornamentations

and detailing, such as brackets and other jig-sawn woodwork, posts and columns, and balustrades. Size, style, ornateness or simplicity, sense of openness, and detailing are all important attributes of porches. The majority of porches in the Mayport Village exhibit a three-bay design, with two centered posts framing the main entrance, and flanked by two outboard posts. The detailing on these posts were spartan, consisting mostly of small trim pieces at the capital and base of each post. The posts themselves were generally square sections, rather than round, indicating the builders' desire for simplicity rather than elegance. After the early 1900's, ornamentation such as gingerbread and other miscellaneous decoration, which was commonplace on the grand homes and hotels of the late 1800's, became a luxury not often indulged in. The straightforward design of the post-1900's Mayport structure should be preserved during the course of rehabilitating a building under Standard 2, and reflected in new construction.



The typical three-bay porch design in Mayport.



Many porches in Mayport have been enclosed for yearround use.

There are a number of common problems associated with porch treatments. Owners are often tempted to enclose porches for additional year round living space, as has been done to almost all of the original porches in Mayport. There exists, however many original porches to establish an historic model for rehabilitation and/or replacement. Although porch enclosures are generally not recommended, they can meet Standards 5, 9, and 10 under limited circumstances. Transparent materials, such as clear glass enclosures or screens, that are set behind balustrade and structural systems and maintain the visual openness of a porch are permitted. Removal or encasement of significant porch features or enclosure with non-transparent materials are not acceptable treatments.

Existing porches which have previously been enclosed or otherwise altered are permitted under the guidelines. There is no requirement to restore an altered or missing feature. However, if enclosures or other inappropriate alterations are removed during the course of rehabilitation, they can not be replaced. Moreover, new construction must comply with Standard 9.

Because they are open to the elements, porches also require frequent maintenance and repair. Under Standard 6, deteriorated porch features should be repaired rather than replaced. If replacement proves necessary, replacement features and materials should approximate the originals as

closely as possible. If wholesale replacement is required, the new porch should be rebuilt based on historical research and physical evidence. If a porch or individual features of it are missing and no documentation or physical evidence is available, a new porch design which is compatible with the scale, design, and materials of the remainder of the building is appropriate under Standard 9.

Changes to a porch which are over fifty years old may have achieved significance in their own right. They may reflect changes in ownership or use, style, or improvements in the owner's economic well-being. Under Standard 4, these changes should be recognized and respected.

Detached garages are visible expressions of the impact of the automobile on historic buildings in Mayport. Much of Mayport was developed prior to the mass availability of the automobile, and as such, garages are not an integral part of the original design of buildings located there. Garages were often added as an afterthought and are frequently of insignificant design and materials. Where they are less than fifty years old or insignificant, they can be selectively removed if necessary.

Recommendations:

- 1. Retain porches and steps that are appropriate to a building and its subsequent development. Porches and additions reflecting later architectural styles are often important to the building's historical development and should, wherever possible, be retained.
- 2. Repair and replace, where necessary, deteriorated architectural features of wood, terra cotta, tile, brick and other historic materials.
- 3. If enclosures are undertaken, maintain the openness of porches through the use of transparent materials such as glass or screens. Place enclosures behind significant detailing so that the detailing is not obscured.
- 4. Retain garages. If enclosures of garages are undertaken, preserve significant features. Use materials similar in size, proportion, and detail to the original.
- 5. If additional interior space is needed or desired, place the addition at the rear of the building rather than enclosing a porch.

Avoid:

- 1. Removing or altering porches and steps that are appropriate to the building's development and style.
- 2. Stripping porches and steps of original material and architectural materials such as hand rails, balusters, columns, brackets, and roof decorations.
- 3. Enclosing porches, garages, and steps in a manner that destroys their historical appearance.

ROOFS AND ROOF SURFACES

Applicable Standards: 2, 4, 5, 6, 9.

Roofs are highly visibly components of historic buildings. They are an integral part of a building's overall design and often help define its architectural style and create a unified rhythm with neighboring buildings. The main roof shapes in Mayport are gabled and hipped roofs, although several commercial buildings have a shed or flat roof. The primary roofing material is asphalt shingles, although several building have metal roofing.

Many older structures in Mayport have roofs which were built inexpensively, and therefore lacked detailed soffits and cornices. Instead, the roof decks were generally tongue-in-groove decking extending 16"-24" from the face of the structure, and supported by exposed rafters. This roof was then covered with tar paper and metal roofing or asphalt shingles. As such, new construction in the village which seeks to recall the construction of early Mayport should employ exposed rafter tails with a 24"-inch overhang, and ornamental (face down) grooved paneling to simulate tongue-in-groove decking, while utilizing current roofing techniques to meet current energy saving requirements.



Exposed rafters and tongue-in-groove roof decking typify the historic Mayport building.

In planning roof repairs, it is important to identify significant features and materials and treat them with sensitivity under Standards 2 and 5. Under Standard 6, significant features and materials should be repaired rather than replaced. If replacement of a deteriorated feature is necessary, the new materials should closely match the original.

Roofs perform an essential function in keeping a building weathertight. As a result, they are particularly subject to change. Some historic changes to roofs have gained a significance in their own right. Many of the roofs in Mayport have been previously repaired or replaced. In Mayport, the most common original roofing materials was embossed or crimped sheet metal. Many of the original metal roofs have been removed and replaced by asbestos or asphalt shingles.

Where existing roofing material is non-original, there is greater flexibility. The existing roof may be retained, replaced in a manner known to be accurate based on documentation or physical evidence, or treated in a contemporary style in compliance with Standards 4, 6, and 9. In reviewing replacement of non-historic roof surfacing, it is important to keep in mind Standard 9. Even if the existing surfacing is inappropriate, the replacement material must be compatible with the overall design of the building.

Rooftop additions are another common change to historic buildings. They are generally not suitable for smaller buildings of three stories or less or for buildings with very distinctive rooflines. They can, however, meet Standard 9 if certain conditions are met. The addition should be designed to be distinguished from the historic portion of the building; be set back from the wall plane; and be placed so it is inconspicuous when viewed from the street.

Recommendations:

- 1. Preserve the original roof form in the course of rehabilitation.
- 2. Provide adequate roof drainage and insure that the roofing material provides a weathertight covering for the structure.
- 3. Replace deteriorated roof surfacing with new material, such as composition shingles or tabbed asphalt shingles, in dark shades that match the original in composition, size, shape, color, and texture.
- 4. Retain or replace where necessary dormer windows, cupolas, cornices, brackets, chimneys, cresting, weather vanes, and other distinctive architectural or stylistic features that give a roof its essential character.

Avoid:

- 1. Changing the essential character of a roof by adding inappropriate features such as dormers, vents, skylights, air-conditioners, and solar collectors which are visible from public right-of-ways.
- 2. New materials, such as roll roofing, whose composition, size, shape, color, and texture alter the appearance of the building.

SETTINGS

Applicable Standards: 2 and 9

Setting is the relationship of a historic building to adjacent buildings and the surrounding site and environment. The setting of a historic building includes such important features as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and building set-backs. The landscape features around a building are often important aspects of its character and the district in which it is located. Such historic features as gardens, walls, fencing, fountains, pools, paths, lighting and benches should be retained during the course of rehabilitation.

Much of the original historic settings of the Mayport Village no longer exist, either as a result of the transitory nature of the sand dunes upon which much of Mayport was built, or, more likely, the expansive growth of Naval Station Mayport. The current Mayport Village, originally known as Mayport Mills, was built at the (south)eastern bank of the St. Johns River, then a large sandy deposit anchored several hundred feet to the east by a large oak hammock. Pictures from the late 1800's show the structures of the village straddling a wide sandy "main street" now known as Ocean Street. There was little in the

way of exterior adornment separate from the buildings themselves. In the 1940's, construction of the Mayport naval station dislocated much of the more elaborately developed areas of the larger area known as Mayport, including the Wonderwood Estate. As the base grew to the west, more and more of the developed areas of Mayport were claimed by the dredge material and pavement of the new base. As a result of the two forces, the current Mayport Village has little in the way



A view down Ocean Street at the turn of the century.

of historic settings to retain or rehabilitate. New construction of street lights, signs, benches, etc. can only speculate as to original design, based on photographic records and local recollections.

Fencing, garden and retaining walls, and designed landscape features add distinction to individual buildings. Collectively, they form important streetscape compositions. Fences and walls serve to delineate property lines and act as a barrier to distinguish a line between a yard, sidewalk, and street. Wooden picket fences of simple design were likely the most common, based on the photographic record. Cast iron fencing of a pike or hairpin design was much less common and was generally restricted to buildings of a more elaborate design, to the local cemeteries, as evidenced by the recent unearthing of the Old Spanish Cemetery, photos of which show signs of an iron fence surrounding it.

Little if any original wooden fencing remains in Mayport. Chain link and hurricane fences have been added to many lots during the last forty years. Although there is no requirement to remove this type of fencing, it is inappropriate and should not be installed in the future on street elevations. It is recommended that existing metal fences be screened with shrubbery or plants.

Under Standard 9, new fences and walls should respect traditional materials, design, and scale found in Mayport. They should have a regular pattern and be consistent in design with those found in the same block or adjacent buildings. Round, hexagonal, and flat headed vertical pickets are most appropriate.

Wood is the most appropriate material, particularly for simple frame buildings. Split-rail or horizontal board fences should be avoided. Cast iron fencing is most appropriate for buildings designed in the Colonial Revival styles. Fences should be of appropriate scale on street elevations. They should complement the building and not obscure significant features. They should be no more than four feet on the street elevation and six feet on side and rear elevations. They should also be set-back from the wall plane on the main elevation.

Individual lots are characterized by small front yards with buildings set close to the sidewalk and large back yards, where parking and trash storage are most appropriately located. Shrubbery is frequently adjacent to buildings and sidewalks. Most residences have grass lawns bisected by rectilinear sidewalks constructed of poured concrete or hexagonal pavers. Garden ornamentation such as birdbaths and urns are common elements of yards and remain appropriate today. The historic pattern of lot organization should be respected during the course of rehabilitating a property. Garden ornamentation should be retained or added where appropriate.

Since the automobile was not commonplace in Mayport at the time of its "second" development (during the Mayport base construction years), driveways and garages are uncommon. Narrow lots and side setback are important characteristics of the neighborhood. Most homes accommodate the personal vehicle by on-street parking. New driveways to garages, preferably located to the rear of the lot, should be constructed of poured concrete ribbons or gravel. Asphalt or pebble surfaced concrete should be avoided.

Recommendations:

Settings:

- 1. Retain distinctive features such as size, scale, mass, color, and materials of buildings, including roofs, porches, and stairways, that distinguish a district.
- 2. Retain landscape features such as parks, gardens, street lights, signs, benches, walkways, streets, and setbacks that have traditionally linked buildings to their environment.
- 3. Use new plant materials, fencing, walkways, street lights, signs, and benches that are compatible with the character of the neighborhood in size, scale, materials, and color.
- 4. Identify and retain plants, trees, fencing, walkways, street lighting, signs, and benches that reflect a property's history and development.
- 5. Base new site work on documentation or physical evidence. Avoid conjectural changes to the site.
- 6. Remove or trim plants and trees in close proximity to the building that may cause deterioration of historic fabric.
- 7. Provide proper site and roof drainage to assure that water does not splash against building or foundation walls, nor drain toward the building.
- 8. Landscape to provide shade, privacy, screening of non-historic features, and erosion control.

Fencing and Walls:

- 1. Retain and repair existing historic fencing and walls.
- 2. Construct new front-yard fences of vertical pickets in simple designs, especially on frame vernacular buildings. Limit cast iron fencing to high-styled buildings such as Colonial Revival.
- 3. Design new fences of appropriate scale on visible main and side elevations. Limit height on street-side elevation to four feet. Wooden, vertical board (stockade) privacy fences up to six feet in height are appropriate on side and rear elevations. Recess privacy fences from the wall plane on the street-side elevation.
- 4. Screen existing chain link and hurricane fences with plants and shrubbery.

Parking and Driveways:

- 1. Use existing alleys to provide access to buildings.
- 2. Limit parking to the rear or side of buildings.
- 3. Construct new curb cuts and street side driveways only in areas where they existed historically.
- 4. Use appropriate materials for driveways such as gravel or concrete poured in ribbons.

Avoid:

Settings:

- 1. New construction that is incompatible with the district because of its size, scale, and materials.
- 2. Destroying the relationship between buildings and their setting by widening historic streets, changing paving material, or introducing inappropriately located new streets and parking lots that are incompatible with the character of the neighborhood.
- 3. Signs, street lighting, benches, new plant materials, fencing, walkways, and paving materials, such as asphalt and pebble, that are out of scale or are inappropriate to the neighborhood.
- 4. Changes to the appearance of a building site such as removing historic plants, trees, fencing, walkways, outbuildings, and other features before evaluating their importance.

Fencing and Walls:

- 1. Removing historic fences and walls.
- 2. Cinder block, ornate iron or wooden, rough cedar, post and rail, chain link or hurricane fences.
- 3. Fences of inappropriate scale that obscure the overall design of a building and its individual features.

Parking and Driveways:

- 1. New curb cuts and driveways that break the solid street edge of Springfield.
- 2. Parking on the front side of buildings unless curb cuts, driveways, and parking space already exist.
- 3. Asphalt, pebble surfaced concrete, or other non-historic paving materials.

STOREFRONTS

Applicable Standards: 2, 3, 4, 6, and 9

Storefronts are a common feature of commercial buildings along Ocean Street in Mayport. Storefronts frequently define the historic character of commercial buildings. Entrances, display windows, trim, kick plates, elaborate cornices, and decorative detailing are particularly important. Placement of entrances and windows can create a distinct rhythm on the facade of a building. When rehabilitating a storefront, such features, materials, and design elements should be retained and repaired under Standards 2 and 6.

Unfortunately, storefronts have been particularly subject to alteration. This was especially true in Jacksonville and other Florida cities during the 1950s and 1960s, when rapid growth and economic prosperity led to frequent remodeling or removal of historic storefronts. Under these circumstances, two options are available to a property owner. Where original or early storefronts no longer exist or are too deteriorated to save, retain the commercial character of the building through contemporary design which is compatible with the scale, design, materials, color and texture of the historic buildings in accordance with Standard 9; or restore the storefront based on historical research and physical evidence in accordance with Standard 6.

Sometimes altered storefronts, if the alteration is at least fifty years old, can be significant. Standard 4 then applies. A non-original storefront can have significance if it was constructed within the period of significance of the district and if at least one of the following is fulfilled:

- 1. exhibits high quality workmanship;
- 2. shows evidence of being architect designed;
- 3. is constructed of significant materials;
- 4. is a good examples of a particular style;
- **5.** has features whose design, scale, and detailing are compatible with rest of the building.

Signs are an important component of storefront architecture. Their purpose is provide information about the location and type of business housed in a building. Large signs are appropriate for highway strip development where customers pass businesses at high rates of speed. They are inappropriate for historic buildings along Ocean Street, where traffic flow is slower and the orientation and setback of buildings make them difficult to read.

Factors to consider in selecting a sign are its legibility, clarity, placement, durability, and appropriateness to the size and scale of building. Signs should be simple in keeping with the character of the buildings in the Mayport Village. Appropriate locations are the flat unadorned parts of a facade such as the glass of storefronts, awning flaps, masonry surfaces, and cornice fascia panel. Signs should not obscure architectural detailing such as windows, cornice details or storefronts and should not interfere with the view of the facades of adjoining buildings. Sign panels should be square or rectangular and flush mounted. Block style lettering is most appropriate.

Recommendations:

1. Retain and repair existing storefronts, including windows, sash, doors, transoms, signage, and decorative features where such features contribute to the architectural and historic character of the building.

2. Where original or early storefronts no longer exist or are too deteriorated to save, retain the commercial character of the building through contemporary design which is compatible with the scale, design, materials, color and texture of the historic buildings; or an accurate restoration of the storefront based on historical research and physical evidence.

Avoid:

- 1. Introducing a storefront or new design element on the ground floor, such as an arcade, which alters the architectural and historic character of the building and its relationship with the street or its setting or which causes destruction of significant historic fabric.
- 2. Using materials which detract from the historic or architectural character of a building.
- 3. Altering the entrance through a significant storefront.

Mayport's Folklore and Traditions

The village of Mayport is now, and has always been, about its people - the people who first established the little outpost on the northern tip of the barrier island bordered by the Atlantic Ocean and the St. Johns River, down to the people who continue its history today.

These people were rugged individuals intent on living their lives on their own terms, make or break. Most were fishermen, risking their lives everyday on the open ocean. Some were river pilots who also risked their lives jumping from ship to ship, often in heavy seas, to guide commercial vessels across the dangerous bar at the mouth of the St. Johns River. Some were the wives and children of these men, who set about to keep the home and learn the ways of their fathers.

Access to Mayport was, and still is, limited, electricity did not arrive until the thirties, fires destroyed its buildings, bust periods followed boom periods, and the Navy forced many from their homes. Yet Mayport today retains much of the character and flavor of yesterday's Mayport because of its people. They pass their folklore and traditions down to their children and to their childrens' children, as well as to anybody who cares to listen, in the hopes that the village of Mayport will not fade away.

Several past and present citizens of Mayport have written books about their experiences in Mayport. Among them are three written by Miss Helen Cooper Floyd, and detail many of the characters which made Mayport what it was. These books are "Mayport Remembered – People and Places", "Mayport Remembered – Along The Waterfront", and "In The Shadow Of The Lighthouse – A Folk History Of Mayport, Florida." Miss Floyd has passed away, and was such a beloved resident of Mayport that the City of Jacksonville's park at the Little Jetties has been renamed Helen Cooper Floyd Park.

Several current or former citizens of Mayport agreed to be interviewed about their experiences and recollections of growing up in Mayport, and their stories follow. For clarity, quotation marks from the subject and interviewer have been omitted as unnecessary, while those indicating a quotation from another person within the subject's response remain.

Larry King grew up in Mayport during the thirties, forties, fifties, and sixties, and now lives in Jacksonville. This interview is excerpted from a radio interview previously broadcast by local radio station WJCT as part of a continuing series of interviews, and is used with permission.

Int:

Last time we talked, we were talking about the Minorcans and how they moved from New Smyrna Beach all the way up to St. Augustine, and then to the quaint little fishing village of Mayport, as most people know it today, but there is a lot more about Mayport than just Minorcans, a lot more about that little fishing village there, actually, than just the history the people read about in the books about how the French found the thing in 1562 and named the river there and what have you - how they were in awe of all the territory and the landscape and palm trees and the beautiful vistas of the ocean there in the mouth of the... what was known as the River of May at the time. But I think this time we're going to be talking about Mayport, it's people how they made their living, what kind of people they were, what their cultures were and a little bit about the chronological aspect of Mayport as it has developed over the years, with an emphasis on the people who were there. How would you like to start?

Larry:

Well, I would like to mention, I guess to begin with, the diversity of people in Mayport. I did indeed mention the Minorcans, and that group makes up a major portion, at least the people there are now an awful lot of descendants of Minorcans living in Mayport. But in thinking about it, before we came to

tape and to air John, it occurred to me just how diverse it is. You mentioned the Huguenots who came from France. So we have a French contingent and the descendants of the French contingent. We certainly have our African-American contingent who have been there probably since the time of Kingsley across the river, who ran his plantation where indeed he trafficked in slavery. We have a Norwegian contingent - who an awful lot of those folks came down when the river was being dredged. They were dredge boat captains, dredge boatmen, I don't know exactly where from - some of them came directly from the old country as far as the fishing culture in Mayport. We have the English, my family, at least one quarter of my family, is English, originated from Nottingshire and sailed up from Liverpool, landed in Boston, jumped ship in Mayport, and never left. That was a trip three or four generations ago. The Portuguese - somehow the Portuguese sometimes get forgotten - even in this day and time. There is a major contingent of Portuguese people directly from Old Lisbon, from Lisbon, who lived there and are fishermen there. I'll say a little more later on about the original Portuguese people who came to Mayport with the cod fleet that sailed out Lisbon and Coinbren (?) and places like that.

Int:

It seems from what you are saying it almost leads to the fact that fishing is a common denominator.

Larry:

Indeed it is, and I think to a large degree it still is. You ask anyone who was born and raised in Mayport, if they have ever done that for a living, I think a high percentage of them – up in the eighties and perhaps the nineties, would say at some point in there life they have been a commercial fisherman, shrimper, gill net fisherman, we ply those waters for all different kinds of things. I certainly did it as a child - I haven't done it in many, many years, when I say a child, at the age of 16 & 17 in between school and that sort of thing - I was indeed a commercial fisherman along with the rest of them, and it was a fine way to make a living.

Int

I remember reading that some of the earlier settlers there, the earliest people to arrive there were describing that area, the waters of that area as boiling with fish.

Larry:

They did indeed, and you know, to some degree, John, the river and the ocean – the near ocean - is exactly the same. There is an awful lot being done to make sure that it's kept that way, and that's a good thing. Our commercial fishermen are very, very careful about what they do. Bear in mind, that this fishing industry that's taking place in Mayport, has been there as you say since probably prior to the landing of the Huguenots, in 1562, so they pretty well know what they are doing about it. We, as a culture, have learned so much from the ocean, learned so much about the ocean, we sometimes have marveled - and I don't mean to cast aspersions or anything, but the guy who goes out and buys himself a sport fishing boat for the first time and all of a sudden finds himself out at East 18, which is thirty miles of shore and the fog sets in – what do we do now? Maybe never even having steered a compass course in his life - it's dangerous, we're really surprised sometimes that more people aren't hurt. The sea, as you know, can be an awfully cruel mistress, and she has been in the past to some people. In Mayport, we have lost, and I actually have a list of names – unfortunately I don't have it with me, we've lost an awful lot of our people who know an awful lot about the sea, to the sea. Not of the least of which the great tragedy that took place in the fifties with the shrimp boat called the Donald Ray, which was lost at sea, and all on board were lost. We've had several people who have lost their lives at sea – that was only three.

Int:

Would you say, going back to the Portuguese that at the time, those folks were thriving in the fishing industry, would you say from a commercial standpoint or an industrial standpoint the waters are as productive?

Larry:

I don't think they are as productive as they have been and that's going to happen anytime.... If you really want to look at a classic example of that, look at Monterrey, Ca. - the sardine canning industry - the canneries are all gone, as you know. But we certainly still have a thriving fishing industry going on there. The Portuguese continued to arrive here, I'm not exactly sure when, probably in the early forties, early to mid-forties, possibly as early as the thirties. If you don't mind, I'll bring in some personality to mention....

Int:

Sure, sure...

Larry:

Very, very important people in the Portuguese ethnic group who peopled Mayport, not the least of which was probably, certainly was the most important would be, a man by the name of, I guess in Portuguese in would be Mateos Rolau, who you may know his son as Matt Roland. Matthias Roland, who came here, was one of the original Portuguese people to come here. It was actually probably the Portuguese people who built the first nets to trowl for shrimp in the Fernandina Area, and I'll admit that I yield to Fernandina on that certainly. A lot of Portuguese people came over here as a result of wanting to be here, because they weren't making a very good living in Portugal, as part of the cod fleet, which were sailing vessels, that set out dories every day. They fished the Grand Banks off of Nova Scotia. They set out dories everyday - the men worked up to twenty hours everyday. They ate nothing but the cod they caught, and they caught thousands and thousands of pounds of cod they came in here on a sailing vessel, and did not know when they would get back to Portugal. They went back to Portugal when the boat was full of salt cod. That's how they did it. They migrated into Boston, with the cod fleet out of Boston and further south to Fernandina, later on settled in Mayport, Fl. They saw a lot of people in Fernandina throwing cast nets off the banks, catching lots of shrimp and decided, "Hey... we could build a trawl that we could drag along behind the boat, that would catch a whole lot more shrimp. They did so, and the sons and daughters of those trawls are still being used today on very large shrimp boats, producing a tremendous amount of shrimp. Matt Roland, I guess, was one of the first, also we had a man in Mayport who's real name, I'm not even sure if I'm giving you his real name, but everyone who knew him would know who I was talking about - his name is, we called him Manuel Jesus (pronounced "J"), I'm sure it was Manuel Jesus (pronounced "Haysus"), or Jesus in the Portuguese. An Italian by the name of John Vitio, another Portuguese gentleman by the name of Jesse Perry, formally Purrera – was a very important man. A lot of them became very, very wealthy. The ones that I've mentioned to date, certainly did. As an example, Captain Jesse Perry built him a house on, he built a shrimp dock, owned his own shrimp boat, so he had the shrimp house and the boat, his wife worked for him as his bookkeeper, in the 1950's - a friend of mine by the name of Steven Carl Powell, we called Country Powell - owned a sundry store that had been a pharmacy in Mayport, and was friends with Captain Perry, watched him buy a shrimp boat, which at that time cost thirty thousand dollars – that same boat today would be \$300,000 - he bought his shrimp boat with hundred dollar bills that he pulled from a sock from under his mattress (Laughter). That really happened, and that was only spending change to him. The shrimp boat, I can even tell you the name of the boat, the name of the boat was, his wife's name was Elizabeth, and he named one of his first boats the Queen Elizabeth, and he paid for it out of a sock, \$30,000 in cash.

Int:

Were the African-Americans and all the other cultures you're talking about, where they also as heavily involved in fishing as say the Portuguese?

Larry:

A lot were, however, the African-Americans there often took jobs ashore. They were shrimpermen, and were fine shrimpers, in the African-American culture, some people caught an awful lot of shrimp. The African-Americans may well be descended directly from those people, the original people on Fort George. I certainly can't remember, and nobody that I know can remember, anytime that we didn't have an African-American ethnic group in the village of Mayport itself. Going back as far as my father and my grandfather can remember, because this is something that we actually discussed.

Int:

Well of course it is just across the river Kingsley Plantation as you mentioned. We certainly know that there was slave trade there.

Larry:

Exactly... Another important name that I'd like to mention came from the African-American community, a couple of them as a matter of fact, a gentleman by the name of Isaac Lewis, we know him as Ike Lewis. He had a shrimp house and had his own shrimp boats there for many, many years. As a matter of fact, I believe the sign on top of the shrimp house which is right in the dead center of Mayport said, "Old reliable, since 1931". His nephew, A.J. Ruffin, bought the business from him when either retired or passed away, and continued to run that business for many, many years. That was the place that we sold our shrimp, at age 16, when I fished with a gentleman by the name of Arnold Thomas - I mentioned him in our earlier taping - that we called "Bucky". He was a wonderful man and all of us kids learned how to shrimp by shrimping on his boat. That's basically it as far as the ethnic groups. The Norwegians, for some reason, a lot of them took to dredge boating. That's an awfully hard life. I remember dredge boating when I was a kid. I tell you something that wouldn't happen to many people in less they come from a small, sort of isolated area, as is Mayport. I was a dredge boat person in between high school and college for about six months on a dredge called the "Congory". We threw nine hundred and ninety thousand yards of dirt on what is now Fort George, digging out the channel right in front of the part of the Navy base and back as far as the ferry slip. Little...not little at all... sixteen inches is a pretty good size dredge, sixteen-inch pipe. She was diesel electric when I worked on her. In 1926 when my father worked on her in Washington D.C. she was of course coal-fired steam. I ate in the same dining hall, I worked on the same pipeline, I did exactly the same thing my father had done, however many years 1964 – 1926 is, you do the math.

Int:

I recall reading recently that back in 1886, the dredging and widening of that channel out there, created a tremendous problem for the village of Mayport, because it caused a huge rush of water and erosion. That was before they extended the jetties, of course, back onto the mainland, cottages were washed into the ocean, and I understand there was an old Atlantic Inn, or Atlantic Hotel, that also eventually washed away, not to be confused with the Atlantic Beach Hotel, as we know it in recent memory. But the dredging activity in the late 19th century caused quite a bit of problems.

Larry:

Yes, in the late 19th century it did. The dredging that I was speaking of earlier, took place just prior to World War II, and actually during the war, when the Naval Base was being dug. Another one of our famous citizens, a gentleman by the name of Ben Strickland - lots of local people in this area remember Strickland's restaurants - and the original one is right where La Cruise restaurant and casino is now. Just like shrimping with Arnold Thomas on his boat on his boat, when you were 13 or 14 you became a bus boy in Strickland's restaurant, as did I, with Willie Strickland later on. But Mr. Ben Strickland originally had a grocery store; he only had one arm, and was quite a character, as I understand it. You would say, "Mr. Ben, can you cash a check for me?" and he would respond, "I'll cash it for you if you buy something."...

No Purchase, No Cash!

Larry:

...But quite an astute business man, and what happened, was the dredge boat men were coming into his store and needing food for lunch time, and he and his wife started making little shrimp dinners for lunch, and selling shrimp dinners to the local workmen, who were working on the dredges, working on the jetties, working wherever, and before too much time ran out, they were actually selling more shrimp dinners than they were groceries and whatever else he, and dry goods, that he had in his general store, and so Strickland's Restaurant was born, and it became nothing but a restaurant and a very, very famous one, nationally known, and possibly internationally known actually. People came from far and wide to eat at Strickland's Restaurant. Same thing existed with the restaurant right down the street, they were sort of friendly competitors - you may remember it as Parson's - I remember it as Parnell's. And the restaurant was owned by a lady and gentleman - Bill and Amy Parnell - originally. They started it and they even had it hanging in there - they said, "Some people started on a shoe string, we started with an 39-cent frying pan", and they even had the original frying pan hanging up in the restaurant. People came from miles around to eat the shrimp, you may have eaten at the Right Spot Restaurant locally, a gentleman by the name of Jr. Beasley owns that, he learned how to fry shrimp from Amy Parnell, he worked for her, that's were he learned to become a restaurateur, and became a very, very fine one in Neptune Beach area and later on in Mayport as well. Those are only two of the famous businesses that have been there. People don't realize, I think that it's sort of a sad fact, that most people don't realize, the boomtown that Mayport, Florida was. At the turn of the century, and even right up through into the twenties and thirties, up until the forties, Mayport had several hotels. Somebody wrote once in one of the articles, that I've read in the archives, that there is a tavern on every corner, and not the least of one was called, "The Mickey Mouse Club". I don't remember any of these, these are stories that I've heard, and the Mickey Mouse Club was around long before Mickey Mouse ever had a club. And then there was another one - I think you'll enjoy the name, or perhaps not - it was called, "The Bucket of Blood", if that's any kind of a hint. There was a gentleman who lived there, that immigrated, like a lot of folks from Norway, by the name of Kato Samo (?) and they threw him out of The Bucket of Blood three times one night, finally he said, "You know, I can take a hint, I don't think they want me in there anymore." (Laughter) He was quite a character too, my favorite thing that Kato ever said – he had a, even though he'd been there for many years, he had a pretty thick Norwegian accent - my favorite thing he ever said was, "I spent twenty years in this country learning to say "yug" and when I did, they changed it to "yimmy yun". I just loved that - I thought that was a fine expression.

Int:

But you know all villages seem to have there characters, all towns, and I suppose Mayport was no different.

Larry:

Mayport in fact, has been described, and I may have mentioned this in an earlier taping, Mayport has been described as a town filled with characters, it's like a requirement. If you don't have a little character in you, then you're not allowed to live in Mayport. I can tell stories of the characters who've lived in Mayport for days, literally for days. I delight in telling people that at family gatherings, when we have guests, we people come from out of town, we sit around and talk about family, we sit around and talk about, tell about what we call the Mayport stories. They've been told and retold. We're always amazed at people who don't know the people who are interested, we didn't know we were characters; we thought everyone was like us. But evidently they're not, there is something that is absolutely unique, there is something that is incredibly different, about that little village. I'm not sure what it is, and maybe it is the diversity, maybe that's why it's as it is. We have had people come from Mayport, Florida who have wound up in the gutter, we have had people come from Mayport, Florida - I'm trying to give you a good example - one became the Chief Executive Officer for the marine division of Mobil

Oil Corporation. We have a long history, for example, of river pilots, and I'm always amazed that people don't know what that is. When the ships come into port, someone has to actually guide them into port, and the pilots are the people who are responsible to do that. That industry, and it is an industry, it's private, they have to be licensed certainly to do that, by the state and the federal government, but that industry has existed for over a hundred years in Mayport.

Int:

They are housed there?

Larry:

There is what we call the pilot's station there. The pilot's actually live in private homes, but it actually has I think four or five bedrooms. It is a beautiful building, that has only recently, when I say recently, I mean in the last ten or fifteen years, been built. It's a beautiful, beautiful facility right on the river; previously the pilot's station was out on the naval base on one of the points. I was a dispatcher for them for a while, and they moved when they were able to build that beautiful new facility. What I was getting at is that they have bedrooms there, because ships come in at all hours of the day and night. If a pilot knows that he has one coming in at 3 o'clock in the morning, he may not want actually get up at 1 o'clock, get dressed, and be at 2 o'clock in the station to catch, to meet the ship at the sea buoy at 3 o'clock, which is about what you would have to do.

Int:

For our listeners who may not know the duties of a pilot, why they're necessary, people may think well the ship's captain certainly should be qualified to bring the ship to port, explain what their duties are.

Larry:

The ships' captains indeed are qualified to do that, but every river is different, and a ship's captain can't conceivably know every nook and cranny, every rock, every shallow spot in every river, where his ship is apt to make port, therefore all ports, most all ports, have pilots who work nothing but that bar, part of their examination is they are given a blank chart of the St. John's River, actually all the way up to the city of Jacksonville and I think, I'm not a pilot, so I've never taken the exam, but I think they say, "OK, fill it in and you'd better not leave out anything." So every shallow spot, every beacon, every day marker, everything in the river, every buoy, has to be numbered, and they have to know it all by heart. They have to memorize it, and also they have to do a rather long apprenticeship before they become full pilots.

Int:

So they actually motor launch out to the vessel at a certain point, before they enter the harbor.

Larry:

About three miles from the jetties is what we call the SCJ buoy, which is St. Johns River sea buoy, and the pilot boards approximately at that point. Most people when you tell them that, assumes that the ship stops, anchors, and you know that's the hard way, because then the ship will lay with the sea. What the ship does, is it continues to move, they board it about 16 knots – as a general rule about 18 miles an hour, roughly - they board it anywhere from 12 – 16 knots, the little pilot launch has a little platform on it, a ladder comes down over the side of the ship, and the pilot actually steps from the pilot launch to the ladder, climbs up the ladder, and goes up to the wheel house. He doesn't actually steer the vessel, that's the quartermaster's job as it would be at sea, but the captain relinquishes command to him. Only one place in the world does the pilot actually take command of the ship and that's in the Panama Canal. In other water's, the pilot is there in an advisory capacity, or so they are told. Good captains say of course, "Okay, pilot you've got it", because the pilot obviously knows what he's doing, and the captain would rather have it that way.

And that pilot station is a permanent fixture.

Larry:

Oh it's absolutely permanent, yes sir, it is. As a matter of fact, it's a beautiful permanent fixture and we're very, very proud of it and the pilot's are very proud of it. Originally, the pilot boat "Meta" and my grandfather was the captain, great- grandfather was captain, of the pilot boat "Meta", she was a sailing vessel, and she actually laid to for days at sea waiting for ships to come in they had no advance notice of any ships, maybe they did roughly advance notice, but they would lay at sea days at a time, weeks at a time sometimes, waiting for ships to come and then when they spied a ship they would actually, uh, lower a boat and rowed to the ship, and, and, get aboard on the old sailing schooners. Uh, later on, they had the tug boats actually guided them in – I'm not sure how the pilots did that, but the tugboats actually pulled them in at one time. Uh, but it can be a dangerous job to do and certainly one that requires great skill. There's always, if ever a pilot, if ever a vessel runs aground, there's always a great deal of talk about pilot error, and this, that and the other thing. Nobody ever talks about the literally thousands and thousands of huge, huge vessels that come into the port of Jacksonville, representing billions and billions, perhaps trillions, over time, in cargo that never stand in harm's way one second, and that is because they got a pilot on board who knows what he's doing.

Int:

Larry, you've talked about the booming days of Mayport, the booming years, actually, maybe decades, uh, it brings to mind the depression. What was Mayport like in the depression?

Larry:

All the fish left! (Laughter)

Int

Is that true? (Laughter)

Larry:

Well, that's what, that's what they tell me. Actually, probably, I know one of the things that really happened that had a great effect on Mayport as it did on everyone else. My father, uh, who later cooked, who was a cook and my mother was a waitress at Parnell's restaurant, the aforementioned Parnell's restaurant, but he started off like everyone else, as a commercial fisherman in Mayport, and he was a commercial fisherman during the depression. If you know anything about shrimp at all, uh, 21/25 count shrimp, they now do it with heads on, that's with heads off measurement, 21-25 to the pound, and that is a large shrimp, ok, and my father could remember coming in on a little shrimp boat, a little 35-foot shrimp boat, called the "Nanny", with 2000-3000 pounds of shrimp on board, and shoveling them overboard - there was no money to buy them. And if you could sell them, nobody would buy them from the fish houses. Uh, he could remember selling them when he could sell them, uh, those shrimp now would market to the fish houses probably for \$6 per pound, off the boat, possibly more, possibly a little less - I don't keep up with current prices – uh, but at that time, he sold them for a penny a pound. Uh, later on, during the depression now, 10-cents went an awful long way. He also worked on a dredger as an example, the pay when they gave you job, on the dredge admiral, the congory, the admiral and the general, who were all involved in digging the Naval base, the pay on onboard those dredge boat vessels at that time, Capt John Hermanson, who was a mean old dredge boat captain like most of them were at that time, hard cussing anyway – I'll tell you a story about that in a minute, too – Capt John Hermanson said "the pay is \$10 a week, and if you make it a full week, we'll give you \$11." You work 12 hours a day, seven days a week until the job is finished, literally.

But at least during the depression, they didn't go without fish to eat, I'm sure.

Larry:

Oh, yeah. My aunt said she hates the bluefish to this day because that seemed to be the only ones they could catch, and its all flesh, and don't very long, so often times eaten about half-spoiled bluefish, and we of course in Mayport are known to eat – you can say it for me if you like – everybody knows that we love mullet. And there's always gonna be mullet, always has been, and hopefully there always will be.

Int:

Smoked or otherwise?

Larry:

Smoked. We had a, well, it's funny, my grandfather, I never had it this way but, my maternal grandfather liked boiled mullet. The rest of my children called it poached mullet – (laughter) he called it boiled mullet, anyway, and indeed my grandmother did that for him for a long time - we prefer ours fried.

Int.

Who was this cussing chap you were talking about?

Larry:

Capt. John Hermanson was the meanest dredge boat man that ever existed, uh, he's long since gone so I don't suppose we could be sued for libel or anything, but he cussed his crew so much when they were digging the Naval base, that actually they were digging in close at one point, and some of the town's people actually sent a contingent out to tell him to stop cussing so much because the ladies ashore were being embarrassed, he was screaming and cussing at his crew so much. My father, at age 16, he only weighed 126 pounds, God bless him, went to work for Capt. John Hermanson, we was a shy old fellow anyway, later on became bold and quite a character, but he went up and asked him, was bold enough and needed a job badly, as did everyone, and he went and said "Capt. Hermanson, I'm looking for a job, I was wondering if you have any jobs," and Capt. Hermanson looked at him and said "Can you cuss?, He said, "Yes, sir, I can, a little bit", and he said "Well cuss then, I'm getting' hoarse." (Laughter)

Int:

A stand in?

Larry:

Yeah, he was a stand in cusser for Capt. Hermanson.

Int:

So the boom went on and on, I guess, all the way through the twenties and thirties, and then something happened?

Larry:

In 1940, roughly 1940, 41, uh, I as to you said earlier to you before the show, I always make a joke, a little thing called World War II came along - you might have heard about it, it was in all the papers – um, and the government as you know, had it right of eminent domain, Mayport at that time extended all the way, everything that you now know, as the local people may know, as the Mayport Navy Base, was part of Mayport and another sort of separate little village although we sort of were all in one, that we called East Mayport, and, uh, by right of eminent domain, they took most of it, all except for a little strip that people know as the village of Mayport today.

Now when you say they took land by eminent domain, what was involved in the taking?

Larry:

All that the government had to do was come to you and say we will pay what we consider to be fairmarket value for your home, and you don't have a choice in the matter, that's in the Constitution of the United States, that they can do that. And they certainly did so, and I understand that there was a war, but I'm still not real pleased about it – I wish that it was still there. My ancestral home, my maternal ancestral home, stood right about where the runway is, and that's actually true. I was born and raised, as were most of us Minorcan folks in Mayport a Roman Catholic, and a beautiful, beautiful Catholic church was razed to the ground and burnt. My mother actually, and father actually, stood at the fence and watched their six-room house, wood-frame house, clapboard house, that my mother was raised in, and that church, being burned, bulldozed and burned, and they were paid \$85 for it.

Int:

Are we talking about the displacement of a lot of people?

Larry:

Oh, yes, sir, an awfully lot, an awful lot of people. My mother used to name names, and God knows I can't do it, because I'm getting on apiece, but I'm only 56 – I was born in the middle of the war – this happened just prior to my own birth, so, it's certainly not anything that I remember. My brother, who was older than me, remembered it little bit, but an awful lot of people displaced. Probably the most famous person, or at least famous among us, who was displaced from her home, actually boarded herself up in it and refused to leave, she was a little tiny lady who was had migrated down from Massachusetts, from Boston, very extremely wealthy woman by the name of Elizabeth Worthington Philips Stark, and Miss Stark had a huge, huge estate including the mansion, outbuildings, stables, everything that you think of when you think of a stately Southern manor house, that you know. You've heard talk of the Wonderwood Expressway? Her estate was called.... Wonderwood.

Int:

Oh, OK.... I see...

Larry:

She was taken forcibly from her home. She was paid, I think a hundred thousand dollars for it. That manor today would be worth probably 15, 20 million dollars, at least. She died in poverty, one of the most respected women who ever came to our town, even though she was not what we would call a native Mayport person. She began our first real Scout troop, she gave riding lessons free to our, our young citizens - my aunts and to some degree my mother, were all part of that. She came into town – my mother said that, my mother was a late-life child, her sisters remember better than she did, she came to town in a coach-and-four, and later married her coachman, a man named Jacque Stark. A wonderful story about that, she loved Jacque tremendously, and she had this sort of wonderful sort of gobble when she talked, that nobody understood very well, and Bill Bissell, who was a dear friend of mine - they had dances in the school house when I was a kid, and Bill Bissell, we all asked Miss Stark to dance – she was a delightful old lady, we wanted to make sure she was enjoying herself, she would always come to the dances - and Bill would up and sort of bow gracefully and said, "Miss Stark, would you care to dance?" And she'd say, "When I dance, I only dance with Jacque." Which was a wonderful thing to say, except for one thing - Jacque was diabetic, and he'd lost both of his legs. I never did figure out how in the world she and Jacque did much dancing (Laughter). Incidentally, Jacque also invented a wheelchair that he rolled, that would roll, with bicycle chains and levers up at the top that he turned, and he always had a sickle with him because he was very found of gardening. They say he could clear an acre of land in a day with a little short 10" sickle, a little rounded sickle-looking thing that he carried around, and I'd see him around many days out, sort of cutting weeds and grass with his sickle, sort of scooting along on his rear end with his hands. Brilliant, brilliant and terribly strong delightful man, he really was. Miss Stark, quite a talented writer, wrote a short history of Mayport, as a matter of fact, which is still available in pamphlet. Mr. Stark predeceased her, and uh, she uh, she became what we call property-poor, and she did still own some property out in the Wonderwood area that the base didn't get to, and lived in one of her own out-buildings, and still had stables up until she was well up in the years, and then, the land sort of took its toll, and she was unable to do anything with it. Quite a delightful woman.

Int:

You mention the military necessity at the time, and of course today, a lot of people would say, well it's certainly an economic necessity to us today. We see instances like that all over the country, today, don't we, displacement, it's nothing new – it was harsh, I'm sure, for the people in Mayport in those days - but it's something the people live with every day, isn't it?

Larry:

It is indeed. The military does an awful lot of good, and I don't mean to degrade the military – certainly, I'm a veteran myself, I was in the United States Air Force. But it does displace a lot of people, but it does a tremendous amount of good to the economy. For example – I happen to know, having been in the Air Force, that there's no reason for the city of Minot, North Dakota to exist except there happens to be an Air Force base at Minot, North Dakota. It literally would not exist where it not for an Air Force base. So, it contributes a great deal to that area of the country. The base at Mayport, I don't know what the population is, but it's huge. I mean, consider the fact that the John F. Kennedy got 5000 troops on onboard. Five thousand people's a lot of people – that's a small town.

Int:

Sure...

Larry:

And, it's definitely contributed a great deal to the economy. It's unfortunate for the town of Mayport that the way the base was constructed left only a little small strip, with one way in and one way out, and that the gate really doesn't lend itself to the village of Mayport at all, so heads towards Jacksonville Beach and Jacksonville, but that's water under the bridge. One of the saddest parts of it, is that the fisherman are no longer allowed, the beach fisherman, are no longer allowed to fish the beaches that are in Mayport, and a very important part of that is what the fisherman used to call the Jetty Jam, which is right up against what you know as the South Jetties, mullet seem to congregate there, and other kinds of fish, and you used to take turns getting the Jam. Well they can't do that anymore, because that's all military property now. But again, it's done a lot of good in a lot of ways. So, certainly, I'm not denigrating the military, and certainly not the United States Navy – the finest navy in the world, or at least I like to think so, and I'm sure the United States Navy would agree.

Int:

When you look back and think of those booming days before World War II, and you look at, as you described a moment ago, the little strip of land, the little area, the community, that is Mayport today, how is it today?

Larry:

It isn't. It doesn't exist, John. What I set out, by it doesn't exist I mean, certainly it does – there are residents there, there are people who live there – but not even like it did when my children were children, alright, my oldest is now thirty, Patrick, he lives in London, he married a British lady, and all of my children, in fact, I have my wonderful son Daniel visiting me for two months from London, and my daughter Sharon lives in Eldery, but Patrick's greatest joy, was going up and down that river, showing when he was a kid, and fishing and throwing a cast net, and Daniel is enjoying the fruits thereof

now, as a matter of fact, he was out fishing yesterday. And I try to tell them, I try to bring back for them, all of the things that Mayport was, but now it's just another little section of Jacksonville. What still isolates it is the fact that the only way out of it, once you get in it, is by ferry. And bear in mind, too, that there was no ferry there until approximately, uh, my figures, I never claim accurate history, but I'm pretty close, I believe 1950 – I remember being about 7 years old and I was born in '43 – when the first ferry arrived in Mayport, when the ferry slip was built. When the ferry slip was built, they cut a hole through a sand dune that goes back toward the lighthouse, the street that you know that sort of deadends into the lighthouse, that juts around to the right, in Mayport. That wasn't there before, and we used to swing from the tree out across the road, and scare the daylights out of the people driving through there. But the point that I was going to make is that in doing so, one of our ancestral cemeteries was covered up. In fact, that cemetery had been covered up by dredging anyhow, but my brother, I can't remember it, my brother can remember, in a strong northeaster, when the sand dunes would shift and the sand would shift, you could still see the tops of the markers. There are lots and lots of graves. I happen to know that I have two young cousins who died in a yellow fever epidemic, a William and an Elizabeth King, would be my great, great uncle and aunt. And they died at a very young age and are buried there. Also, they recently did some excavation, the archaeologists did, the cemetery extends from approximately just shy of the Navy fence – I guess it would be west of the Navy fence – all the way to the lighthouse and sort of across that road. The road is actually cut through a part of that cemetery, but they, of course the workers doing it then didn't see it, they didn't even know it was there. The excavators actually dug up a perfect gate, a grave marker marked Fatio, which is one of our common Minorcan names, an ancestor of mine as it happens – F-A-T-I-O – and they immediately covered it up - you can't disturb a burial ground, it's, it's against the law and one thing and another. I would like to someday be able to raise the markers, and at least put them on top of the graves, even if the graves would be 10-15 feet down below that.

Int:

But the traffic that goes through now really doesn't stop, does it? You see the Ohio, the Michigan, the New York tags, the tourists that take that ferry, they don't linger in Mayport, do they? So they don't contribute too much, do they?

Larry:

No, no, they don't, and that's unfortunate. There's an awful lot that can be done, and there's an awful lot of work in project. John Meserve, the chair of the Mayport Waterfront Partnership - I'm involved in that, although I haven't been as active as I should've been right lately – he's trying very, very hard to bring back what was Mayport, and one of the things that I like about what's being done is there is no effort being made to change anything. There is no effort being made to move the commercial fishermen out, who have been there for so many years – as a matter of fact, quite the contrary, they want to preserve the integrity of that sort of picturesque area, and make sure that none of that is disturbed, while at the same time, making more things available for more people to attract more business, to do what should be done with the town, and it's a marvelous effort that's being made, it really is.

Int:

And, in the brief time we have left, what have we left out that needs to be said about Mayport?

Larry:

Oh, I don't know John, there's so many things that needs to be said about Mayport that I probably could go, well I know that I could go on, for days, uh, let me reiterate about the characters, if I may, and how important those people are.....

Int:

Sure

Larry:

I have marked in notes that I haven't used since we've been talking by the way, I have marked in notes here, a note to myself, "Why are we special?" I haven't any idea. But if you have a character like a gentleman by the name of Theodore Raphio Floyd, known as Teedie Floyd, who actually had his son who was a fine carpenter, take a day of from work to help him build a cage for his rare imported Chinese bats, (Laughter) they spent all day building a cage – he had them in a box with holes cut in it – and it said, "Imported Chinese Bats", and Teedie told Sam that, "Stay away from that box, Sam, cause those things'd be real dangerous, I don't want to disturb them, that darks got them calmed down right now, but they could actually hurt somebody. So, Sam, who was a real good carpenter, his father was too, built this elaborate cage for these rare Chinese bats...

Int:

Now, were there any bats in the box?

Larry:

'Course there were, there were three baseball bats that said "Made in the Peoples Republic of China", and he put them in the cage and left them there! (Laughter) He actually did that. If you have a character like a Capt. Leon Canova, both of these folks by the way of course long since deceased, if you have a character like Capt. Leon Canova, who reputedly would eat anything – we Minorcan gentlemen we will, you know, we eat gopher stew, we eat all kinds of funny things - we don't anymore, cause you go to jail for a long time for that - Capt. Leon once went, came alongside his porch, and he was sitting up there and we had a physician always asking when he was going to bring me a snapper, and he'd always say "I just sent the last shipment to New York", I said "Capt. Leon, when you gonna bring me a snapper? (Whispering) "Shhh, be quiet, son!" I said, "What's the matter Capt. Leon? Why I gotta be so quiet for?" I noticed he had a string in his hand, and the string sort let out about 50 yards out in front of him, and there was a stick, under a cardboard box, and there were a bunch of sparrows eating bird seed down there, and he said, "When the sparrows get bunched up, I'm gonna make a perlot" So, ...you don't find people like that, you don't find a man who called himself the "Seagoing Earle of Mayport", Earl Todd Singleton, whose nickname was "Chichemo", because he pushed a little buggy when he was a kid, that he made from baby coach wheels and scrap lumber, and that's the noise that it made, like a train - Chichemo, Chichemo, Chichemo, Chichemo - (Laughter). Chichemo went to Venezuela and brought back one of Mayport's most favorite, most famous citizens, whose name was Bosco, he was a full-grown Spider Monkey, and Bosco bit everybody in town, including me. Everybody knows about a gentleman by the name of Gerald Pack, whose's a marvelous businessman who owns a fabulous seafood business in Mayport to this day, he tore Gerald up a lot of times. My best story about Bosco was that Walter Friend tried to throw him overboard one time, we was out fishing on the boat named after Chichemo, with Chichemo and the monkey - he threw the monkey overboard, and he thought, Ha, ha, I got rid of Bosco, and he looked down and the monkey was doing the South American version of the Australian crawl alongside the boat, and keeping up just fine, and Walter thought, Hmmm, what can I do to get rid of the monkey? So, he went and got the oar off from the lifeboat on top of the wheelhouse, and was gonna push the monkey down. Walter forgot about what monkeys do best – he stuck that oar in the water, and monkeys, the best thing that monkeys are able to do is climb, and the monkey was up that oar in his face in about one second, about two arm swings and a tail spin, and just about killed him. It took about two men to pull that monkey off Walter's face. He had blood, just had blood....anyway... that's the kind of story that comes out of Mayport, and that's the kind of things that we need to preserve. Notwithstanding the fact that they are fine citizens, notwithstanding the fact that we had brilliant men come out of Mayport, we had our river pilots, we had our CEO's, we had our schoolteachers, we had, uh, the Andreu boys, Walter and Joe - both of whom became teachers, and coaches, and one later a principal, and one was very much involved, was almost Chairman of the School Board at one time - Joe- Walt, they're both retired and doing very well for themselves. Andreu, A-N-D-R-E-U. Unfortunately, on some official document at some point in their history, somebody put a squiggle on the end of the "U", and it became A-N-D-R-E-W, it's not really the way you spell it at all, but they still spell it that way. It's the Minorcan spelling – A-N-D-R-E-U. Those are the kinds of things that we need to preserve, those are the kinds of things that people need to know about. This is the reason, uh, that we need to continue to talk about it, this is the reason that I want to tell the stories, this is the reason that I'm sitting here in this studio today talking to you. I wanted to mention one more thing that I did not mention, and something that had a great effect on Mayport and its citizens, just like he had on everybody else - old Big Bucks Flagler - when he built his railroad, the Florida East Coast, and a little spur from that railroad was called the JM&P - Jacksonville, Mayport & Pablo – uh, Pablo was the original name of Jacksonville Beach, you may remember. Both of my grandfathers worked on both of those railroads, the FEC and the JM&P, and JM&P everybody knows this tale, that knows anything at all about Mayport, or that area, to the railroad men did not mean "Jacksonville, Mayport & Pablo," it meant "Jump Men and Push" - they once got stuck in a sand dune when the wind shifted. Everybody had to get out and push the engine through the sand dune. As you can tell, the last thing that I would like to mention, if we have time, is that for some reason, the people in Mayport and myself included, as I hope you can tell, we have a tremendous ability to laugh at ourselves. We tell these stories with great relish. Sometimes the things that we tell, would not be considered polite in the most salubrious in society, but By God, they're funny, By God, they're funny! By God, we're proud of them! We really are, we do it, we tell these things with such love and with such affection for the people, with such affection for the town. I don't know where I would be in life were there not a St. Johns River. I don't know where I would be in life if there were not a shrimp dock owned by Bucky Thomas. I don't know where I would be in life if Ike Lewis hadn't been around. I don't even want to think about it. I guess that my own philosophy about all this is when I get ready to go to my reward, whatever that may be, in whichever direction I travel – North or South – I really don't want people to stand around and I don't think anybody who ever lived in Mayport does. I don't want people to stand around and say "Well, he was a....well, he was a....wait a minute, let me think!...he was a" No, I want them to be able to say something. I want them to be able to tell a story about me, I want the stories to live on. I want that to happen, now and forever, and I thank you for having me, John.

Int:

Well, I must tell you that, in Mayport, some of the graves may be desecrated, the burial places, the fishing industry may not be what it used to be, some of the old characters may not still be there, but for anyone who drives into Mayport, and spends any time there, they've got to know that the spirits of all that must still be haunting men, because it's in the air at Mayport.

Larry:

Speaking of haunted, go on down to my uncle's house, that he doesn't own anymore – it's reputed to be haunted. And I want to thank you for making that observation, certainly that is true.

(END OF INTERVIEW)

Mrs. Sandra Tuttle grew up in East Mayport during the thirties as Sandra Floyd. Her family later moved to Mayport Village as the Navy began development its naval base, and later married Ned Tuttle. They have nine children and still live in Mayport. The interviewer is the author of this document, and is a family friend.

Sandra:

There was Mayport fishing village and east Mayport and Seminole Beach – all part of Mayport. I guess you could say Miss Elizabeth Stark – you know who she is – Miss Elizabeth Stark's Wonderwood was the country part of Mayport. From the fishing village of Mayport, and the only road out of Mayport until sometime in the fifties, and Ned are I were teens, we were kids in the fifties...

Int:

Did Mr. Ned grow up here too?

Sandra:

Oh yeah, I grew up in East Mayport, he grew up in the city – Ms. T.C. said I was a country girl. They had a home in Jacksonville and fashionable Springfield, and a home here...

Int:

So he was uptown...

Sandra:

His family, his mother was from here -nine generations of the Minorcan, like all of us, and his dad was from New Berlin. The Kemps family, the Coppedges, but he loved Mayport, man, and his mom would move to town, move back to Mayport, move to town, move back to Mayport. She moved so much, I'm so glad I'm on camera...

Int:

Don' worry about that ...

Sandra:

The chickens would lay down and cross their legs when they saw her coming, she moved so much, to Jacksonville and back. They laid their eggs in Ned's lap with the car going. Oh, the stories. She had eight daughters before Ned was born, and those girls and Ned would get so put out with her because she'd have a whim and move back to Springfield, to their house there – which all she'd have to do is open it up and move in – and then come back to Mayport. Her heart was here, but still, it'd get cold in the winter and the houses here not insulated, and the ones in town were.

Sandra:

Betty Ann MacNamara is, was the Principal of Mayport elementary and other schools, also the Director of District 5 Duval County schools. She said she went to college and had a Masters degree and had the stuff and she grew up here in Mayport, and the last baby born here in the lighthouse. Her dad and mom had a chicken farm on Mayport road, said everything that she needed to know, besides all that education she had, she learned right here in Mayport growing up. How to deal with people, how to get along, and how to take care of yourself, and she said everything she needed in her life, she learned right here. And she's retired, it's been a year ago, so she's down in Melbourne.

Int:

Now, you said she was the last baby born in the lighthouse, what does that mean?

Sandra:

Her daddy was caretaker for the lighthouse, and they lived there in the lighthouse-keepers' house - it's no longer there, it was a big house which we have pictures of – and she was the last baby born there. The people that were there, the Bufords, were there for how many years in the house, and their children were born while they lived in the house.

Sandra:

Okay, you tell me if there's anything you want from here.

Int:

You read it

Sandra:

From the fishing village of Mayport, and the only road out of Mayport until sometime in the fifties, Ned and I were teenagers dating we would be out on the bridge - know where Sherman Bridge is – diving off that bridge when they were building it – and it was all dirt roads through there...and the only road out of Mayport until sometime in the fifties was by the lighthouse, right across the marsh, which is across from the Navy airfield, very close to the police stop station, and where the entrance to the base is now, was our Ribault Monument – you realized that was out there - and it was moved to Fort Caroline. As children in East Mayport around dusk, we would tap on the shields on the sides of the monument and the bats would come out – there were bats behind it...

Int:

Oh, really?...

Sandra:

...and the children of East Mayport where bussed to Mayport – Jean Ribault #32 elementary school, which is the Marine Science Center – there was a boiler room in back a bit, below ground, and Mr. PP was the custodian and he would heat the school, and we had radiators in each room...

Int:

How old were you at this point?

Sandra:

I went all through the sixth grade. We often had to keep our... well, you can imagine I'd have to be twelve years old....

Int:

That school was built in '27, I think?

Sandra:

I don't know – my daddy went there, do you believe that?

Int

The brick school?

Sandra:

My daddy went to Mayport School.

Int

Did he really? You, know, I think it was built in 1901

Sandra:

It started out – there was an addition put on, but then there was the catholic church that's Frankie Harrell's house over there across the street from it now – was at the end of the school that's built now, so I know it was built on, and it wasn't there when I went to school there either. Rod can tell you the basic part of the school that was there when we all went there. That was our Mayport recreation, practically. We often had to keep our sweaters and coats on in the cold weather, and we had a couple of covered play areas out there, and the roofs were made of palm fronds over chicken wire, and they had seats on them and you could climb the rafters and play on those. You know, that was all we had in the play yard. Next

to the school yard where Carol Downing lives, and the Osage Orange tree is, there was this huge tree, and I believe it was probably, I kind of think it was probably a mulberry tree, but it was so huge, that it went over – the sand dunes were huge here, you have to remember the sand dunes were higher than our houses - and this tree grew and it grew down, the top limbs grew over the sand dunes. So all you had to do was climb up the sand dune, and you could play in the big limbs of this tree. It was a wonderful play area. Everyone who ever lived here, played in that tree. And the sand dunes just sort of withered away.

Int:

I read that the 2nd lighthouse – the 3rd lighthouse - was build back here, because the dunes blocked the lights of the second, they were so tall.

Sandra:

When we were children, I wrote in here, it was difficult to climb the sand dunes, I mean you just had to claw with your feet and your hands, and just really work to get up those dunes... and we'd get up there – we'd be wet from the ocean – we'd roll down and get caked with sand. We'd rinse off and do it again. So, anyhow, I don't know if any of this you need or not. Miss Mattie Harris is still remembered, our beloved schoolteacher, with much love as our favorite teacher, because of her many kindnesses. We were so blessed to have her, she brought shoes and coats for children who had none in cold weather, and when we had to take our lunch, which we did for years when we got a cafeteria, she brought sandwiches and treats for the children, and she also took us home to Jacksonville Beach to her home – down near Fletcher – a few blocks off the ocean, where she had rooms out back – I guess it was like a little motel – we were allowed to walk up to the boardwalk and enjoy the rides and games and food, and for us, that was a treat for us because you never got out of Mayport –you just didn't go any place back then. What a treat – she took our whole class and we stayed over night – she'd have boys in one side of the motel and us on the other, and we'd have cereal in the morning before we came home, but we would have a ball.

Int:

That was like a vacation.

Sandra:

Back then, there just wasn't much in Jacksonville Beach but the boardwalk and the games you know, you play on the rides. As far as stores or shopping, there wasn't much there – there where no Winn Dixie's or anything, there was a Banner Food Store, I think down there, and that was about it. We got our clothes mostly from Sears Roebuck catalog. When it was time for school, Mom would get out the catalog and we could pick out three outfits apiece.

Int:

For the year?

Sandra:

Yeah, the kids would go crazy today, wouldn't they?

Int:

They go 3 times a month...

Sandra:

A real treat would be to go to Jacksonville with my mother and grandmother by bus – downtown Jacksonville there was a JC Penny on Bay Street, and there was a Cress' 5 & 10-cent store, and my mother-in-law, Ms. T.C. Tuttle, told me she used to buy all 8 daughters and my husband Ned's Christ-

mas gifts for \$10 at these stores. That's all she'd spend – \$10. I remember, we went from East Mayport to Old Mayport Road that went through what is now Hanna Park, or Sherry Drive, just outside Hanna Park and across Mayport Road, to Pioneer Drive and down the road toward Mayport Middle School and old Mayport Road, and on to Atlantic Blvd. And Atlantic Blvd., I don't know if you remember, had lots of curves in it – you remember how Atlantic Blvd. used to go? It just had big curves; there was wrecks all the time, so they cut those out when they put the new one in

Int:

When I got here is how it is now.

Sandra:

How long have you been here?

Int

I've been here since '85.

Sandra:

I remember the brick roads in South Jacksonville and Times Square near Hendricks Avenue and going over, I believe, the Acosta Bridge. I remember the brick roads. When we were children, this was so exciting to go downtown, that was another world. We always had a large Christmas tree as the woods out in East Mayport was so full of cedars and pines and beautiful holly trees – big ones, and we had this huge red berry holly, always lots of beautiful holly...

Int:

And that's where you'd get your Christmas trees from?

Sandra:

That's where we always cut our trees – it's not legal anymore – makes me mad. Most people had chickens and some had pigs. Both Mayport and East Mayport and Wonderwood had fisherman. My father was first a beach fisherman, and then he had gill nets, and seines and cast nets. In East Mayport, there was one road to Seminole Beach, and it was Steele Avenue. Now it's called? ...security gate, and take your first right, and it goes all the way to the ocean, and that's where we lived. We had 3-1/2 acres right there.

Int:

Did you?

Sandra:

I believe the name for the Steele family, who where part of, I think, the Florida East Coast Railroad – the railroad Steel family was a wonderful family, if I remember right, do you remember them?

Int:

That must have been right before the Navy came to town, wasn't it?

Sandra:

They were here already at that time –1938 they came in, I believe. That was the year I was born.

Int:

I think I talked to Brownie over there – I think he said he set up shop in 1940, when he started to put up wire around the property.

Sandra:

I read somewhere it was 1938, I could be wrong, but I 1943 video if you would like to enjoy that and it's really neat - really neat. I think Florida East Coast Railroad and their home - the Steele's home - was burnt down, why I don't know, and I don't have any idea, and the brick fireplace remained in the wooded area behind our property and just off the main road into the navel base, and there was beautiful wisteria vines, everywhere and all over the fireplace. Colorful phlox and periwinkles and Black-eyed Susan's and violets and pink coral vines and Dutchman's pipes were everywhere. Everyone's yards were just totally covered with these flowers. They grew wild and reseeded themselves, and people had sand yards -everyone had sand yards - and Aunt Sara Leek had lots of roses in hers, and this old lady with her sand yard, and I used to watch her move a drip hose – it was a little hose about that big – she laid the drip hose from one rose to the other, and rake every leaf. She wouldn't let a leaf be any where around it, and she put chicken fertilizer on it, then she'd have saucer-size roses all the time - and if anything wasn't right, she'd say, "Lordy, Lordy, it ain't fair - horrid.." And Mr. Fred Horath would root roses, and he showed me how to change the color of a rose by putting a piece of iron in the ground when he transplanted the cutting that he had rooted. He is what you, today, would call a Master Gardener - he was awesome for growing things. He had beehives, and he would give us children big old chunks of honeycombs dripping honey out of it. Oh Lord, I'd eat that stuff, but I was scared of his bees - he'd say, "Come go down with me, and I'll get you some," but I was scared, so the bees wouldn't bother him, but they would me, because they knew I was afraid of them. But he always told me if they knew I was afraid of them they would know, and sting me so I would wear his net veil over my head. Mr. Fred grew all kinds of vegetables, and I saw him plant ocra beneath the big myrtle trees, and the ocra was at least 6 or more feet tall. Right in the muck there, in the marsh, and he grew fresh red beets right there at the end of his property, right in the mucky marsh, and they would be that big around. And that's the edge of the navy airfield now, or the golf course... So there was, from the entrance to the Navy Base on Mayport Road, only about 57 homes. I tried to write down homes in here...

Int:

How did you remember all those?

Sandra:

Well, we grew up there and played through there.... Then the big Floyd house was there, then there was a big 2-story house that was empty that was the ghost house – everybody said there was ghosts there because they could see people at night walking.

Int:

Was that Gene Nordan's house?

Sandra:

No, that was over here on the boat ramp. There was houses out there like that, but I just went down to where Aunt Zeppie lived, next to Miss Eva Horath, then the little house, I can't remember if Red Rittenhouse lived there at one time or took? there until they built their other home. I went down each road, and I didn't put in the black shanties out behind the houses that these people lived in. Back along there was a ravine that went down like this and, you know a little...

Int:

I grew up on a ravine...

Sandra:

...A little ravine, and the little black shanties were back here, and all they were were little houses like that with little porches, and they sat out there and played their music – the blacks would play harmonicas and banjoes, and they would sing. But the Four o'clocks would grow 6 feet tall through there – 6 to 7 feet tall through there. The ground was so rich – so black from all the huge trees, because that was all wooded oak trees and every kind of other tree – it was so rich...

Int

What – excuse me for going back – what about Captain King's house – what's the story on the ghost there. Why is that a ghost house?

Sandra:

Nobody's ever told you?

Int:

Well, I talked to Mr. Millar over there, and he was telling me about Duke coming down – Duke University – coming down and studying...

Sandra:

You might ought to check with the records at JU – they have all the records and infrared tapes too. They did come down and stay in the house, and they did prove scientifically that there are spirits in the house, and they have them on infrared tape.

Int:

Do they know whose they are?

Sandra:

No, we know that that house was built over, and I was told that Grampa Andrew Floyd - he was the Mayor of Mayport – that is not my grandfather, I was told he was, but, he is my grandfather's brother, my great grandfather's brother. The house was built over an old Civil War cemetery - that's what I've been told. So when that house, when Captain King and his wife, Ms. Cloud, built the house, they had one daughter, Clara, and she had 2 daughters, Gloria and little Clara, Clara's sister... Anyhow, Uncle John King was the remaining son, and that he just stayed and lived there. And his daddy had built the house - Captain King, I guess he commanded a sailing ship, a captain - but nothing ever happened in that family. They were a happy, fine family...nothing that would ever cause anything like that. The house, I don't know if the house was ever blessed or tried to do anything about removing the spirits...Uncle John told me, what he could tell me, I asked him sitting up there with me one day, "Uncle John, are you really just piddling these kids who come in here and put a quarter in your bowl?" And he laughed, and said, "I make a little money like that. The truth is, Sandra, I could be back sitting on the living room floor, and I could look up, and there'd be a lady or a man sitting in the chair. And I just got so used to it, they don't bother me - they're not bad people, and I'd look again, and they're gone. I've seen them sitting in the chairs around me, and I just don't pay them any mind." And he told other things that would go on around the house, and they'd just seem to be the same thing. He said there's a woman I see out there, quite often, and she's always crying. In a long white gown, I presumed from the way he described it, it was like a peignoir gown, a long dress, evening gown, maybe to sleep in. He said she's always weeping; she's always walking & weeping or sitting on the side of the bed weeping. He said, "I tried to talk to her, but she doesn't answer. I tried to talk to another lady named Margaret - I can't remember her last name." She told him her name, but she was from another time. That's all she could tell him. She said all she could tell was she was from another time. She would come and go. Then he said, "The most preposterous thing I can tell you, you'll probably think is unbelievable, but it is the absolute truth. But there is a little man in red, he has a little red suit on, and he loves to ride home with my guests who have small cars." And he said, "My guests have been unnerved by finding the little men in the car coming home with them." But he said it is an absolute fact this little man does not talk to anybody, but he shows up often. And he always has a red suit on.

Int:

Unnerved, I guess, is a good word.

Sandra:

There was a lady there on Halloween one year, and they rented the people from the School for the Performing Arts, who wanted to buy that for a little theater, so they were trying to impress the people that had the bucks to buy it. So they had went and dressed in lavish costumes for Halloween, they were ghouls - that place was so authentic I wish I had taken pictures – they were all over the house. They were people....weird. It looked like the Addams family.

Int:

Yeah...

Sandra:

It was something else. No one in Mayport knew what they were doing but me, and I hadn't had time to tell anyone, and we had a party in T.D's back yard, and Willy Wells was there...

Int:

How long ago was this?

Sandra:

Oh, 7 or 8 years ago, maybe 10, I don't know, it's been awhile. Kids would go out trick-or-treating, and they'd come running home from Uncle Johns house, saying "there's people in there putting poison, I hear them talking, in hear them saying they're putting poison in the candy." Well, the people wanted the kids to see them doing this thing, because they were going to be authentic. So the kids ran home to their daddy, and my daughter in law, Susan, was forcing to hear the truth from me. And she called the police. When the police came they had to make a full report. So they come to get me to straighten it out cause I knew, they let me know what was going on, so they wouldn't cause anybody any upsetment. But they had that house so authentic it was really real. And they unnerved, some of them felt very unnerved being in the house, because they felt, already, there were spirits in the house. There was a little short heavy-set older lady, and she was really strung out and scared. And so we went up there, we walked up and they let us walk through, and see what all they had done - it was fun. Ghosts don't bother me period, but it did some people who wouldn't go in. So anyhow, we went in, and I was telling them the story about the little man in red suit who liked to ride home in the little cars if someone's in it. And this lady went (hands to her face), "Oh Shit!, I have a little car! I hope to hell he doesn't get in my car!" and she was going like this, she was really shook up. And I laughed so hard - it was funny. So I told her some more stories.....Larry (King – interview above) can probably tell you some more, too. We've got several other ghost houses in Mayport, and we know why the house that belongs to Mr. Dewayne Williams, that kinda comes out at an angle, that's over there on Broad Street...

Int:

Were there any sightings lately (in the King house)?

Sandra:

I don't know. I do know that there was a real estate woman - I don't know who she is, but I do know that she had it up to sell, and was going to show it to these people, and she was scared of the house for some reason. And she told them to go and look around the house, and you take a look, and see what you

think. I'm going to sit here on the sofa. She didn't want to go up there to that house. She was ready to get out of there. She sat down on the sofa, and was just really tense waiting on them to leave and get her out of there. And all of the sudden, something threw a cushion off that side of the couch that she was sitting on, and the next thing, another one just flipped out, and she said, "I went outside and waited," and she said "that I know that no way could those cushions be flipped out." And you can go there and put things on the mantel, and things down on the hearth, you could move things, when they go back and things would be moved all around. The safe would be opened. When Bennet lived there, you can ask Mr. Millar if he had seen things. I'm sure they have. But when Mr. Bennet, when he had it, I know things were moved around a lot. I don't know why, or who knows about these things. If they were in my house - I probably should have bought it, I could have bought it. There was wonderful happy times in that place. In two different years, several years apart, Doris Walley came in to have tea in the afternoon this time of day, fisherman would be coming in to unload, the wives would come in to have a cup of tea, and we'd talk waiting on the husbands to get ready to go home. So, Doris Walley's an English girl - very levelheaded, fine lady - and she said, "Ooooooh Sandra, I need a cup of tea." Oh my gosh, she was all shook up. So I said, "The tea's on, I knew you was coming." I said, "What's wrong?" She said, "Oh my God, I just came back from John's house, and when I was driving up to go past his house, I saw two ladies walk out of his gate in long velvet - and this was August - dresses, putting on gloves, and they had big hats and bustles in the back. And I thought, "When I first saw them, Oh, Uncle John's having something in the house, or something, and they went into thin air right in front of the car." And she said, "Oh, I need a cup of tea!" So, a couple years later, Freddy Vincent told me he saw the same thing, he said, "You wont believe what I just saw at Uncle John's house", and he described almost the same thing. Different color dresses, but the same thing. He said, "I kept thinking, what in the world are they wearing them hot clothes for, you know" and he said they were putting on gloves. And they walked right out into the middle of the street and they disappeared, and he said "Man, that shook me up".

Int:

Yeah...

Sandra:

So he asked me, "What do you think of that?" And I said, "I think you saw some of them ghosts." I mean, who knows?

Int:

Sure

Sandra:

But there's been other things. My boys used to swear they'd seen something at the end of our street...a weird looking light. And little Ned put his granddaddy's iron rake up on the hill one day, and he put his Grampa's overcoat on it, and a hat on it, and told all the Boy Scouts that were camping out here that his granddaddy walked the hill, and then Big Ned said, "but yeah, that aint like that headless man that walks around here. He carries his head in his hand." Billy Fletcher, your Billy, Oh, my gosh, he was so scared, it was pitiful. So, little Ned started in and they walked around there and came back. So naturally, they had to bring him through his granddaddy's yard, and he said "See, I told you, there's my granddaddy right now!" Well, I heard this awful sound coming, and I ran to the back door, which then - this was the back of the house. And your Billy's eyes was so big, and he was falling down and getting up running crying, and that little colored boy Bob that was with him, his eyes were so big, I thought they were going to explode, and they got right to my door, and I opened it just in time for them to fall through the door. It was too funny!!! I told little Ned, "I'm oughta spank you." We had a little colored boy here who used to stutter - his name was Herman - and my David was so bad, he put these great big long grasshoppers –you know the long grasshoppers that get colored green, and they get stripped col-

ored, and no one likes them to jump on your back? - well, this little back boy was about 5 years old, and he stuttered, his name was Herman, and his mother worked for me. She had 3 little boys, and I said, "Just bring 'em, cause the children all played in that whole backyard in the sand pile - and they had a great time, and a tree to play in - so, Herman would come and say, "MaMaMaMaMam, David-David put a hopper grass on me." And I'd spank David, and he'd go right back and put a hopper grass on him. So, you know, the kids played, all the kids in Mayport, there really wasn't any trouble, between the kids in Mayport. There was so many Pickett boys, and so many Pack boys, and the total was, there was 5 or 6 of each of them...

Int: *Wow!*

Sandra:

Not to mention, Mary had a younger boy, there was so many around here, that there was really not any really bad kids back then. There was one little tough girl, that I'll not name, that was tough, and the boys were scared to death of her. She weighed a ton. She kept them in line, big time. Anyhow, it was too funny. We had a push the peanut game across the floor at birthday parties, and she'd have her backside out, and the boys would be laughing at her underwear. You know that bad thing. Mostly I take the kids down to San Piper pool at Jax Beach for swimming lessons, and they would swim and have a good time, and we went to Hanna Park, when Hanna Park was Seminole Beach. We went down to all the Packs and Picketts and the Butlers and the Tuttles. I don't know how I got them all in the car - we had inter tubes in the trunk, and I said, "Don't lock the keys in the trunk, please, getting all the stuff out. Don't lock the keys in the trunk," and when we got ready to leave and come back from the ocean - Ned was here sleeping during Brownie season, and he had to shrimp at night and sleep during the day - well, no key could be found. And I had a dress on, a buttoned-up-the-front dress, I had just gone to sit out on the beach to watch. So I said, "Well, I guess we've locked the keys in the car anyhow", so no one could figure out if they did it or didn't, so along came an officer on a motorcycle - big ole Harley looking thing -He stopped and said, "You got a problem?", I said, "Yessir. I've got another spare set of keys at home, at the fishing village, but I think the children locked the keys in the trunk of the car." "I will go over and get them for you." "So I hate to tell you, but my husband will be sleeping on the couch in the living room, and if he sees you, he's gonna think I killed all the kids and myself on the road. He'll faint on the floor – pick him up, or else first thing he sees you, tell him Everybody is alright, they lost the keys." He came back, and just before he got back with the keys, I felt this tinkle down between my legs, and there were the keys hanging on the string. They hung on my button, and fell through my... probably laid it in my lap, had a string that long so I wouldn't lose it. So it hung up, it was hanging in my dress, so I said, "Anyone of ya'll tell that officer that we found these keys, you will never come to the beach again!" So, they all stood there like – it was obvious something was going on. So, he - we thanked him, and - and the poor fellow, it was so hot, like 95 degrees, and his face was blood red from the motorcycle. Anyway all the kids played great together.

Int

Doug (her son) was telling me a story about he and couple of friends, maybe David was one, I don't know, that they would go to the Intracoastal bridge off here at Atlantic Boulevard, and jump in, and ride the outgoing tide all the way back to the village.

Sandra

They didn't tell me that then. But I am sure they did.

Int:

Yeah, they would go all the way down the Intracoastal, and back out here, that is crazy!

Sandra:

And the guys used to try and swim across river, but they'd row a boat, one of them would row the boat, if you got tired, you'd hang on the boat a minute and start again, but it was not many that I knew of, not many that swam. There was a Norwegian follow named Sig-something, and he was such a strong Norwegian, he could swim all the way across the river underwater now, believe it or not. My dad told me he saw him do it, other people told me, and Uncle Bill told me about it, could you image anyone could do that? I can't even image, I really couldn't. So anyhow, there was less than about 57 or 60 homes, including Coleman's grocery store, and Coleman's garage and gas station. Old man Coleman worked for the railroad, and he liked to drink, and every morning he would get up and get two big glasses, about that high, and fill them full of White Lightning, and go back to the garage, and he would drink two glasses down, and after awhile, Mrs. Coleman would say, "Darling, breakfast is ready." And she wouldn't know that he was in the garage drinking two big old glasses of shine. But they tell me that he would do that everyday. He was a little man, he owned a little garage.......

Most homes had wood stoves and heaters until the 50's, and some of us got space heaters...usually there was no heat in the bedrooms - I don't ever remember having heat in the bedrooms. Kerosene was used like WD-40 is today - we soaked tools in it, we still need soak tools and bicycle parts, it cleans them very good, and cleans the rust off - oils them and makes them work really good. Only a few kids had bicycles. Daddy said we'd get killed, there must have been two cars a day came out there, but we might get killed in the traffic. If we cut our foot, mostly Mom would stick our foot under the Kerosene, rub Kerosene in it, and that healed it right up. And we didn't have tetanus shots back then I don't believe, and the children would play barefoot you know, in the sand and in the ocean, and if we got real black and dirty, and the black dirt - we would run and play in the ocean, and that would clean it all out good. And the Kerosene would take all the soreness out. I still do that. Momma would put Kerosene on cuts to stop the bleeding – it makes the blood coagulate - and take the soreness out, and start the cut healing. And some of us had to take a piece of salt pork, cut it half and put in on the cut, and walk around with it tied on the foot with a piece of rag, the salt pork, also with salt, would heal it like crazy. Could you see a kid walking around like that? So I was a big child, thank god we were healthy, cuz Momma'd get out the caster oil. The county nurse would come once a year and give shots for Diphtheria, and I think for Whooping Cough, everybody hated the shots - we dreaded to see her come. We were rarely sick, and if we got a cold, it was caster oil. We had good food but simple menus: grits & boiled potatoes, and fish, stew meat, pork, potatoes, carrots, onions and rice, we grew these things, you know, always bread and butter. I remember when Olio came out, which is Margarine, and different brands of that.

Int:

Did you get sick of fish and shrimp?

Sandra:

Never. Never, never. Fried or baked chicken on Sunday, with Sunday dinner with mashed potatoes, peas and green beans, all fresh out of the garden. We'd have macaroni and cheese sometimes – cheese was more scarce: Daddy would trade White Lighting for cheese to the Navy guys - sweet potatoes were grown and cabbage and all that.

Int:

I bet he'd get two or three for one for that good deal.

Sandra

Yeah, a lot! I remember with my dad traded moonshine, fish, shrimp for meat, cheese, sugar, cream, anything from the Navy personnel that he needed, but we had all kinds of stuff.

Some people ate the pears off the big cactus, they grew in the fishing village and at Seminole Beach - great big huge mounds of them - and they sometimes make jelly out of them. The fishermen had to go to the ice dock in Mayport, from East Mayport to Mayport, to get ice for their fish and our refrigerators - our refrigerators the were iceboxes - we had put a big block of ice in the bottom of it to have any cold. They would have to use an ice pick and a shaver to get it to cover the boxes of the fish - they had pack the fish in ice, to take them to wherever they sold them. So, that, when I was very little, my grand-

the fish in ice, to take them to wherever they sold them. So, that, when I was very little, my grand-mother had a cow, and I remember I used to get a bowl full of clabber, and I don't really know what clabber was, except that I loved it.

clabber was, except that I love

Int:

You probably don't want to know.

Sandra:

And I think it was like large cottage cheese - it had all the fat left in the butter and man, you'd get milk, and the fat was in it. Ohhh! Oh, I was a fat little girl. Like we have today, but with all that rich butter fat in it. There was very few packaged foods. I remember we had some powdered eggs one time, and I remember colored tokens back during the war – little green and red tokens – you could get commodities with. My dad as well as a lot of the other Mayport men was in the merchant marines. And we could get different commodities with these tokens, you know you'd go to the store and you'd get canned corn or whatever you want, and many of the fishermen were dredge men, dredge boat men, and they also worked for the U.S. Corps of Engineers, and they worked for the railroad, there was many different ways they could work back then. Of course we had a WPA, that they even dug ditches. One of our very fine Black Americans from Mayport who built a 2-story red brick house in Mayport - which is TD's (her son) house – was built in 1938. He shoveled coal on the railroad for fifty years, and he was straight up his back. He was a big, big man. Walter Gavin was his name. He lived to be 107, but he told me himself that he shoveled coal for 50 years on the Florida East Coast Railroad. And I still have some of the artifacts of his. He also provided water - he had a well that provided water for people...

Int:

Is that on TD's property over there?

Sandra:

UhHuh, and he had the old Blue Moon tavern and store, it was a little combination, that he sold a few things in, mostly I call it a juke joint, where you dance and drink beer. Mr. Walter Gavin was a very strong and a good man. Mr. Ike Lewis was a very fine and respected Black American man from Mayport, and he had a very popular fish dock and market, and he was a most respected man around here. My grandmother told me, back then, you know, white ladies wouldn't ride in a car with a black man, but she would go to town, and anyone else in town would let Mr. Ike Lewis take them to town.

Int:

Well, there was no distinction, from what I've heard, between the black folk and the white people.

Sandra:

We had very good relations. There wasn't any problem. My kids and them, they all played together.

Int:

That was just because of the type of village that Mayport was?

Sandra:

Well, everyone knew everyone. The fishermen, some of the black fisherman, were some of the finest captains around that caught shrimp. My husband had no problem. There was Sugar Bait was sinking one day, and one of our white men wouldn't go and get him down in Pointe Vedra, and Ned told him, "I'll pick up and be there as soon as I can get there." And he went down, and hauled him back in cause his boat was sinking. He never forgot that. But because he was black, he wasn't going to get picked up. But that never has bothered Ned. Ned's always been good to all the black people, and given them seafood, and those on the docks that have needed an extra fisherman. But my boys used to play with them. Miss Roxie used to give me a fit, saying, "You shouldn't let those bad boys play in your yard." I said, "No, M'am, Miss Roxie – this is my yard, and the children are going to play. Children are children, and I don't believe in calling them bad." And my boys and, Ned cut his feet all to pieces on the river shore on oysters one day, and he brought him home – two black boys carried him home, bleeding, cut all up. The he jumped in a mud puddle in his good Sunday suit one time, and the black children brought him home from Johnny Varner's dock, down there by the Coast Guard place is, and they said, "Miss Tuttle, your boys're down there swimming in that mud puddle." And he said, "they shoved me in, Mama.", they said, "Oooooh, Miss Tuttle, you know we aint shoved your boy in that water, he was swimming when we found him." And I remember him saying to me coming from church, "Can I go down there and swim in the big puddle/" And I said, "Yeah, yeah," just not listening. And he did, he walked all the way from here down to there. Time and again, the boys have had, the Picketts and all of them, have had no trouble with the black boys. I think that most of them were excited about being able to come over here, cause I fed them good, and they were part of the Boy Scouts.

We swam in the ocean from May to September, and my mother took sheets to make pillowcases as long as the sheets. We would wet them in the ocean, and then two of us children would hold the open end of the long pillow case, and run hard and fast down the beach, and fill them with air. Then we would tie a knot in the end of it and run out to the ocean and ride the waves in it. Then, we would stop quickly, and untie them and run down the beach again, fill it with air, and ride the waves again. We get two, maybe two rides on it...

Int:

Before you'd get worn out.

Sandra:

We'd lay over the inner tube, it would fill with air, because the pillow was wet it, would last for a while. So we did that over and over again. We had an airplane inter tube one summer, it was very large, inner tube thing, it was rubber, and we would push it out beyond the breakers, and all the kids would hang on it, and the tide would catch it and take you like the surfboards do today. I remember, my mom had an old wood ironing board, and I'd use it to ride the waves - never thought of standing on it, though – just laying on my belly, the rubber inner tube would chafe your skin if you hung over it, but we could climb up on that rubber inter tube and dive off it into the ocean, so we used it like a float. You just had to climb up on it and get your balance.

The Mayport School auditorium was used to have dances. I believe it was on Friday nights every week. We had a live band that came down from Jacksonville, and one of the bands was Marshall Rollins, who owned WQIK, back then it was a radio station in Jacksonville, and he would down with his good ol' country boys – he called them. And we did square dancing, and jitterbugging and most of all, the older people could dance beautifully, they learned in the old hotel ballrooms, when they had those - long before my time.

We used to all have cane poles to fish off the jetties with, and we children would run up and down the jetties rocks like we owned the beach - we never fell. We were very strong and agile, and I don't ever remember any of us falling or getting hurt. We had very large ropes - and probably stole from the Navy base dump - but we climbed really tall oak trees, and made long rope swings, so we could swing out of our upstairs window, and we tied burlap bags called croaker sacks full of moss on the bottom of the ropes, where we could sit on them and so that we could twist on the swing, we would swing on it, big ole huge trees, and I shutter to think of it today, but we would swing all - over we had 3.5 acres, we used to swing like monkeys. We got the preacher up there one time and he got scared. After he climbed 40 foot up in that tree, he got scared – he kept looking down. We said, "Don't worry, it wont hurt you, just put your legs around this croaker sack, and hold on." So he did, but he couldn't make himself go, so Carla shoved him with her foot...

We never knew what we were gonna have for Christmas, you know you could wish and guess, but Santa Claus decided, cuz everyone believed in Santa Claus. But on Christmas morning, we always had usually a pair of pajamas, slippers, and a couple of toys. I always had to have my B B gun - I didn't want baby dolls. I shot a man, I shot in a man's car window one time. I think I shot it, I think I hit it, and I went running. Momma said never shoot against the road, well I shot the B B gun and I hit his window, I don't think it broke it, but anyhow, he came chasing me and caught me by the blouse. He said, "Hold it, little girl, you shot my window, you know you are not suppose to do that." I said, "I know, my momma and daddy told me not to, and they are probably gonna whip me." He knew I was scared. He said, "Well, how would you like it if I took your baby doll?" I went, "Baby dolls, I don't like no baby dolls - you can't hurt me that way." So he gave me a lecture and he let me go, and I went and stayed in my bedroom all day for fear my momma was gonna find out.

I just think that if people can know that people were respectful, and the men were men and they took care of the town.

(END OF INTERVIEW)

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1305 Palmer Street



1345 Broad Street



1347 Palmer Street



1347 Palmer Street



1347 Palmer Street



1402 Ferris Street



1440 Pearl Street

P-7



4453 Ocean Street



4610 Ocean Street



4645 B Ocean Street

P-10



King House P-11



Mayport Cemetary Investigation



Mayport Cemetary Buried Fence

P-13



Mayport Cemetary Buried Grave Site

P-14



Mayport Cemetery Buried Tombstone



North Jetties P-16



North Jetties P-17



Porch P-18



Porch P-19