

**REPORT OF THE CITY OF CORAL GABLES  
HISTORICAL RESOURCES & CULTURAL ARTS DEPARTMENT  
TO THE HISTORIC PRESERVATION BOARD  
ON THE DESIGNATION OF  
THE PROPERTY AT  
1234 COUNTRY CLUB PRADO  
CORAL GABLES, FLORIDA**



Historic Photo: c.1940s



LHD 2021-005  
August 18, 2021

**LOCAL HISTORIC LANDMARK DESIGNATION:  
1234 COUNTRY CLUB PRADO, CORAL GABLES, FLORIDA**

*Note: All observations regarding this property were from the public right-of-way.*

Historical Resources &  
Cultural Arts

2327 SALZEDO STREET  
CORAL GABLES  
FLORIDA 33134

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**Application:** April 20, 2021: Zoning Department requires owner to apply for a Historic Significance Determination  
June 23, 2021: Application received  
July 20, 2021: Determination issued stating the property does meet minimum eligibility criteria for designation

**Folio Number:** 03-4107-018-8590

**Legal Description:** Lots 17, 18 and 19 Inclusive, Block 77, Coral Gables Granada Section, according to the Plat thereof, as recorded in Plat Book 8, at Page 113 of the Public Records of Miami-Dade County, Florida.

**Original Permit No. / Date:** 5155 / 1936

**Original Architect / Builder:** William Shanklin, Jr. / Boylan & Dietz

**First Owner:** Captain William S. Doxey

**Present Owner:** Frank Gurdian & Andrea Porras

**Building Use, Type, Style:** Two-story SFR, Colonial Revival

**Site Characteristics:** The property is located on three lots at the northwest corner of Venetia Avenue and Country Club Prado. The property is approximately 150' x 120'.

**SUMMARY STATEMENT OF SIGNIFICANCE**

Coral Gables was founded in the 1920s as a Mediterranean-inspired City and its buildings were initially designed almost exclusively in the Mediterranean Revival Style. In the late 1920s the economy plummeted and the building industry ground to a halt. When the construction of homes began again in the late 1930s people had adjusted to a new way of life and their priorities and aesthetic had changed. This was reflected in all aspects of life including the types of homes that were built. In Coral Gables there was a concerted shift to following national home-building trends.

Situated on the picturesque and prominent Country Club Prado, this single-family residence is a noteworthy example of a Colonial Revival style home that honors the past with new interpretations using modern materials. Designed by architect William Shanklin, Jr. in 1936 it was one of the earliest residences in this style in the City and represents an evolution from the City's Mediterranean Revival foundation into a new chapter in its architectural history. With the Colonial Revival style, he chose to build in a style whose formality and importance suggested an upwardly mobile lifestyle and supported Merrick's plan to develop Country Club Prado as a prominent residential section. The property at 1234 Country Club Prado has maintained a high degree of historic integrity and significantly contributes to the historic fabric of the City of Coral Gables.

## **CORAL GABLES REGISTER OF HISTORIC PLACES: Preserving the City's Story**

The built environment reflects the beliefs, values, creative expressions, and technical capacity at a place in time in history. Historic Preservation preserves those structures and spaces that tell the story of the community's historic past. The buildings that comprise the Coral Gables Register of Historic Places portray the City's story of progress, change and preservation. They are valuable, non-renewable resources that embody our collective heritage. The retention of these tangible touchstones provides a sense of community, a sense of evolution, a sense of identity, a sense of ownership, and a sense of place for the City of Coral Gables. In other words, these historic resources provide continuity and context; they are the foundation of the City's identity.

Coral Gables is a Certified Local Government (CLG) and as such must maintain a Register of Historic Places and abide by associated preservation standards. A local community works through a certification process --jointly administered by the National Park Service (NPS) and the State Historic Preservation Offices (SHPOs)-- to become recognized as a Certified Local Government (CLG). Once certified the community gains access to benefits of the program and agrees to follow required Federal and State requirements.

The City of Coral Gables was certified in 1986 and was amongst the first cities in Florida to become a CLG. Hence, it is the task of Historic Preservation, and an obligation of Certified Local Governments, to identify and protect those resources that contribute to the story of the City over time. Furthermore, the City must abide by the federal regulations as put forth in The Secretary of the Interior's Standards for the Treatment of Historic Properties: with Guidelines for Preserving, Rehabilitating, Restoring, & Reconstructing Buildings.

### **CRITERIA FOR SIGNIFICANCE**

Article 8, Section 8-103 of the Coral Gables Zoning Code--*Criteria for designation of historic landmarks or historic districts*--states that to qualify for designation as a local historic landmark individual properties must have significant character, interest or value as part of the historical, cultural, archaeological, aesthetic, or architectural heritage of the City, state or nation.

The single-family residence at 1234 Country Club Prado is eligible as a local historic landmark based on its historical, cultural, and architectural significance. For designation, a property must meet **one (1)** of the criteria outlined in the Code. As discussed below, 1234 Country Club Prado meets the following **three (3) criteria**:

#### **Historical, Cultural significance**

4. *Exemplifies the historical, cultural, political, economic or social trends of the community*

#### **Architectural significance**

1. *Portrays the environment in an era of history characterized by one (1) or more distinctive architectural style*
2. *Embodies those distinguishing characteristics of an architectural style, or period, or method of construction*

## HISTORIC CONTEXT

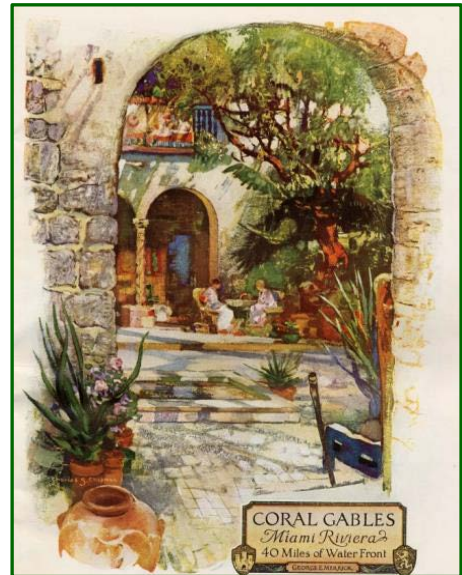
Coral Gables' developmental history is divided broadly into three major historical periods:

- Initial Planning and Development/Florida Land Boom (Pre- 1926 Hurricane),
- 1926 Hurricane/Great Depression Aftermath and New Deal/Wartime Activity (1927-1944),
- and Post World War II and Modern periods (1945-1963).

The single-family home at 1234 Country Club Prado was constructed in 1936 during the Coral Gables' second developmental period and is one of the early homes built along the picturesque and prominent Prado boulevard in the Coral Gables Granada Section.

Coral Gables was originally conceived as suburb of Miami and attracted investors from across the nation during the South Florida real estate boom of the 1920s. Merrick drew from the Garden City and City Beautiful movements of the 19th and early 20th century to create his vision for a fully-conceived Mediterranean-inspired city which is now considered one of the first modern planned communities in the United States. Advised by landscape architect Frank Button, artist Denman Fink, and architects H. George Fink, Walter De Garmo, H.H. Mundy and Phineas Paist, Merrick converted 3000 acres of citrus plantation and native hammock into ornate plazas, grand entrances, small parks, monumental buildings, and tree-shaded streets.

When George Merrick began planning and developing Coral Gables, he envisioned it as a cohesively-designed Mediterranean-inspired city. During the 1920s, careful attention was paid by his development team to ensure that the buildings and streetscape elements conformed to Mediterranean ideals. Merrick felt that this type of architecture harmonized best with south Florida's climate and lifestyle. The goal was to create architectural splendor in a Spanish suburb with tropical luxuriance. The use of Mediterranean designs, and specifically Spanish prototypes, was one of the featured selling points in early promotional materials. The architecture constructed during the community's initial period of development combined elements commonly used in Spanish, Moorish, and Italian architecture, and has come to be known as the Mediterranean Revival style. During the 1920s structures and amenities were built exclusively in accordance to this style.



**Figure 1: Advertisement in  
*House Beautiful*, 1925**

Nationally-acclaimed landscape architect Frank Button drew the first comprehensive map of what would become the City of Coral Gables in 1921. It was based on an infrastructure of the inherited grid of fruit trees from the Merrick family's citrus plantation, as well as the native pineland. Laid carefully over the resulting grid of orthogonal streets (north-south) and avenues (east-west) are a series of diagonal and curved roadways. George Merrick envisioned a City with Old World style and purposefully set aside vast amounts of valuable land for plazas, boulevards, scenic spots, parkways and entrances. Merrick realized that automobile ownership was becoming increasingly commonplace for members of the affluent and middle classes and as such wanted Coral Gables to embrace the motorist without sacrificing the beauty of the community or the comfort of the

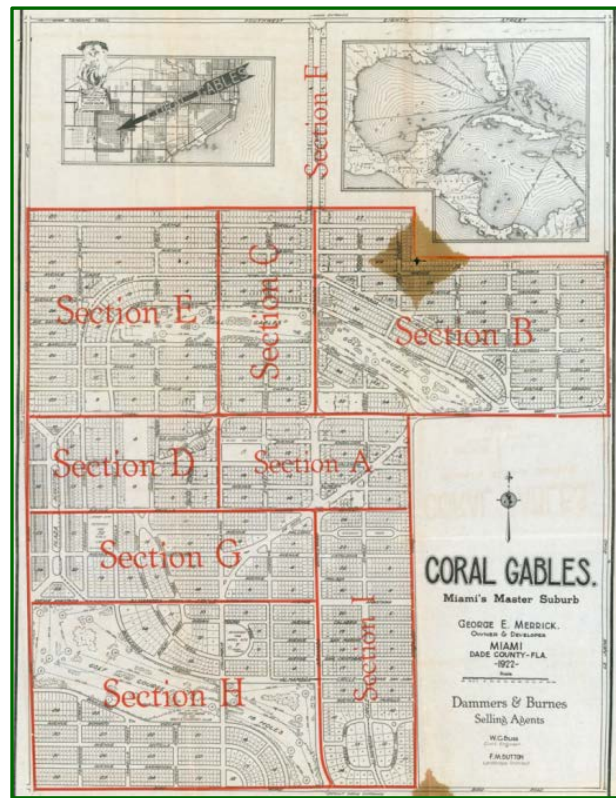


residents, and thus implemented an intentional hierarchy of roadways. In Button's 1922 map one can clearly see the series of wide parkways with center planting medians that were major thoroughfares across the development as well as wide parkways with substantial swales for tree-planting that provided internal access and scenic routes (these included Alhambra Circle, DeSoto Boulevard, Granada Boulevard, North and South Greenway, and later Ponce de Leon Boulevard, Riviera Boulevard, Country Club Prado and Le Jeune Road) (Figure 2)

Merrick's 'Great Development Program,' also included numerous public and community amenities as well as grand place-making features. The grid was opened up at strategic locations to include grand entrances, plazas and fountains in order to give focus to major arteries and vistas and provide visual interest for both the pedestrian and the motorist. Broad boulevards were curved around planned features that included vast park land, golf courses, monumental public and community buildings as well as other amenities. The development of Country Club Prado was one of Merrick's later initiatives and today is viewed as a culmination of his Great Development Program.

As Coral Gables expanded Merrick clearly employed another Garden City precept: a distinct separation of sections based on use. Numerous sections are dedicated solely to single-family residences. The Douglas Section was dedicated to multi-family residences. Commercial activities were restricted to the Business Section or along the main thoroughfares such as Ponce de Leon Boulevard. An Industrial Section was implemented along the eastern border just north of Dixie Highway. A specialized live-work Crafts Section was also planned. (Figure 3)

The business section, originally called St. Augustine Business District, was initially placed at a three-and-one-half acres area at the western edge of Sections D and G. Plaza Augustine boasted a wide boulevard with a large central median park. At each end the roadway flared into a V-shape making large triangular land plots as the plaza met the prominent parkways of Coral Way at the north and Alhambra Circle at the south. Unlike the residential lots that were a minimum width of fifty feet, the lots in the business section were twenty-five feet wide. (Figure 2) Architect H. George Fink published his design for Plaza Augustine in early 1922. However, in April 1922 George Merrick acquired a one-hundred-forty-acre addition east of Le Jeune to Douglas Road and he decided to move the business section to that area, dedicating Sections K and L for that purpose. (Figure 3) The Plaza Augustine was renamed Country Club Prado--prado being the Spanish word for meadow--and was slated to be developed a prominent up-scale residential section.

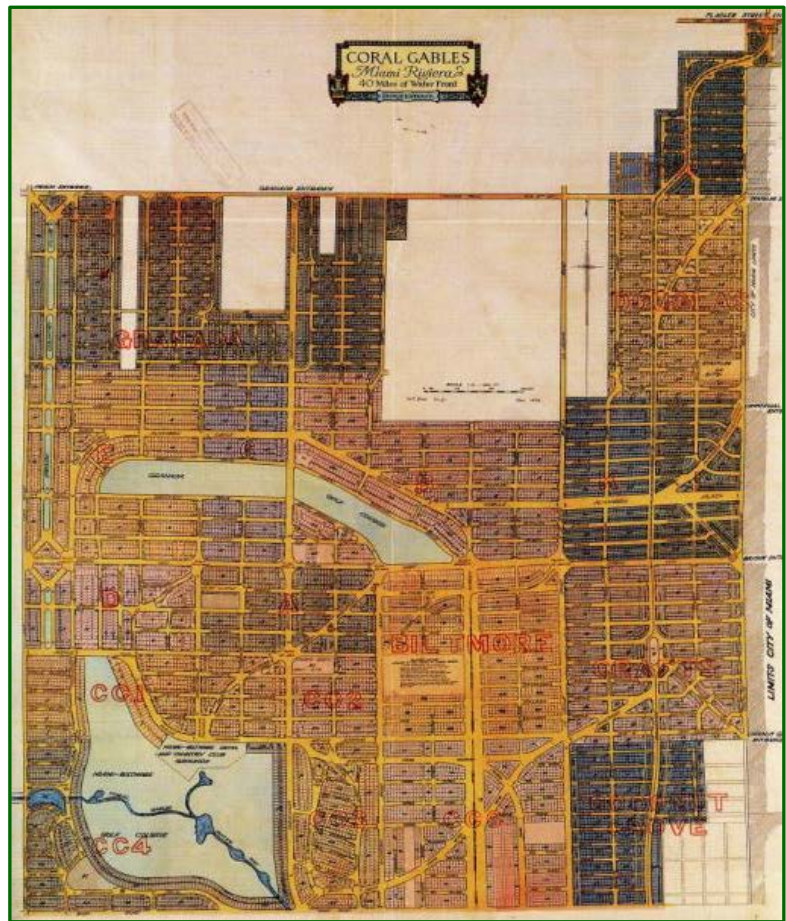


**Figure 2: Coral Gables Map:  
"Miami's Master Suburb," 1922**

Accounts indicate that expanding to the north was a priority as well-as a hard-fought endeavor for Merrick. As illustrated in Figure 2, Granada Boulevard connected up to the Tamiami Trail, but Merrick only owned the small strips of land to either side (Section F). Over the next few years Merrick worked diligently to acquire various tracts of land above Sorolla Avenue, and in 1925, with most of the area secured, he renamed it the Granada Section. The home at 1234 Country Club Prado is in this section.

Acquiring land in the Granada Section afforded Button, Merrick and Denman Fink the opportunity to revamp and expand the Country Club Prado. The southern portion in Section G was absorbed by the enlarging of the Miami-Biltmore golf course. The new plan extended the Country Club Prado north to Tamiami Trail--through Section E and the Granada Section--with an associated grand entrance feature at the new northern end.

The Country Club Prado became, and remains, one-and-a-half miles long and 240 feet wide with a triangular entrance that intersects with Tamiami Trail. At this northern end pillared avenues lead to a formal Italianate fountain complex designed by Denman Fink. (Figures 5) For one mile, the Prado extends to Coral Way, to which it was originally connected by four angled, one-way streets, with each forming the side of a diamond. In between these four angled streets on Coral Way are two large, green, triangular green space areas now called Ferdinand Park. (Figures 3 & 4)



**Figure 3: Coral Gables Map:  
“Miami Riviera: 40 Miles of Water Front”  
Northern Section, May 1925**



**Figure 4: 1920s Aerial Photo of Coral Gables looking West**  
*Note: Country Club Prado at top of image*





Wide boulevards, tree lined streets opening onto plazas, and elaborate entrance features characterized Coral Gables' initial 1920s development. A c.1925 promotional sales brochure noted that, "magnificent plazas and the generous parkway treatment of wider residential streets are tasteful in tropic glory. The crowning touch of a master hand is evidenced in the Country Club Prado, particularly the Prado Entrance where there will be a formal Italian garden covering the length of a city block." When describing Coral Gables' entrance features, Denman Fink stated that, "the entrances themselves also hold out the promises of beauty and repose within. They are not mere glorified corner posts such as the first bright vision of the ordinary real estate developer...Here at Coral Gables much effort is really expended in making them hark back to Old Spain in spirit and in setting."



**Figures 5: Country Club Prado Entrance  
Historic Fishbaugh Photo, 1926 [top]  
Current Photos, 2017 [center & bottom]**

The Country Club Prado was the last of parkways built and is the grandest of the City's boulevards. The Prado's entrance feature, designed by landscape architect Frank Button and artist Denman Fink, was completed in 1927. It ended up being Merrick's final grand historic feature. In the style of a formal Italian garden, it cost \$1,000,000 to construct, and consists of pillars, urns, lamps, fountains, pergolas, and a reflecting pool. (Figures 5) To this day the Country Club Prado is recognized as unique to, and a signature of, the City of Coral Gables.

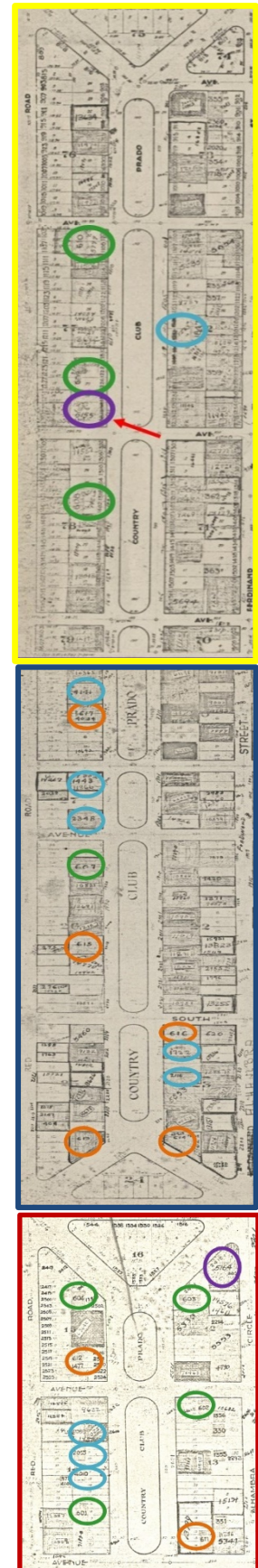
### Evolution of homes along Country Club Prado

In 1923, with the development of the newly-relocated business section underway as well as the concerted effort to acquire land between Section E and the Tamiami Trail (later renamed the Granada Section), Merrick turned his attention to revamping and developing the Country Club Prado as a prominent residential section. Existing plans indicate that he commissioned the construction fifteen homes along the Prado by the prestigious architects Keihnel & Elliott and Walter De Garmo.

In June 1923 Kiehnel & Elliott submitted drawings for five homes (later permitted as #601-04 & 607). These homes are located at 2710, 2603, 2421, 2418 & 1910 respectively. In July 1923 Kiehnel & Elliott generated three more sets of drawings for homes #608-10. Interestingly, the lot, block and sections recorded on the plans are not where the homes were built. They were shifted from Section E to the Granada Section corresponding to Merrick's acquisitions there. These were located at 1402, 1224 and 1104 respectively. The Kiehnel & Elliot homes are circled in green in Figure 6. In August 1923 architect Walter De Garmo produced plans for Residence #611-617. These plans did not indicate lots or blocks. As seen below in Figures 5 they were built in Sections D and E at 2733, 2520, 2220, 2221, 2010, 2103 & 1706 respectively and are circled in orange in Figure 6. An August 1923 Miami News article stated ten homes "are being built on the Country Club Prado, Coral Gables' newest and most exclusive section..." Kiehnel & Elliott and Walter De Garmo drew the plans." This got the ball rolling and as intended, drew potential homeowners to purchase lots along the Prado and to hire architects to design their homes. Between 1925 and 1929 there were nine additional homes built at 1215, 1700, 1800, 1822, 2109, 2121, 2610, 2618 and 2622; these are circled in blue in Figure 6. All these homes built in the 1920s were in the Mediterranean Revival style.

In general, construction in the City of Coral Gables boomed until the combination of the devastating Hurricane of 1926 and Great Depression curtailed new development and ended Merrick's grand plans for completing his Mediterranean-inspired City. As a result, permits steadily declined over the next few years. The dollar value of permits issued in 1926 was \$13,402,012 and by 1931 had plummeted to \$71,605. Recovery was slow. During the Depression Era of the 1930s few single-family homes were built in Coral Gables with no homes being built on Country Club Prado between 1930 and 1935.

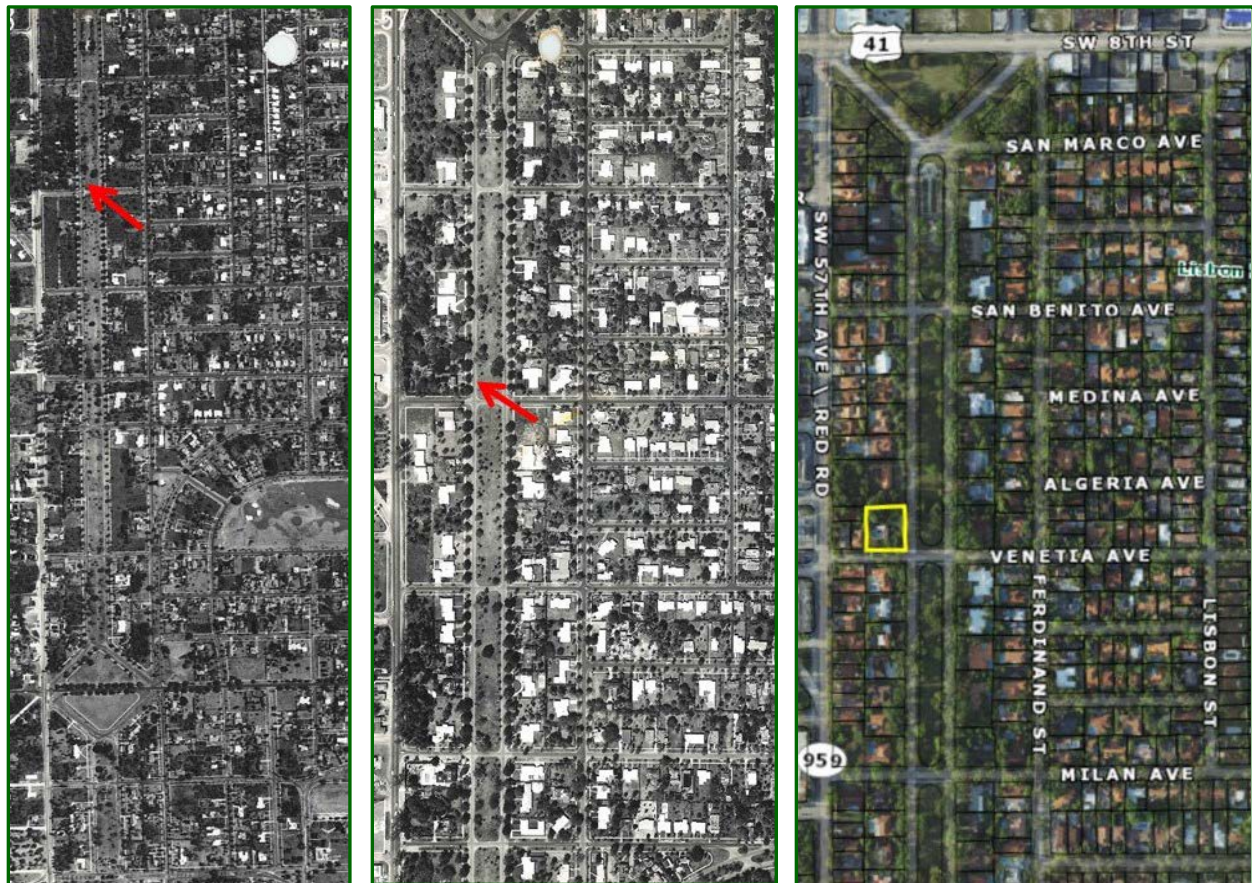
**Figures 6: Country Club Prado Annotated Plat Maps**  
**Granada Section – yellow; Section E -- blue; Section D – outlined in red**  
**Kiehnel & Elliot homes, 1923 – circled in green**  
**Walter De Garmo homes, 1923 – circled in orange**  
**Homes built by other architects 1926-1929 – circled in light blue**  
**1936 – circled in purple**  
**Red arrow indicates 1234 Country Club Prado**





With the implementation of New Deal and other incentives, the building industry experienced a small resurgence in the late 1930s and early 1940s. By 1936 permit dollar values rose to approximately \$1,000,000 where it held steady for several years until 1942 when all efforts and materials were diverted to the war and the domestic building industry ground to a halt. In this six-year period between 1936 and 1941 there were approximately seven hundred homes built in the City of Coral Gables. Built in 1936 the home at 1234 Country Club Prado was one of the first built during this period and contributed to ushering in a new developmental phase in the City. It was one of two homes built on the Prado in 1936. These homes are circled in purple in Figure 6. In the following pre-War years there were approximately a dozen more homes built along it.

Historic structure surveys of portions of Coral Gables conducted by Janus Research indicate that the predominant architectural style in City throughout the 1920s was Mediterranean Revival. It also concluded that when the construction of new homes began to resurge in the late 1930s, there was a dominant shift towards Minimal Traditional, Neoclassical, Colonial Revival, and masonry vernacular styles along with a few Art Moderne and early Traditional Custom Ranch houses. The construction of the single-family home at 1234 Country Club Prado is in the Colonial Revival style and is indicative of the type of architecture that emerged during this period as the City moved away from the Mediterranean Revival style and embraced contemporary styles that followed national trends.



**Figures 7: Aerial Photographs: 1234 Country Club Prado Siting and Context**  
1948 [left], 1957 [center] – red arrow  
Current Context, 2020 [right] – yellow box

*Courtesy of Aerial Photography: Florida Collection, University of Florida, George A. Smathers Libraries*

As the Country Club Prado roadway and entrance feature were some of the latest to be constructed by Merrick and his team, this area lagged slightly behind the rest of Coral Gables' development. While adjacent areas were developed in the 1920s there remained only scattered development along Country Club Prado into the late 1930s. The Post-War prosperity that followed these lean years created an optimism which reigned through the 1950s and 1960s and resulted in an unprecedented building boom. During this time the building of single-family homes in the City of Coral Gables followed national trends both in numbers and in style. As demonstrated by aerial photos, the majority of Country Club Prado's residences were constructed following the conclusion of World War II – primarily during the 1950s. To date, the Prado retains the context of multi-lot single-family residences. (Figures 7)

### **1234 Country Club Prado**



**Figure 8: 1234 Country Club Prado, 1941**

*Courtesy of Miami Herald, July 6, 1941*

In March 1936 Captain William S. Doxey purchased Lots 17 and 18 on Block 77 in the Granada Section from George Merrick's corporation, Coral Gables, Inc. In May, architect William Shanklin, Jr. filed permit #5155 to build a new residence for this property recorded as 1238 Country Club Prado. Shortly thereafter the property was renumbered to 1234. Later with the purchase of lots 14-16 and 19, the property expanded and spanned from Country Club Prado to Red Road along Venetia Avenue. In 1957 lots 15 and 16 were divided into two sites facing Venetia Avenue and sold along with lot 14. Since 1957 the property has retained its current corner configuration comprised of lots 17, 18 and 19 facing Country Club Prado. (Figure 9)

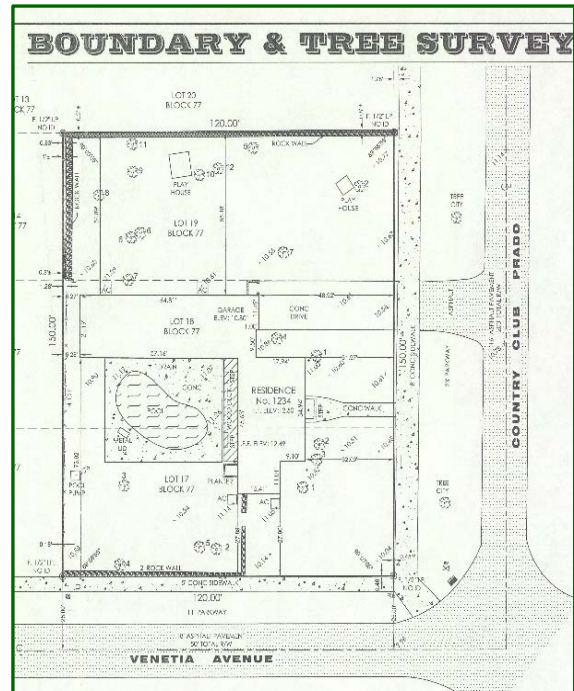


**Figure 9: Aerial Photo, 2020**

**Yellow box: Current property at 1234 facing east  
onto Country Club Prado, Lots 17-19  
To the West (Rear): Lots 15 & 16 facing Venetia  
Avenue and Lot 14 facing Red Road**



As reported in Figure 8, Doxey was an avid gardener. It is interesting to note that Leslie Coombes, his adjacent neighbor at 1224 Country Club Prado, shared that passion. Coombes was a close associate to Merrick. He served as the Secretary to the Coral Gables Corporation and as an appointed trustee and manager for Coral Gables, Inc. --a trust of the Corporation. Doxey purchased his lots from the Coral Gables, Inc. during the period when Coombes was a trustee. Coombes with his wife Daisy had purchased the neighboring home in 1931 and during the 1930s developed the rear of the property as a formal garden showcasing their rare plant collection. The garden contained elaborate native coral rock features. Doxey likewise developed his property as a garden for rare plantings complete with slat houses, greenhouses, and coral rock walls. Two sections of the wall remain on the property along the south and north property lines – the latter being adjacent to 1224. (Figures 10 & 11) These coral rock walls are also historic features of the property.



**Figure 10: Property Survey, 2020**  
*Courtesy of Vizcaya Surveying & Mapping, Inc.*



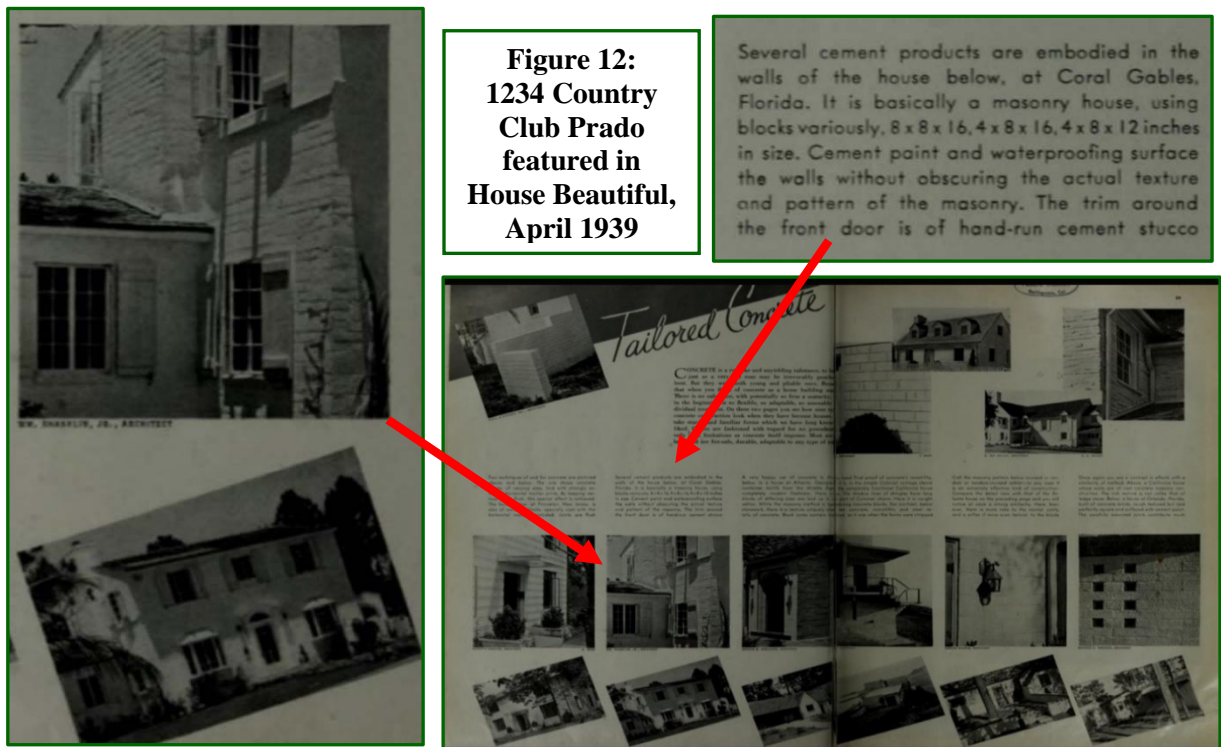
**Figures 11: Coral Rock Walls, 2021**  
**Looking towards northeast corner of property [top]**  
**Along Venetia Avenue, southern property line [bottom]**



The home at 1234 Country Club Prado is built in the Colonial Revival style (see style description below). It is one of the earliest examples of this style in Coral Gables and exemplifies the type of prominent home that was built during the New Deal era when the City expanded from its Mediterranean-inspired foundation and embraced popular contemporary styles. The choice of a classical style for a home along Country Club Prado respected Merrick's vision of the Prado as prominent residential street.

The classical revival styles, namely Colonial Revival and Neoclassical, first appeared in Coral Gables in the late 1930s and became popular in the City after World War II. Architect William Shanklin, Jr. was well-versed in the classical styles and produced some of the earliest examples in Coral Gables. Shanklin began practicing in the Miami area in 1925 and during the late 1920s and early 1930s he was associated with the architecture firms of John Bullen and Walter DeGarmo. DeGarmo was a member of Merrick's original design team and hence Shanklin was keenly aware of Merrick's vision for the City. In 1935 Shanklin opened his own firm in Coral Gables. He designed projects throughout the Greater Miami area, but the core of his practice was in Coral Gables. It appears that he was particularly devoted to revitalizing Coral Gables after the economic downturn. Between the lean years of 1935 and his death in 1946 he designed approximately 100 single-family homes in Coral Gables. The home at 1234 Country Club Prado was one of his first commissions with his own firm.

As outlined below, the Colonial Revival style in the 1930s aspired less replicate to earlier 19<sup>th</sup> century colonial homes than to borrow historic details and adapt them to more modern forms and materials. In 1939 Shanklin's use of concrete towards this end was hailed in House Beautiful in a spread entitled "Tailored Concrete." (Figure 12) It described his use of varying sized concrete block and cement paint to simulate the look of a 19<sup>th</sup> century painted stone Colonial home. (Figures 12 & 15) The article also noted his use of hand-run cement stucco for the ornate door surround which would have been wood-carved during the Colonial period.



Built in 1936 the single-family home at 1234 Country Club Prado is one of the early homes along the boulevard. Designed by architect William Shanklin, Jr. in 1936 it was one of the earliest residences in this style in the City and represents an evolution from the City's Mediterranean Revival foundation into a new chapter in its architectural history. With the Colonial Revival style, he chose to build in a style whose formality and importance suggested an upwardly mobile lifestyle and supported Merrick's plan to develop Country Club Prado as a prominent residential section. The home demonstrates his honoring the past with new interpretations using modern materials.

### **Colonial Revival Style (1880-1955)**

#### **Evolution of the Style**



Colonial Revival was the dominant domestic building style during the first half of the 20<sup>th</sup> century. It is a diverse, popular, and long-lived style with numerous subtypes that evolved over the decades. The Colonial Revival style encompasses several architectural traditions, such as English, Dutch, and Spanish colonial influences that were combined during the late-nineteenth and early-twentieth-centuries to create buildings that celebrated and were inspired by Colonial America. The dominant character-defining features include classically-detailed entrances, cornices, and windows.

An avid interest in the colonial period, inspired by the country's Centennial celebration, resulted in this new architectural style. The earliest homes in the Colonial Revival style incorporated details inspired by colonial precedents onto the contemporary Victorian era styles such as Queen Anne. By the end of the 19<sup>th</sup> century, books and periodicals were driving forces in shifting the style towards more carefully researched homes with appropriate proportions and details. During this period the revival homes began to reflect the original traditions it was meant to revive.

Colonial Revival style houses built between 1915 and 1935 resembled more closely the original colonial homes than those built prior or after. Clapboard and brick were the most predominant exterior cladding for Colonial Revival homes. In the 1920s masonry gained in popularity as veneering techniques became more widespread. The economic depression of the 1930s, World War II and the changing postwar fashions led to a simplification of the style. These homes, like the earliest versions of the style, aspired less to copy the colonial homes than to borrow historic details and adapt them to modern forms and materials. They typically had side-gabled roofs and simple stylized door surrounds, cornices, or other colonial details. The later versions of the style featured symmetrical facades with garages under hip, gable or gambrel roofs. The final version of the style was Split-level or Overhang (second story overhangs the first by a few feet).

#### **General Characteristics**

In general, the Colonial Revival house is rectangular in form and one to three stories in height with a side-gabled roof and boxed eaves. Later versions sometimes used hipped or gambrel roofs. The façade has either three or five bays with a centered door and symmetrically balanced windows. If

dormers are present, they are aligned vertically with fenestration below. The predominant areas of decorative detailing for the Colonial Revival homes are entrances, cornices and windows. Entrance details include sidelights, fanlights, porticoes, broken pediments, and pilasters. Cornices are usually part of a roof-wall junction and are normally decorated with dentils or modillions. Sash windows and bay windows with multiple lights are often paired. Shutters sized to be functional flanked windows on all facades. Often there are lintels in the form of a soldier course or a jack arch. The Palladian window and porches were not common elements of the colonial home but were often employed in the Colonial Revival homes. Chimneys are dominant features often located at the gable ends. Dentilled, modillioned, or bracketed cornices and other classical details are commonly found on roof eaves and gable ends. Pilasters or quoins in the classical tradition sometimes highlight the corners. Vertical brick banding (soldier course) at the roof wall junction of the eave and a belt course between the first and second floor are common decorative elements on the facade. The Colonial Revival style omits the traditional full-width front porch and replaces it with smaller, centered porticos. The outdoor living space created by the front porch was moved to a side bay porch or sunroom. These bays and garage bays were paired as symmetrical elements

### **Common Character-Defining Features:**

- Contained rectilinear massing
- Roofs relatively uniform
  - Side gable most common; sometimes hipped
  - later versions gambrel appeared as the style embraced Dutch colonial
  - early versions gabled dormers were common; sometimes eyebrow dormers
  - clad in slate tiles or wood shingles
  - classical moulded cornices common; may include dentils or brackets and less common full entablatures
- Facades
  - cladding ranges from wood clapboard and shingle to brick and stone
  - front façade: symmetrical arrangement with central entrance and balanced windows
  - later versions include balanced side bays often accommodating porches and garages
- Windows
  - frequently in adjacent or balanced pairs symmetrically arrayed
  - often, adjacent pairs or triplets treated as single architectural unit
  - sash most common type with multi-pane glazing in one or both sashes
  - straight window heads often with soldier course or jack arch lintels and/or with Federal-inspired trim
  - bay windows, often in balancing pairs with hoods
  - Palladian windows
  - functional-sized shutters common, most often louvered
- Accentuated front entry
  - typically, decorative crown supported by pilaster; crown often gable, Federal keystone, Swan's neck or broken pediments or framed by voussoirs
  - sidelights, fanlights, and transoms are common
  - small entry porch, often pedimented, may be present often supported by slender or classical columns
- Dominant chimneys, usually at gable ends
- Classical detailing such as beltcourse, quoins, corner pilasters, garland-and-swag trim, urns or medallions may be present



## **SIGNIFICANCE ANALYSIS AND DESCRIPTION**



**Figure 13: 1234 Country Club Prado, Front (East) Façade, 2020**

*Photo courtesy of Realtor.com*

Situated on the prominent Country Club Prado this five-bedroom, two-story single-family residence is on a corner lot in the Coral Gables Granada Section. Constructed in 1936, the home at 1234 Country Club Prado is noteworthy as one of the earliest Colonial Revival homes in City. Coral Gables was founded in the 1920s as a Mediterranean-inspired City and its buildings were initially designed almost exclusively in the Mediterranean Revival Style. In the late 1920s the economy plummeted and the building industry ground to a halt. When the construction of homes began again in the late 1930s people had adjusted to a new way of life and their priorities and aesthetic changed. This was reflected in all aspects of life including the types of homes that were built. As construction in Coral Gables tried to regain its footing in the 1930s, it shifted away from the elaborate and embellished Mediterranean Revival style of the 1920s towards simpler and more modern designs. In doing so, Coral Gables began to follow national housing trends and a new architectural era was ushered into the City.

This home was amongst the first built during this new era. It was designed by William Shanklin, Jr., a well-established and Coral Gables-based architect. With the Colonial Revival style, he chose to build in a style whose formality and importance suggested an upwardly mobile lifestyle and respected Merrick's vision of Country Club Prado as an area of prominent higher-styled homes while ushering in a new architectural era in the City. Furthermore, Shanklin utilized modern concrete methods to achieve an 'updated' version of a Colonial Revival home that was hailed in the April 1939 architectural journal edition of House Beautiful, (Figure 12)

Designed in the Colonial Revival style, and as described below, the home's character-defining features include, but are not limited to: contained rectilinear massing under a side-gabled roof; use of various sized concrete blocks with varied texturing covered in a veneer; two-story symmetrical front façade with central entrance, balanced windows and flanking one-story side bays; accentuated front entry with and elaborate cement moulded gable pediment crown and pilasters with an elliptical fanlight; a rear-facing eyebrow dormer; windows with muntins and lintels, flanked by board and batten shutters, and arranged in a Federal style configuration; pair of bay

windows with curved hood and bases; dominant chimney; a moulded belt course, moulded cornices, and an attached garage bay with an arched vehicular opening. A grouping of round vents and the original casement windows (replaced) are Mediterranean Revival features incorporated by Shanklin acknowledging the City's foundational roots. Likewise, the coral rock walls are also considered historic features of the property.

Comparison of historic photos and other building records with the extant property indicate that few changes have occurred to the character-defining features of the home and this residence retains a high degree of historic integrity. Thus, the property at 1234 Country Club Prado significantly contributes to the historic fabric of the City of Coral Gables and is considered to be part of the collection of quality residences that contributes to the story and the City's sense of place over time.

### **Extant Exterior Description**



**Figure 14: 1234 Country Club Prado, Front (East) Façade, 2020**

*Photo courtesy of Realtor.com*

The single-family residence at 1234 Country Club Prado sits on 150' x 120' property (three lots) on the northwest corner of the intersection of Venetia Avenue and Country Club Prado. Coral rock walls run along the north and portions of the south and west property lines. (Figures 10 & 11) The home faces east onto Country Club Prado and is approached by a paver walkway from the sidewalk. Built of concrete block units, the residence is roughly L-shaped in plan and is comprised of the two-story original home and a one-story wing addition that extends west behind the original garage bay.

The original home comprises a two-story core under a low-pitched side-gable roof and a one-story bay projecting from each side facade. The southern bay is living space also under a side-gable roof. The northern bay has a side-gable roof recessed hyphen leading to an attached garage bay with a front-facing gable roof. (Figure 18) The flanking bays are set back from the plane of the front façade. While the bays are not the same, the front façade gives the overall impression of being symmetrical. This is in large part to the strong symmetry of the two-story portion of the home facing Country Club Prado.



The presentation of the home is inspired in part by the classical Federal style with its visual division of the first and second story heights as two-thirds and one-third. A moulded beltcourse is placed at the two-thirds height just below the second story windows at sill height. This visual division is further emphasized by the texture of the stucco above and below the beltcourse. Above it the stucco is smooth, while below the façade has carefully crafted textured surfaces. As cited above in the 1939 House Beautiful article (Figure 12) a variety of concrete block sizes were employed in both the soldier and sailor configurations with various degrees of face texture. The blocks were covered in a stucco veneer that allows the textured surfaces and the indentation of the mortar joints to be visible thereby giving the impression of a painted broken ashlar stone façade.

**Figures 15: Concrete Detailing, 2021**  
**Detail of block and stucco veneer detailing [right]**  
**Front (east) and Side (north) facades [bottom]**





The two-story core of the home is under a low-pitched side-gabled roof with boxed eaves. The front façade has a tripartite arrangement with a central entry. This accentuated front entry is the hallmark feature of the home. The fifteen-panel front door is elegantly framed with a trademark Colonial Revival surround. The triangular pediment is supported by Federal-inspired stepped pilasters. Over the door a leaded glass elliptical fanlight is inset in a moulded frame. (Figure 16) Flanking the front entry are canted bay windows with graceful swooped hoods sitting on curved moulded sills and receding bases. The windows on the second story and throughout the remainder of the home are sash windows flanked by board-and-batten type shutters complete with shutter dogs. All windows on the home have muntins providing the impression of divided lites. Above each first story sash window ensemble on the side and rear facades is a lintel block feature. (Figure 15) The French doors on the rear (west) façade likewise have divided lites and are flanked by similar full-height shutters. The hallmark feature of the rear façade is a centrally-located eyebrow dormer. (Figures 19)



**Figure 16: Front Entry**  
*Photo courtesy of Realtor.com*

Along the south side façade facing Venetia Avenue there are several features providing additional visual interest along this street elevation. A large chimney stack rises through the front slope of the one-story bay and up through the center of the two-story gable. Its masonry blocks simulate bricks. Flanking the chimney in the gable end are pairs of round vents. (Figures 17) The one-story bay has the same two-thirds and one-third delineation on its surface with the smooth stucco occurring above the window in the gable end. And in the eaves of the one-story bay is a moulded cornice. (Figures 17) A similar cornice may run in the two-story eaves but is not readily visible.



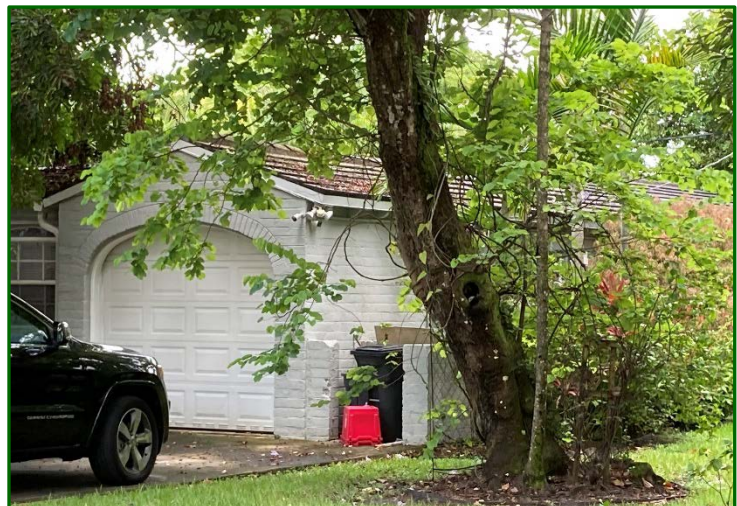


**Figures 17: Side (South) Elevation, 2021 [left]  
Cornice detail [above]**

**Figures 18: Garage & Hyphen Bay, 2021  
[below]**

Like the chimney, the blocks of the garage bay simulate a bricks. Above the curved vehicular opening is a segmental brick arch feature.

As discussed below the garage and hyphen bay was extended to the rear in 1940 with a screened porch and one-story gable-roofed playroom. The screened porch has since been enclosed for living space. The wing addition has a similar cement block and veneer façade treatment as the original home however the blocks are very regular in sizing and are not textured. The south façade of the addition, facing the kidney-shaped pool is a bank of single and double casement windows with divided lites. These windows have a different proportion from the original home and have no sills or lintels and thus, impart a modern feel to the addition. (Figures 19) Hence, this wing clearly reads as an addition to the original home.







**Figures 19: Rear (West) Façade & South Side Façade of 1940 Addition, 2020**  
**Looking East [top] Note: Eyebrow dormer**  
**Looking Northwest [bottom]**  
*Photos courtesy of Realtor.com*



### Additions / Alterations



**Figures 20: Front (East) Facade: 1234 Country Club Prado**  
**1941** *Courtesy of Miami Herald, July 6, 1941* [top left]; **Historic Photo, c.1940s** [top right]  
**Current Photo, 2020** *Courtesy of Realtor.com* [bottom]

Comparison of historic photographs and building records with the extant home demonstrates the high degree of historic integrity the property has retained over the years. There have been few alterations to home and none that detrimentally impact its character-defining features.

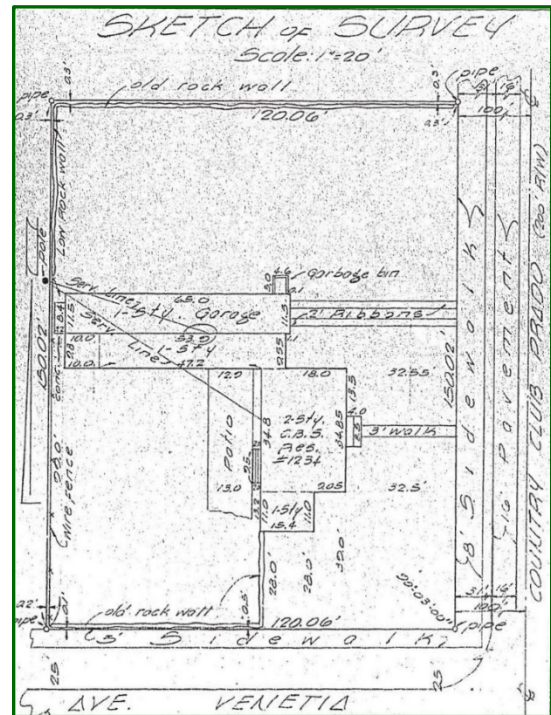
On May 30, 1936 architect William Shanklin, Jr. filed permit #5155 to build a new residence with a garage. Although the original plans have not been located to date, building records indicate that the original home comprised of the two-story core and the one-story bays to its north and south. In March of 1940 architects Apuzzo & Tschumy filed permit #6170 for an addition. These plans have not been located to date. Building records indicate that it comprised of a one-story screen porch and cabana/playroom as a western expansion of the northern garage bay. A pool and screen enclosure were constructed in 1962 (permit #17505B). There were extensive alterations proposed in 1981, but it appears most were not constructed. However, at that time the 1940 screen porch was enclosed and converted to a kitchen and a window on the rear façade was expanded to create the current single back door. HVAC was also installed.

As clearly seen in the historic photos dating to the 1940s in Figures 20, the original windows for the home were casement in type with muntins. This window type was not typical for Colonial Revival homes. It is likely that Shanklin used this type along with a few other Mediterranean Revival features as an acknowledgement and perhaps to blend with the Mediterranean-inspired styles that were the foundation of the City. This home built in 1936 was one of the first homes to break from this foundation and as Shanklin had been working in Coral Gables for over a decade

he was well versed in the aesthetic of the City. These windows were changed at an unknown date (pre-1981) to shingle-hing windows – which is the typical window type for Colonial Revival homes. It is recommended that if the windows are changed again that they return to the original casement configuration as this was an important feature of Shanklin’s design for this prominent home on Country Club Prado surrounded solely by Mediterranean Revival homes.

As mentioned above, there are historic coral rock wall features on the property dating to the late 1930s. The location of these walls is recorded in the 1962 property survey in Figure 21. In 1984 the coral rock wall was expanded by sixty feet east along Venetia Avenue. In 2017 repairs to the walls were undertaken.

Other modifications to the property include driveway change from concrete tire strips to a paved drive and the installation of a paver walkway to the front stoop replacing a concrete path. There are a few maintenance permits on file. The roof tile have been replaced several times, most recently in 2015.

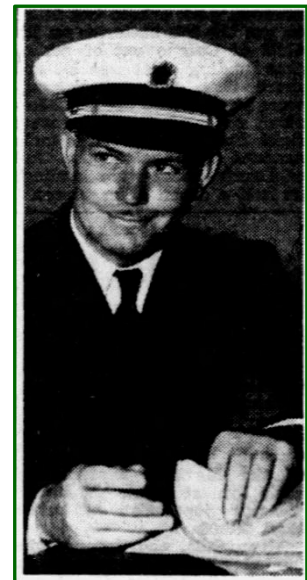


### Figure 21: Property Survey, 1962

### Ownership Historys

In March 1936 Captain William S. Doxey (1899-1944) purchased lots 17 and 18 on block 77 in Granada Section from Coral Gables Inc., a company of founder George Merrick. Doxey hired architect William Shanklin, Jr. to build his home on the prominent Country Club Prado. At that time Doxey was a master pilot for Pan American Airways (PAA).

Doxey served in the armed forces during World War I. Afterwards he received flight training in the army at Carlstrom Field, Florida in 1920 and his advanced training at Fort Sill, Oklahoma. In 1921 he entered the reserves and started his pilot career with the Huff Daland Dusting company which later became Delta Airlines. Doxey returned to the Army Air Corps for a year of active duty in 1926-27 where he was stationed at Maxwell Field, Alabama with the rank of first Lieutenant. In 1929 he joined Pan American Airways, just two years after its inception. Captain Doxey flew over two million miles for PAA and became a master open ocean pilot. For six years of his service, he was based at Latin American ports, initiating flight service between numerous Central and South American countries. In 1935 he received acclaim for his role in the reconnaissance and rescue flights in the Florida Keys in the aftermath of



**Figure 22: Capt. William S. Doxey, 1944**  
Photo courtesy Miami News, June 18, 1944



the devastating hurricane. His wife, Elizabeth Doxey was also noted for her humanitarian efforts with University Baptist Church Women's Missionary Society which she was elected president in 1940.

As stated above, Doxey was also an avid gardener. (Figure 8) It was his hobby to import rare plants from the countries he visited often as a pilot and propagate them in slat and greenhouses on his property. Newspapers reported often on his endeavors, in particular his orchids from Brazil and Columbia and his donations of new propagations to Fairchild Gardens. Most notable was his introduction of the white bougainvillea to the United States from a little town in the interior of Brazil. Doxey had the honor of naming it after his wife, Elizabeth Doxey.



**Figure 23: Miami News Ad for the 'Elizabeth Doxey', 1945**

In June 1944 Doxey was called to service in World War II. He received orders to report for active duty to the Army Air Corps heavy bombardment group. Captain Doxey took part in the first bombing raids over the Japanese capital of Tokyo. His plane was shot down on December 3, 1944 and he was listed as missing in action. In January 1949 Captain Doxey was posthumously awarded the Air Medal for meritorious achievement. The citation read:

*"The technical skill, exceptional courage and unselfish devotion to duty exhibited by Capt. Doxey, as a co-pilot, while participating in combat mission against important enemy military installations, contributed to the successful accomplishment of heavy bombardment operations in the Asian-Pacific Theater and reflect great credit upon himself and the United States military service."*

The medal was accepted by his son William S. Doxey, Jr. (Figures 24)



**Figures 24: Captain William S. Doxey Posthumous Air Medal for Meritorious Achievement  
Captain Doxey, 1944 [left] Courtesy of Miami News, December 28, 1944**

**William S. Doxey, Jr. accepting father's medal, 1949 [right] Courtesy of Miami News, January 7, 1949**

Elizabeth Doxey retained ownership of the property until 1957 and newspapers report that she continued to propagate orchids in his honor. As discussed above, in 1957 Elizabeth divided the property into four parcels. Lots 17-19 which included the home was sold to C. B. Brasington, Jr. & Martha J. Brasington who owned the property for fourteen years. As listed below the property has had four subsequent owners. The current owners purchased the property in 2020.

### **Chronological List of Owners**

1936-1957	William S. Doxey (6 lots) Elizabeth L. Doxey Jones
1957-1971	C. B. Brasington, Jr. & Martha J. Brasington (3 lots)
1971-2007	Neil Chonin & Patricia Chonin
2007-2015	Kendall Cogan, Shannon Cogan, et. al.
2015	US Bank National Association as Trustee for Lehman Mortgage Trust
2015-2020	Antonio Martinez & Brittany Precht
2020-Present	Frank Czul Gurdian & Andrea Porras

### **Architect**

#### **William Shanklin, Jr. (1903-1946)**

William Shanklin, Jr. lived and practiced architecture in the Greater Miami area for over twenty-one years. He was born in Cuevas, Mississippi and raised in Puerto Rico where his father was a civil engineer for South Puerto Rico Sugar Company. In 1923 Shanklin earned an architecture degree from Cornell University. Upon completion of an apprenticeship, in October 1925, he placed an ad in the Miami Herald which read: "Boston architect wants to associate with a man who will get work for him in Florida; fourth architect's commission to be paid." In February 1926 William Shanklin, Jr., architect was granted a license to conduct business at 245 Metropolitan Building in Miami. One of his earliest projects was The Canterbury, a Miami Beach multi-family building on Lincoln Road (1610 Euclid Road). Shanklin's engagement announcement in the February 9, 1927 Miami Herald edition stated he was "connected in business with John Bullen." His obituary further elaborated that in the late 1920s and early 1930s he was associated with the architecture firms of John Bullen as well as Walter DeGarmo. DeGarmo was a member of Merrick's original design team.

In 1935 William Shanklin, Jr. opened his own firm, William Shanklin Architects, in Coral Gables. Initially his office was located at 218 Alcazar Avenue and later at 121 Giralda Avenue. One of Shanklin's first commissions with his own firm was a single-family home, a detached garage and a chapel built of coral rock blocks on the grounds of 8021 Old Cutler Road for Garner Royce, the founder of Radiant Oil Company. The property was listed on the Coral Gables Register of Historic Places in 1994. Shanklin designed projects throughout the Greater Miami area but the core of his practice was in Coral Gables. It appears that he was particularly devoted to revitalizing Coral Gables. The projects ranged from single-family homes to commercial buildings, from multi-family residences to noteworthy filling stations. Between 1935 and his death in 1946 he filed nearly 200 building permits. Over half of those permits were for new single-family residences. Five of those homes are currently designated as individual historic landmarks in the City and another nine are contributing resources in historic districts. (see list below) Shanklin also has projects listed on the historic registers in Miami Beach and Miami Shores.



Coral Gables Individual Historic Landmarks

- 8021 Old Cutler Road - 1935
- 3603 Granada Boulevard - 1938
- 2320 Segovia Street - 1938
- 3615 Harlano Street - 1939
- 649 Palmarito Court - 1940

Contributing Structure in a Coral Gables Historic District

- 633 Alhambra Circle – 1937
- 2817 Alhambra Circle – 1937
- 1300 Coral Way – 1937
- 2200 Alhambra Circle – 1940
- 1125 Alhambra Circle – 1940
- 418 Alcazar Ave – 1940
- 1306 Castile Ave – 1940
- 4412 Santa Maria Street – 1941
- 819 N. Greenway Drive – 1946

**STAFF RECOMMENDATION**

The purpose of historic designation within the City of Coral Gables is defined in Article 8, Section 8-101 of the Coral Gables Zoning Code as,

“to promote the educational, cultural, and economic welfare of the public by preserving and protecting historic structures or sites, portions of structures, groups of structures, manmade or natural landscape elements, works of art, or integrated combinations thereof, which serve as visible reminders of the history and cultural heritage of the City, region, state or nation.”

It is the intent of the Coral Gables Zoning Code to recognize all buildings which possess “significant character, interest or value as part of the historical, cultural, archaeological, aesthetic, or architectural heritage of the City, state or nation” qualify for designation as a local historic landmark (Coral Gables Zoning Code, Article 8, Section 8-103). To that end, the eligibility for designation as a local historic landmark is defined by the Coral Gables Zoning Code as meeting **one (1)** (or more) of the criteria stipulated in Article 8, Section 8-103.

Constructed in 1936, the property at 1234 Country Club Prado (legally described as Lots 17, 18 and 19, Block 77, Coral Gables Granada Section, according to the Plat thereof, as recorded in Plat Book 8, at Page 113 of the Public Records of Miami-Dade County, Florida) is significant to the City of Coral Gables’ history based on the following **three (3)** criteria found in the Coral Gables Zoning Code, Article 8, Section 8-103:

**Historical, Cultural significance**

3. *Exemplifies the historical, cultural, political, economic or social trends of the community*

**Architectural significance**

1. *Portrays the environment in an era of history characterized by one (1) or more distinctive architectural style;*
2. *Embodies those distinguishing characteristics of an architectural style, or period, or method of construction;*

**Staff finds the following:**


The property located at **1234 Country Club Prado** is significant to the City of Coral Gables history based on:

**HISTORICAL, CULTURAL & ARCHITECTURAL SIGNIFICANCE**

**Therefore, Staff recommends the following:**

A motion to **APPROVE** the Local Historic Designation of the property at **1234 Country Club Prado** (legally described as Lots 17, 18 and 19, Block 77, Coral Gables Granada Section) based on its historical, cultural, and architectural significance.

Respectfully submitted,



Warren Adams

Historic Preservation Officer



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## **REVIEW GUIDE**

### Definition:

The Review Guide comprises of some of the extant and character-defining features, which contribute to the overall significance of the structure and/or district.

The Secretary of the Interior's Standards for the Treatment of Historic Properties embody two important goals: 1) the preservation of historic materials and, 2) the preservation of a building's distinguishing character.

Every historic building is unique, with its own identity and its own distinctive character. Character refers to all those visual aspects and physical features that comprise the appearance of every historic building. Character-defining features are the visual and physical features that give a building its identity and distinctive character. They may include the overall building shape, its materials, craftsmanship, decorative details, features, and aspects of its site and environment.

### Use:

The Review Guide may be used to address the impact that additions, modifications, alterations and/or renovations may have on the historic structure and site.

The Review guide may also inform appropriate new construction in an historic district, neighborhood, or streetscape.

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Property Address:	1234 Country Club Prado
Lot Description:	corner lots
Date of Construction:	1936
Use:	single-family residence
Style:	Colonial Revival
Construction Material:	concrete block covered with veneer
Stories:	two-story SFR
Roof Types and Materials:	gable
Photographs Year:	2020-1

## CHARACTER-DEFINING FEATURES

**Property: 1234 Country Club Prado**  
**Style: Colonial Revival**



- ✓ contained rectilinear massing under a side-gabled roof
- ✓ two-story symmetrical front façade with central entrance, balanced windows and flanking one-story side bays
- ✓ accentuated front entry with an elaborate cement moulded gable pediment crown and pilasters with an elliptical fanlight
- ✓ windows with muntins and lintels, flanked by board and batten shutters, and arranged in a Federal style configuration
- ✓ molded belt course
- ✓ pair of bay windows with curved hood and bases
- ✓ attached garage bay with an arched vehicular opening





- ✓ use of various sized concrete blocks with varied texturing covered in a veneer



- ✓ a rear-facing eyebrow dormer



- ✓ dominant chimney
- ✓ grouping of round vents
- ✓ moulded cornice



- ✓ coral rock walls