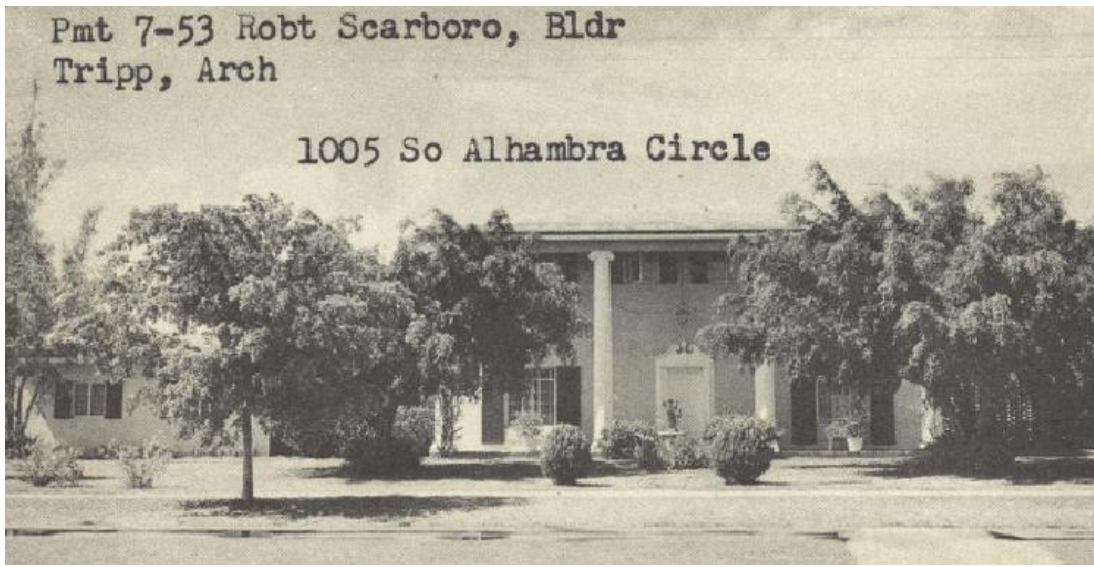


Local Historic Landmark Designation Report
1005 South Alhambra Circle, Coral Gables, Florida 33146
“ Villa Ionia ”



1950s Photograph, Courtesy of Public Records

Folio Number:	03-4129-032-1570
Legal Description:	Lots 56, 57 and the western 25 feet of Lot 55, Block 241, Coral Gables Riviera Section Part 12, according to the Plat thereof, as recorded in Plat Book 28 at Page 35 of the Public Records
Original Permit Number:	11852
Original Permit Date:	1953
Original Architect:	Tyrus Tripp
Original Builder:	Robert Scarboro
Building Type:	Two-Story, Single-Family Residence
Architectural Style:	Neoclassical
Site Characteristics:	Verdant 20,564 sq. ft. lot bounded by the Mahi Waterway to the north (rear of the property) with the primary elevation facing S Alhambra Cr to the south and single-family residences on both sides (east and west)
Application:	Result of a Significance Determination

Summary Statement of Significance

Developed as a primarily “Old Spanish” and Mediterranean-inspired city in the 1920s, the vast majority of early buildings in Coral Gables were designed in these styles. The devastating composite of the Great Hurricane of 1926, Stock Market Crash of 1929 and Great Depression brought an end to the Great Florida Land Boom of the 1920s, quashing many of founder George Merrick’s dreams, especially for the Riviera Section, which he had acquired relatively late in the Boom to connect the land-locked areas of early development to the sea via a complex network of canals and waterways. Construction came to a halt by 1931, with almost no new houses being constructed. The New Deal brought about a slight uptick in construction in the late 1930s and early 1940s, only to be curtailed once again by America’s entry into World War II in 1941. By 1942, building efforts were diverted almost entirely to the war effort, once again resulting in almost no new houses being constructed. Triumphant in war in 1945, postwar optimism catalyzed a growing economy and a robust building boom into the 1960s that surpassed even the original Great Florida Land Boom of the 1920s. Changing sensibilities resulted in a departure from the predominantly Mediterranean theme of the City, and most of the grand residences that were constructed on prominent arteries and waterways were designed in the Colonial Revival and Neoclassical styles. Rekindling the charming nostalgia of both America and Coral Gables’ earliest structures, these stately residences reflected the improving economy and upwardly mobile lifestyle.

The single-family residence at 1005 South Alhambra Circle, dubbed “Villa Ionia” for its iconic Ionic-inspired entrance, was designed by architect Tyrus Tripp and constructed by builder Robert Scarboro in the Neoclassical style in the 1950s. This stately residence is one of the Riviera Section’s only visible reminders of the type of grand and elaborate residences that founder George Merrick envisioned would line prominent corridors (such as Alhambra Circle) and the waterways (such as the Mahi) throughout the City.

Architect Tyrus Tripp’s detailed plans (blueprints) for the residence clearly specify the use of concrete beams and columns for the porch, white cement shingle tile roofing, widely overhanging eaves and for limed treatment of the brick ell and pilasters. In mitigating the strong sun and diverting heavy precipitation, these specifications are subtropical adaptations of the Neoclassical style to the South Florida environment that would not typically be found on Neoclassical houses in other regions of the country.

“Villa Ionia,” located at 1005 S Alhambra Cr, is significant for its historical, cultural and architectural contributions to the historic fabric and built environment of the City of Coral Gables. As part of the quaint collection of resources that captures the spirit of the era in which it was constructed, this residence portrays our history and sense of place over time and is a valuable, non-renewable historic and environmental resource.

Introduction

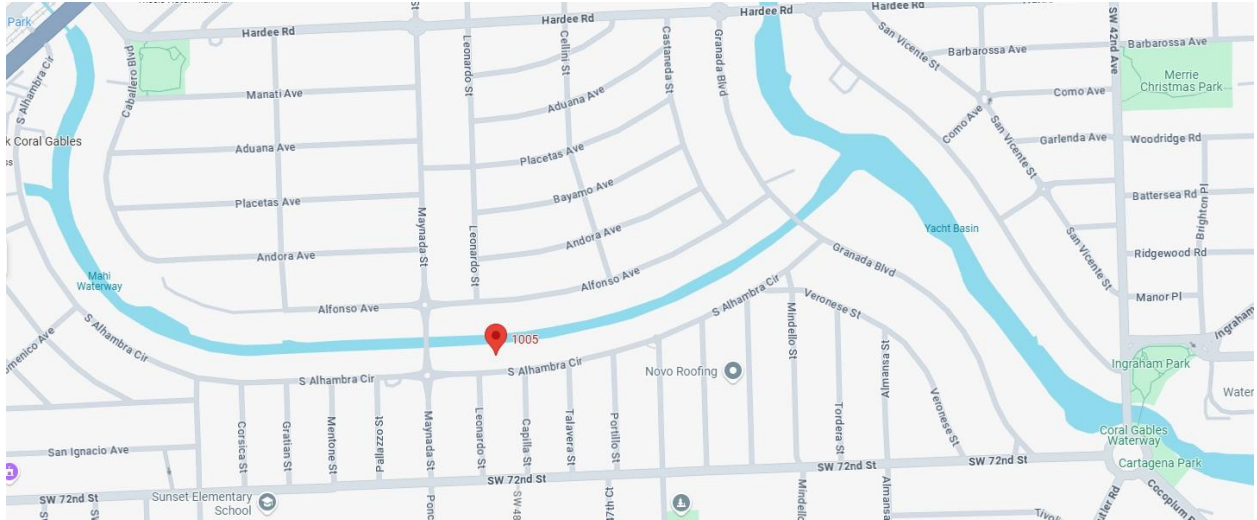
CORAL GABLES REGISTER OF HISTORIC PLACES

Preserving the City's Story

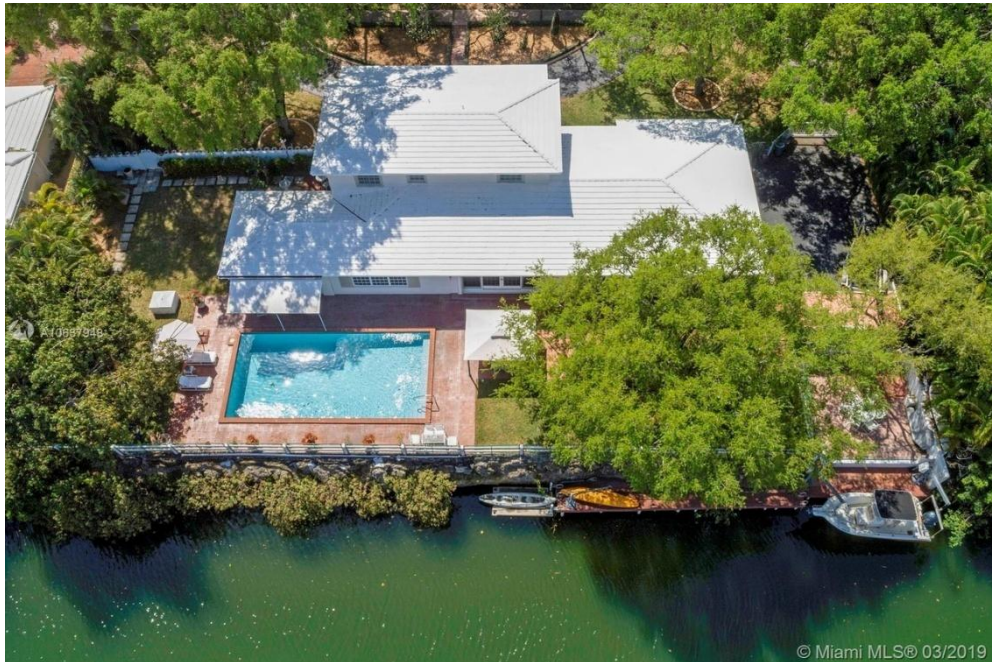
The built environment reflects the beliefs, values, creative expressions and technical capacity at a place in time in history. Historic preservation conserves those structures and spaces that tell the story of the community's historic past. The local landmarks that comprise the Coral Gables Register 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, identity, evolution, ownership and place. In other words, these historic resources provide continuity and context and, thus, form 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. The City of Coral Gables participated in the 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). In doing so, 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 one of the first cities in Florida to become a CLG. As a CLG, the City is required 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.

Location Map, Photography



Map with pin at the location of the subject property in the heart of the Riviera Section of Coral Gables, Courtesy of Google Earth



Aerial photograph of the subject property from the 2019 real estate listing, Courtesy of Redfin

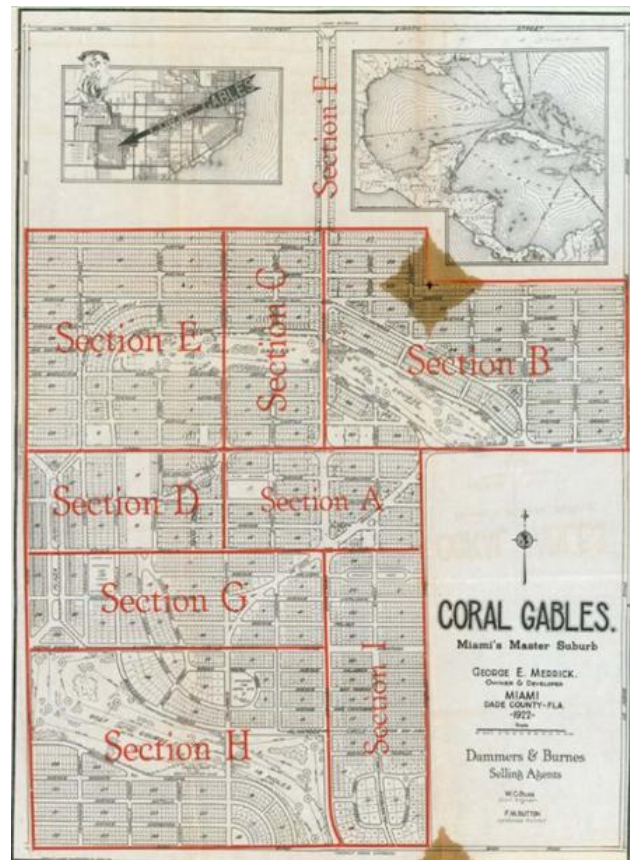


Coral Gables maps over time, Courtesy of Coral Gables Planning Department

Mr. Merrick's plans for the Riviera Section were barely underway by the Great Hurricane of 1926. Therefore, this neighborhood followed different building trends than the North Gables. Most of the grand residences facing major streets and waterways in the Riviera Section were designed in the Neoclassical and Colonial Revival styles (and not the Mediterranean).

The history of Coral Gables is well documented in numerous other historic designation reports and books and will not be belabored here. A brief summary follows:

The story of developers selling off the Sunshine State is as old as the first railroad tracks laid across the peninsula. But, in creating Coral Gables, founder George Merrick was on a quest to distinguish himself from the legions of other developers who sought only profit. After the devastating loss of one of the Merrick children around the turn of the century, the Merricks left the cold North for the grove on the outskirts of Coconut Grove "where the sun always shone" that they had purchased, sight unseen. That grove became one of the most successful in Florida and forms the original land on which Coral Gables grew.



Early 1920s map of Coral Gables indicating the various sections, Courtesy of Public Records

Helping to create the land boom of the 1920s, Merrick transformed his family's citrus grove on the outskirts of Miami into one of the finest planned communities in America. With a stellar team of architects and planners, he built homes for the growing middle class using local stone and stucco while investing in public infrastructure such as parks, greenways, schools, trolley lines and waterways. He pledged land for a library and the University of Miami. Hailed in the national press as a visionary, Merrick was "green" before "green" and a New Urbanist before the movement even had a name! As Coral Gables prospered, so did Merrick. Unlike other developers, Merrick reinvested his *entire* fortune into making Coral Gables a better place by using his funds for education, affordable housing and other progressive causes. The Great Depression hit him hard, and he went from being one of the wealthiest men in America during the 1920s to dying with an estate worth less than \$400. Never bitter, Coral Gables was his prize. Today, we are the beneficiaries. Every house and every building... his "poems" cast in stucco and stone... every tree, every green space is a monument to his vision.

Advised by landscape architect Frank Button, artist-designer Denman Fink and architects George Fink, Walter DeGarmo, H. H. Mundy and Phineas Paist, Merrick converted his 3,000 acres of plantation land and native hammock and pine forests into a Garden City and City Beautiful with ornate plazas, grand entrances, small parks, scenic areas, golf courses, monumental buildings, mansions and homes, with beautiful tropical vistas and tree-lined streets as the backdrop. Mr. (George) Fink was tapped to design a string of modest model homes on Obispo Avenue and a collection of more elaborate but still middle-class cottages and two-story villas on Ferdinand Street while Mr. DeGarmo was hired to design grand Mediterranean model homes on the Country Club Prado. Ultimately, model homes were commissioned for many other streets, and this model home program cemented the trend for the larger, more prominent homes to be located on the principal roadways and waterways and the more modest-sized homes to be located on interior and side streets.

Mr. Merrick and his team felt that Mediterranean style architecture harmonized best with the conditions in South Florida. A novel idea for the East Coast, most other areas outside of California focused on English inspired Arts and Crafts, Colonial Revival and Tudor styling. It does “make sense,” though, given how Florida, like California, was originally colonized by the Spanish. Careful attention was paid to all aspects of building in the Gables... from zoning districts, to height, to style, to stucco texture, to paint color. Spanish, Moorish and Italian motifs and Floridian flair were combined into what is now referred to as the Mediterranean style, and buildings were built almost exclusively in this style. The few notable exceptions include: the rustic and romantic wooden vernacular buildings and coral rock cottages of the pioneer period, the Colonnade Building and City Hall in an adapted Beaux Arts style that harmonized Neoclassical design with Mediterranean flair, and, of course, the thematic villages.

Nationally acclaimed landscape architect Frank Button drew comprehensive maps of Coral Gables, starting in 1921. The natural systems (inherited grid of fruit trees, dense forests, land formations and where water flowed) were considered when mapping and building. The motorist’s experience was also considered as automobile ownership and usage was greatly increasing. Mr. Button’s original plan set the tone for a beautiful pedestrian experience, with picturesque streets and vast plantings, with orthogonal streets (running from north to south) crosscut by winding avenues (east to west), imparting the ambience of a village in old Spain, a strong departure from the stern grid that was used in downtown Miami.

In the wake of the devastating composite of the Great Miami Hurricane of 1926, Stock Market Crash of 1929, Great Depression and collapse of the Great Florida Land Boom of the 1920s, many of Merrick’s plans and aspirations were never accomplished, especially in and around the areas of his final land acquisitions in the Riviera and Biscayne sections, where a yacht basin and grand hotel that would rival The Biltmore were planned and advertised but never realized.

Few single-family homes were built during the Depression Era. However, implementation of the New Deal and other incentives brought an uptick in building that resulted in a small resurgence of homebuilding in the late 1930s and early 1940s, only to once again be curtailed by America’s entry into World War II in late 1941, which brought residential construction to a halt once again. By 1942, materials, expertise and manpower were almost entirely diverted to the war effort.

Postwar prosperity following the triumph in war in 1945 resulted in extreme optimism in almost everything, including a booming economy and an unprecedented building boom that reigned through the 1950s and 60s. By the 1960s, most of the Riviera Section was built out. A few grand residences designed primarily in the Colonial Revival and Neoclassical styles (including 1005 S Alhambra) were constructed on prominent streets/waterways, but, ultimately, the majority of the homes constructed in the Riviera Section were of the mass-produced Ranch typology. These combined factors (plus the reality that not all homes originally constructed during this era are extant today) result in a small number of surviving Neoclassical homes in the Riviera Section.

Ownership History

The residence was originally commissioned in 1953 by Mr. and Mrs. John C. Williams (*See Appendix A for the full plans*) and has changed hands several times over the years. The most recent sale was in 2019 when Julio C Acosta, Jr. purchased the property from Lourdes Botifoll and Steven Hibbe, who had purchased it in 1988 from Mary Sittman. The 2019 public real estate listing stated: *"Magnificent two story colonial home on the Coral Gables Waterway with access to the Bay. Boaters dream home 171 ft. of water frontage with dock and boat lifts. The beautiful living spaces include, the living room with quality finishes high ceiling with wood beams overlooking the pool and the waterway, spacious dining room, media room and family room, master suite and bathroom on the first floor, grand staircase leading to the upstairs two bedrooms two baths. 2 car garage. Beautiful oak trees. Chandeliers in the dining room and kitchen not included."*



Images from the 2019 real estate listing, Courtesy of Redfin

Criteria for Designation

Article 3, Section 3-1103 of the Coral Gables Zoning Code states that to qualify for designation as a local historic landmark 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. For designation, a property must meet at least one (1) of the criteria. The Zoning Code states that if the property meets the criteria, then the Historic Preservation Board shall designate it as a local historic landmark. 1005 S Alhambra Cr meets the following four (4) criteria:

Historical, Cultural Significance, Criterion 4

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

Architectural Significance, Criterion 1

Portrays the environment in an era of history characterized by one or more distinctive architectural styles

Architectural Significance, Criterion 2

Embodies those distinguishing characteristics of an architectural style, or period or method of construction

Architectural Significance, Criterion 4

Contains elements of design, detail, materials or craftsmanship of outstanding quality or which represent a significant innovation or adaptation to the South Florida environment

N.B.: for reference, 3501 Granada Boulevard is an example of a simpler, less grand Neoclassical residence that has already been designated as a historic landmark by the Historic Preservation Board (*See Appendix B for the full designation report*).

Architectural, Historical, Cultural Significance

Colonial Revival/Neoclassical architecture is a part of Coral Gables' history from the get-go. Built in local coral rock to a design attributed to Mrs. Althea Merrick (née Fink), the Coral Gables House ("Merrick House") features a grand veranda and a Palladian window. Coral Gables House was described as "the finest house in the backwoods" of Miami and went on to lend the City its name. Largely supplanted by the Old Spanish and Mediterranean fantasy of the 1920s, Neoclassical architecture was mostly avoided in the Gables until the thematic villages program introduced other architectural styles. Santa Maria Street was lined with breathtaking Neoclassical homes in what became dubbed the "Florida Pioneer Village."

By the late 1930s, design philosophy in the City began to follow national building trends, and the Neoclassical style became popular once again as America's "patriotic style." In Coral Gables, architects employed the Neoclassical style in a deliberate step away from the then-passé Spanish and Mediterranean architecture of the 1920s. In doing so, they referenced not only the early American spirit of the Thirteen Colonies but also the early Coral Gables spirit of Coral Gables House ("Merrick House"), the Old Farmhouse at 6810 Maynada Street ("Lang-Adams-Zorn House"), the Maud Black Cottage on Old Cutler and the Florida Pioneer Village.

At 1005 S Alhambra Cr, the imposing quadripartite full-height entry porch is a reinterpretation of an element from another famous colonial estate—the "phalanx" of columns that grant entrance to Thomas Jefferson's Monticello, itself inspired by the classical models of Italian master Andrea Palladio. This feature is also integral to the design of the White House and is undeniably a badge of the Neoclassical style.

With 1005 S Alhambra Cr, architect Tyrus Tripp deliberately departs from a strict classical model by introducing new features such as simplified, sleeker detailing and wider eaves, rare in period Colonials. As such, Mr. Tripp explores how direct copies of colonial houses are not generally intended or expected during the revival period of the 20th century; instead, architectural advancements and local treatments invoke an eclectic sensibility that is applied to traditional Colonial and Classical models so that the Revival produces free interpretations inspired by (but not copies of) the originals. The Colonial Revival and Neoclassical movement went on to impact American culture and everyday living, forming part of the American experience and built environment.

Style names evolve over time as architectural styles and periods reach their apex of study or popularity, such as how the term "Old Spanish" was largely replaced with the term "Spanish Eclectic" in the early 2000s and "Mediterranean" most recently. "Southern Colonial" is a simplified and lovingly-applied lay term used to describe Colonial Revival and Neoclassical-styled residences in the South. The terms "Old Spanish" and "Colonial" live in the hearts and minds of many and will likely continue to do so for, if nothing else, the nostalgia and love of them, even if they are not the most accurate terms from a professional standpoint.



George Washington's Mount Vernon in 1859, said to be the first house in America with a grand Neoclassical porch. Note that the exterior is pine wood, carved and rusticated to look like stone, Author's Collection



Thomas Jefferson (recto) and Monticello (verso) were selected as the iconic face and depiction for \$2 bills, Author's Collection



The White House, Courtesy of iPhotos



Seldom seen in winter, the Grand Hotel's porch is the longest covered porch in the world any time of year, Author's Collection

The oldest house in Coral Gables features a Neoclassical-inspired front porch:



The Old Farmhouse at 6810 Maynada Street in the Riviera Section of Coral Gables, Author's Collection



Artist-designer Peter Zorn poses with his beloved 1946 MG-TC in front of the Old Farmhouse, Courtesy of Mrs. Kathleen Smith Zorn

Coral Gables House is an outstanding achievement in Neoclassical design:



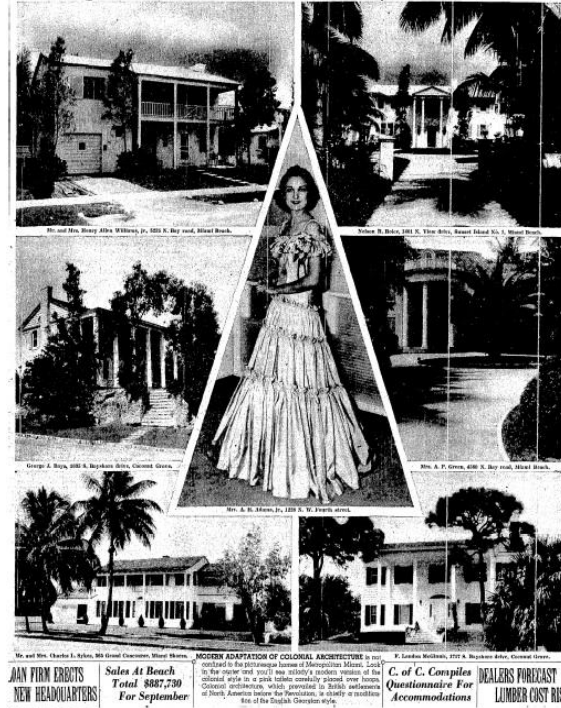
Coral Gables House ("Merrick House") at 907 Coral Way c. 1910, Courtesy of Public Records

"The Merrick House's design exemplifies the adaptation of the period's prevailing architectural styles from the northeastern United States to the South Florida environment, utilizing local building materials and adding features to impart a regional identity. The early use of coral rock in the construction of the residence influenced the naming of the home, the community, and the city, 'Coral Gables.' In the construction of their family home, the Merrick family set the design precedents of material and forms which would be repeated throughout the City in the following years."

Excerpt, Courtesy of Coral Gables Historical Resources Department

1939 article praises “modern adaptation of colonial architecture” and notes its influence on fashion and design:

Sub-Tropics Enhance Traditional Beauty of Colonial Homes



MODERN ADAPTATION OF COLONIAL ARCHITECTURE is not confined to the picturesque homes of Metropolitan Miami. Look in the center and you'll see milady's modern version of the colonial style in a pink taffeta carefully placed over hoops. Colonial architecture, which prevailed in British settlements of North America before the Revolution, is chiefly a modification of the English Georgian style.

SALES AT BEACH
Total \$887,739
For September

DEALERS FORECAST
LUMBER COST RISE

1939 Miami Herald clipping (caption enlarged at bottom), Author's Collection

By 1942, even non-architectural newspaper articles (in this case golf) reference the Colonial Revival:

And the course--well, it was something that wouldn't look bad in heaven. Every day every blade of grass had its nails manicured. The greens got a marcel as regularly as a dowager, and the rough was so nice that quail put aside money each year in order to return to it in their old age.

TURNEED OVER TO COWS

No matter where you were on the course the scent of dogwood and jasmine and wisteria helped you on your backswing, and the little clubhouse was a bit of colonial architecture that Thomas Jefferson would not have been ashamed to have designed.

Now, with the war on, and half its members wearing whaki and brogans instead of slacks and spiked shoes, the Augusta National has been turned over to the cows.

1940s Miami Herald Clipping, Author's Collection

Colonial architecture touted in ads and articles such as this:

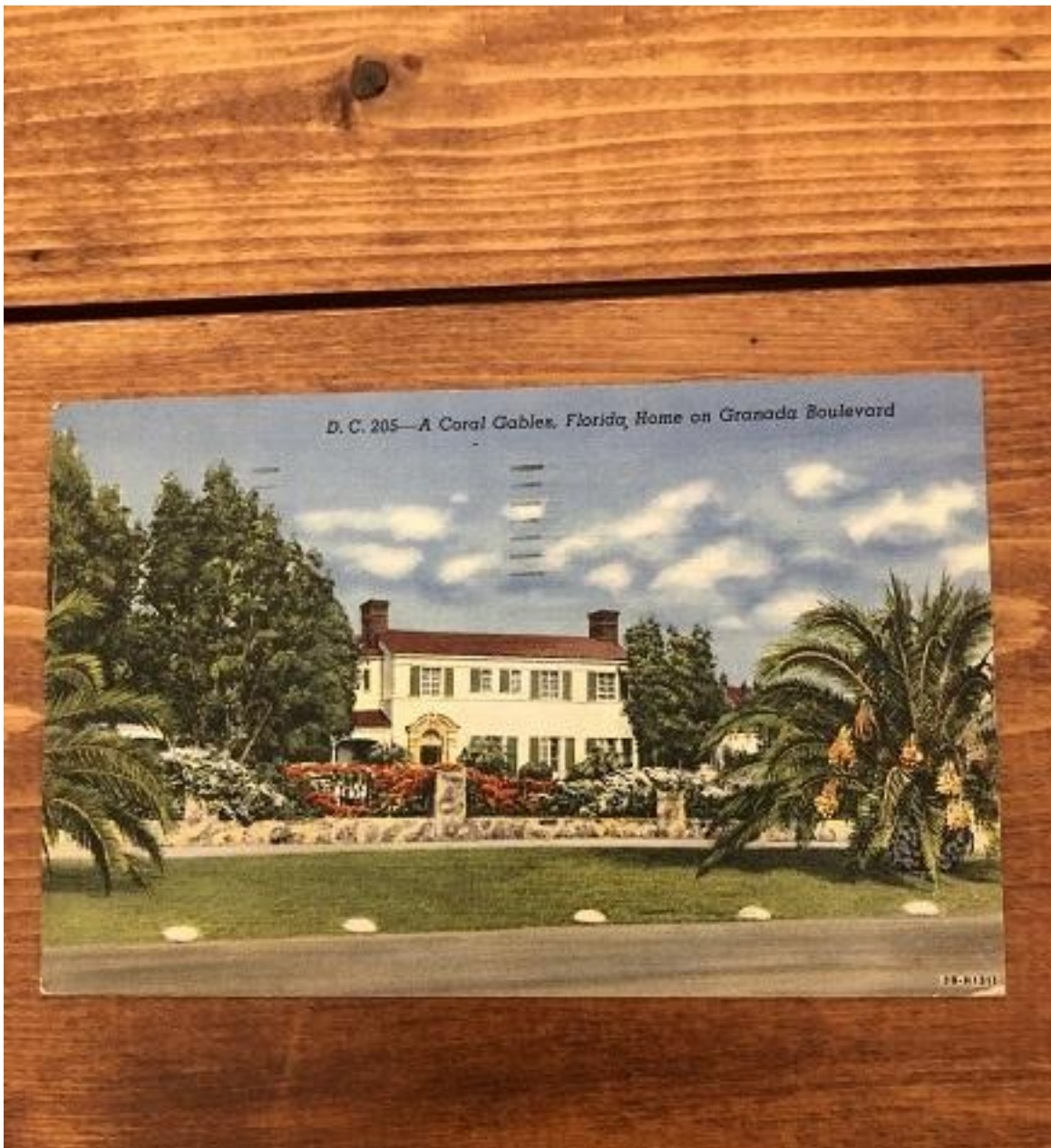


1940s Miami Herald Clipping, Author's Collection

Florida Governors' homes receive much praise and press:



1940s Miami Herald Clipping, Author's Collection



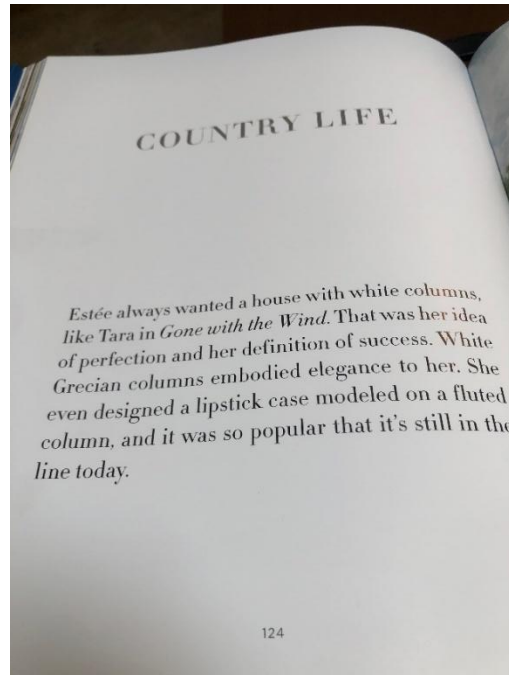
A 1940s postcard features the stately Colonial Revival residence at 6915 Granada Boulevard in the Riviera Section of Coral Gables, Author's Collection

1920s postcards of Coral Gables architecture usually featured buildings of Spanish or Mediterranean styling.

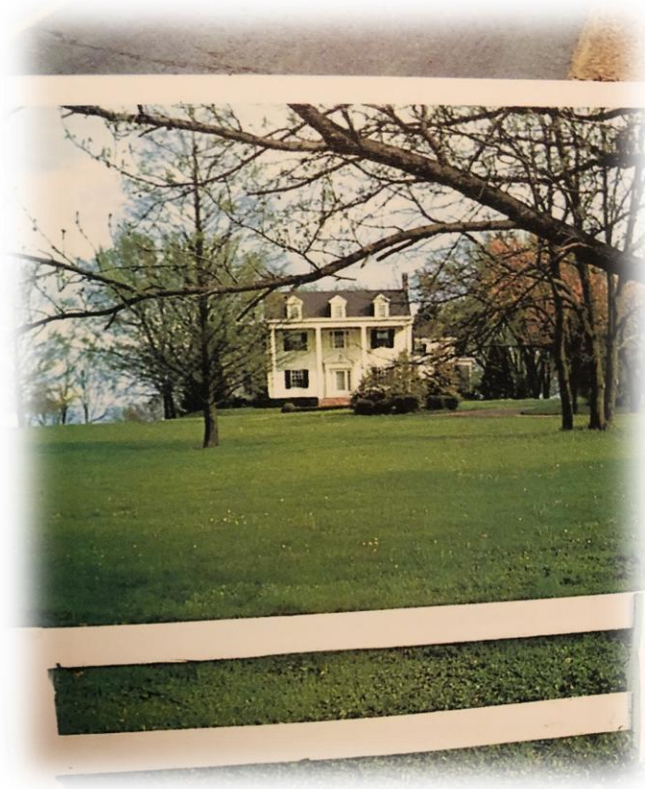
Note the absence of a Spanish barrel tile roof, required for sloped roofs in Coral Gables in the 1920s. By the 1930s, Colonial Revival and Neoclassical houses began to appear but often times still featured Spanish tiled roofs. By the 1940s and 1950s, in an ode to Tropical Colonial and Bermudan flair, white flat tile roofs became more popular.

(See Appendix C for an example of a Colonial Revival structure designated as a historic landmark by the Historic Preservation Board)

Even in recent years the impact of Neoclassical design is still referenced:



Neoclassical impact on the design of everyday items such as Estée Lauder products, Author's Collection



*One of the few private residences pictured in Alistair Cooke's beloved book aptly titled America is this Neoclassical house.
Neoclassical architecture is part of our national identity, part of the American experience, Author's Collection*

Neoclassical Style (circa 1895 - circa 1955)

Architectural historians recognize that the Colonial Revival movement “refers to the entire rebirth of interest in the early English and Dutch houses of the Atlantic seaboard.” The Georgian and Federal styles are the progenitor styles with secondary influences and details originating from other prototypes. The Philadelphia Centennial of 1876 is considered the catalyst for first reawakening interest in our Colonial architectural heritage, and the widely attended, photographed and reported on World’s Columbian Exposition of 1893, with its mandated classical theme, resulted in America’s renewed interest in Classical models as a whole. The Virginia Pavilion was a replica of George Washington’s Mount Vernon and its full-façade porch, among the first in the country. By the late 1800s, fashionable architects were touring New England to study original Georgian and Federal buildings, and the restoration of historic Williamsburg and the writings of Royal Barry Wills helped to maintain public interest. Victorious in war, many returning World War II veterans built Colonial Revival and Neoclassical homes out of patriotic pride, rekindling the essence and spirit of the early American architecture of the Thirteen Colonies, an architecture that embodied the high artistic values and architectural treatment of the ancient Greeks and Romans.

Acclaimed Professor William Ware, in his 1902 work The American Vignola, reintroduced the American audience to the lost laws of architecture that made possible the built wonders of the Classical world as previously described by master Renaissance architect Giacomo Barozzi da Vignola in his seminal work in 1562. This influential treatise identified the five Classical Orders of architecture (Doric, Ionic, Corinthian, Tuscan and Composite) and exacting rules for each. This was all possible as the architectural writings of one ancient architect, Vitruvius, survived the Middle Ages. When his handbook for Roman architects *De architectura* was rediscovered in the early 15th century, Vitruvius was at once hailed as the authority on Classical architecture, and this foundational work formed the basis of the widely distributed publications by Vignola and Ware that enabled the rules to be executed in both modest and monumental designs for centuries and in ways undreamed of by the ancient Greeks and Romans. Vignola’s Orders are still widely accepted today (almost 500 years later!) and have enabled American architects to reproduce authentic Classical buildings and to design playful reinterpretations during the Colonial Revival and Neoclassical period.

The form of the capital is an Order's most distinguishing characteristic. Professor Ware observed that the Greeks used two different forms, the Doric in Greece itself and its colonies in Sicily and Italy and the Ionic on the western coast of Asia Minor. The Romans went on to modify the Ionic and Doric styles and also developed a third, which was much more elaborate than either of its two precursors, known as the Corinthian. The Romans also modified the Doric to a simpler form known as the Tuscan and developed a cross between the Corinthian and Ionic called the Composite. *"These are the Five Orders. The ancient examples vary much among themselves and differ in different places, and in modern times still further varieties are found."* Details of columns used on a particular building are most helpful in differentiating the Orders: the Doric is squat and simple, the Ionic is distinguished by scrolls known as volutes that curl on the capital, the Corinthian is the most ornate with its acanthus leaves and scrollwork, the Tuscan is a simplified form of the Doric, and the Composite is an amalgamation of the Ionic and Corinthian.

Austere, uncluttered ornamentation is drawn from the Classical Orders, but the driving force in Neoclassical design is proportion in balance. Full-height front porches, elaborate front doors, massive columns (usually an even number) in Classical motifs, and flat or low roof lines are hallmark features. A symmetrical purity and balance reiterate the driving philosophy of simplicity of order. Noted architectural historian Vincent Scully describes Neoclassical homes as "austere symbols of affluence," with formality and prominence suggesting an upwardly mobile lifestyle.

Timeline of Colonial Revival and Neoclassical architecture in Coral Gables

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

- Coral Gables' Initial Planning and Development/Florida Land Boom (pioneering years to 1926),
- Aftermath of 1926 Hurricane/Great Depression & New Deal/Wartime Activity (1927-1944),
- Post World War II and Modern Periods (1945 to 1960s).

Several waves of Colonial Revival/Neoclassical design impact the built environment of the City:

Simple, vernacular examples were constructed during the pioneer years.

As Coral Gables prospered grand and elaborate homes and buildings were constructed in the Neoclassical style and the Beaux Arts style, which melded both Neoclassical and Mediterranean motifs, until about 1927.

The Great Depression and New Deal paved the way for the construction of modest Minimal Traditional cottages in the early 1930's.

As the economy continued to recover, stellar Colonial Revival and Neoclassical were constructed in the late 1930s, but this minor building boom was destined to be disrupted by America's entry in World War II.

Thus, it was not until the years after World War II that the City saw the construction of the majority of its Colonial Revival and Neoclassical inspired houses, but as the tremendous postwar building boom roared on the simpler Ranch and Mid-Century/Modern styles began to dominate. Tastes had changed and less grand, elaborate and expensive architecture was required to fulfill the housing demands of this boom.

Ultimately, by 1960 the Colonial Revival/Neoclassical movement had lost its steam and was supplanted by Modern styles.

Subject Property Photography









Current images, Courtesy of Public Records

Note how the monolithic columns rise from the earth like a Grecian temple in the same tetrastyle (four wide) pattern as the Temple of Athena Nike on the Acropolis, which is considered to be the first Ionic temple.



*Vintage photo of the Temple of Athena Nike,
Courtesy of iPhotos*

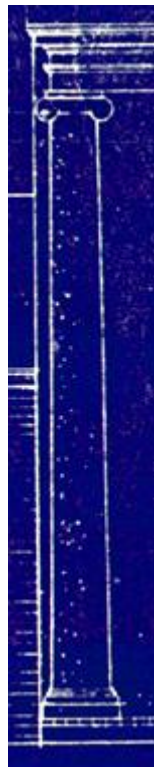


*3D rendering of the Temple of Athena Nike,
Courtesy of Flickr*



Closeup of capital under the overhanging eaves that surround the residence, Courtesy of HPACG

The residence's columns are clearly inspired by those at the Theater of Marcellus, generally considered the best preserved open-air Roman theater in Rome. Completed in 13 BC during the final years of the Roman Republic, this theater was commissioned by Caesar and built by Augustus on the banks of the Tiber. It is named after Augustus' nephew, Marcellus, or Marcello in Italian. *(See Appendix D for a detailed drawing).*



Ionic column (general plan) specified by Architect Tyrus Tripp for 1005 S Alhambra



Typical column at the Theater of Marcellus in Rome

Images Courtesy of Public Records (left) and Google Images (right)

Character-Defining Features of “Villa Ionia”

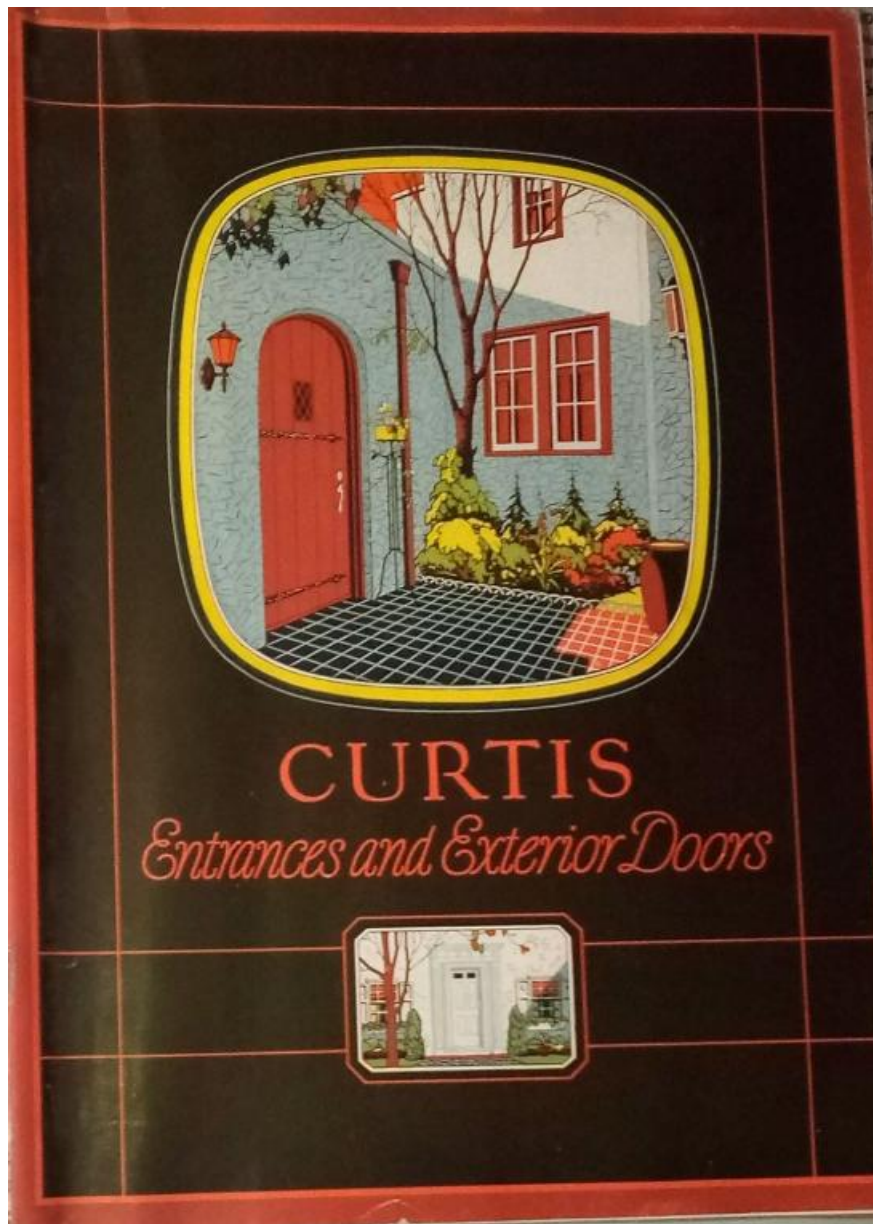
- ✓ Dominant and imposing, symmetrical two-story entry porch with full-height Ionic-inspired columns as the main bay and focal point
- ✓ Symmetry further celebrated on main bay with balanced arrangement of windows and central door
- ✓ Rectangular form with recessed, asymmetrical secondary/subordinate one-story wings stemming from the projecting, symmetrical primary (two-story focal point) mass imparting the impression of Colonial ells
- ✓ Smooth stucco as the primary finish over concrete block construction with cast, brick and wooden accents
- ✓ Shallow-pitched hipped roofs covered in white flat shingle tiles with widely overhanging exposed eaves
- ✓ Central door with elaborate broken pediment surround (Curtis Entrance #C-1718)
- ✓ Classically-inspired stucco panel trays beneath first-story windows under entry porch
- ✓ Hanging lantern above central door
- ✓ Brick porch landing
- ✓ Divided pane window program
- ✓ Wooden louver shutters adorning most windows
- ✓ Inset bay faced in limed brick adjoining outset remainder of left wing
- ✓ Limed brick columns taking the form of simplified pilasters of right wing and rear
- ✓ Simplified entablature banding and absence of a formal pediment above giving the impression of a house and not a temple
- ✓ Attached side-entry integral garage as to not impair the elegance and classical tone of the primary façade

Tyrus Tripp, Architect

Architect Tyrus Tripp was born in St. Louis and moved to the Miami area in 1936. As such, he was not part of the pioneering architects that developed Coral Gables during the Roaring 20s; he was part of the cadre of architects that helped to revive construction after the war and in doing so became one of the Coral Gables-based designers that created the Postwar Boom. His father, George Tripp, was also in the business as a general contractor and real estate broker. Tyrus Tripp is primarily known for designing elegant residences in Coral Gables, model homes for new suburban developments in the Miami area and for several larger projects. The full scope of Mr. Tripp's work is still being discovered, but a few of his Coral Gables residential designs are already historically designated as part of the Coral Gables Register of Historic Places.

Some of his larger projects in the Gables that were not single-family residences include:

- ✓ the Monterey-inspired apartment building at 318 Majorca Avenue
- ✓ one of Coral Gables' most significant MiMo buildings at 650 Coral Way
- ✓ a MiMo garden apartment building at 6565 Santona Street
- ✓ the Sunday School building at the Coral Gables Congregational Church



Curtis catalogs offered countless options to suit different clients' tastes. The catalog above, from the 1920s, features a door that would be most at home on an Old Spanish or Tudor Revival house. As tastes and prevailing architectural styles changed, catalogs from the 1940s and subsequent years featured more Classical and Colonial-inspired options, Author's Collection

Alterations, Additions

Comparison of the original architectural plans and building records to photographs over time indicates that the property has retained a high degree of historic integrity over nearly eighty years.

The few alterations that have occurred are inconsequential and easily reversible, and none irreversibly impact the character-defining features. The essential form and function of the residence are unadulterated, and no significant additions have been undertaken to date.

A pool was added to the backyard in 1954. Minor fences were subsequently added in 1955, and an unreinforced CBS wall was built in 1989. The windows and rear doors were replaced at an unknown date, but the openings on the front façade were not significantly modified and the original front door remains. Air conditioning systems have been installed. The driveway has been enlarged. Two of the smaller shutters on the front façade have been removed. Removable hurricane panel rails have been added (allowed by state law). A wooden pergola has been added in front of the right wing.

In conclusion, these improvements and modifications are mostly to the sides and rear of the primary façade and do not detract from the street presence or vista. Many of these changes could not have been stopped even if the property were already designated historic. Furthermore, all of these interventions are reversible and common place among historic houses that have been designated in the past.

Optional Designation of Interiors

The interior of 1005 S Alhambra Cr is not recommended for historic designation like it would be if it were located in Palm Beach or Rancho Santa Fe, for example. *(N.B. The interior spaces of this residence are not “customarily open to the public” and therefore do not qualify for historic designation as per Section 8-104 of the Zoning Code. The interior of this residence may be totally altered in the future.)*

South by southwest, Granada to South Alhambra—Villa Ionia-on-the-Mahi.

With beauty and strength, four columns greet—truly a phalanx to keep.

—b.g., 2025

Incentives

Historic Preservation is recognized as a valuable tool in protecting a community's heritage and sense of place by revitalizing neighborhoods, stabilizing and enhancing property values and improving quality of life. The Historical Resources Department routinely meets with homeowners to review the ad valorem tax exemption program as well as grants and other incentives such as potential variances that may be available.

Historic preservation benefits everyone. Rypkema's landmark *Enhancing Paradise* study proved that historic preservation has made a positive fiscal impact on residents:

"Whether a rich or modest neighborhood, for the last fifteen years, homeowners in historic districts have been rewarded for their choice of where to live. In years of rapid property appreciation, local historic districts outperformed the rest of the market. When the real estate crash hit the nation, owners in historic districts saw a value decline less than in other neighborhoods. An important result of this was foreclosures in historic districts at half the rate of other areas. When the recovery finally came, it was owners in local historic districts that saw their equity return more rapidly... The wonderful historic resources of Miami-Dade County aren't just for tourists. The entire community benefits from the character, quality, and vibrancy of historic neighborhoods."

As noted in *Preserving Our Past: A Guide to Historic Preservation in Coral Gables*, The City of Coral Gables created its first historic preservation ordinance in 1973 in response to the community's growing concern for safeguarding its historic resources. The ordinance was revised and expanded in 1984 and officially made part of the Zoning Code. Since then, additional incentives have been added such as ad valorem tax exemption, the Transfer of Development Rights (TDR) and the Coral Gables Cottages program. Historic preservation offers a certain prestige that improves the marketability and interest in single-family homes. Pride in ownership often results, which improves the "look factor" of historic neighborhoods and creates statistically lower crime rates, higher public investment and cleaner streets and parcels. This all adds up to an increased quality of life in historic areas. Additionally, the Historic Preservation Board and its staff can provide technical advice and approve variances when appropriate. Given the global climate crisis and the fact that every building possesses significant "global" value, the stakes have never been higher.

"They paved paradise, put up a parking lot. They took all the trees, put 'em in a tree museum. And they charged the people a dollar and a half just to see 'em! Don't it always seem to go that you don't know what you've got till it's gone?"

Joni Mitchell, Singer/Songwriter

Conclusion

Summary Recommendation Statement:

Approval of local historic landmark designation of the residence located at 1005 S Alhambra Cr in Coral Gables based on its historical, cultural and architectural significance

"We are ready... to do all we can to help save places...

that are part of our community and sense of place and belonging.

We must speak up for those silent structures that we treasure.

We do this by attending government meetings, writing letters and emails to legislators at the local, state and national level and making phone calls.

We do this by keeping our eyes and ears open to possible threats to historic structures and speaking up as necessary.

We do this by helping research and document buildings....

We do this by caring enough to take action."

Dolly MacIntyre, Founder of Dade Heritage Trust



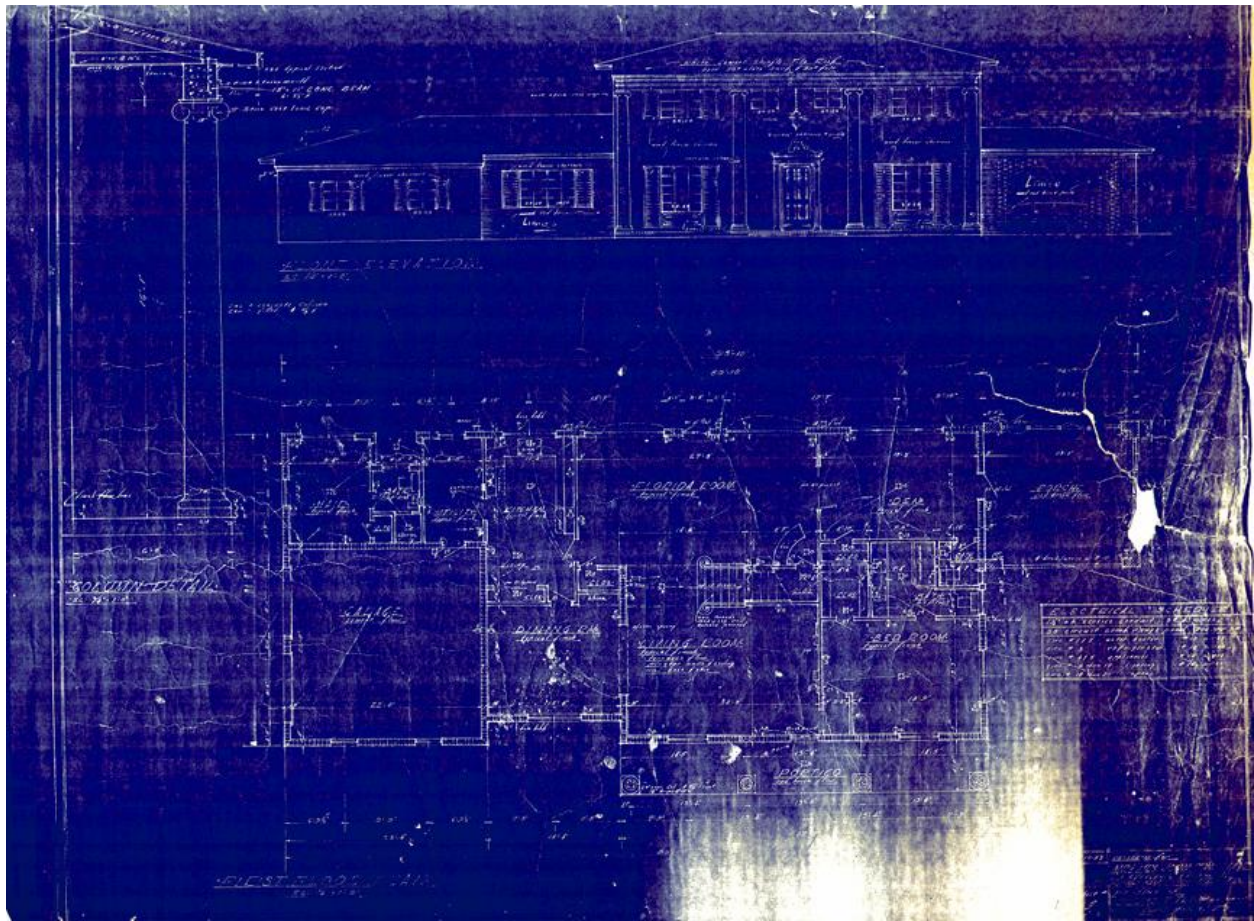
Artistic rendering of 1950s photograph, Courtesy of Public Records

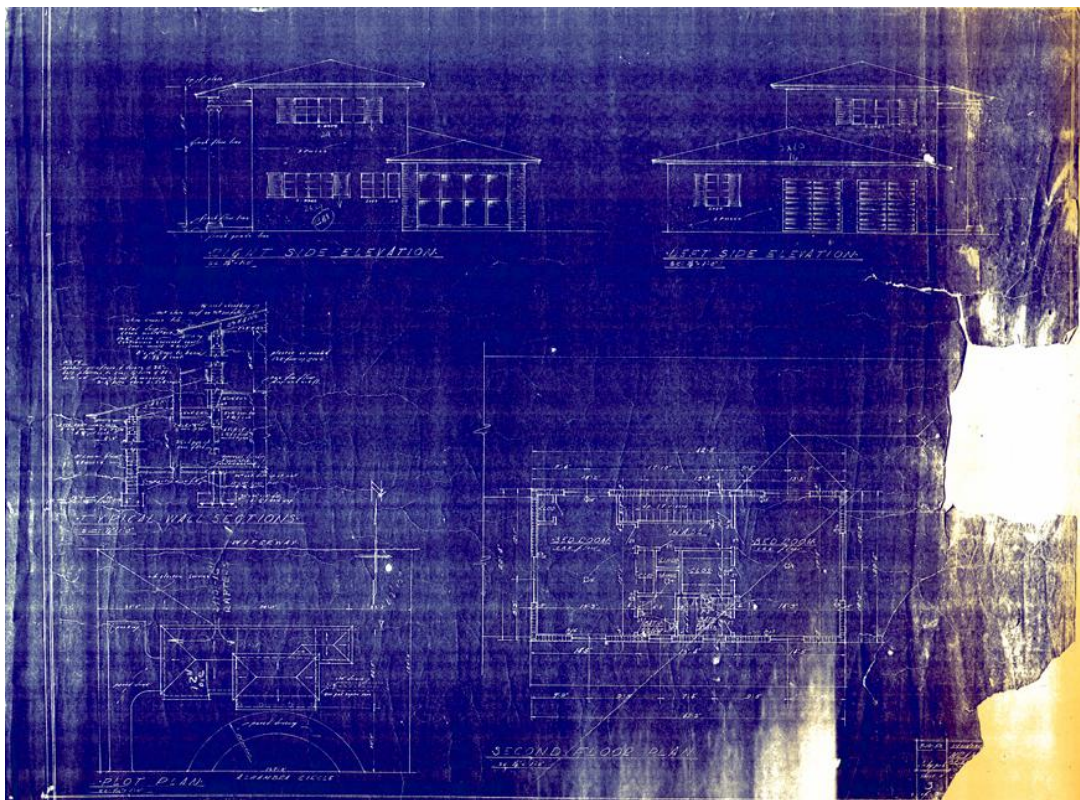
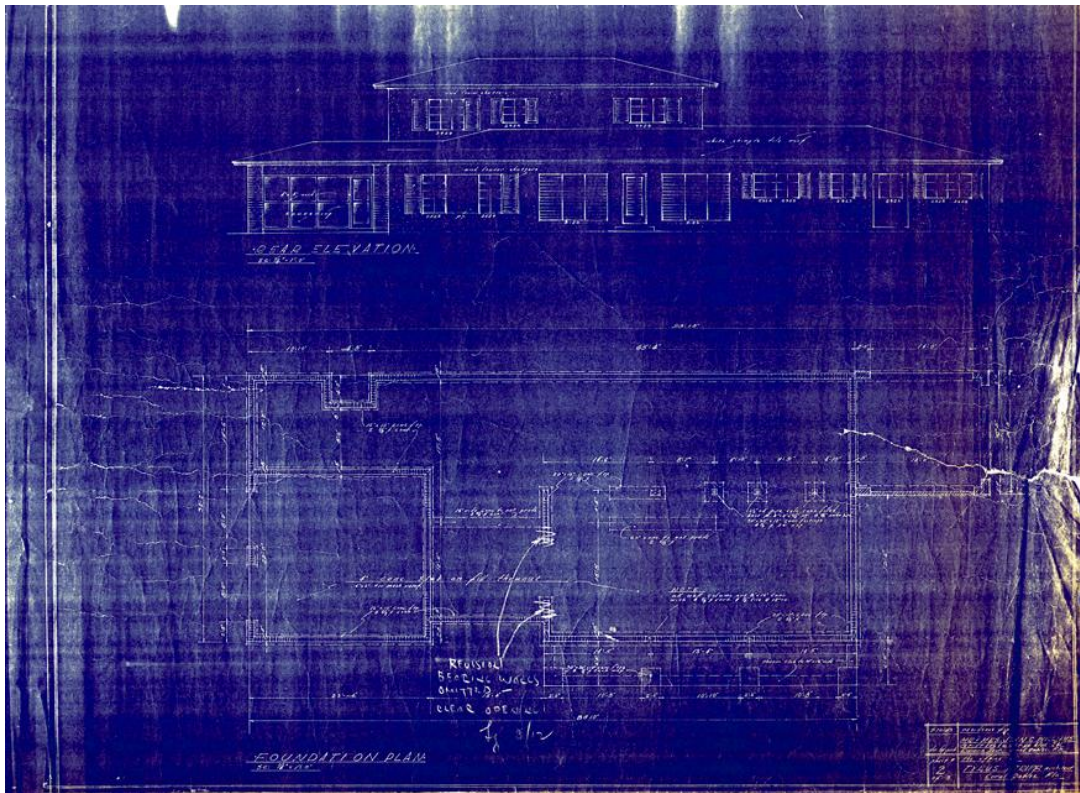
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Appendix A

Original Architectural Plans, Courtesy of Public Records





Appendix B

Local Historic Designation Report for 3501 Granada Boulevard in Coral Gables, Courtesy of Public Records

LHD 2003-14
August 21, 2003

DESIGNATION REPORT PROPERTY, 3501 GRANADA BOULEVARD

<u>Date of Construction:</u>	1947
<u>Designer:</u>	E. J. Frederick
<u>Legal Description:</u>	Lots 21 and 22 and the west 23 feet of Lot 15, Block 31, Coral Gables Country Club Section Part Three
<u>Plat Book and Page:</u>	10-52
<u>Original Owner:</u>	Mr. Herndon Carrow Rowe and wife Edna Louise
<u>Present Owner:</u>	City of Coral Gables
<u>Original Permit No.:</u>	7964
<u>Present Use:</u>	Residence
<u>Use and Area Map #</u>	7
<u>Zoning Classification:</u>	R-16
<u>Building Type:</u>	2-story Colonial
<u>Site Characteristics:</u>	The property is comprised of several interior lots. The primary elevation faces west onto Granada Boulevard. Dimensions of the site are approximately 100 feet wide by approximately 150 feet deep.

SUMMARY STATEMENT OF SIGNIFICANCE

Before construction of the residence at 3501 Granada Boulevard began in 1947, several owners, including architect/contractor Robert Fulton Webb, actually owned the property. When it was finally sold to the Rowe's in 1947, E. J. Frederick was commissioned to design the two-story Colonial Revival residence. It is an excellent example of the larger homes that were constructed along one of Coral Gables' more prominent boulevards.

CRITERIA FOR SIGNIFICANCE

- I. Exemplifies the historical, cultural, political, economic, or social trends of the community. [Coral Gables Zoning Code, section 31-2.4(a)(4)]*
- II. Portrays the environment in an era of history characterized by one (1) or more distinctive architectural styles. [Coral Gables Zoning Code, section 31-2.4(b)(1)]*
- III. Embodies those distinguishing characteristics of an architectural style, or period, or method of construction. [Coral Gables Zoning Code, Section 31-2.4(b)(2)]*

Constructed in 1947 the residence at 3501 Granada Boulevard was designed by E. J. Frederick. While the majority of his work in Coral Gables was reflective of the 1940's post-war typologies, this home along with one other were the only two to be designed by Frederick in the Colonial Revival style. According to the building permits of the subject time period, the late 1940's and early 1950's, it was not uncommon for engineers to assume the role of designers for projects in the City. E. J. Frederick, a registered engineer with the State of Florida (#136) was one of those professionals to have worked in the City of Coral Gables after World War Two.

Although the residence has undergone changes, the essential historic integrity has been maintained. Typical of the colonial revival architectural style, which was popular from the 1920's to the 1940's, the house is detailed with simple columns, eaves, broad proportions, and balanced/symmetrical compositions. Reminiscent of the antebellum, because of its two-story portico with ten inch by ten inch built up wood columns and central entryway, this home was designed to also reflect the architectural trends of the South Florida region.

The structure can be divided into three separate sections. The primary functions of the home are located within the main two-story space; while the den, a one-story structure is located to the south (right). The garage, carport (breezeway), and servant quarters are located on the north (left). Because of the simplicity in its design, particular detail was given in specifying the materials and finishes. Dresden interlocking red shingle tile was specified for the roof, while "used" red brick would be used to finish the chimney. Brick was also used for the sills in the home. The casement windows were replaced and the decorative wood shutters were removed during the 1990 renovation as well as the "broken scroll" pediment that was located above the front door.

After comparing a photograph that was taken soon after the construction of the home was completed with the permitted plans, it becomes evident that the structure was not built exactly as detailed. There are a lot of similarities between this home at 3501 Granada Boulevard and the other colonial residence designed by E. J. Fredrick located at 3705 Alhambra Circle. Subtle differences exist in the detailing of each individual home. For instance, the residence at 3501 Granada Boulevard was completed with casement windows, while sash windows were used in the home at 3705 Alhambra Circle.

ADDITIONS / ALTERATIONS

Like many other structures in Coral Gables, the residence at 3501 Granada Boulevard was not constructed as permitted. Slight deviations occurred during the building phase of the project. Subsequent to the completion of the home, the following occurred:

- 1965 Owner: Willard A Nicholson
Central Air-condition system
- 1990 Permit #34766 Owners: Nichola and Ana Cossentino
Architect: Urbanistica – Juan A Rodriguez-Jomol
Two-story addition on the east (rear) and interior alterations-interior spaces modified
Windows and doors were replaced, Bay windows were added on the front elevation and a new pediment was erected above the front door.
New wall and gates
- 1991 Owners: Nichola and Ana Cossentino
Roof replacement with flat white tile
- 1990 Permit#34947 Owners: Nichola and Ana Cossentino
Spa and swimming pool

OWNERSHIP HISTORY

Dedicator of the original plat for the residence at 3501 Granada Boulevard were George E. and Eunice Merrick. A local architect and general contractor, Robert Fulton Webb acquired the property and sold it to Sarah C Smith Williams. The property then changed hands and George Monoxelos purchased the property in 1945 finally selling it to Herndon Carrow Rowe, Vice-President (and later manager) of Florida Equipment Company in Miami. Herndon C. Rowe and his wife, Edna L. commissioned E. J. Fredrick to finally design the home. Subsequent owners of the property are:

Edna L. Rowe

Edna L. (Rowe) Nicholson and husband Willard A. Nicholson

Willard A. Nicholson and wife Elizabeth

Barry Brumer and wife Jo Ellen

Nicola Cossentio and wife Ana

City of Coral Gables

Rental residence to the United States Government – US Army Corps of Engineers
Commander in Chief of the U.S. Southern Command Headquarters

STAFF RECOMMENDATION

Constructed in 1947, the property at 3501 Granada Boulevard (legally described as Lots 21, 22, and the west 23 feet of Lot 15, Block 31, Coral Gables Country Club Section Part Three) is significant to the City of Coral Gables' history based on the following criteria found in the Coral Gables Zoning Code, Article 31, Section 31-2.4:

- a. Historical, cultural significance:
 - 4. Exemplifies the historical, cultural, political, economic, or social trends of the community. [Coral Gables Zoning Code, section 31-2.4(a)(4)]
- b. Architectural significance:
 - 1. Portrays the environment in an era of history characterized by one (1) or more distinctive architectural styles.
 - 2. Embodies those distinguishing characteristics of an architectural style, or period, or method of construction.

Therefore the Historic Preservation Department staff recommends the following:

A motion to APPROVE the Local Historic Designation of the property at 3501 Granada Boulevard (legally described as Lots 21, 22, and the west 23 feet of Lot 15, Block 31, Coral Gables Country Club Section Part Three) based on its historical and architectural significance

Respectfully submitted,

Dona M. Lubin
Historical Resources Director

Report written by: Simone Chin
Research-aide: Jacqueline Ortega

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Real Estate Records for 3501 Granada Boulevard, Historical Resources Department, Coral Gables, Florida

Building Permits Record Book, City of Coral Gables, Historical Resources Department, 1945-1955



Location Map

REVIEW GUIDE

Definition: The Review Guide lists some of the more prominent features, which contribute to the overall character of a structure and/or district. It is not intended to be all-inclusive, as photographic documentation fully illustrates the present physical character of the property.

Use: The Review Guide may be used to address the impact of new construction, additions/modifications/alterations and/or renovations which may become the subject of some future Certificate of Appropriateness consideration....and

The Review Guide by describing EXISTING physical characteristics may be used to determine whether or not elements which create the character of the structure and/or district is present and/or whether or not later additions or alterations have so changed that character so as to cause the property (ies) to become ineligible for listing.

Property Address: 3501 Granada Boulevard
Date of Construction: 1947
Construction Material: concrete block covered with stucco, brick accents and flat tile roof



Photograph Year 2003

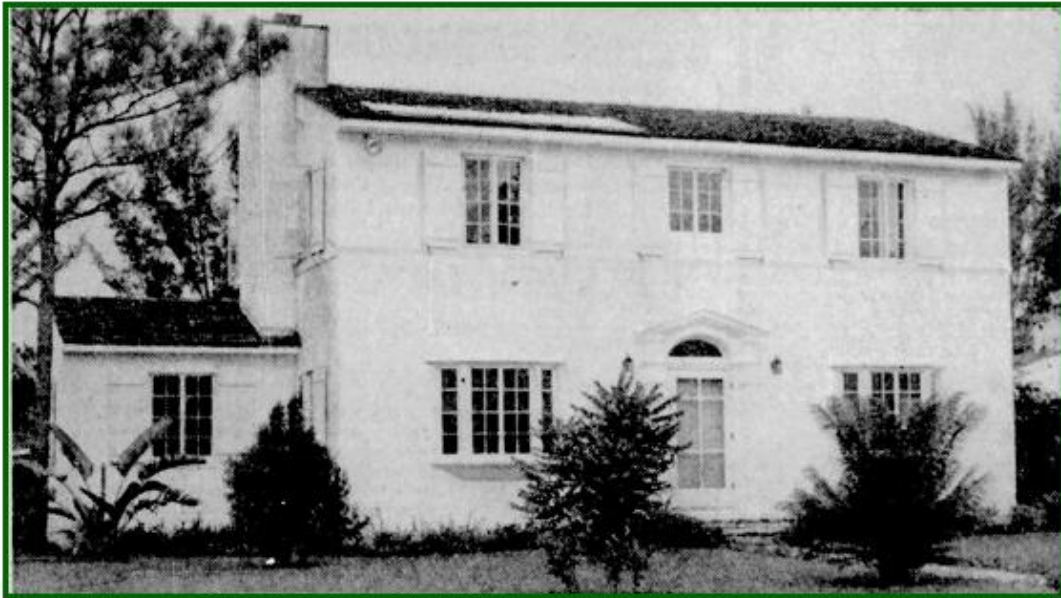


Appendix C

Local Historic Designation Report for 1234 Country Club Prado in Coral Gables, Courtesy of Public Records

(Cover Page Only, Full Report Available in Public Records)

**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

Appendix D

Rendering of the Ionic-Inspired Columns at the Theater of Marcellus, Author's Collection

