NPS Form 10-900
(Rev. 10-90)

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

OMB No. 1024-0018

205

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

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

1. Name of Property

historic name GASPARILLA INN HISTORIC DISTRICT

other names/site number Gasparilla Inn & Club

2. Location

street & number 500 Palm Avenue   N/A ☐ not for publication

city or town Boca Grande   N/A ☐ vicinity

state FLORIDA   code FL   county Lee   code   071   zip code 33921

3. State/Federal Agency Certification

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

Barbara C. Mattick /DSHPO   2/6/08
Signature of certifying official/Title   Date

State Historic Preservation Officer, Division of Historical Resources
State or Federal agency and bureau

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

Signature of certifying official/Title   Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:
Signature of the Keeper   Date of Action

☒ entered in the National Register   3/18/08
  ☐ See continuation sheet
☐ determined eligible for the
  National Register
  ☐ See continuation sheet.
☐ determined not eligible for the
  National Register
  ☐ See continuation sheet.
☐ removed from the National
  Register.
☐ other, (explain) _____

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

- ☐ buildings
- ☒ district
- ☐ site
- ☐ structure
- ☐ object

Number of Resources within Property
(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
13	4	buildings
2	0	sites
0	0	structures
0	0	objects
15	4	total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/Hotel

RECREATION & CULTURE/Golf Course, Croquet Court

Current Functions
(Enter categories from instructions)

DOMESTIC/Hotel

RECREATION & CULTURE/Golf Course, Croquet Court

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH & 20TH CENTURY REVIVALS/Neoclassical Revival

Materials
(Enter categories from instructions)

foundation Brick Pier

walls Vinyl

roof Asphalt Shingle

other

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

8. Statement of Significance

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

☒ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ **B** Property is associated with the lives of persons significant in our past.

☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ **D** Property has yielded, or is likely to yield information important in prehistory or history.

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

Property is:

☐ **A** owned by a religious institution or used for religious purposes.

☐ **B** removed from its original location.

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

☐ **E** a reconstructed building, object, or structure.

☐ **F** a commemorative property.

☐ **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance
(Enter categories from instructions)

RECREATION & CULTURE

ARCHITECTURE

Period of Significance

1911-1948

Significant Dates

1912

1915

1948

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Arch: Kennard, Francis

Blder: Unknown

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

☐ recorded by Historic American Engineering Record

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State Agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of Repository

_____

#_____

10. Geographical Data

Acreage of Property   25 apprx.

UTM References
(Place additional references on a continuation sheet.)

1 | 1 | 7 | | 3 | 7 | 4 | 4 | 4 | 0 | | 2 | 9 | 5 | 9 | 6 | 0 | 0 |
  Zone   Easting   Northing

2 | 1 | 7 | | 3 | 7 | 4 | 8 | 4 | 0 | | 2 | 9 | 5 | 9 | 6 | 0 | 0 |

3 | 1 | 7 | | 3 | 7 | 5 | 0 | 0 | 0 | | 2 | 9 | 5 | 9 | 2 | 2 | 0 |
  Zone   Easting   Northing

4 | 1 | 7 | | 3 | 7 | 4 | 5 | 4 | 0 | | 2 | 9 | 5 | 9 | 2 | 2 | 0 |

☐ See continuation sheet

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

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

11. Form Prepared By

name/title Mikki Hartig, Historic Consultant/Carl Shiver, Historic Preservationist

organization Bureau of Historic Preservation   date February 2008

street & number 500 South Bronough Street   telephone (850) 245-6333

city or town Tallahassee   state Florida   zip code 32399-0250

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

name William Farish c/o Jack Damioli, President & General Manager

street & number Post Off Box 1088   telephone (941) 964-0518

city or town Boca Grande   state Florida   zip code 33921

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                                            BOCA GRANDE, LEE COUNTY, FLORIDA
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SUMMARY PARAGRAPH

The historic resources of the Gasparilla Inn Historic District located on an approximately 25 acre parcel of land in Boca Grande, Florida, include a 2½-story Frame Vernacular style hotel building with a Neoclassical Revival style portico constructed in stages between 1911 and 1948, ten guest cottages constructed between 1915 and 1933, two housekeeping maintenance sheds, also constructed in 1933, and two historic sites, a croquet court, and holes five and six of the historic 18-hole golf course both of which were constructed c. 1930 on the grounds at the rear of the Inn. The first section of the hotel was completed in 1911. It was enlarged in 1912 and in 1915 was nearly doubled in size. A Classical Revival style portico was added to the main west facade c. 1931. The 73,225 square foot building features 48 single rooms, 10 one-bedroom suites, one two-bedroom suite and one three-room suite. The Inn has undergone mainly minor changes since 1931, except for the partial enclosure the original screened verandas in 1948, and the replacement of wood frame kitchen wing with a concrete block addition in 1976. Noncontributing resources found within the boundaries of the historic district include the Mallet Club croquet house, a private residence that was moved to its present site from downtown Boca Grande in 1985, and three rectangular steel maintenance and storage buildings located at the rear of the kitchen wing. One of these was constructed in 1974 and the other two were erected in 2006. A water tower erected on the grounds of the hotel in 1974 was pulled down on August 27, 2007. The major portion of the golf course, located on an island east of the hotel was not included within the district boundaries because of the difficulty in obtaining information about the plan and specific resources of the site. Noncontributing guest cottages located in close proximity to the Inn were excluded from the district boundaries.

SETTING

The Gasparilla Inn in Boca Grande, Florida, is located on Gasparilla Island, a seven mile long barrier island bordered by the Gulf of Mexico on the west and Charlotte Harbor on the east. The island is one of a chain of islands that separate the Harbor from the Gulf. The closest large cities are Ft. Myers to the south and Sarasota to the north. The site is very close to the historic commercial center of downtown Boca Grande. The population of the island swells from the permanent population of approximately 1,000 permanent residents to over 3,000 during the winter tourist season. Gasparilla Island straddles the border of Charlotte and Lee Counties midway between Sarasota and Ft. Myers. The unincorporated village of Boca Grande is located entirely in Lee County at the midpoint of the island and is its largest town, occupying only an area of is about two square blocks. Access to the island is gained by way of the Boca Grande Swing Bridge. It is manned 24 hours a day, 7 days a week. The fee to gain access to the island via automobile is $4.00, which is paid at the toll plaza on the mainland end of the bridge.

The Gasparilla Inn and its immediate grounds occupy an approximately 20 acre city block of land bounded by Palm Avenue on the west, 5th Street East on the south, 7th Street East on the north, and Boca Grande Bayou on the east. The main facade is oriented toward Palm Avenue. A croquet court and two holes of the Gasparilla Inn

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Golf Course are found at the rear of the hotel. The remaining holes of the Club golf course are located east of the Inn on an island on the other side of Boca Grande Bayou. A bridge provides access to the island. Wood frame guest cottages face sections Palm Avenue and, 4th, 5th and Tarpon Streets. The cottages vary in size from two bedroom, two bath to eight bedroom, eight bath. The smaller cottages feature a single living room, while the large cottages have two living rooms, most of them with fireplaces. All but a few cottages have a kitchen that is shared by the guests. Concrete walkways extend from the street between the cottages to access rear rental units, and some cottages have connecting walkways to each other at the rear.

PRESENT AND HISTORICAL APPEARANCE

Exterior Appearance (1911-1948)

The original 1911 version of the Inn (Photo 1) was a simple 2½-story Frame Vernacular style building that faced 5th Street. It had a rectangular ground plan and hipped main roof featuring gable dormers on the lateral roof slopes. There was a five-bay veranda on the first story of the main facade with a three-bay veranda on the second floor. No balustrade appears on the first story in the photo dated January 1911, but the second story veranda has a balustrade wall. Thin Tuscan columns support both veranda roofs, but the columns of upper veranda support arches whose spandrel wall supports a gable extension of the main roof. The gable is crowned with a roof with noticeable eaves and is surfaced with wood shingles that surround a diamond-shaped fixed window. The drop siding seems to form the exterior walls, and the main fenestration is 1/1-light double hung sash windows. A single brick chimney with an arched cap rises above the lateral slope of the main roof, which appears to be covered with composite shingles. There is a one-story, hipped roof extension at the rear of the hotel which probably originally housed the kitchen.

The appearance of the hotel after the 1912 (Photo 2) expansion is radically different from what it had been in 1911, and none of its original features can any longer be seen. The east-west and north wings (minus the present kitchen wing) had already taken shape under the guidance of architect Francis Kennard. The enormous building was now 2½-stories high, with dormers identifying the third floor guest rooms and a balcony surmounting the much-enlarged and screened second story veranda of the 1911 structure. The original first story veranda has been expanded both north and south and also screened. More chimneys rise above the main roof. No major changes appear in the 1914 photograph of the building (Photo3), but the 1915 photos (Photos 4-5) reveal the south addition, also designed by Kennard, with its gambrel roof and chimneys for the women's parlor and the large living room. The new wing also has screened verandas on the first and second stories and a balcony on the third. The next notable modification to the Inn came in 1931, with the construction of the two-story Neoclassical portico on the west facade (Photo 6).

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Present Exterior, Appearance (1948-2006)

The present main facade (Photos 7-8) is symmetrical and incorporates the original hipped roof wings of the first story veranda into the portico. These now serve as the hotel shop and a service area. The portico is dominated by ten fluted colossal Doric columns (Photo 9) that support a second story veranda as well as the classical entablature that carries the roof deck. The street level veranda has a bead board ceiling and Trex™ flooring[1] (Photo 10). Leading up to the portico is a tiled patio accessed by concrete steps. Original paired 18-light entrance doors are centered on the front wall of the portico. The fenestration of the flanking wings consists of paired multi-light wood casement windows above wood paneled knee walls.

On the second level of the portico, the veranda is stepped back from the lower veranda and the roof plane above (Photo 7). A Chippendale style wood railing extends around the perimeter of the veranda which is accessed by doors similar to the main entrance. Chippendale style balustrades also border the third floor roof deck and the patio on the ground level. A dentil cornice projects from under the eaves of the portico roof. Above the portico, bordered on three side by the roof deck or balcony is an extension of the third story of the hotel that contains one of the hotel's guest suites. The extension features French doors that open onto the roof deck

The entire building, except the 1976 kitchen wing at the rear of the hotel, is of wood frame construction with weatherboard siding that is presently obscured by vinyl siding applied to the building in 1973. The original soffits have also been fitted with vinyl. The kitchen is constructed of concrete block and rests on a poured concrete foundation. Brick piers support the remainder of the structure. The structure retains, with few exceptions, all of its original windows which are 6/1-light, double hung wood sashes as well as most of its original exterior and interior doors.

The second and third floors of the hotel have a T-shaped plan, the first floor has a modified T-shape, with two room projections, on the north and east, one of which is connected by means of a hallway corridor with windows. The structure has multiple and complex intersecting roof planes, including hip, gambrel, gable, and flat. Hipped dormers protrude from the roofs. All the roofs, except the flat ones, are surfaced in simulated shake asphalt shingles.

South Wing

The large south wing of the present hotel faces 5th Street (Photos 11-14). At street level, the central portion of this block has a full-width screened porch, covered by a separate hip roof at the center. The east and west wings of the extension are also covered by hip roofs. These wings, which were originally part of a large screened

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[1] Trex Decking and Railing is a wood and plastic composite lumber product, made primarily from equal parts of reclaimed hardwood sawdust.

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veranda, have been enclosed to contain the Card Room and BZ's Lounge. The fenestration on the wings includes 10-light paired casement windows. The fenestration incorporates three pairs of 1/1-light aluminum windows on the south and a pair of matching windows on both the east and west. At either side of the extension are 3/1-light single hung sash windows that provide exterior light for two of the guest rooms. The extension is crowned by a roof deck that is surrounded by a Chippendale style balustrade that is accessed by the third floor hall doorway leading to metal fire escape stairs. A pair of 3/1-light windows are found on either side of the doorway Hipped roof dormers extend from the east and west sides of the main gambrel roof located near the roof deck.

Gambrel Roofed Extension

Somewhat farther east the main body of the hotel is intersected by another gambrel-roofed extension that projects only slightly from the north and south elevations (Photos 15-16). A short flight of steps leads to the doorway, which is flanked by sidelights and sheltered by a small cantilevered roof. A small screened porch once occupied the area in front of the entranceway but was enclosed c. 1948 to create additional guest rooms. The doorway is flanked by pairs of 6/1-light windows that illuminate the guest rooms. The windows of the second story, like the ones below, serve to light the hallway and the guest rooms on either side of the hall. The same is true for the windows of the third story. The windows that occupy the first and second stories of the main body of the south elevation of the hotel are mainly 6/1-light sash windows that provide air and light to the guest rooms. Except for the windows found in the end of the gambrel roof, the windows of the third floor occupy roof dormers. At the apex of the wall is a Palladian inspired tripartite decorative window.

Presidential Suite Extension

At the eastern end of the hotel is a one-story, gable-on-hip roof cottage extension that houses the Presidential Suite (Photos 17-19). The fenestration is 6/1-light, double-hung wood sash windows, except for the enclosed flat-roofed porch which features metal awning windows. A section of flat roof, which also serves as the platform for one of the second story fire escapes, connects the "cottage" with the rear of the main portion of the hotel. The north elevation has four 6/1-light windows, two of which flank the brick for the living room fireplace.

Pelican Room

The north facade of the gambrel roofed extension is similar to the south elevation, but was changed to accommodate the construction of the Pelican Room (Photo 20) c.1931 for use by a club formed about 1915 whose members were dedicated to tarpon fishing. The one-story addition projects off the north side of the central block of the hotel to which it is joined by a short corridor that connects to the main hall on the first floor. A stuccoed brick chimney, flanked by small 8-light wood casement windows, is located on the north exterior

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wall. Doorways found on the east and west elevations of the addition are flanked by 8/1-light double hung wood sash windows. Matching windows are on the north elevation. Wooden decks bordered by plain balustrades provide access to the east and west door of the Pelican Room.

North Wing

The wood frame section of the north wing (Photos 21-22) contains the main dining room on the first floor and guest rooms above. This section of the hotel is detached from the central block to which it is connected by a short corridor. The fenestration of the dining room is 6/1-light double-hung wood sash windows on all floors. Attached to the northeast elevation of the north wing is a concrete block kitchen addition (Photos 23-24) which was constructed in 1976. This extension is one story in height, has a flat roof with a hipped parapet, and a continuous band of 6/1-light, aluminum frame sash windows on its southeast elevation. A loading dock and a two-bay integrated garage are found at the northeast elevation of the kitchen wing.

Interior First Floor

The interior space of the Inn is approximately 73,225 square feet. With the exception of the addition of the Pelican Room in c.1931 and the enclosure of some original screen porches, the interior of the Inn has essentially remained unchanged since 1915, although the number of rooms available to guests for accommodations has varied over the years. The number of guest rooms on the first floor was reduced when they were converted for use by expanded hotel personnel operations. The second and third floor plans have not been altered with the exception of the third floor in the north wing. Originally set aside as sleeping quarters for hotel employees, the rooms have had their partitions removed, and the area is now used for storage.

The Inn features 48 single rooms, 10 one-bedroom suites, one two-bedroom suites, and one three-room suite. All suites have a separate parlor and all rooms have private baths. The interior hardware, millwork, and finishes of the Inn remain intact or have been repaired or fabricated to match the original where necessary. For the most part, original coffered ceilings, bracketed columns, door casings, five panel interior wood doors, transom windows, door hardware, crown moldings, and baseboards have survived. The building has a modern automatic elevator which replaced the manually operated one about 20 years ago. Each floor has a main corridor that provides access to the guest rooms. Original cast iron light fixtures hang from the ceiling along each corridor. The first floor corridor leads to the grand staircase located at the intersection of the corridors leading to the grand living room and main dining room and also connects with a secondary staircase found farther along the corridor.

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Registration Lobby and Office

Original public spaces on the ground floor include: the registration lobby, desk clerk's office, valet office and employee lounge, corridors, lady's reading room, the main guest lounge, main dining room, and servants and children's dining rooms. Inside the main entrance to the hotel is the guest registration desk (Photo 25) and a small lounge area (Photo 26) with a brick fireplace where visitors can meet guests of the Inn. A bracketed arched doorway leads from the lobby to the main first floor corridor (Photo 27) which provides access to all public areas and the guest rooms on all floors. Historic light fixtures illuminate the hall whose polished hard wood floor is partly covered by plush carpeting. Works of art hang from the walls of the corridor. The corridor leads to the first floor grand stairway (Photo 28) which is found at the intersection of the entrances to the Main Guest Lounge (Living Room) and the Main Dining Room.

Main Guest Lounge

A low paneled wall separates the living room from the central hall (Photos 29-30). This public space, measuring 66' x 41' is impressive for its size and historic details. With the exception of the replacement of original hanging light fixtures, the room has remained unaltered since 1915. Entrance to the room can be gained both from the hotel corridor and from the south veranda. The room features a coffered ceiling; elaborate crown moldings, paneled wainscoting, and impressive bracketed columns. Matching brick fireplaces (Photo 31) with wood mirrored mantelpieces are found on the east and west sides of the room.

Main Dining Room

Like the Living Room, the main dining (Photos 32-33) room is a grand space. It is accessed by a corridor extending north from the main hall on the first floor. The dining room retains its original coffered ceiling, wainscoting, cornices, and bracketed columns matching those in the main guest lounge.

Other Dining and Entertainment Areas

There are two private dining rooms located near the Main Dining Room. These are the Palm Room (Photo 34) which was originally used as a children's dining room and Garden Room (Photo 35), originally the servant's dining room, but presently are used for private dining parties. These rooms are on the east and west sides of the corridor accessing the main dining room. They retain their original wainscoting, trim work and wood flooring. The Palm Room can accommodate up to 12 persons and the Garden Room up to 30 diners. The Sharp Room (Photo 36) can accommodate 40 persons. Cocktails may be served on the Sharp Room terrace, with dinner in the Sharp Room. BZ's Lounge & Terrace (Photos 37-38) is located near the Main Living Room. Like the Sharp Room, it was created c. 1948 by subdividing the first floor veranda on the south wing of the Inn. The Inn had previously lacked a public cocktail lounge. Both drinks and food can also be served on the lounge veranda.

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Pelican Room Interior

The Pelican Room (Photos 39-41) can be accessed by a short hallway connected to the main first floor corridor. The oak interior has remained unpainted and includes an oak beamed ceiling, oak wainscoting, oak flooring, built-in oak shelving, and oak display cases with glass doors, and a large brick fireplace with an oak mantle on the north wall. Ornate pedimented window surrounds frame each window. The room retains original hanging cast iron light fixtures and green cast iron wall sconces, a pair at either side of the fireplace.

First Floor Guest Rooms

A secondary entrance to the hotel, located on the south elevation of the main wing (Photo 42) allows guests to enter the Inn without having to go to the main entrance. This stairway give access to all three floors. Most of the guest rooms on the first floor are single rooms with a bath, like room 103 (Photo 43); however, the most elaborate of the accommodations in the Inn is also found on the first floor. This is the Presidential Suite located at the rear of the building. The large apartment (Photos 44-46) contains a foyer, spacious living room with a fireplace, three bedrooms, a kitchen, and a bathroom.

Second and Third Floors

The hallways of the second (Photo 47) and third (Photo 48) floors have plain white walls and a red carpet leading to the guest rooms, most of which also are single rooms. The east-west wing of the third floor features rooms only on the south side of the corridor. Room 205 (Photo 49) is typical of many of the accommodations. It has a king size bed, writing table, dresser, and a bathroom. Suite 241 (Photos 50-51), however, also features a small sitting room. Public spaces on the second floor are limited to a small sitting room (Photo 52) at the end of the south wing fitted wicker chairs, tables, and lamps for reading and the large open veranda on the west facade of the hotel (Photo 7). Both single rooms, like 318 (Photo 53) and suites, like 301 (Photos 54-56) are found on the third floor. Suite 301 is particularly notable because it has a private balcony (Photo 56) from which to view the surroundings of the hotel.

Third Floor Views of Grounds and Setting

Spectacular views of the environs of the Inn can be seen from the balcony of Suite 301 (Photos 57-58) and Suite 323. The balcony provides views of the historic hotel cottages along Palm Avenue (Photo 57) and 5th Street (Photo 58). Suite 323 also offers a view of hotel cottages along 5th Street (Photo 59) and the golf course (Photo 60) at the rear of the Inn.

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Contributing Guest Cottages

There are ten historic detached guest cottages, all of which were constructed between 1915 and 1933. The cottages are all one-story Wood Frame Vernacular buildings that have varied roof types, brick pier foundations, and vinyl siding that covers the original wood siding. The original open screened porches of most of the cottages were enclosed between 1974 and 1975. The roofs are surfaced with asphalt shingles, and the fenestration consists mainly of wood casement and double-hung wood sash windows with varying light patterns, including 1/1, 4/4, and 6/6. Most of the historic cottages retain their original floor plans. Additionally, original interior doors, window casings, pine floors and hardware have either survived or have been replaced with materials that match the original when necessary. Cottage bathrooms and kitchens have been updated several times since they were constructed.

Cottage 41 (Photos 61-65) [Attachment 1]

Located on the west side of Palm Avenue facing the Inn, Cottage 41 has eight bedrooms and eight bathrooms, two living rooms, but no kitchen. It has symmetrical front and rear facades with two separate entrance doors accessed by wooden decks surrounded by simple wood railings on both major facades. The cottages exhibits 4/4- and 6/6-light windows, and Palladian windows with 4/4-light sashes in the side gables of the hip-on-gable main roof. Two stuccoed concrete chimneys served the two living rooms. The original screened porches, evident in a photo of the building taken in the 1930s (Photo 61) have been enclosed to maximize the interior space.

Cottages 42 and 43 (Photos 66-67)

These cottages are also located on the west side of Palm Avenue, just north of Cottage 41 and are virtually identical in exterior appearance and interior plan to Cottage 41. They also have eight bedrooms, eight bathrooms, and two living rooms, but no kitchen.

Cottage 48 (Photos 68-71) [Attachment 2]

Located at the southeast corner of Palm Avenue and 5th Street East, this guest cottage was constructed in 1915 as the Hotel Casino, which was used by the hotel guests for social entertainment and gatherings. The front porch that overlooked 5th Street was enclosed c. 1975. Partial width porches project on the north and south. These porches appear to be additions added approximately 1931 when the Casino was converted into a guest cottage. Single hung aluminum sash windows enclose the porch on all sides. The cottage contains three bedrooms, three baths, two living rooms, and a single kitchen.

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Cottage 49 (Photos 72-74) [Attachment 3]

Completed in 1933, Cottage 49 is located immediately south of Cottage 48 and faces Palm Avenue. The structure is covered by a cross-gable roof surfaced in simulated shake asphalt shingles. The cottage rests on a continuous brick foundation with ventilation openings. There are two brick chimneys; one is offset on the front slope of the room, and the other is found on the center of the south wing. As in the case of the other cottages, the front porch of this cottage has been enclosed and fitted with single light aluminum casement windows. The cottage has four bedrooms and baths, but only one living room and a single kitchen.

Cottage 50 (Photos 75-77) [Attachment 4]

This 1933 cottage is located south of Cottage 49 and also faces Palm Avenue to the west. It has an irregular plan, a jerkin roof surfaced with simulated shake asphalt shingles, and rests on a brick pier foundation. (A brick chimney is on the north interior wall. The main facade features two entrances, each with its own enclosed porch. The fenestration consists of 4-light and 8-light wood casement windows. The building has four bedrooms and baths, two living rooms, but no kitchen.

Cottage 51 (Photos 78-81) [Attachment 5]

This 1933 cottage lies to the rear of Cottage 49 and faces Tarpon to the east. It has an irregular plan and is covered by jerkin head and cross-gable roofs. Concrete block piers serve as the foundation. A slightly forward projecting enclosed front entrance porch dominates the primary facade. Concrete steps flanked by wooden railings ascend to the porch. A secondary entrance to the porch is on the south elevation. The fenestration consists of original 4-light casement window and 6/2-light double hung sash windows An exterior brick chimney is located on the south elevation. The cottage has two bedrooms and baths, only one living room, and one kitchen.

Cottage 52 (Photos 82-84) [Attachment 6]

This 1933 cottage overlooks Tarpon Avenue to the east and stands behind Cottage 48. It is similar plan and exterior appearance to Cottages 41, 42 and 43. It has eight bedrooms and baths, two living rooms, but no kitchen.

Cottage 53 (Photos 85-87) [Attachment 7]

This 1933 guest cottage stands at the southeast corner of 5th Street East and Tarpon Avenue and faces the Inn to the north. It is very similar to Cottage 49, but unlike the other cottages it retains its original screened porch. An interior brick chimney stands astride the main roof ridge. A second brick chimney is on the south exterior wall.

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The major fenestration is 6/1-light double-hung wood sash windows. This cottage has four bedrooms and baths, a single living room, and a kitchen.

Cottage 54 (Photo 88)

Cottage 54 lies immediately east of Cottage 53 and is nearly identical in exterior and interior plan to Cottage 53. As with Cottage 53, the slightly forward projecting wings on the east and west have front facing gable roofs, although the gable roof pitch on this cottage is steeper than the east and west wings of Cottage 53. Also, whereas, Cottage 53 has an integrated front screened porch, Cottage 54 features a decorative gable over the main entrance to the porch.

Contributing Housekeeping/Maid Supply Buildings (Photo 89)

Located between Cottages 41 and 42 and Cottages 51 and 52 are housekeeping service supply sheds constructed in 1933. The structure is oriented to the east and set back to the rear of the cottages. The small buildings have a square plan and a pyramidal roof. The sheds rest on a poured concrete foundation, and each has a 1/1-light double hung wood sash window.

Noncontributing Guest Cottages

Cottages 44-47 (Photos 90-93)

Three guest cottages in close proximity to the Inn are less than 50 years old, and one was moved to its present location after the period of significance and, therefore, have been excluded from the district boundaries. Cottages 44, 45, and 46 were all constructed in 1978. Cottage 47 was constructed c. 1911 and moved from Cayo Costa, Florida, to its present location on the east side of Palm Avenue next to the Inn in the mid-1950s. Since the period of significance for the Gasparilla Inn Historic District is 1911-1948, the effective date of the location of the building lies outside the period of significance.

Contributing Sites

Contributing sites located on the grounds of the Gasparilla Inn are the croquet court and holes five and six of the eighteen hole golf course belonging to the Inn (Photos 94-95). The croquet court and the portion of the golf course behind the Inn are each counted as separate single sites.

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Alterations to the Inn

The original 1911 hotel was enlarged in 1912 and the main entrance changed from 5th Street to Palm Avenue. The building was doubled in size in 1915, and the original roof structure of the original 1911 block was removed and changed to a gambrel roof covering the new south wing of the expanded Inn. In 1931, the west side of the building was given a Neoclassical style facade. The main building retains all of its original windows or, when necessary, they were replaced with units exactly matching the originals. Other exterior modifications to the main building include the c.1948 enclosure of the east veranda on the south wing, which was part of the original 1912 structure. The enclosure provided space for a cocktail lounge something the Inn had always lacked. The interior of the 1948 cocktail lounge has been remodeled at least twice, including the most recent update in 2006. All of the guest bathrooms in the hotel have been upgraded.

In 1973, vinyl siding was applied and vinyl soffits installed under the eaves, yet the original rafter tails and wood drop siding are in tact beneath. According to a long term previous Maintenance Director, Tom Catlette, the siding was applied to avoid continuous painting and associated costs.[2] The original wood frame kitchen at the rear of the building was demolished in 1976. The new kitchen was built that same year using concrete block construction to make it more fire resistant. This addition expanded the kitchen area by adding an employee dining room. The work was designed by architect Mario Troncoso of Temple Terrace.[3]

In 2006, the partitions of the rooms on the north wing were removed (Photo 96). Originally set aside as sleeping quarters for hotel employees, the area is now used for storage, and its future use has not been determined. Also in 2006, a no longer used water tower (Photo 97) that had been erected in 1974 was pulled down.

Noncontributing Resources

Mallet Club Croquet House

The Mallet Club Croquet House (Photos 98-99) and courts are located northeast of the Inn and north of holes five and six of the golf course. The building comprises a section of what was originally the Fletcher House that was moved from Gilchrist Avenue in Boca Grande in the mid-1980s.

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[2] Thomas Catlette, Gasparilla Inn Maintenance Supervisor from 1974-2005, telephone interview with Mikki Hartig on November 13, 2006.
[3] Copy of architectural plans, Gasparilla Inn, dated May, 1976.

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Metal Maintenance and Storage Buildings

Three rectangular steel maintenance and storage buildings (Photos 100-101) are located at the rear of the kitchen wing. One was constructed in 1974 and the other two were erected in 2006.

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SUMMARY PARAGRAPH

The Gasparilla Inn Historic District is locally significant under Criterion A in the area of Recreation and Culture and for the association of the hotel and its recreational facilities with the development of recreation and tourism in Florida and the town of Boca Grande beginning in 1911. The Inn itself is also significant under Criterion C in the area of Architecture as a large wood frame hotel building that was expanded between 1911 and 1948. Originally constructed as a 20-room Frame Vernacular style building, the owners decided to enlarge the hotel and make it a world-class resort. In 1912, they hired Tampa architect Francis J. Kennard, the designer of the Belleview-Biltmore Hotel in (N.R. listed 1979) in Clearwater, Florida, to draw plans for the hotel expansion which was completed between 1912 and 1915. The Gasparilla Inn is an excellent surviving example of an early Florida winter resort hotel and is the largest historic wood frame hotel in Florida after the Belleview-Biltmore. The design of the hotel is basically Frame Vernacular but exhibits some characteristics of the Queen Anne style both on the exterior and interior. In 1931, a Neoclassical portico was added to the main facade. The addition of a golf course on a nearby island in 1930 and the construction of guest cottages in 1933 served to attract more visitors to the resort.

HISTORICAL CONTEXT

Gasparilla Island's first inhabitants were the Calusa Indians. They were living on Gasparilla Island by 800 or 900 A.D. Charlotte Harbor was the center of the Calusa Empire, which numbered thousands of people and hundreds of fishing villages. The Calusa were a hunting and fishing people who perfected the art of maritime living in harmony with the environment. They were a politically powerful people, dominating Southwest Florida during their golden age. Since the Calusa had no written language, the only record we have of their lifestyle and ceremonies comes from the oral history of the (much later) Seminoles, from written accounts of Spanish explorers, and from the archaeological record. The first contact the Calusa had with the white man came during Spanish explorations at the beginning of the 16th century. By the mid 1700s the Calusa had all but disappeared, the victims of European diseases, slavery and warfare.

The earliest settlers of European descent came to Gasparilla Island to fish. By the late 1870s several fish ranches were operating in the Charlotte Harbor area. One of them would later be at the north end of Gasparilla Island in the small village called Gasparilla. By 1879, a successful fish ranch on the north end of the island with permanent structures and 30 employees was operating in the village of Gasparilla. With no means of refrigeration for preserving their catch for shipping, the fish were salted. In the later part of the century, an ice factory in Punta Gorda and ice stations houses built along Charlotte Harbor greatly improved the ability to send fish to northeastern markets.[4]

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[4] Marilyn Hoeckel and Theodore B. VanItallie, Images of America, Boca Grande (Charleston, S.C.: Arcadia Publishing, 1950), p. 7.

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In 1881, phosphate, used in the production of commercial fertilizer, was discovered in the Peace River Valley northeast of Boca Grande. This discovery would bring the railroad to Gasparilla Island and would result in the construction of both the port and the town of Boca Grande. "River pebble" phosphate was first mined in the Peace River near Arcadia and Zolfo Springs in 1888. "Land pebble" mining began in 1890, and by 1900, land mining had replaced river mining. The river valley itself became known as "Bone Valley" because of the thousands of bones and fossilized remains of mastodons and other prehistoric animals found in association with the phosphate deposits. The industry soon spread the length of the Peace River Valley, centering around Mulberry and Bartow.[5]

In the early years of the industry, after the phosphate rock was mined, washed, dried, sorted, and ground, it was brought to the Gulf of Mexico for shipment by two methods—rail and barge. At first it was transported by rail to Punta Gorda on the east side of Charlotte Harbor. In 1885 phosphate rock was discovered on the banks of the Peace River just above Punta Gorda, east of Gasparilla Island across Charlotte Harbor. It was this discovery that would turn the south end of Gasparilla Island into a major deep water port (Boca Grande Pass is one of the deepest natural inlets in Florida) and was responsible for the development of the town of Boca Grande. In 1897, the rails to the "Long Dock" in Punta Gorda were removed, and rail shipment of phosphate to Punta Gorda ceased. Far more commonly, phosphate was transported down the Peace River to Charlotte Harbor in barges, where it was transferred onto ocean-going ships near the deep water of Boca Grande Pass at the southern tip of Gasparilla Island.

The American Agricultural Chemical Company (AAC) was owned by Peter Bradley (1850-1933),[6] the son of William L. Bradley, the founder of the Bradley Fertilizer Company in Boston, Massachusetts. Peter Bradley dominated the phosphate industry of Central Florida and at first barged phosphate down the Peace River to Port Boca Grande, where it was loaded onto schooners for worldwide shipment. By 1905, however, the company determined that a railroad would be more efficient in transporting phosphate to the port. Rail transportation would also provide a means to transport fish from the Gasparilla Island and other nearby ports. Bradley and his senior associates decided to form a railroad company, the Alafia, Manatee and Gulf Coast Railway, and extend the six-mile Hull-Liverpool railroad 40 miles south to Boca Grande Pass and to continue on to Arcadia, Florida.

The AAC determined that the proposed terminus of the railroad should be located about a quarter mile north of the lighthouse on the harbor side of Gasparilla Island. In 1905 officials of the Agrico subsidiary Peace River Mining Company, along with engineers from the United States Army Corps of Engineers and 60 laborers, landed on Gasparilla Island, and surveying and construction of the railroad began. Probably the only buildings on the island at this time were the lighthouse and the assistant keeper's house at the extreme southern tip of the island. The railroad terminus with its 1,000-foot long pier would be built nearby. To accomplish this they

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[5] Gene M. Burnett, Florida's Past: People and Events that Shaped the State, Vol. 3 (Sarasota: Pineapple Press, 1996), p. 34.
[6] "Peter Bradley," National Cyclopedia of American Biography (James T. White & Co., 1936), vol. 25, pg. 282.

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needed a charter and they purchased the old charter of the Alafia, Manatee & Gulf Railway in 1905. The AM&G had been formed on June 5, 1897, to run from Plant City to Charlotte Harbor via Arcadia but could never raise the money to build the line. This name was not acceptable to Bradley, however, and its name was quickly changed to the Charlotte Harbor & Northern Railway on July 5, 1905.[7] The year 1906 saw the construction of the railroad on the island and the construction of the two mile long bridge connecting the island with the mainland, and the rail line was completed in 1907.[8] Boca Grande soon acquired a growing market for goods transported by train.

To increase the value of his investment, Peter Bradley decided to develop a town on the island. The town of Boca Grande had already existed on paper long before it became an actual town. In January 1897, Albert W. Gilchrist (1858-1926), an engineer and surveyor from Punta Gorda, later to become governor of Florida from 1909-1913,[9] filed a plat (Attachment 8) with Lee County encompassing six blocks along the Gulf of Mexico, just to the north of the 2-mile-long federally owned military reserve at Gasparilla's south end. On this plat, three blocks were on the Gulf of Mexico and three were situated to the west, separated by a Street unabashedly called Gilchrist Avenue. The cross streets were named First, Second, Third, and Fourth Streets. This platted area, which Gilchrist named "Town of Boca Grande on Gasparilla Island," was placed at the widest part of the island and was therefore well suited for residential development.[10] However, for more than a decade, the streets were not actually laid out and no lots were sold. The area that Gilchrist platted was adjacent to what would be the site of the hotel. At the time the plat was filed, Boca Grande consisted of a "cluster of camps and a few rickety dwellings for fisher folk."[11]

After completion of the railroad in 1907, Peter Bradley, the president of AAC, and a senior associate, attorney James M. Gifford, took a careful look at Gilchrist's plan. At first, Peter Bradley had envisioned a quiet residential island community in Boca Grande that would have had houses and facilities largely to serve company employees and stockholders.[12] However, inspired by what railroad magnates Henry B. Plant and Henry Flagler had done in resort development, Bradley decided to develop the island as a high class winter resort.[13] Those railroad pioneers had built sumptuous hotels on their lines to attract passengers and prospective home builders to the town sites along their routes. Bradley, along with Gifford, Gilchrist and John Wall,

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[7] Donald R. Hensley, Jr., "Charlotte Harbor & Northern Railway, 'The Boca Grande Route,'" Tap Lines, Shortline and Industrial Railroading in Florida and Georgia, http://www.taplines.net/0307/chn02.html.
[8] Theodore VanItallie, Peter Butler Bradley, Part I-Founding Father of Boca Grande, p. 7; Arnold, Anthony unpublished history of American Agricultural Company history, undated, p. 121, copy on file at Gasparilla Inn and with Historical & Architectural Research Services, Sarasota, Florida.
[9] History of Boca Grande," Breeze Newspapers, 2006, http://www.flguide.com/boca/history.asp.
[10] Plat Book 1, Page 7, Public Records of Lee County, Florida.
[11] Hoeckel and VanItallie, Boca Grande, Images of America, p. 8.
[12] Arnold, Anthony, with commentary by Charles Dana Gibson, A Brief History of Boca Grande, (unpublished manuscript reprinted in its entirety in Boca Grande, A Series of Historical Essays by Charles Dana Gibson, 1982)
[13] VanItallie, Theodore, Peter Butler Bradley, Part I-Founding Father of Boca Grande, p. 8.

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became partners with the principals of the AAC and formed the Boca Grande Land Company.[14] Bradley purchased Gilchrist's and John Wall's holdings on the island for $100,000.

A new town plat was filed on January 9, 1908.[15] On February 21, 1909, the Boca Grande Land Company decided to construct a resort hotel on the island.[16] Plans for the original hotel were drawn and presented by Augustus D. Shephard, but construction of the hotel was postponed, because Bradley and other officers of the company decided to focus first on assuring that the Boca Grande development would be upscale and attract wealthy buyers. They did this by restricting the lots of Gulf Boulevard and Gilchrist Avenue to the building of residences with a minimum construction cost of $4,000 and $3,500. At first only a few homes were built but by a dozen years later, a few more lots were sold and large homes were built. Eventually, the list of early property owners included J. Pierpont Morgan, Thomas Lamont, the du Pont family and other prominent names such as Crowninshield, Saltonstall, Payne, Cabot, Frothingham, Drexel, Biddle, and Eastman. The railroad built a depot in Boca Grande in 1910 which housed their offices on the second floor.[17]

Historic Context of Luxury Resort Hotels in Florida

 The growth of Florida's transportation industry had its origins in 1855, when the state legislature passed the Internal Improvement Act. The legislation offered cheap or free public land to investors, particularly those interested in transportation and stimulated the initial efforts to drain the southern portion of the state in order to convert it to farmland. The act would prompt the construction of many railroads throughout the state by companies owned by Henry Morrison Flagler (1830-1913) and Henry Bradley Plant (1819-1899), who also built lavish hotels near their railroad lines.

Beginning in the 1870s, residents from northern states visited Florida as tourists to enjoy the state's natural beauty and mild climate. Steamboat tours on Florida's winding rivers were a popular attraction for these visitors. Prior to the development of Florida's railroad system, only the relatively wealthy could afford vacation journeys to the state. Steamboat trips up the St. Johns and Ocklawaha rivers became favorite excursions for early visitors. Also, small wood frame hotels were constructed next to the state's numerous fresh water and mineral springs, so visitors could enjoy the healthful benefits of drinking and bathing in the water. Since at least the mid 19th century, the natural beauty of Silver Springs attracted visitors from around the country. Glass bottom boat tours of the springs began in the late 1870s. It was the coming of the railroad, however, that would make all parts of Florida accessible to both settlers and tourists. As the rail lines began to snake down both coasts of the Florida peninsula, hotels were constructed to encourage the establishment of new communities.

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[14] Lee County Government, Boca Grande Historic District,http://www.leecounty.com/dcd/HistoricPreservation/Historic Districts/BocaGrande.htm
[15] Plat Book 1, Page 37, Public Records of Lee County, Florida.
[16] Island Reporter, February 17, 1978.
[17] Ibid., pg. 7-8

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Most often, these were rather small wood frame hostelries with few amenities for the comfort of the guests. Some of these, like the Riverview Hotel (constructed c. 1892) in New Smyrna Beach, still survive and serve as bed and breakfast or full-service hotels The Longwood Hotel (constructed c. 1887) in Longwood, Florida, was listed in the National Register of Historic Places in 1985 and is now used for commercial offices.
The first of the large luxury hotels in Florida was constructed for Henry M. Flagler's development of St. Augustine. In 1888, Flagler unveiled a fabulous masterpiece of Spanish Renaissance architecture, the Ponce de Leon Hotel, now Flagler College. With 400 rooms, Tiffany glass, gold-leafed Maynard murals and electricity by Thomas Edison, it catered to the Who's Who of the turn of the century. Crowds of visitors came to St. Augustine for the first time, to luxuriate in what many proclaimed as "the world's finest hotel." While this was Flagler's first and largest hotel, more sprawling structures followed, including ornate churches and railroads that eventually connected north to south, terminating in Key West. His wildly successful ventures spurred on other developers of like minds and means. Flagler's transformation of sleepy St. Augustine had launched the Gilded Age, changing forever the face of Florida.

As Flagler pushed south along the east coast of Florida, he decided to construct another palace of tourism, the Royal Poinciana (now The Breakers) Hotel. Ground was broken on May 1, 1893, and the hotel opened on February 11, 1894. The six-story Georgian style hotel was a 2,000 room (1,100 guest rooms) and was the largest hotel in the world at the time and was reportedly the largest wooden structure in the world with hallways totaling more than three miles in length. Bellhops delivered messages to guests by bicycle. The existing hotel was listed in the National Register of Historic Places in 1973.

Henry Bradley Plant, railroad developer for Florida's west coast got into the luxury hotel business somewhat later than his east coast rival. The Tampa Bay Hotel (now the University of Tampa) was built in 1891 by railroad magnate Henry B. Plant at a cost of over 2.5 million dollars. It was considered the premier hotel of the eight that Plant built to anchor his rail line. The hotel building itself covers six acres and is a quarter-mile long. It was equipped with the first electric hotel elevator installed in Florida. The elevator is still in use today, making it one of the oldest continually operational elevators in the nation. The 511 rooms, some of which were actually suites consisting of between three-to-seven rooms, were the first in Florida to have electric lights and telephones. Most rooms also included private bathrooms complete with a full-size tub. The price for a room ranged from $5.00 to $15.00 a night, during a time when the average hotel in Tampa cost $1.25 to $2.00. The building's poured concrete steel reinforced structure was advertised as totally fireproof. The Moorish Architectural theme was selected by Plant because of its exotic appeal to the widely traveled Victorians that would be his primary customers. The hotel has six minarets, four cupolas, and three domes, which total thirteen, representing the number of months in the Islamic calendar. During its operational period from 1891 to 1930, the hotel housed thousands of guest and hundreds of famous celebrities of the Victorian age. The Tampa Bay Hotel was designated a National Historic Landmark on December 5, 1972.

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Plant's next hotel project was the construction of the Belleview-Biltmore Hotel in 1896. Resort and Spa is a large historic hotel located in Clearwater, Florida. The 820,000 square foot hotel is the last remaining grand historic hotel from its period in Florida and the last standing hotel constructed by Plant still in use as a resort. The building is noted for its architectural features, with its unique green sloped roof and white wood sided exterior, and extensive hand crafted woodwork and Tiffany glass inside. It is said to be the largest occupied wood frame structure in the world, and is constructed of native Florida pine wood. It was added to the National Register of Historic Places on December 26, 1979.

The Gasparilla Inn was designed to follow the tradition of constructing luxury resort hotels established by Florida railroad pioneers Henry M. Flagler and Henry B. Plant. Due to the vision of Bayard Sharp, owner of the hotel from 1961-2002, and Willam Farish, the present owner of the resort, it appears that this historic resource will be preserved for the benefit of the guests of the hotel and for tourists wishing to visit this grand historic site well into the foreseeable future.

HISTORICAL SIGNIFICANCE

Finally, the decision was made to move forward with the construction of what was first known as the Boca Grande Hotel which ready for opening for the 1911-1912 season.[18] It is unclear whether or not the design by Augustus D. Shephard was used, but it soon became clear that the original hotel was too small. Bradley and his partners decided to enlarge it and promote the hotel as a world-class resort. To enlarge and make the building more luxurious,they hired prominent Tampa architect Francis J. Kennard to draw the plans for the hotel expansion.

Francis J. Kennard (1865-1938) was born in England and came to the United States in 1886, settling first in Putnam County, Florida. He later moved to Orlando, where he maintained his architectural practice from 1888 to 1895. He later moved to Tampa where he remained active in his profession for many years. Kennard designed many notable buildings in Florida, including the Belleview-Biltmore Hotel in Clearwater, Florida (Attachment 9). Many of his works are listed in the National Register of Historic Places and on local historic registers. In the 1930s, he became partners with his son, Philip Kennard in the firm Francis J. Kennard and Son in Tampa.[19] It is clear that Kennard's design for the Belleview-Biltmore strongly influenced Bradley's decision to hire him for the expansion of the Gasparilla Inn. The Belleview-Biltmore is noted for its architectural features, with its unique green sloped roof and white wood sided exterior, and extensive hand crafted woodwork and Tiffany glass inside. At the time it was constructed, it was said to be the largest occupied wood frame structure in the world and continues to claim that distinction.

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[18] VanItallie, Theodore, Peter Butler Bradley, Part I-Founding Father of Boca Grande, p. 9.
[19] City of St. Petersburg, Urban Design and Historic Preservation Division, Notable Architects in St. Petersburg, http://www. stpete.org/ArchitectsHP.htm#Phillip%20Kennard.

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Kennard had an illustrious career, designing numerous notable buildings, mainly in Central Florida. He is credited with designing courthouses for Lee, Pinellas, and Polk counties in the 1920s, and was responsible for the design of the 17-story Floridian Hotel in Tampa in 1926. These and several other properties designed by him are listed in the National Register of Historic Places.

The expansion lent some characteristics of the Queen Anne style of architecture that was still prevalent in both residential and hotel architecture during that period. Peter Bradley and his assistant, Martin Towle, personally selected the furnishings for their new resort, purchased at Wanamaker's in New York City.[20] The renovated hotel, renamed the Gasparilla Inn, opened for the 1912-1913 season.

The owners soon built a "casino" south of the hotel for parties and nightly entertainment. The building was later converted into what is now guest cottage 48. Tennis courts were constructed east of the casino, and a bandstand was built nearby. A croquet court was laid out at the rear of the hotel, and a beach club and bathhouse were built west of the hotel on the Gulf of Mexico. A nine-hole golf course was constructed on a nearby U.S. military reserve under a lease agreement with the government. Carl Rust Parker (1882-1966), a landscape architect with the Olmsted Brothers firm, laid out and planted lush tropical landscaping and palm trees on the Inn property and along the main streets of Boca Grande.[21]

The hotel immediately became a great success with a large group of Boston society people being its first guests.[22] By 1915, accommodation requests had grown so much that the company again called upon architect Frances Kennard to draw plans to double the size of the hotel.[23] In December of 1915, $85,000 was earmarked to finance the hotel expansion, to build servant's quarters on the grounds, and for new furnishings.[24] Hettie Rhoda Meade, a New York interior designer, was hired to decorate the Inn.[25] This time, the furnishings were purchased from Paine's in Boston, and Peter Bradley again insisted upon helping make the selections.[26] According to the Inn's first manager, Karl Abbott, in his book, Open For The Season, they purchased a number of mahogany bedrooms suites with large four poster beds. The new dining room could seat 300.

In the early part of the century, Gasparilla Inn attracted such guests as tycoons J. Pierpont Morgan, Henry du Pont and Florida railroad and resort developer Henry Plant.[27] Henry Ford and Harvey Firestone were also

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[20] VanItallie, Theodore, Peter Butler Bradley, Part I-Founding Father of Boca Grande, p. 9.
[21] Arnold, Anthony unpublished history of American Agricultural Company history, undated, p. 124, copy on file at Gasparilla Inn and with Historical & Architectural Research Services, Sarasota, Florida and Olmstead papers, Library of Congress.
[22] Abbott, Karl, Open for The Season, Doubleday, Garden City, New York, 1950, p. 120.
[23] History of Boca Grande, Breeze Newspapers, 2006, p. 9.
[24] Arnold, Anthony unpublished history of American Agricultural Company history, undated, p. 126, and copy on file at Gasparilla Inn and with Historical & Architectural Research Services, Sarasota, Florida.
[25] Ibid. (Meade's portrait, painted by Edward Hopper, hangs in the Hirshhorn Museum and Sculpture Garden of the Smithsonian)
[26] VanItallie, Theodore, Peter Butler Bradley, Part I-Founding Father of Boca Grande, p. 6.
[27] Hoeckel, Marilyn, and VanItallie, Theodore, Images of Boca Grande, Boca Grande Historical Society and Barrier Island Parks

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guests, as was the famous American portrait painter, John Singer Sargent (1856-1925).[28] The railroad would continue to bring both famous and ordinary guests to the resort by rail and ferry until 1958, when the Boca Grande Causeway was completed and the old railroad bed was converted to a bicycle path. Some guests arrived by private yacht. Most guests were drawn by the prospect of fishing for tarpon and an opportunity to escape to the island from the industrial Northeast. Along with other prominent and wealthy northern guests, many wealthy fishermen began an annual migration to the Inn, relishing in its privacy and seclusion. The men formed an informal club, the Pelican Club.

Life at the Inn and on the island revolved around two seasons, the social winter season from mid-December to mid-April and the tarpon season, from mid-April to mid-August.[29] The Inn closed for the summer as it continues to do so today, although it now opens on November 1st. Its operation requires a large staff, and many employees returned year after year for the season after working at various resorts in the North during the summer. The Inn historically provided housing for its employees.[30] The downtown center of Boca Grande saw the construction of some shops to cater to the hotel's guests, and a small residential population was established to run and support such businesses.

About 1920, a fishing club was formed in Boca Grande and a special room, reached by a new corridor was added to the hotel in 1932. The "Pelican Room" was used by longstanding Pelican Club members. Trophies were displayed and club members could share fishing stories and yarns, smoke cigars, shoot billiards, or engage in conversation and, after the end of Prohibition in 1933, enjoy a cocktail, as the hotel would have no cocktail lounge until after World War II .

By 1924, Peter Bradley's brother, Robert Bradley, had become Chairman of the Board of AAC and he proceeded to promote land sales on Gasparilla Island. He hired several salesmen and even bought a sea sled[31] to transport potential buyers from Tampa or Ft. Myers. The sales promotion, however, proved unsuccessful.[32] Very few homes were completed on the island during that decade, and the community was largely unaffected by the Florida Land Boom of the 1920s. By the late 1920s, ferry service to the island provided another means of transportation besides the railroad or by private boat. The ferry carried both guests and their vehicles. There was no bridge to the island until 1958, when the Boca Grande Causeway was completed.[33]

Society, Arcadia Publishing, p. 120.
[28] Abbott, p. 123.
[29] The Kansas City Star, March 4, 1994.
[30] Ibid.
[31] Unlike traditional boats, the Sea Sled has two widely separated hulls or "runners"
[32] Island Reporter, February 17, 1978.
[33] Ibid., p. 92.

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Financial conditions for the owner declined and, in 1925, a decision was made to sell the company's railroad and its real estate investments. They employed Joseph P. Day, a New York real estate man and auctioneer, to sell out Boca Grande and the Inn at auction.[34] In 1926, Day and the owners scheduled and advertised a public auction for the sale of the Inn and various lots on the island. The auction was scheduled to commence on January 29, 1926, and continue until January 30, 1926. The auction resulted in the sale of almost all of the waterfront lots but most lots not on the water and the Inn had no buyers. In the months to come, additional lots were sold, but the Inn still did not.[35]

In March of 1930, the Inn and its surrounding property were finally purchased by Baron Collier (1873-1939) for $150,000.[36] Born in Memphis, Tennessee, Collier had amassed his first million dollars by selling advertising card franchises to the nation's trolley, train and subway lines. Based in New York City, Collier's Consolidated Street Railway Advertising Company led the market in mass transit advertising, with affiliates in over 70 American Cities. Collier also purchased the town's systems for telephone, street lighting and fire protection. Collier was extremely active in Florida development, and Collier County is named for him. He had purchased a nearby island, Useppa Island, near Gasparilla Island, and had a resort hotel (non-extant) there by 1911. Upon purchasing the Gasparilla Inn, he undertook some improvements to the Inn property. He oversaw the construction of a new facade and Neoclassical portico on the west side of the hotel. The new facade provided a more impressive and grand guest entrance to the hotel and the new construction included first and second story verandas for guests to enjoy. He also had ten detached guest cottages constructed in 1933, which required the relocation of the tennis courts.

The lease with the government for the golf course had been lost in 1926 when the land was sold to another hotel developer, Joseph Spadero. Shortly after purchasing the property, Collier had a new 18 hole golf course for the exclusive use of the guests laid out on what had previously been an uninhabited mangrove island to the east of the Inn (Photos 103-104).[37] The elevation of the island was increased by hauling muck from a site near the town of Arcadia and using mules-drawn slip scrapes to level the course.[38] Collier also had a wooden pedestrian bridge constructed across Boca Grande Bayou to provide access to the new course. He also relocated one of two matching 1911 cottages from Useppa Island to the island to use as a clubhouse and pro shop. Collier died in 1939, and in 1961, the Collier Corporation sold the Inn, cottages and surrounding property to a syndicate of winter guests for $450,000.[39]

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[34] Arnold, Anthony unpublished history of American Agricultural Company history, undated, p. 128, copy on file at Gasparilla Inn and with Historical & Architectural Research Services, Sarasota, Florida.
[35] Arnold, pg. 130.
[36] Ibid., p. 64.
[37] Boca Grande, Images of America, p. 64
[38] Catlette, Thomas, Canton, Ohio, Maintenance Supervisor from 1974-2005, in a telephone interview with Mikki Hartig on November 13, 2006.
[39] Fort Myers News Press, March 8, 1981.

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The syndicate included, du Pont heir Bayard Sharp (1913-2002), who three years later bought out the other members of the syndicate and formed Gasparilla Inn, Inc. Bayard Sharp was a philanthropist, politician, Republican, political activist and sportsman. He was a direct descendent of E.I. du Pont, the patriarch of the du Pont family of Delaware and founder of the du Pont Company which first made a fortune in the munitions business during World War I. Sharp first visited the island in 1925 where his father had built a home. His mother, Isabella du Pont, her brother Harry, and sister Louise (du Pont) Crowninshield were among the first winter residents on the island. Bayard kept the Inn in its traditional form, preserving its character and dignity and making it the focal point of the island.[40] When Sharp acquired the property, the Inn was in a rundown condition. His newly formed corporation poured millions of dollars into restoring it to its original elegance. Sharp updated and undertook major work and repairs. One of the improvements he made was to construct new staff dormitories in1970 and 1972.[41] In 1976, he had the old kitchen wing demolished and constructed a fireproof replacement that included a staff dining room.[42]

During the 1970s and 1980s, Bayard Sharp, owner of the Inn, along with approximately 300 others, was active in the Gasparilla Island Conservation and Improvement Association (GICIA). Sharp and the others worked hard to preserve the old way of life on the island. Nearly all of the property owners and several of the island's long-term guests put great effort into a fight against excessive growth[43] and were successful in limiting the amount and size of future development. Because of limited development that has taken place and the designation of a local historic district to protect the historic commercial core, Boca Grande retains its unique unspoiled natural and historic feeling. A large number of wealthy winter residents and guests intersperse with fishermen and downtown merchants, and together they have formed a year-round community.

In 1997, Sharp created a trust to ensure that the Inn would be maintained and run as a working hotel after his death.[44] Bayard Sharp remained personally active in the management of the Inn and its other attractions until his death in 2002. It is presently owned by the William Farish family. William Farish (b. 1939), is a former United States ambassador to Great Britain from 2001-2004 and owner W.S. Farish & Co., a trust company based in Houston, Texas. By 2006, the Inn consisted of 142 rooms, 61 in the hotel and 82 others in the 16 cottages. Meals continue to be included in the room rate for guests as they always have. Many employees continue to be provided living quarters on the property and all their meals. The Inn remains only open for the season and is closed in the summer. It opens on November 1st and closes in June.

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[40] Boca Beacon, August 16, 2002.
[41] Island Reporter, February 17, 1972.
[42] Copy of architectural drawings, Gasparilla Inn Maintenance Department.
[43] Island Reporter, February 17, 1978.
[44] Sarasota Herald-Tribune, August 18, 2002.

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ARCHITECTURAL SIGNIFICANCE

The architecture of the Gasparilla Inn is distinctly different from most of the ornate and fanciful "Gilded Age" hotels associated with Henry Plant and Henry Flagler. Peter Bradley was a staunch New Englander who had been exposed to and admired the simple but elegant shingled and clapboarded houses that surrounded him and his fellow Bostonians. The Gasparilla Inn, before the addition of the Neoclassical Revival portico in 1931, incorporated characteristic details of the Shingle style and, to a lesser extent, the Queen Anne style—both popular in the early years of the 20th century. Although it was primarily a style of architecture reserved for residences, the Shingle style became associated with resort architecture because of its high visibility at Newport, Mount Desert, and other New England resort areas.[45] Photographic and postcard images of the Inn dating prior to 1931 all show features evocative of the Shingle/Queen Anne combination, namely clapboard or weatherboard siding, shingles on the roof, an irregular roof line, cross gables, eaves on several levels, and an asymmetrical floor plan. Both the Gasparilla Inn and the Belleview-Biltmore House in Belleair spread out like pinwheels, with wings extending from the original core building.

The Belleview-Biltmore is much greater in size and scale, but both buildings have and organic quality, free of formal symmetry and restrained in the use of ornament. Kennard preferred to reserve his most elegant detail for the major public areas, the large dining and living room area which circulate into one another. In keeping with the social attitudes at the end of the 19th and beginning of the 20th centuries, guest rooms were for sleeping, not entertaining; therefore, most guest rooms were small in size. The original Shingle and Queen Anne features of the Inn, however, are no longer strongly expressed on the exterior of the building due to construction of the Neoclassical portico in 1931 and the alterations made to the screened verandas around 1948.

Much of the architectural significance of the Gasparilla Inn—like the Belleview-Biltmore Hotel—lies mainly in the large physical scale of its principal resource, the hotel. The 73,225 square foot building features 48 single rooms, 10 one-bedroom suites, one two-bedroom suite and one three-room suite. All suites have a separate parlor and a refrigerator and all rooms have private baths. Notable public spaces include the spacious living room and dining room that provide the Inn with much of its distinctive ambience. The Inn features small sitting rooms and lounges on each floor. There are also other historic spaces for private dining and other activities that contribute to the character of the Inn. Among the notable of the historic spaces is the Pelican Club Room which was constructed in 1931 to serve a tarpon fishing club founded in 1915.

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[45] Susan R. Bradenton, The Architecture of Leisure (Gainesville, FL: University of Florida Press, 2002), n.p., reprinted in Theodore B. VanItallie, Gasparilla Inn: Boca Grande's Grande Dame, A Brief History (Boca Grande, FL: Boca Grande Historical Society & Museum, 2007). pp. 23-24.

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The architectural significance of the Inn must also include its historic guest cottages, which both visually and physically complement the larger structure. The use of wood frame construction maintains the theme of the Inn and are capable of accommodating vacationing parties of guest with their multiple bedrooms, baths, living rooms, and even kitchens These cottages contrast strongly with the more typical single guest, tourist cabins that began to appear in Florida during the 1920s as the forerunners of the familiar motel.

The Gasparilla Inn & Club is a member of Historic Hotels of America (HHA) and the National Trust for Historic Preservation (NTHP). As a member, The Gasparilla Inn & Club is one of more than 200 significant properties in the U.S. recognized by the NTHP for preserving and maintaining their historic integrity, unique architecture and ambiance. Member hotels must be at least 50 years old, and either listed in, or eligible for listing in the National Register of Historic Places, or recognized locally as having historic significance.

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Gasparilla Inn, Boca Grande, Florida. Gasparilla Inn, c. 1915, Local Call Number PR00955, State Library of
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Verbal Boundary Description

The boundaries of the Gasparilla Inn Historic District are those shown on the accompanying site plan map entitled "Gasparilla Inn Historic District, Boca Grande (Lee County), Florida, Site Plan," and are roughly described as the north side of 7th Street East; the west bank of Boca Grande Avenue on the east and the south side of 5th Street East before running southeast and west to include contributing cottages 48, 49, 50, 53, and 54. Return to 5th Street East and then run northwest along the alley at the rear of contributing cottages 41, 42, and 43. Then run northeast between cottages 43 and 44 and continue along a line to exclude noncontributing cottages 46 and 47 from the district boundaries. Then run northwest to the intersection of Palm Avenue and 7th Street East, the point of beginning.

Boundary Justification

The above described boundary line was drawn to encompass essentially the city block occupied by the historic Gasparilla Inn building, ten historic guest cottages, two historic maintenance sheds, and other historic resources found on the immediate ground of the Inn, i.e., the greens, fairways, tees, water hazard, sand traps, and other features associated with the historic golf course; and the croquet court. It was not possible to exclude the noncontributing Mallet Club Croquet House and three metal storage and utility buildings also found on the hotel grounds.

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PHOTO LIST

1. Gasparilla Inn
2. 500 Palm Avenue, Boca Grande (Lee County), Florida
3. Unknown
4. c. 1911 (no longer extant)
5. Gasparilla Inn and Club
6. Main (Southwest) Facade and Southeast Elevation, Looking Northwest
7. Photo 1 of 103 (Not Shown on Site Plan, Sheet 1)

Items 1-2 and 5 are the same for all historic and current photographs.

3. Unknown
4. c. 1912
6. Main (Southwest) Facade and Southeast Elevation, Looking Northeast
7. Photo 2 of 103 (Site Plan, Sheet 1)

3. Unknown
4. c. 1914
6. Main (Southwest) Facade and Southeast Elevation, Looking Northeast
7. Photo 3 of 103 (Site Plan, Sheet 1)

3. Unknown
4. c. 1915
6. Main (Southwest) Facade and Northwest Elevation, Looking Southeast
7. Photo 4 of 103 (Site Plan, Sheet 1)

3. Unknown
4. c. 1915
6. Main (Southwest) Facade and Southeast Elevation, Looking Northeast
7. Photo 5 of 103 (Site Plan, Sheet 1)

3. Unknown
4. c. 1932 (historic Postcard)
6. Main (Southwest) Facade, Looking Northeast
7. Photo 6 of 103 (Site Plan, Sheet 1)

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LIST OF PHOTOGRAPHS

3. Mikki Hartig
4. October 2006
5. Gasparilla Inn and Club
6. Main (Southwest) Facade, Looking Northeast
7. Photo 7 of 103 (Site Plan, Sheet 1)

Items 1-5 are the same for the remaining photographs unless otherwise noted.

6. Main (Southwest) Facade, Looking East
7. Photo 8 of 103 (Site Plan, Sheet 1)

6. Main (Southwest) Facade, Detail of Main Entrance, Looking Southeast
7. Photo 9 of 103 (Floor Plans, Sheet 2)

6. Main (Southwest) Facade, Detail, View from Portico, Looking Southwest
7. Photo 10 of 103 (Floor Plans, Sheet 2)

6. Southwest (Main) Facade and Southeast Elevation, Looking Northeast
7. Photo 11 of 103 (Site Plan, Sheet 1)

6. South Wing, Southwest and Southeast Elevations, Looking Northeast
7. Photo 12 of 103 (Site Plan, Sheet 1)

6. Southwest Facade of South Wing, Looking North
7. Photo 13 of 103 (Site Plan, Sheet 1)

6. Southwest Facade of South Wing Detail), Looking North
7. Photo 14 of 103 (Site Plan, Sheet 1)

6. Gambrel Roofed Extension, Southeast Facade, Looking Northwest
7. Photo 15 of 103 (Site Plan, Sheet 1)

6. Gambrel Roofed Extension, Southeast Facade, Looking Northwest
7. Photo 16 of 103 (Site Plan, Sheet 1)

6. Cottage Extension, Northeast Elevation, Looking Southwest
7. Photo 17 of 103 (Site Plan, Sheet 1)

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6. Cottage Extension, Northwest Elevation, Looking Southeast
7. Photo 18 of 103 (Site Plan, Sheet 1)

6. Cottage Extension, Northwest Elevation, Looking Southeast
7. Photo 19 of 103 (Site Plan, Sheet 1)

6. Pelican Room, Northeast and Northwest Elevations, Looking Southwest
7. Photo 20 of 103 (Site Plan, Sheet 1)

6. North Wing, Southwest Elevation, Looking Northeast
7. Photo 21 of 103 (Site Plan, Sheet 1)

6. North Wing, Northeast Elevation, Looking Southwest
7. Photo 22 of 103 (Site Plan, Sheet 1)

6. Kitchen Wing, Southeast Elevation, Looking Northwest
7. Photo 23 of 103 (Site Plan, Sheet 1)

6. North Wing, Northeast Elevation, Looking Southwest
7. Photo 24 of 103 (Site Plan, Sheet 1)

6. Interior, First Floor, Registration Desk, Looking Northeast
7. Photo 25 of 103 (Floor Plans, Sheet 2)

6. Interior, First Floor, Small Guest Lounge, Looking Southwest
7. Photo 26 of 103 (Floor Plans, Sheet 2)

6. Interior, First Floor, Main Hall, Looking Northeast
7. Photo 27 of 103 (Floor Plans, Sheet 2)

6. Interior, First Floor, Main Stairway, Looking Northeast
7. Photo 28 of 103 (Floor Plans, Sheet 2)

6. Interior, First Floor, Entrance to Main Lounge, Looking Southeast
7. Photo 29 of 103 (Floor Plans, Sheet 2)

6. Interior, First Floor, Main Lounge, Looking Northwest toward Main Hall
7. Photo 30 of 103 (Floor Plans, Sheet 2)

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6. Interior, First Floor, Main Lounge, Looking Northwest toward Fireplace
7. Photo 31 of 103 (Floor Plans, Sheet 2)

6. Interior, First Floor, Main Dining Room, Looking Northwest
7. Photo 32 of 103 (Floor Plans, Sheet 2)

6. Interior, First Floor, Main Dining Room, Looking Northwest
7. Photo 33 of 103 (Floor Plans, Sheet 2)

6. Interior, First Floor, Palm Room, Looking Northwest
7. Photo 34 of 103 (Floor Plans, Sheet 2)

6. Interior, First Floor, Garden Room, Looking Southeast
7. Photo 35 of 103 (Floor Plans, Sheet 2)

6. Interior, Sharp Room, Looking Southeast
7. Photo 36 of 103 (Floor Plans, Sheet 2)

6. Interior, BZ's Lounge, Looking Northeast
7. Photo 37 of 103 (Floor Plans, Sheet 2)

6. Interior, Interior, BZ's Lounge Terrace, Looking Northeast
7. Photo 38 of 103 (Floor Plans, Sheet 2)

6. Interior, Pelican Room Corridor, Looking Northwest
7. Photo 39 of 103 (Floor Plans, Sheet 2)

6. Interior, Pelican Room, Looking Northeast
7. Photo 40 of 103 (Floor Plans, Sheet 2)

6. Interior, Pelican Room, Looking Northwest
7. Photo 41 of 103 (Floor Plans, Sheet 2)

6. Interior, Secondary Stairs, Looking South
7. Photo 42 of 103 (Floor Plans, Sheet 2)

6. Interior, Room 103, Looking Southeast
7. Photo 43 of 103 (Floor Plans, Sheet 2)

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6. Interior, Presidential Suite Foyer, Looking Northeast
7. Photo 44 of 103 (Floor Plans, Sheet 2)

6. Interior, Presidential Suite Living Room, Looking Northwest
7. Photo 45 of 103 (Floor Plans, Sheet 2)

6. Interior, Presidential Suite Bedroom, Looking East
7. Photo 46 of 103 (Floor Plans, Sheet 2)

6. Interior, Second Floor Corridor, Looking Northeast
7. Photo 47 of 103 (Floor Plans, Sheet 2)

6. Interior, Third Floor Corridor, Looking Southwest
7. Photo 48 of 103 (Floor Plans, Sheet 2)

6. Interior, Room 205, Looking Southwest
7. Photo 49 of 103 (Floor Plans, Sheet 2)

6. Interior, Room 241 Bedroom, Looking Northeast
7. Photo 50 of 103 (Floor Plans, Sheet 2)

6. Interior, Room 241 Living Room, Looking Northeast
7. Photo 51 of 103 (Floor Plans, Sheet 2)

6. Interior, Second Floor Sitting Room, Looking Southwest
7. Photo 52 of 103 (Floor Plans, Sheet 2)

6. Interior, Room 318, Looking Southeast
7. Photo 53 of 103 (Floor Plans, Sheet 2)

6. Interior, Suite 301 Bedroom, Looking Northwest
7. Photo 54 of 103

6. Interior, Suite 301 Living Room, Looking South
7. Photo 55 of 103 (Floor Plans, Sheet 2)

6. Interior, Suite 301 Balcony, Looking Northwest
7. Photo 56 of 103 (Floor Plans, Sheet 2)

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6. View of Cottages along Palm Avenue, Looking Northwest from Room 301 Balcony
7. Photo 57 of 103 (Floor Plans, Sheet 2)

6. View of Cottages along 5th Street East, Looking Southeast from Room 301 Balcony
7. Photo 58 of 103 (Floor Plans, Sheet 2)

6. View of Cottages along 5th Street East, Looking Southwest from Room 323 Window
7. Photo 59 of 103 (Floor Plans, Sheet 2)

6. View of Golf Course at Rear of Inn, Looking Northeast from Room 323 Window
7. Photo 60 of 103 (Floor Plans, Sheet 2)

3. Unknown
4. c. 1933
6. Cottage 41, Northeast Facade and Southeast Elevation, Looking Northwest
7. Photo 61 of 103 (Site Plan, Sheet 1)

3. Mikki Hartig
4. October 2006
6. Cottage 41, Northeast Facade and Southeast Elevation, Looking Northwest
7. Photo 62 of 103 (Floor Plans, Sheet 2)

Items 3-4 are the same for the remaining photographs unless otherwise noted.

6. Cottage 41, Interior, Bedroom 413, Looking Northwest
7. Photo 63 of 103 [Attachment 1]

6. Cottage 41, Interior, West Living Room, Looking Northwest
7. Photo 64 of 103 [Attachment 1]

6. Cottage 41, Interior, Bathroom, Looking Southeast
7. Photo 65 of 103 [Attachment 1]

6. Cottage 42, Northeast Facade, Looking Northwest
7. Photo 66 of 103 (Site Plan, Sheet 1)

6. Cottage 43, Northeast Facade and Northwest Elevation, Looking Southwest
7. Photo 67 of 103 (Site Plan, Sheet 1)

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3. Unknown
4. c. 1933
6. Cottage 48, Southwest Facade and Northwest Elevation, Looking Southeast
7. Photo 68 of 103 (Site Plan, Sheet 1)

6. Cottage 48, Southwest Facade and Northwest Elevation, Looking Southeast
7. Photo 69 of 103 (Site Plan, Sheet 1)

6. Cottage 48, Interior, West Living Room, Looking Southeast
7. Photo 70 of 103 [Attachment 2]

6. Cottage 48, Interior, Bedroom 482, Looking Southwest
7. Photo 71 of 103 [Attachment 2]

6. Cottage 49, Southwest Facade, Looking Southeast
7. Photo 72 of 103 (Site Plan, Sheet 1)

6. Cottage 49, Interior, Living Room, Looking Southeast
7. Photo 73 of 103 [Attachment 3]

6. Cottage 49, Interior, Bedroom 492, Looking Northwest
7. Photo 74 of 103 [Attachment 3]

6. Cottage 50, Southwest Facade, Looking East
7. Photo 75 of 103 (Site Plan, Sheet 1)

6. Cottage 50, Interior, North Living Room, Looking Northeast
7. Photo 76 of 103 [Attachment 4]

6. Cottage 50, Interior, Bedroom 501, Looking Northeast
7. Photo 77 of 103 [Attachment 4]

6. Cottage 51, Northeast Facade and Southeast Elevation
7. Photo 78 of 103 (Site Plan, Sheet 1)

6. Cottage 51, Interior, Living Room, Looking Northeast
7. Photo 79 of 103 [Attachment 5]

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6. Cottage 51, Interior, Bedroom 511, Looking Southeast
7. Photo 80 of 103 [Attachment 5]

6. Cottage 51, Interior, Kitchen, Looking Southeast
7. Photo 81 of 103 [Attachment 5]

6. Cottage 52, Northeast Facade and Southeast Elevation, Looking Northwest
7. Photo 82 of 103 (Site Plan, Sheet 1)

6. Cottage 52, Interior, West Living Room, Looking Southeast
7. Photo 83 of 103 [Attachment 6]

6. Cottage 52, Interior, Bedroom 522, Looking North
7. Photo 84 of 103 [Attachment 6]

6. Cottage 53, North Facade, Looking South
7. Photo 85 of 103 (Site Plan, Sheet 1)

6. Cottage 53, Living Room, Looking Northwest
7. Photo 86 of 103 [Attachment 7]

6. Cottage 53, Bedroom 531, Looking Southeast
7. Photo 87 of 103 [Attachment 7]

6. Cottage 54, North Facade, Looking South
7. Photo 88 of 103 (Site Plan, Sheet 1)

6. Housekeeping Shed, Northeast and Southeast Elevations, Looking Northwest
7. Photo 89 of 103 (Site Plan, Sheet 1)

6. Cottage 44 (Noncontributing), Northeast Facade, Looking Southwest
7. Photo 90 of 103 (Site Plan, Sheet 1)

6. Cottage 45 (Noncontributing), Northeast Facade, Looking Southwest
7. Photo 91 of 103 (Site Plan, Sheet 1)

6. Cottage 46 (Noncontributing), Southwest Facade, Looking Northeast
7. Photo 92 of 103 (Site Plan, Sheet 1)

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6. Cottage 47 (Noncontributing), Southwest Facade, Looking Northeast
7. Photo 93 of 103 (Site Plan, Sheet 1)

6. Croquet Court, Looking Northwest
7. Photo 94 of 103 (Site Plan, Sheet 1)

6. Aerial View of Golf Course Behind Inn
7. Photo 95 of 103

6. Interior, Third Floor, North Wing Corridor
7. Photo 96 of 103 (Floor Plans, Sheet 2)

6. Demolished Water Tower, Looking North from Third Floor
7. Photo 97 of 103 (Floor Plans, Sheet 2)

6. Mallet Club Clubhouse, Main (East) Facade, Looking West
7. Photo 98 of 103 (Site Plan, Sheet 1)

6. Mallet Club Clubhouse, South and West Elevations, Looking Northeast
7. Photo 99 of 103 (Site Plan, Sheet 1)

6. Metal Utility Buildings, Looking Southwest
7. Photo 100 of 103 (Site Plan, Sheet 1)

6. Metal Utility Buildings, Looking West
7. Photo 101 of 103 (Site Plan, Sheet 1)

3. Unknown
4. c. 1925
6. Aerial View of Hotel and Mangrove Island, Looking East
7. Photo 102 of 103

6. Aerial View of Gasparilla Inn and Golf Course Island
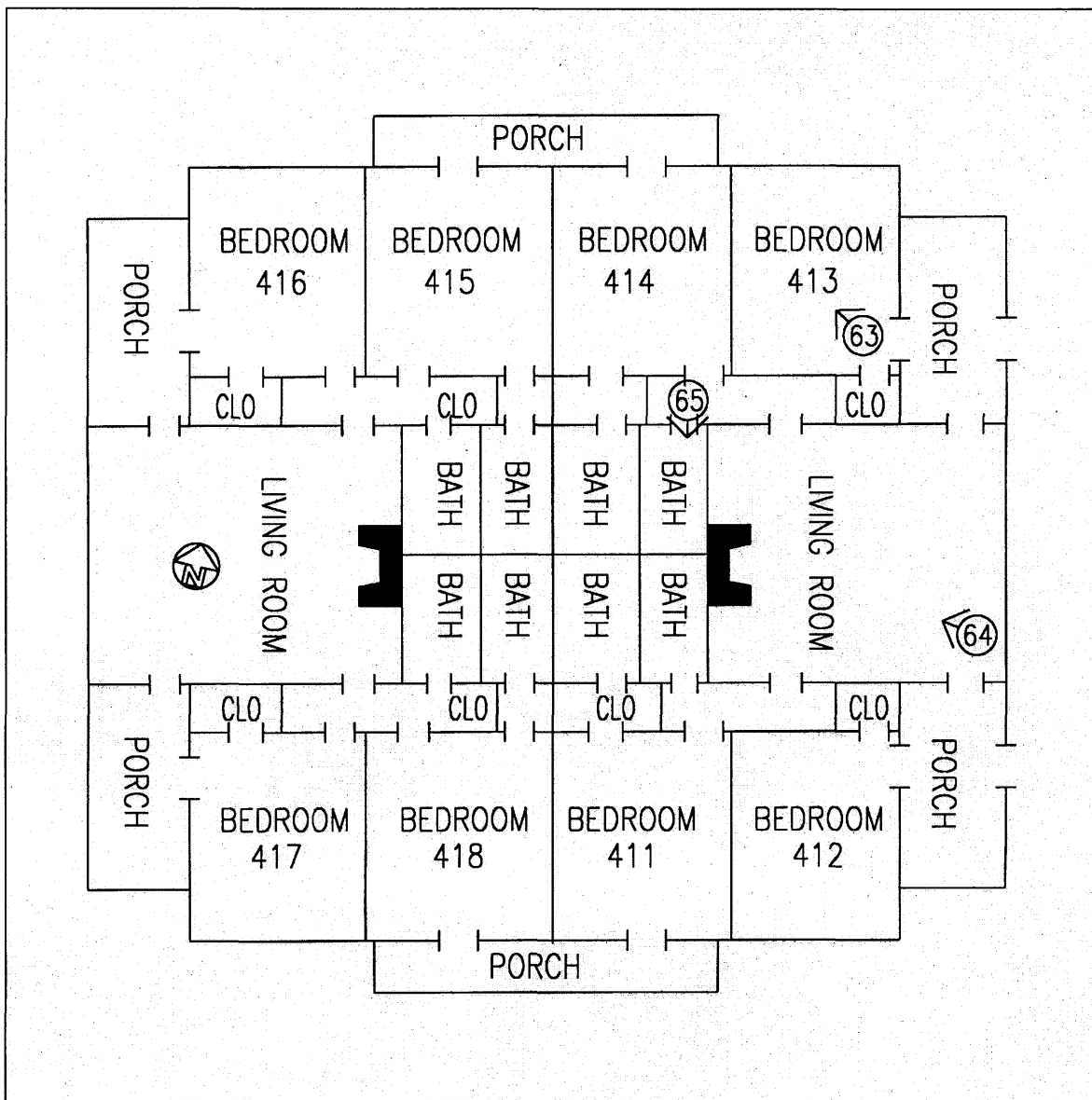7. Photo 103 of 103

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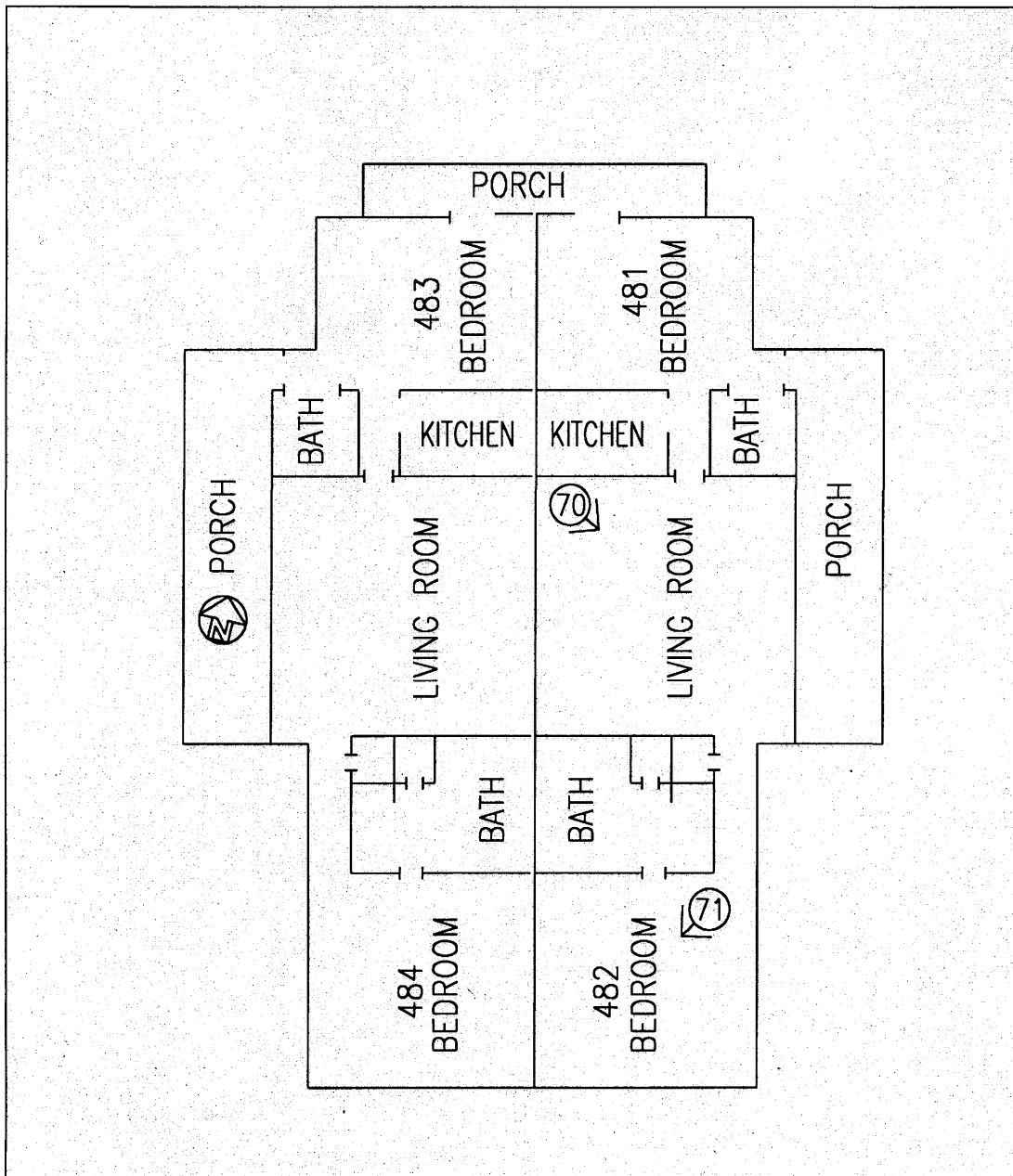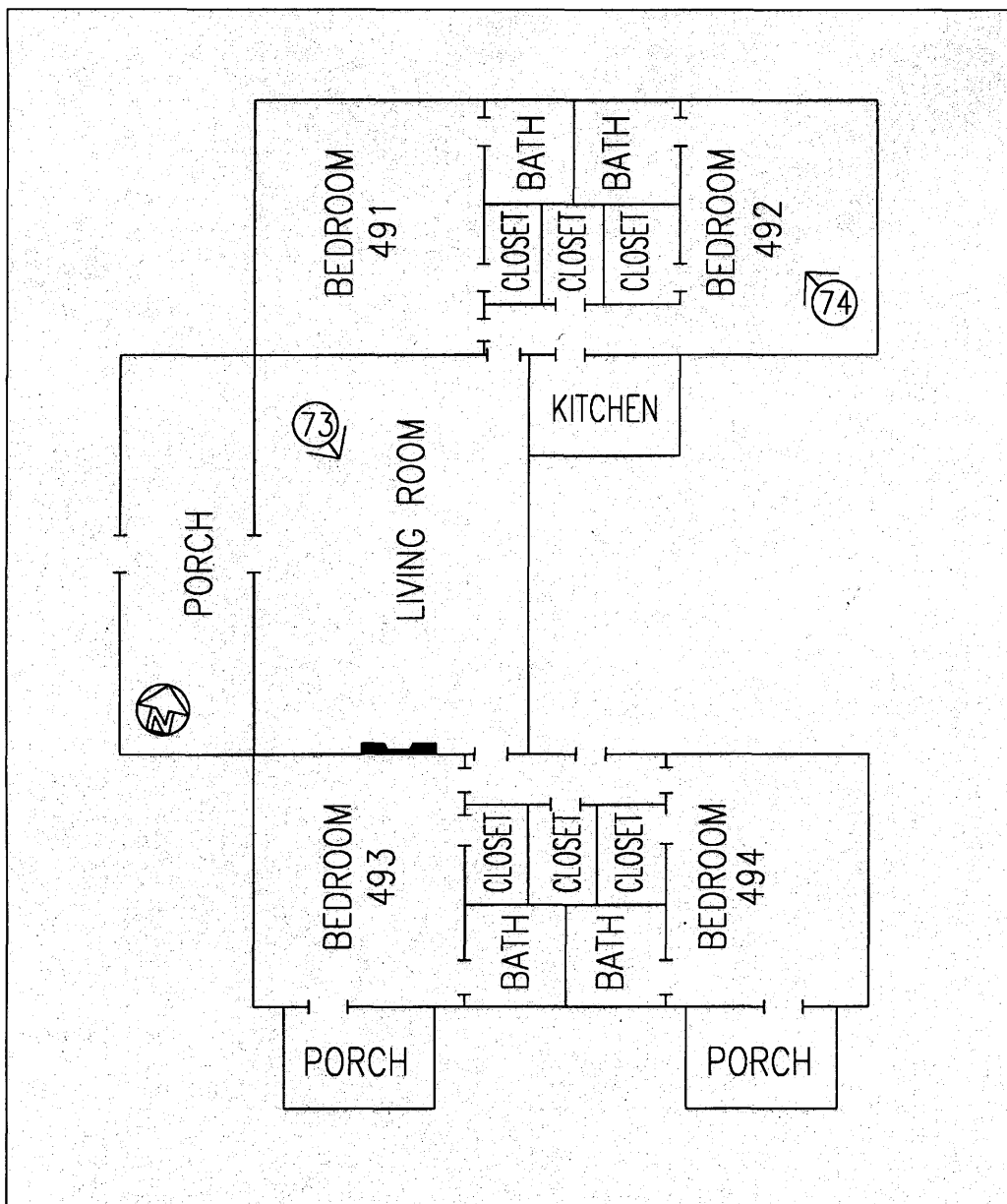
ATTACHMENT 1 (Photos 63-65)
COTTAGE 41, FLOOR PLAN (Not To Scale)

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ATTACHMENT 2 (Photos 70-71)
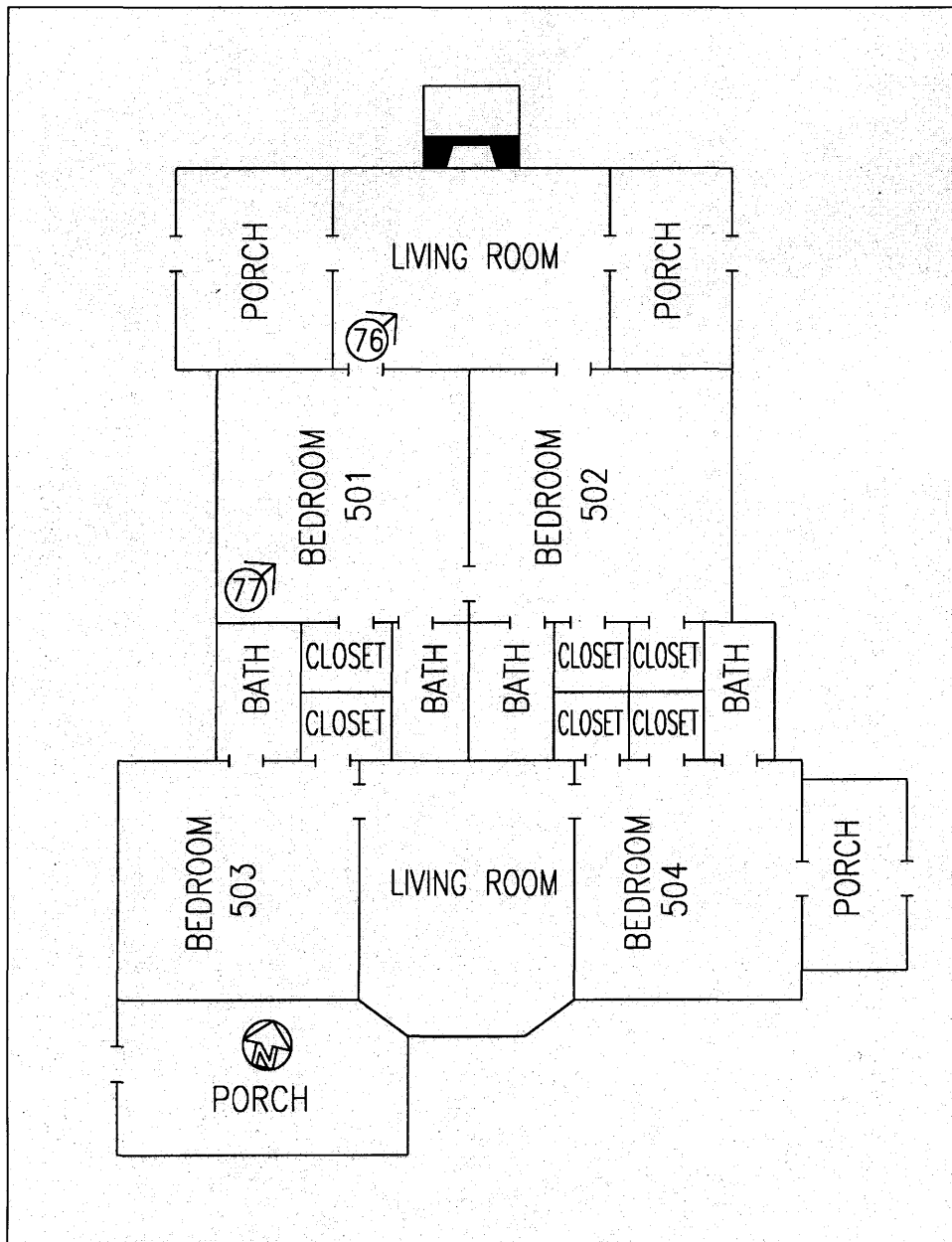**COTTAGE 48, FLOOR PLAN** (Not To Scale)

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ATTACHMENT 3 (Photos 73-74)
COTTAGE 49, FLOOR PLAN (Not To Scale)

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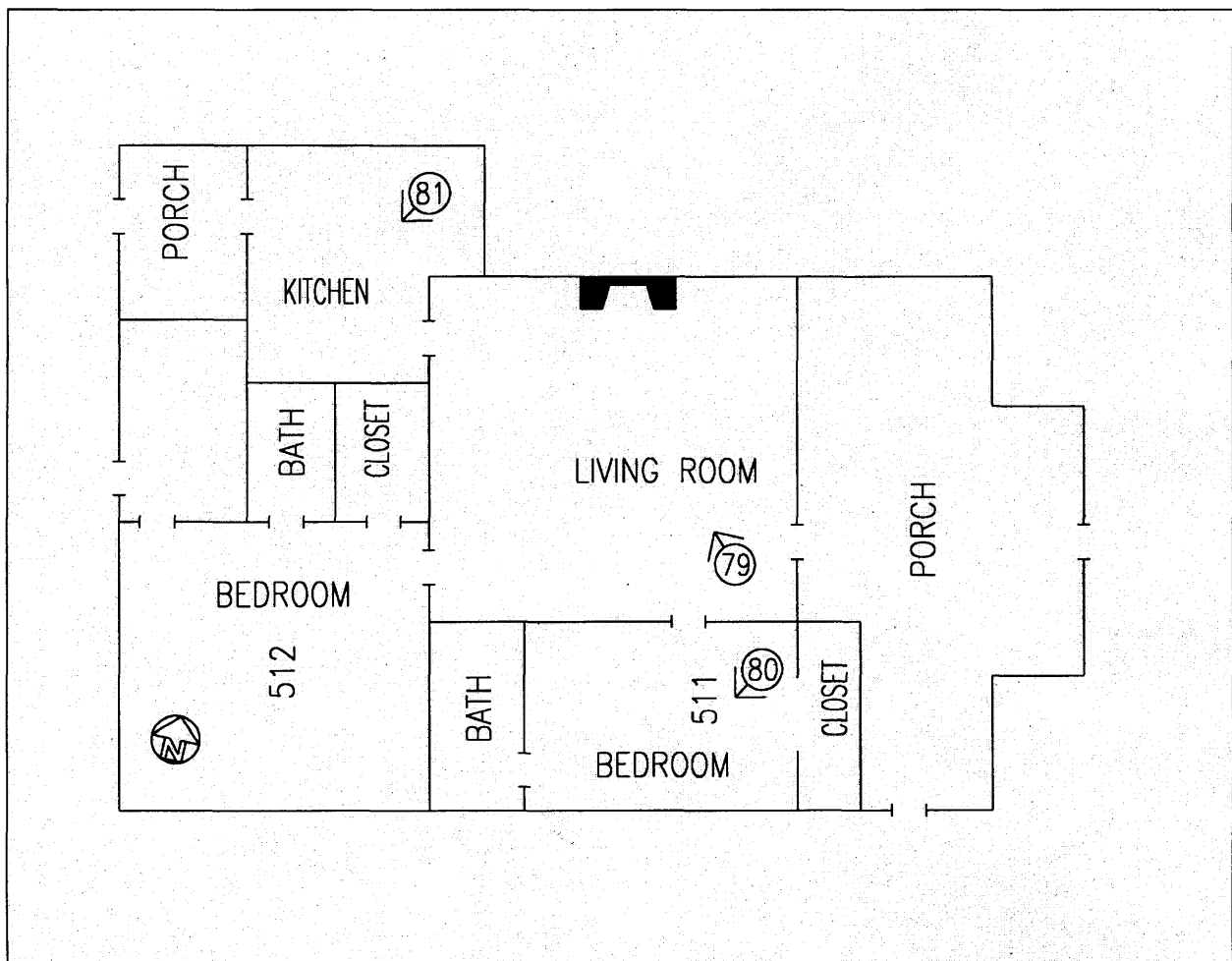**ATTACHMENT 4** (Photos 76-77)
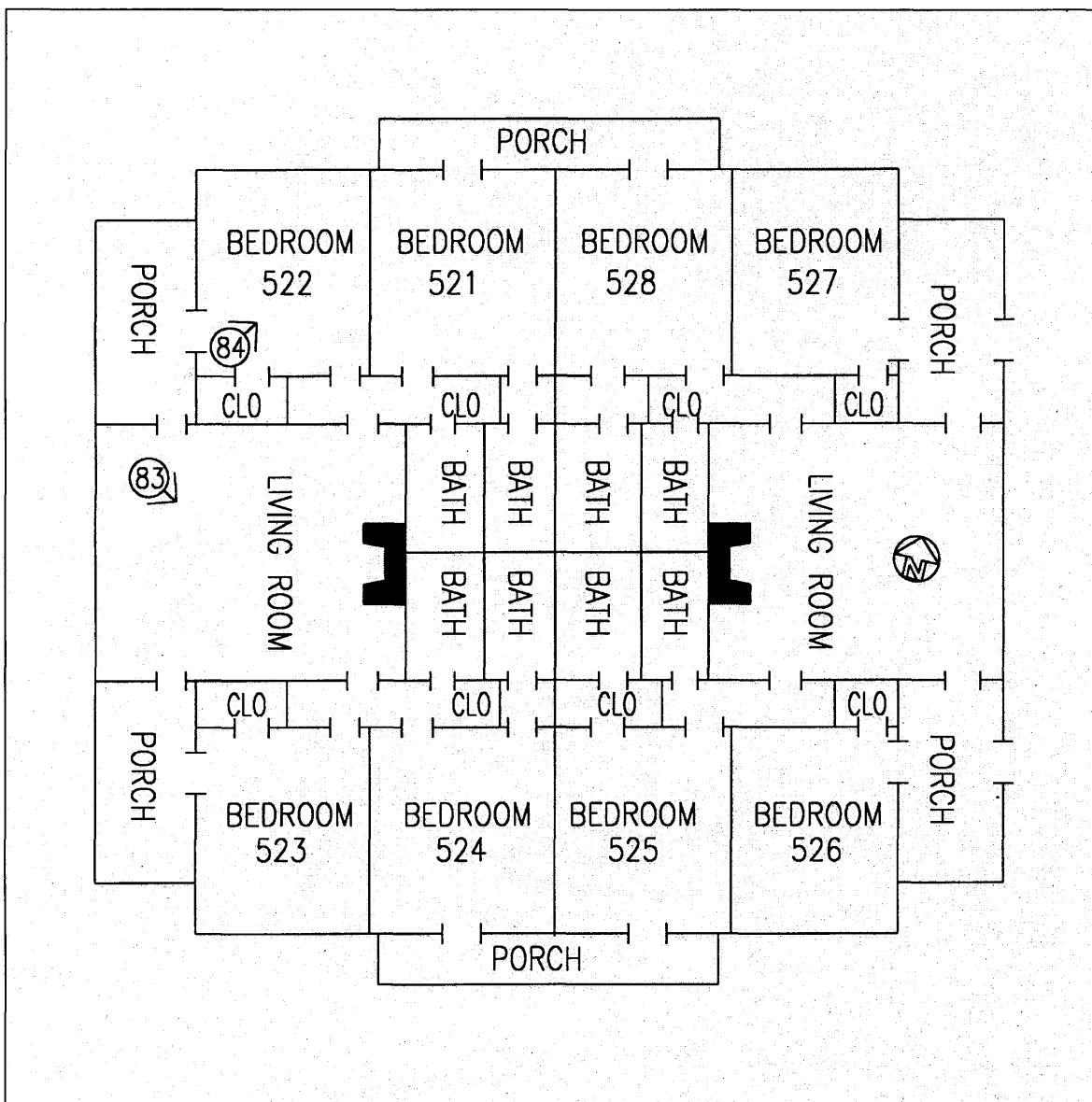**COTTAGE 50, FLOOR PLAN** (Not To Scale)

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ATTACHMENT 5 (Photos 79-81)
COTTAGE 51, FLOOR PLAN (Not To Scale)

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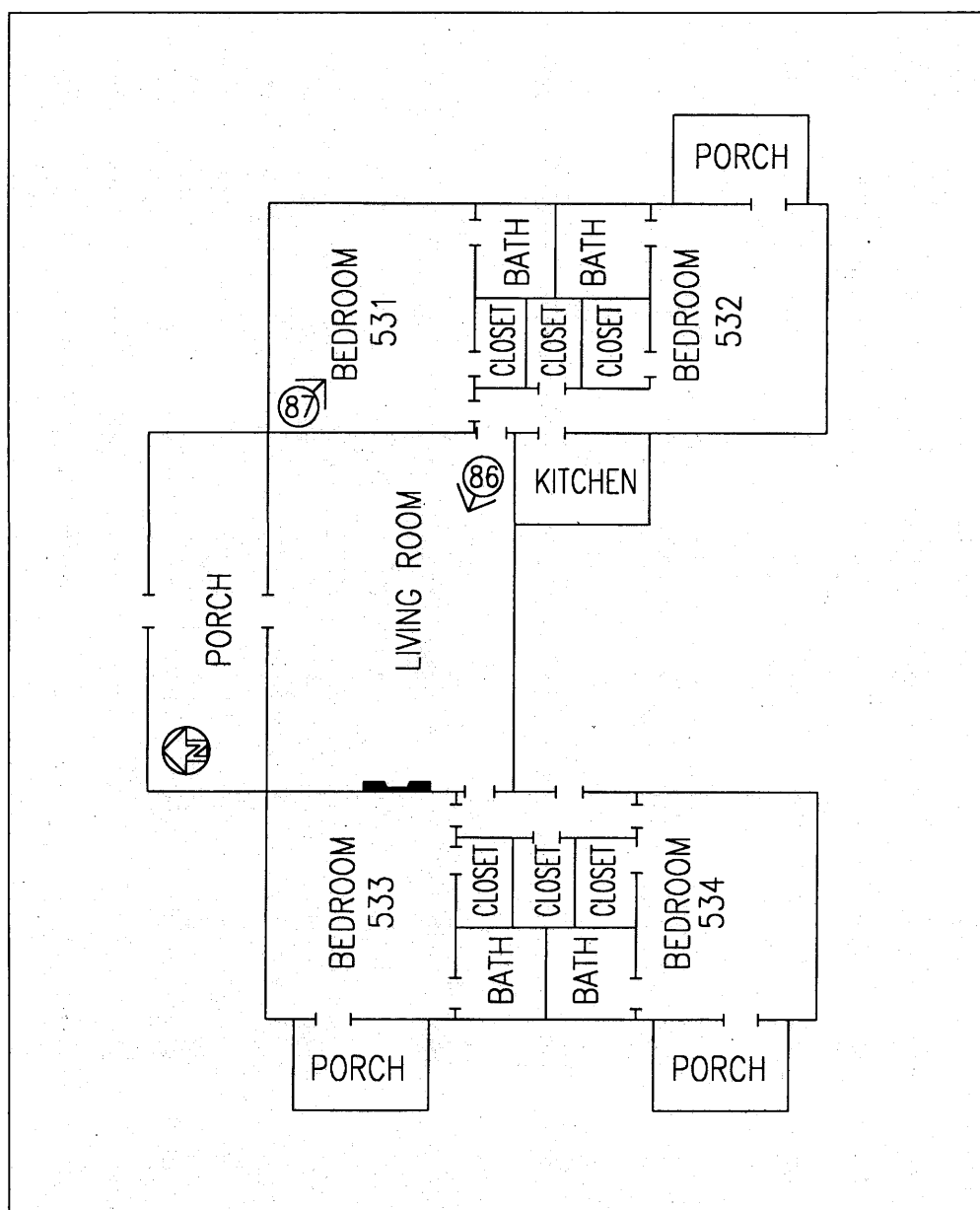
ATTACHMENT 6 (Photos 83-84)
COTTAGE 52, FLOOR PLAN (Not To Scale)

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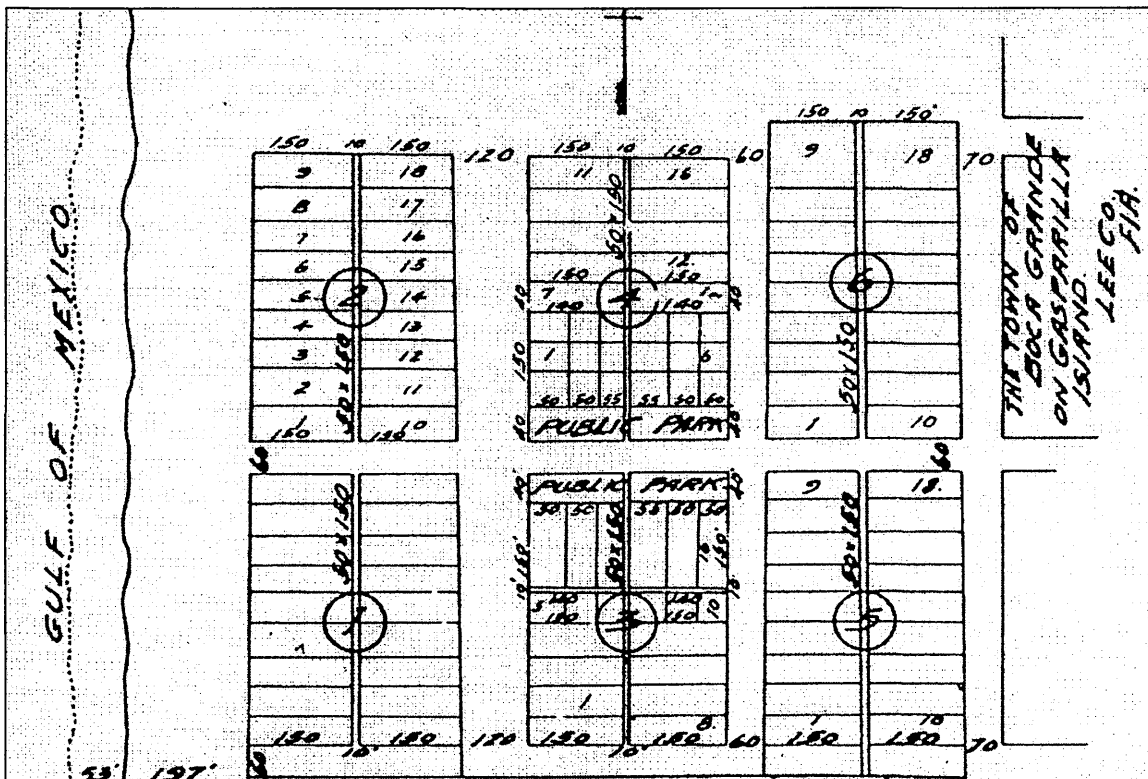**ATTACHMENT 7** (Photos 86-87)
COTTAGE 53, FLOOR PLAN (Not To Scale)

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ATTACHMENT 8
1897 Gilchrist plat of the "Town of Boca Grande"

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ATTACHMENT 9
Belleview-Biltmore Hotel (date unknown) From Wikipedia, the free encyclopedia