

**NOMINATION PROPOSAL - FLORIDA**

NATIONAL REGISTER OF HISTORIC PLACES

DIVISION OF ARCHIVES, HISTORY AND RECORDS MANAGEMENT - FLORIDA DEPARTMENT OF STATE

TYPE ALL ENTRIES -- COMPLETE ALL SECTIONS

**1 NAME** MRNS# 33

HISTORIC El Vernona Hotel / John Ringling Hotel

AND/OR COMMON

**2 LOCATION**

STREET &amp; NUMBER 111 North Tamiami Trail

CITY, TOWN  
Sarasota

VICINITY OF N/A

Sarasota

STATE  
Florida

COUNTY

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input checked="" type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<input type="checkbox"/> PUBLIC ACQUISITION	<input checked="" type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
	NA	<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> OTHER: Vacant

**4 OWNER OF PROPERTY**

NAME Gardinier Resorts Corp.

STREET & NUMBER  
P.O. Box 3269CITY, TOWN  
Tampa

VICINITY OF

STATE FL

ZIP CODE 33601

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC. Sarasota County Court House Recording Department

STREET &amp; NUMBER Room 10, 2000 Main Street P.O. Box 3079

CITY, TOWN  
Sarasota

STATE FL

ZIP CODE 33578

**6 REPRESENTATION IN EXISTING SURVEYS**TITLE Florida Master Site File (FMSF) #8So379  
and Historic, Architectural and Archaeological Survey of Sarasota (HAASS)DATE FMSF: 1977 HAASS: 1982  FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR SURVEY RECORDS Division of Archives, History and Records Management Dept. of State

CITY, TOWN The Capitol Tallahassee STATE Florida 32301

## 7 DESCRIPTION

CONDITION		CHECK ONE		CHECK ONE	
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE	<input type="checkbox"/> MOVED.	DATE _____
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED			
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED				

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

### SUMMARY OF PRESENT AND ORIGINAL PHYSICAL APPEARANCE

Located at 111 North Tamiami Trail the multi-storied Mediterranean Revival structure was built as the El Vernona Hotel according to the plans of New York and Sarasota architect Dwight James Baum and was constructed by the Burns Construction Company.<sup>1</sup> The hotel was constructed of concrete, hollow tile and steel-frame construction with a facade of "rich brownish golden tone of stucco."<sup>2</sup> Sections of the stucco facade were consciously distressed and an antique appearance was created by the use of brick insets which appear to have been exposed through the erosion of the stucco surface over time. Cast stone ornamentation was applied to the stucco facade at the window and door enframements. Projecting cast stone ornamental moldings and cartouches were also applied to shaped parapet projections located at the east facade and at the masonry superstructure located above the original dining hall located at the second-story level above. Additional design texture was provided by the application of wrought iron and wood balcony projections which were provided for roughly two-thirds of the hotel rooms.<sup>3</sup> A play of light and shadow was created by the balcony projections and picturesque barrel-tiled roof overhangs. In massing and plan the Hotel is centered around a two-story hyphen located at the center bay of the main or east elevation. A roof garden/patio and masonry superstructure or clerestory of the dining hall occupy the core of the Hotel. The entrance facade was divided into three sections: two pavilions located at the north and south exposures of the entrance facade flank a two-story connecting hyphen. A chamfered observation tower located at the southeast exposure is offset by a pergolaed projection which housed two bungalow apartments.<sup>4</sup> The entrance was approached from the Broadway or east elevation. A piazza paved with tiles manufactured in Seville, Spain<sup>5</sup> buffered the east elevation from the Broadway thoroughfare. The main entrance which opened on to the lobby was characterized by the use of a cast stone quoined and voussoired enframement topped by an ornate frontispiece. Shops were originally located at the ground floor of the east elevation. The north elevation was approached by a nine-bay, one-story arcuated loggia with a barrel-tiled shed roof. The Spanish theme was carried through in the decoration of the interior which included the use of Spanish tile wainscoting, Spanish Revival wood paneled doors, and the use of carved wood Spanish galleons which projected from the lobby ceiling. The monumental dining room was also decorated with tiled wainscoting, central polygonal fountain, ornate cast stone chamfered piers and rafter ends decorated with stenciled heraldic shields. The ladies lounge was the only interior room which was not decorated in the Spanish mode--Baum chose the Adamesque Style for the ladies lounge which was designed in an apple green color with white trim. Elaborate food preparation areas were provided including a vegetable room pantry, fish box, bakery, meat house and storerooms.<sup>6</sup> The guest rooms were also decorated in the Spanish mode.<sup>7</sup>

### TEXT SUPPORTING SUMMARY OF PRESENT AND ORIGINAL PHYSICAL APPEARANCE.

The multi-story Mediterranean Revival structure located at 111 North Tamiami Trail was built as the 150-room El Vernona Hotel according to the plans of architect Dwight James Baum and built by the Burns Construction Company.<sup>8</sup> The hotel was named in honor of Mrs. Owen Burns, the former Vernona Hill Freeman. Designed in the Spanish mode, the hotel was constructed of concrete, hollow tile and steel construction, with a rough

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pecky cypress beams. The northern pavilion consists of a pair of round-arched door enframements, the transoms of which are protected by intersecting turned wood grilles which are picked out in a variety of primary colors. The round-arched door enframements flank a projecting one-story porch which visually balances the entrance enframement and frontispiece located at the southern pavilion. Shops were originally located at the ground floor level of the east elevation and doors were originally provided within the arched and shouldered enframements. Fixed sheet glass windows were provided at the ground floor openings at an unknown date.

The north elevation is pierced by a variety of window forms including small openings protected by metal grilles, large metal casement windows as well as replacement jalousie windows. Several balconies supported on delicate, sigmoid-shaped metal brackets and protected by metal railings appear at the north elevation. A pair of particularly ornate barrel-tiled shed-roofed wood balconies appear at the northwest elevation. The wood balconies are supported on wood rafter ends and protected by turned-spindle balcony railings at the northwest elevation. The pair of wooden balconies flank a masonry oriel projection carried on a one-story, three-bay cast stone crenallated base. Entrance is provided at the northwest elevation by an arcuated loggia with barrel-tiled shed roof. Evidence of conscious distressing of the facade surface is apparent at the loggia entrance. The loggiaed entrance is reminiscent of the buttressed sidewalk arcades used at the "Mission Inn" in Riverside, California--a Spanish Colonial Revival structure designed by Arthur Benton but studied by the architect, Dwight James Baum.<sup>16</sup>

At the south elevation, several of the ground-floor entrances were protected by original wood screen doors which are protected by wood spindled grilles which consist of wood turnings which have been sawed in two and applied to the wood screened enframements. The spindles are picked out in tints of green, blue and red. Fragments of original glass exist--enamelled glass in tints of green, yellow, orange and purple, set in leaded comes, adorn the original casement windows located at the south elevation. Many of the original metal casement windows located at the upper stories have been replaced by jalousied windows.

The ground floor of the west facade served as a service area located off the kitchen, pantry and food preparation areas located at the northwest facade. Balconies were provided at the upper stories to afford views of Sarasota Bay which is located to the west of the Hotel.

The horseshoe arched open loggia located at the central hyphen of the east facade provided a fascinating interior/exterior space with views overlooking Broadway to the east and access to the terrace and roof garden located to the west. Particular design sensitivity is shown in the selection of materials and rusticity of details present in the loggiaed space with views framed by horseshoe arches which are carried on red brick piers; textured stucco interior walls and a gabled roof structure which is carried by massive rough-hewn beams, supported by a structural system of king posts and trusses. (Please refer to photograph: Roll 5: 14A, attached.) To the west of the loggia is the masonry superstructure of the dining hall. Each facade of the masonry structure is pierced by three window openings which provided views of the dining area one story below. Shaped roof parapets appear at the four facades of the masonry pavilion and cast stone embellishments

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cast facade of "rich brownish golden tone of stucco."<sup>10</sup> The stucco facade was consciously distressed with an antique appearance created by the use of brick insets which appear to have been exposed by the weathering of the stucco finish through the ages. The distressing is particularly evident on the masonry piers which flank the pergolas located at the northernmost block of the entrance or east facade. Restrained cast stone ornamentation was applied to the stucco facade in particular at window and door surrounds, such as the stylized oeil-de-boeuf windows set in cast stone enframements which pierce the stucco facade at the connecting hyphen and at the third story levels of the entrance blocks located at the east elevation. Additional texture was provided by pierced openwork tiled insets provided at the chamfered corners of the observation tower, located at the southeast elevation. Two-thirds of the hotel rooms were provided with balconies which opened on to the interior court as well as the four exterior facades.<sup>11</sup> In addition to providing ventilation for the hotel rooms, the balconies provided an additional design element with the wrought iron and ornamental wood balconies creating a play of light and shadow against the golden stucco facade. The contemporary press estimated that there were innumerable wood balconies and forty-one wrought iron balconies.<sup>12</sup>

In massing the building centered around a central two-story hyphen and monumental dining pavilion. A multi-story block was located at the west elevation and the entrance facade was divided into three units located at the east elevation. An observation tower was added at the southernmost entrance block to offset the pergolaed bungalow projection located at the northernmost entrance block: "To avoid any possible monotony and still maintain the harmonious symmetry of style."<sup>13</sup>

Roof types varied in form including the hipped roof located above the observatory tower to the gabled secondary roof structures, such as the mini-mirador projections located at the northeastern block. All roof surfaces were covered with terra-cotta barrel tiles supported on concrete sub-roofs.<sup>14</sup>

Approached from a piazza paved with a tiling manufactured by, "Triana, Jacintol Flores," of Seville, Spain, the main entrance was located at the east elevation.<sup>15</sup> Two pavilions flanked a central hyphen which was lower in elevation. The southernmost block was topped by a hipped roof while the northernmost pavilion was characterized by the use of a shaped parapet flanked by two open pergolas. The north and south pavilions flanked the central hyphen topped by a gabled roof structure and central pedimented parapet decorated with a massive cartouche, a shaped and labeled molding executed in cast stone. The gabled roof protected an open loggia, a nine-bay horseshoe-arched arcade which spanned the connecting hyphen and provided access to the roof garden which occupied the central core of the hotel.

The main entrance was and is asymmetrically located at the second bay of the south pavilion of the east facade. The door is set within a cast stone enframement constructed of quoins and voussoirs which dwarf the round-arched opening. The entrance enframement is topped by a stepped frontispiece which is pierced by a balconied casement opening. The hyphen is symmetrically massed and three monumental shouldered entrance enframements pierce the ground floor facade. The transom area of each shouldered enframement is carried on massive, hand-adzed

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decorated the stucco facades. Each window is protected by a barrel-tiled shed window hood. A roof skylight provided additional light for the dramatic Moorish style dining area, located below the patio/roof garden. Tea was originally served in the patio/roof garden: "Tables are set beneath multi-colored parasols along the spacious terrace . . ."17 Multi-hued geometric patterned Tunisian and Spanish tiles surround the central polygonal fountain located between the loggia and masonry dining superstructure. Similar tiles were also applied to the stepped banquettes which surround the edges of the shaped parapeted masonry pavilion.

INTERIOR:

Lobby. A contemporary press description of the lobby area which was approached from the main entrance door aptly describes the space: "Entering the spacious lobby with its lofty ceiling, the Spanish tile wainscoting and the wrought iron railing catch the eye at first glance. Looking up one sees prows of Spanish galleon galleons jut out from the pillars near the beamed ceiling. These are highly ornamented and gilded. Beautiful Duretto doors, copies of old Spanish doors, divide the lobby from the adjacent rooms on either side . . ."18

Dining Room. Of remarkable design and materials is the original dining room located through an arched enframement adjacent to the lobby. The monumental space measures 52 feet by 52 feet with a ceiling height of 26 feet.<sup>19</sup> The walls of the dining area were and are covered in a geometric tile wainscoting. At the ceiling, three windows located at each exposure provided colored filtered light to the area below. At the interior each window opening is protected by turned wood half spindled grille and stenciled interior wood shutters held by elaborate shutter dogs, flanking each window opening. As previously stated, the upper story windows provide a view of the dining area from the roof garden area above. Ancillary one-story interior arcaded pathways provided circulation at the periphery of the high-ceiling dining area. The 26-foot expanse was supported on massive chamfered paired piers with cushion capitals and stenciled and bracketed heads. The masonry structure which projects above the roof garden area appears to rest on massive beams. Elaborate rafter ends with stylized heraldic shields stenciled on the rafter ends extend beyond the beamed superstructure. Visible in an early photograph of the dining area is a polygonally-shaped fountain covered with Spanish and Tunisian tiling.<sup>20</sup> The dining room was originally furnished with antique chairs with seats of multi-colored raffia.<sup>21</sup> The contemporary press described the dining room or hall in complementary terms as, "pretentious."<sup>22</sup>

Adjoining the dining room and lobby areas were a lounge and writing room.<sup>23</sup> The lounge and writing rooms were furnished with European antiques and the walls were hung with oil paintings.<sup>24</sup> Furnishings were described as follows: "It is a complete modern hotel in every respect though furnished throughout with true Spanish types of furniture and decorated in amazing faithfulness to Andalusian motif."<sup>25</sup> The interior public rooms are designed in the Spanish and Moorish modes with the exception of the "ladies lounge" which Mr. Baum designed in the "Adams" style which included an Adamesque mantelpiece. The color scheme of the ladies lounge was a vibrant apple green with white trim.<sup>26</sup>

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Food Preparatory Areas: Included in the list of kitchen and food preparation areas located at the west elevation were: "Kitchen, bakery, vegetable room, store rooms, meat house and fish box."<sup>27</sup>

The hotel upper story corridors were originally furnished in a mastic surface "with Dan black base and border,"<sup>28</sup> as well as carpeted runners which were provided for the corridor floors.<sup>29</sup> Guest rooms were decorated with "checkerboard floors, and quaint chairs and lamps adhere faithfully to the Spanish movement in interior decoration. . . ." <sup>30</sup>

ALTERATIONS: At an undetermined date the stucco facade of the El Vernona Hotel which was originally tinted a golden brown, was waterproofed with what appears to be a "spraycrete" coating. The applied coating is grey in tone and detracts from the original impression which was achieved through the use of a rough cast stucco texture and golden tint. Many of the original casement windows have been replaced by "push-out" and jalousied windows which were painted in primary colors of red, yellow and blue in the 1980's. It is hoped that restoration will include the removal of the replacement windows and restoration of casement windows in imitation of the original windows. Wooden shutters originally protected several of the window openings located at the east facade. The fountain located at the terraced loggia and roof garden areas has been filled with plants. Water has dripped from the fountain into the dining room below. Spalling has occurred on several chamfered piers. The leak should be remedied immediately. An elevator shaft was added at an date unknown at the northwest side of the northernmost block. Through-the-wall air conditioners pierce the original facades. Broken windows have supplied access for pigeons which have fouled several of the upper-story rooms.

# 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1925 - Labor Day 1926      BUILDER/ARCHITECT Dwight James Baum/Burns Construction Company

## SUMMARY OF STATEMENT OF SIGNIFICANCE

The El Vernona Hotel was designed by New York and Sarasota architect Dwight James Baum and was constructed by the Burns Construction Company with construction costs estimated at \$800,000 over approximately a year's time.<sup>31</sup> The Mediterranean Revival Style structure provided approximately 150 rooms and carried the epithet, "Aristocrat of Beauty."<sup>32</sup> Named in honor of Mrs. Owen Burns, the former Vernona Hill Freeman, the El Vernona Hotel was opened by an informal ceremony on Labor Day 1926,<sup>33</sup> followed by a formal ball which was held New Year's Eve 1926.<sup>34</sup> The builder, owner, promotor of the Hotel, Mr. Owen Burns, was a significant force in the development of the entire Broadway area which adjoined the Hotel, including the El Vernona Apartments and the office of the Burns Realty Company, located to the south of the Hotel. In addition to his construction, dredging and paving concerns, Mr. Burns controlled a high percentage of the real estate in Sarasota; it was estimated at his death in 1937 that Mr. Burns had owned approximately 75% of the corporate limits of Sarasota.<sup>35</sup> The architect of record was nationally recognized and published. Dwight James Baum was an eclectic designer whose designs ranged from Georgian Revival to Dutch Colonial Revival to Mediterranean Revival.<sup>36</sup> Mr. Baum's Florida work was praised in an article which appeared in the national architectural publication, The American Architect.<sup>37</sup> Baum was credited with the creation of a regional style particularly well-suited to the Florida climate and his work was cited as an example of "a boom development resulting in good architecture."<sup>38</sup> In design and massing the El Vernona Hotel provided a picturesque solution to the design of a 150-room hotel. Built around a central core which consists of a two-story terraced loggia, patio and clerestoried dining hall, the north and southern entrance blocks present varied roof shapes and forms, including pergolaed gardens and a chamfered observatory tower. The structure continues to be a landmark in the City of Sarasota, looming over the multi-laned North Tamiami trail (U.S. 41) and even in a neglected state, remaining "The Aristocrat of Beauty."

## TEXT SUPPORTING SUMMARY OF STATEMENT OF SIGNIFICANCE

The El Vernona Hotel located at 111 North Tamiami Trail was designed by New York and Sarasota architect Dwight James Baum and was constructed by the Burns Construction Company.<sup>39</sup> The Mediterranean Revival style structure was designed with a brownish gold stucco facade which was ornamented with cast stone door and window enframements with additional design created by the application of wood and wrought iron balconies. The Logan Company of Louisville, Kentucky manufactured the wrought iron work for the structure.<sup>40</sup> Much of the cabinet work was provided by the Evansville Planning Mill Company of Evansville, Indiana, with woodwork by the Burns Construction Company.<sup>41</sup> J. J. Davis and Son were responsible for the mechanical system, ventilating, plumbing system, steam and electrical wiring.<sup>42</sup> Construction cost estimates varied:

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it was originally estimated that the structure would exceed \$500,000;<sup>43</sup> however, by June of 1926 the final construction cost was set at \$800,000.<sup>44</sup> The El Vernona Hotel was opened to the public with an informal event on Labor Day of 1926.<sup>45</sup> The Hotel was formally opened with a ball which was celebrated New Year's Eve, December 31, 1926.<sup>46</sup> The hotel was named in honor of Mrs. Owen Burns, the former Vernona Hill Freeman.<sup>47</sup> Contemporary press accolades included, "one of the finest in Dixieland . . ." <sup>48</sup> and the epithet, "Aristocrat of Beauty."<sup>49</sup>

The manager of the Hotel was Mr. Harry C. Griswold, who had formerly managed the Grand Pacific Hotel in Chicago, the Marseille and Legnori Hotels in New York City, the Tourraine Hotel in Buffalo and the Narragansett in Providence.<sup>50</sup> It was noted in the contemporary press that Mr. Griswold, "is an old friend of John and Charles Ringling."<sup>51</sup>

Designed in the Mediterranean Revival Style, the El Vernona displayed a melding of Spanish Colonial Revival, Spanish Renaissance Revival and Hispano-Moresque vocabulary. To dissect source prototypes is rather futile: according to contemporary architectural critic, Matlock Price, it was only necessary to enjoy the vacation architecture: "To say that the new Florida Architecture lacks seriousness is unwittingly to compliment its architects on the attainment of their real aim. They do not mean it to be serious. While they do not intend it to be frivolous, they definitely intend its picturesque informality to express the spirit of a land dedicated to long, carefree vacations."<sup>52</sup>

Architect Dwight James Baum designed a remarkably romantic and picturesque structure with a chamfered observation tower, pergolaed roof gardens and ornamental wood and wrought iron balconies which provided views of the Sarasota Bay site, in addition to providing design texture. Dramatic interior/exterior spaces were created, including an open arcuated loggia located at the hyphen which connects the north and southern entrance pavillions located at the masonry superstructure of the dining hall--dinner guests could be seen one-story through the clerestory provided at the second floor terraced patio. In addition to excellence in design, excellence in craftsmanship is evident in the ornate wrought iron and wood balconies, the terra-cotta barrel roof tiles, the cast stone ornamentation, the hand-adzed appearance of the pecky cypress beams, the subtle stenciling applied to the beamed surfaces, and texture of the rough-cast stucco facade. Imported materials were also well chosen and integrated including the Tunisian and Spanish geometric patterned tiles applied to the banquettes located at the patio/roof garden terrace as well as the tiled wainscoting present in the lobby and dining room.

The builder, owner and promoter of the Hotel project, Mr. Owen Burns, spearheaded the successful development of the Broadway area. Mr. Burns' projects included the El Vernona Hotel, the Burns Realty Office complex, located to the south of the El Vernona and the El Vernona Apartments located to the north of the Hotel site.<sup>53</sup> Mr. Burns' achievements spanned many fields including real estate--it was estimated at his death in 1937 that he had owned 75 percent of the corporate limits of the City of Sarasota (having secured the holdings of J. Hamilton Gillespie. Please refer to MRNS #13, 1672 Morrill Street.)<sup>54</sup> Mr. Burns executed one of the largest land-fill operations in the state--a land-fill which extended from this residence



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on North Gulfstream Avenue to Sunset Park and Golden Gate Point.<sup>55</sup> The development along Broadway shifted a concentration of resort buildings to the Sarasota Bay front, north of North Palm Avenue. Previously development activity was concentrated on the commercial buildings erected on Main Street. In addition to the Broadway development, Mr. Burns worked in tandem with entrepreneur John Ringling and the development of the St. Armand's holdings located on Longboat and St. Armand's Keys.

The architect of record, Dwight James Baum, maintained an office in the Riverdale section of the Bronx and an office in the Burns Realty complex located on a site to the south of the El Vernona.<sup>57</sup> Mr. Baum's first major Sarasota commission was the design and execution of the Ca'd'Zan, the residence of John and Mable Ringling, which was a nationally published commission.<sup>58</sup> In addition to the Ca'd'Zan, an architectural rendering of the east elevation of the El Vernona Hotel was published in the national architectural publication, The American Architect, in August, 1926.<sup>59</sup> The American Architect article lauded the successful creation of a regional style of architecture particularly suited to the Florida climate and selected the Florida work of Mr. Baum as an example of "a boom development resulting in good architecture."<sup>60</sup> In addition to his architectural practice, Mr. Baum published articles based on his study of California architecture--early lessons which clearly influenced his Florida designs.<sup>61</sup> Baum was a remarkably facile and eclectic designer who was as adept in the execution of Georgian Revival, Italianate, Colonial Revival, Dutch Colonial Revival and English architecture.<sup>62</sup> Several design aspects present in the El Vernona Hotel are derived from "The Mission Inn" at Riverside, California; in particular, the arcuated loggia located at the northwest elevation which resembles the buttressed sidewalks present at the Mission Inn. Mr. Baum was particularly fascinated with the use of wrought iron rejas used at the Mission Inn and the use of split spindles used as window grilles: "all [rooms] have shuttered doors and screens formed by splitting some balusters in two and tacking on each side of netting making both a practical and artistic door,<sup>63</sup> "a practice which Mr. Baum used on the El Vernona Hotel. The El Vernona is, however, a synthesis of design sources, not a pastiche, but a well-integrated example of eclectic taste.

**PRESERVATION THREAT:** The El Vernona Hotel has survived the Depression, re-use as rental units and abandonment. On March 10, 1983 the Buildings' Department of the City of Sarasota issued a demolition permit to the owners of the Hotel and the adjacent site (MRNS #32, 101 North Tamiami Trail).<sup>64</sup>

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MULTIPLE RESOURCE NOMINATION SARASOTA

<sup>1</sup>Sarasota Herald, May 3, 1926, front page. On file Sarasota County Historical archives, Sarasota, Florida.

<sup>2</sup>Ibid.

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

<sup>5</sup>On-site inspection, April, 1983.

<sup>6</sup>Ibid.

<sup>7</sup>El Vernona Hotel, "Aristocrat of Beauty," Brochure circa 1926. On file Sarasota County Historical Archives, Sarasota, Florida.

<sup>8</sup>Sarasota Herald. May 3, 1926, front page.

<sup>9</sup>Grismer, The Story of Sarasota, p. 314.

<sup>10</sup>Sarasota Herald. May 3, 1926, front page.

<sup>11</sup>Ibid.

<sup>12</sup>Ibid.

<sup>13</sup>Ibid.

<sup>14</sup>Ibid.

<sup>15</sup>On-site inspection, April, 1983.

<sup>16</sup>Dwight James Baum, "The Mission Inn at Riverside, California," The American Architect. v. CXVIII, no. 2330, August 18, 1920, p. 205.

<sup>17</sup>El Vernona Hotel, "Aristocrat of Beauty," Brochure circa 1926. On file Sarasota County Historical Archives, Sarasota, Florida.

<sup>18</sup>Sarasota Herald. May 3, 1926, front page.

<sup>19</sup>Ibid.

<sup>20</sup>WJBB Radio Brochure, Sarasota, 1927. On file Sarasota County Historical Archives, Sarasota, Florida.

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<sup>43</sup>"Buildings Projected or Underway for This Year." This Year in Sarasota.  
April 29, 1926, p. 22.

<sup>44</sup>Sarasota Herald. December 15, 1926.

<sup>45</sup>Ibid., September 11, 1926.

<sup>46</sup>Grismer, The Story of Sarasota. p. 214.

<sup>47</sup>Ibid.

<sup>48</sup>Sarasota Herald. August 31, 1926.

<sup>49</sup>El Vernona Hotel, "Aristocrat of Beauty," c. 1926. On file Sarasota  
County Historical Archives.

<sup>50</sup>Sarasota Times. October 14, 1924, p. 12.

<sup>51</sup>Ibid.

<sup>52</sup>Matlock Price. "The New Mediterranean Architecture of Florida," The  
House Beautiful. June, 1925, p. 665.

<sup>53</sup>Sarasota Herald. October 4, 1925.

<sup>54</sup>Higel Obitary File, v. 2, p. 168, August 28, 1937.

<sup>55</sup>Ibid.

<sup>56</sup>Sarasota Times. October 16, 1924.

<sup>57</sup>Sarasota City Directory, 1927-1928, p. 321.

<sup>58</sup>"Developing a Regional Type: With Particular Reference of the Work in  
Florida of Dwight James Baum," The American Architect. v. 130, no. 2503,  
August 20, 1926. Located at Avery Library, Columbia University, New York.

<sup>59</sup>Ibid., p. 145.

<sup>60</sup>Ibid., p. 144.

<sup>61</sup>"An Eastern Architect's Impressions of Recent Work in Southern Califor  
California . . ." Architecture. 1918. v. 38. Located at Avery Library,  
Columbia University, New York.

<sup>62</sup>The Work of Dwight James Baum. Introduction by Matlock Price. New York  
City: William Helburn, Inc., 1927. Located at Avery Library, Columbia Univer-  
sity, New York.

CONTINUATION SHEET

Item Number: 7 (Description) 8 (Significance) continued

Page Number:

- <sup>21</sup>El Vernona, "Aristocrat of Beauty," Brochure circa 1926. On file Sarasota County Historical Archives.
- <sup>22</sup>Sarasota Herald. August 31, 1926.
- <sup>23</sup>El Vernona, "Aristocrat of Beauty," Brochure circa 1926. On file Sarasota County Historical Archives.
- <sup>24</sup>Ibid.
- <sup>25</sup>Sarasota Herald. December 15, 1926.
- <sup>26</sup>Ibid.
- <sup>27</sup>Sarasota Herald. May 3, 1926.
- <sup>28</sup>Ibid.
- <sup>29</sup>Ibid.
- <sup>30</sup>El Vernona, "Aristocraft of Beauty," Brochure circa 1926. On file Sarasota County Historical Archives.
- <sup>31</sup>Sarasota Herald. May 3, 1983, front page.
- <sup>32</sup>El Vernona Hotel, circa 1926. On file Sarasota County Historical Archives.
- <sup>33</sup>Sarasota Herald. September 11, 1926.
- <sup>34</sup>Grismer, The Story of Sarasota, p. 214.
- <sup>35</sup>Higel Scrapbook. v. 2, p. 168. August 28, 1937. Located at Sarasota County Historical Archives.
- <sup>36</sup>The Work of Dwight James Baum. Introduction by Matlock Price. New York City: William Helburn, Inc., 1927. Located at Avery Library, Columbia University, New York.
- <sup>37</sup>The American Architect. "Developing a Regional Type: With Particular Reference to the Work of Dwight James Baum." v. 130, August 20, 1926.
- <sup>38</sup>Ibid. P. 144.
- <sup>39</sup>Sarasota Herald. May 3, 1926.
- <sup>40</sup>Ibid.
- <sup>41</sup>Ibid.
- <sup>42</sup>Ibid.

# 9 BIBLIOGRAPHICAL REFERENCES

SEE CONTINUATION SHEETS

## 10 GEOGRAPHICAL DATA

Site Size (Approx. Acreage of Property):

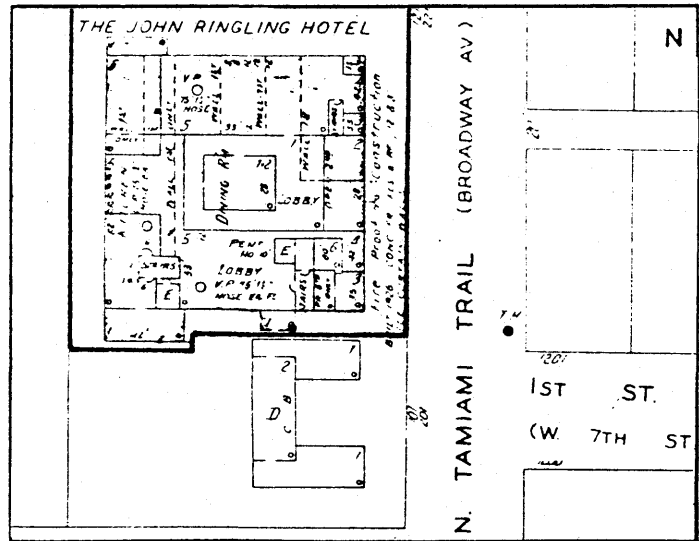
Less than 1

UTM Coordinates:

1, 7 | 34, 69, 5, 0 | 3, 0 24 5, 5, 0  
 ZONE EASTING NORTHING

USGS Sarasota 7.5 1973

Township	Range	Section
T36S	R17E	24



### VERBAL BOUNDARY DESCRIPTION

Combining intersections of S line of 1st St. and W Row US 41 thru N 101' for POB thru W 165.5' thru N 30', thru W 145.5', thru S 131.08' thru W 50', thru N 197.08' thru E 195.5' thru N 65.4' thru E 170' thru S 161.7' to POB

### LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE
N/A			

## 11 FORM PREPARED BY

NAME / TITLE

Sarah Latham Kearns / Preservation Consultant, City of Sarasota

ORGANIZATION

c/o Planning Department

DATE

STREET & NUMBER

City Hall P.O. Box 1058

TELEPHONE

CITY OR TOWN

Sarasota

STATE

Florida.

ZIP CODE

33578

CONTINUATION SHEET

Item Number: 9 (Bibliographical References)

Page Number:

Baum, Dwight James. "An Eastern Architect's Impressions of Recent Work in Southern California: Beautiful and Novel Effects in New Materials-- Original Uses of Tiles, Stucco, Woodwork and Ornamental Grilles . . ." The American Architect. v. 38. 1918. Located at Avery Library, Columbia University, New York.

\_\_\_\_\_. "The Mission Inn at Riverside, California." The American Architect. v. CXVIII, #2330, August 18, 1920. Located at Avery Library, Columbia University, New York.

"Developing a Regional Style . . ." The American Architect. v. 130, August 20, 1926. Located at Avery Library, New York.

"El Vernona Hotel 'Aristocrat of Beauty'" circa 1926. Brochure located at Sarasota County Historical Archives, Sarasota, Florida.

Grismer, Karl. The Story of Sarasota. Sarasota: M. E. Russell. 1946.

Higel Obituary File. v. 2, p. 168. August 28, 1937. Located at Sarasota County Historical Archives. Sarasota, Florida.

Price, Matlock. "The New Mediterranean Architecture of Florida." The House Beautiful. June 1925. On file Avery Library, New York.

Sarasota City Directory, 1927-1928. Located Sarasota County Historical Archives, Sarasota, Florida.

Sarasota Herald. October 4, 1925. May 3, 1926. August 31, 1926. September 11, 1926. December 15, 1926.

Sarasota Herald-Tribune. Section B, p. 1, April 13, 1983.

Sarasota Times. October 16, 1924.

This Week in Sarasota. April 29, 1926.

Withey, Henry F., and Elsie Rathburn. Biographical Dictionary of American Architects (Deceased). Los Angeles: Hennessey & Ingalls, Inc., 1970.

WJBB Radio Brochure. 1927. Located at Sarasota County Historical Archives, Sarasota, Florida.

Site Name Historic Resources of the  
City of Sarasota  
(Partial Inventory:  
Historic and Architect  
Properties)

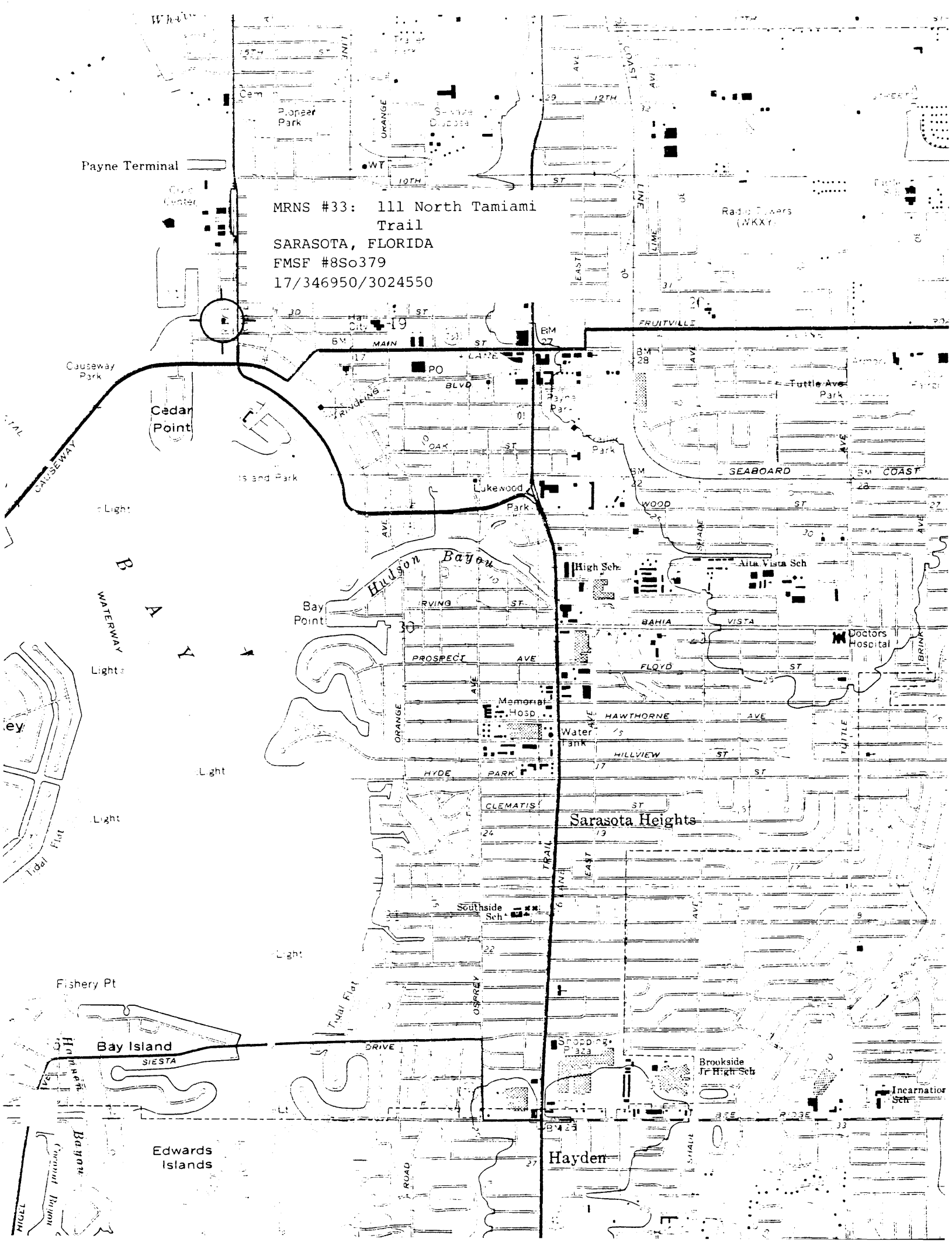
## CONTINUATION SHEET

Item Number: 7 (Description), 8 (Significance) continued

Page Number:

<sup>63</sup>"The Mission Inn at Riverside, California." The American Architect.  
August 18, 1920, v. CXVIII, no. 2330, p. 203. Located at Avery Library,  
Columbia University, New York.

<sup>64</sup>"Reprieve is Running Out, But Parts of Towers May Be Saved." Sarasota  
Herald-Tribune. Section B, p. 1, April 13, 1983.



Payne Terminal

MRNS #33: 111 North Tamiami Trail  
SARASOTA, FLORIDA  
FMSF #8So379  
17/346950/3024550

Radio Towers (WKX)

Causeway Park

Cedar Point

Island Park

PO

LAUREL ST

FRUITVILLE

Tuttle Ave Park

Light

B

A

Light

Light

Tidal Flat

Bay Point

Hudson Bayou

IRVING ST

PROSPECT AVE

HYDE PARK

Memorial Hosp

Water Tank

CLEMATIS ST

Sarasota Heights

TRAIL

EAST

Southside Sch

Light

Tidal Flat

OSPREY

ROAD

Fishery Pt

Bay Island

Edwards Islands

Hayden

Brookside Jr High Sch

Incarnation Sch

HIGELL