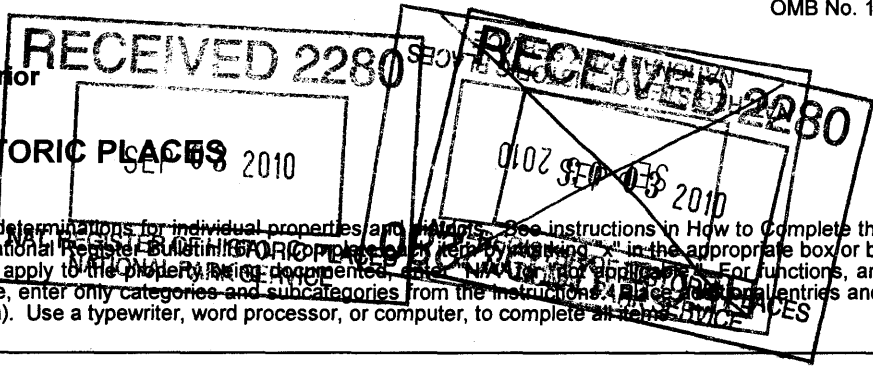


United States Department of the Interior  
National Park Service



**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 68) for information on how to complete this form. 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 JOHN NOLEN PLAN OF VENICE HISTORIC DISTRICT

other names/site number Original City of Venice Plan; FMSF SO6124

**2. Location**

street & number Laguna Dr. on North, Home Park Rd. on East, The Corso on South, The Esplanade on West N/A  not for publication

city or town Venice N/A  vicinity

state FLORIDA code FL county Sarasota code 115 zip code 34285

**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.)

Barbra E. Mattiel / DSHPO 8/31/10  
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:

- entered in the National Register  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) \_\_\_\_\_

Janis [Signature] Signature of the Keeper  
11/8/2010 Date of Action

5. Classification

Ownership of Property
(Choose as many boxes as apply)

- private
public-local
public-State
public-Federal

Category of Property
(Choose only one box)

- buildings
district
site
structure
object

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

Table with columns: Contributing, Noncontributing, buildings, sites, structures, objects, total. Values: 683, 792, 14, 0, 0, 0, 697, 792.

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

104

6. Function or Use

Historic Functions
(Enter categories from instructions)

- DOMESTIC/Single Family Dwelling
DOMESTIC/Multiple Family Dwelling
COMMERCE/Business
COMMERCE/Specialty Store
RECREATION AND CULTURE/Outdoor Recreation
GOVERNMENT/City Hall, Fire Station

Current Functions
(Enter categories from instructions)

- DOMESTIC/Single Family Dwelling
DOMESTIC/Multiple Family Dwelling
COMMERCE/Business
COMMERCE/Specialty Store
RECREATION AND CULTURE/Outdoor Recreation
GOVERNMENT/City Hall, Fire Station

7. Description

Architectural Classification
(Enter categories from instructions)

- NO STYLE/Wood Frame Vernacular/Masonry Vernacular
LATE 19TH & 20TH CENTURY REVIVALS/Mediterranean Revival/Colonial Revival/
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS/Bungalow

Materials
(Enter categories from instructions)

- foundation Concrete
walls Wood
Concrete Block
roof N/A
other Asphalt Shingles

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)

COMMUNITY PLANNING AND DEVELOPMENT
LANDSCAPE ARCHITECTURE
ARCHITECTURE

Period of Significance

1926-1960

Significant Dates

1926

1960

Significant Person

Nolen, John

Cultural Affiliation

N/A

Architect/Builder

Arch: Adams, Franklin O

Blder: Fuller, George A.

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

#

JOHN NOLEN PLAN OF VENICE HISTORIC DISTRICT  
Name of Property

Sarasota Co., FL  
County and State

10. Geographical Data

Acreege of Property 847 apprx.

UTM References

(Place additional references on a continuation sheet.)

1 | 1 | 7 | 3 | 5 | 5 | 2 | 8 | 0 | 2 | 9 | 9 | 9 | 1 | 2 | 0 |  
Zone Easting Northing  
2 | 1 | 7 | 3 | 5 | 5 | 8 | 6 | 0 | 2 | 9 | 9 | 9 | 1 | 2 | 0 |

3 | 1 | 7 | 3 | 5 | 5 | 8 | 6 | 0 | 2 | 9 | 9 | 8 | 5 | 0 | 0 |  
Zone Easting Northing  
4 | 1 | 7 | 3 | 5 | 6 | 8 | 0 | 0 | 2 | 9 | 9 | 8 | 5 | 0 | 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 Dorothy Korwek, Director of Historical Resources, City of Venice, Carl Shiver, Historic Preservationist

organization Bureau of Historic Preservation date August 2010

street & number R.A. Gray Building, 500 S. 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

street & number telephone

city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and amend listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section number 7 Page 1

JOHN NOLEN PLAN OF VENICE HISTORIC DISTRICT  
VENICE, SARASOTA COUNTY, FLORIDA  
DESCRIPTION

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**SUMMARY PARAGRAPH**

The John Nolen Plan of Venice Historic District comprises major portions of the City of Venice that were completed following the John Nolen Plan of the City of Venice, Florida, which was platted between 1926 and 1929. The completion of the major elements of the plan was not realized during the Florida real estate boom of the 1920s, but was undertaken only in the Post-World War II era and completed in accordance with John Nolen's plan in 1960. The original 1926 plan drawn up by city planner John Nolen was distributed for marketing purposes only and was never intended to be completed exactly as shown. Not included in the historic district are those portions of the city lying outside the boundaries of the Nolen plan as formally platted and those which were platted but never developed. The portions of the Nolen Plan being nominated include the subdivisions of Gulf View (east and west), South Gulf View, Venezia Park, South Venezia Park, Edgewood, and North Edgewood. These subdivision plats define not only the street layout and lot geometry, but also the zoning for each area. With minor alterations, the streets, lot arrangements, and zoning defined by John Nolen's plan are intact. The historic district comprises approximately 847 acres of the original 1,150 acres of the projected subdivisions in the Nolen Plan. This is only a small portion of the 9,476 acres of the land area of the city of Venice as of 2004. The Nolen plan features curvilinear streets, broad streets with landscaped medians, distinctive public parks, recreational areas reserved for public use, and zoning for residential, commercial, and governmental land use that remains in effect today. The district also incorporates three National Register listed historic districts that were listed in 1989 as part of the Venice Multiple Property Submission and eight individual properties also listed under the Multiple Property Submission. Including the three existing National Register historic districts and the properties individually listed in the National Register, the John Nolen Plan of Venice Historic District contains 1475 buildings, of which 683 are contributing (those constructed between 1926 and 1960) and 792 are noncontributing, for a ratio of 46 percent contributing to 54 percent noncontributing. There are 109 buildings that were previously listed in the National Register. The district also has 14 named city parks which are counted as contributing sites. The many unnamed parks and greenways are also considered contributing, even though they are not included in the count

**DESCRIPTION**

Present and Original Appearance

Although John Nolen's 1926 plan of the city of Venice (Photo 1) envisions the community as fully developed, circumstances—including the collapse of the 1920s Florida building boom and the onset of the Great Depression of the 1930s—guaranteed that the ambitious project would never be fully realized during the period he was involved with it. A 1926 aerial photograph (Photo 2) of the budding community shows that ground had scarcely been broken in most areas of the development, and the 1948 aerial (Photo 3) reveals that only the main thoroughfare of Venice Avenue and a few of the other major sections of the plan had been developed by that time. An aerial photograph taken in 1958 (Photo 4), however, shows that in the intervening decade the

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JOHN NOLEN PLAN OF VENICE HISTORIC DISTRICT  
VENICE, SARASOTA COUNTY, FLORIDA  
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community had taken on many of the features that Nolen had set forth in his 1926 plan. In addition to Venice Avenue, the city now featured the distinctive curvilinear streets, central business district, residential subdivisions, parks, and other landscape features that Nolen had envisioned. Aerials shot in 2004 (Photos 5-6) show that the community had spread outside the Nolen plats, to the eastern bank of the Intracoastal Waterway<sup>1</sup> and beyond the boundaries of the Edgewood Subdivision.

The subdivisions platted according to the Nolen plan incorporated the following elements: highway and rail access; a street layout allowing multiple travel routes within the plan; parks surrounded by residential districts; public ownership of the waterfront for the use of all residents; zoning into separate industrial, commercial, civic and residential uses; a civic center for municipal buildings and public gathering/recreational facilities; and the creation of a municipal government center from which to guide development, enforce zoning, hold title to road rights-of-way, parks, and reserved areas.

Rail access to the community predated Nolen's Venice Plan. The original location of the tracks limited the size of the commercial district proposed by Nolen and, at his insistence, the tracks were moved east a half mile across what is now the Intracoastal Waterway, and a railroad station (Photo 7) was constructed just north of East Venice Avenue adjacent to the industrial district. In addition to rail access, the Nolen plan included the relocation of the state highway known as the Tamiami Trail (now U.S. 41) to ensure auto access to the new town. The highway and railroad tracks separated the industrial district to the east from the commercial, civic and residential districts to the west.

Construction on Nolen's ambitious project got underway in 1926, and seemed to progress rapidly, as can be seen in photographs taken by Burgert Brothers Photographers between July and October of that year (Photos 8-9). Mule teams are shown leveling streets and preparing medians along West Venice Avenue, and sidewalks, curbstones, and streetlights have begun to appear. By October, there were more streets, medians, and streetlights and a great number of trees had been planted. The work at this point, however, was still restricted mainly to Venice Avenue, and no buildings are seen in the photographs, yet construction was already underway on both commercial and residential buildings. Among the major buildings erected in the city in 1926 was the Venice Hotel (Photo 10) at 200 North Nassau Street, designed by the New York architectural firm of A. Stewart Walker and Leon N. Gillette.

An aerial photograph taken late in 1926 (Photo 11) shows a series of apartment buildings along Armada Road just south of John Nolen Park that had been constructed as speculative properties. The Hotel Venice can be seen in the background, other buildings have been scattered about, and some medians have been constructed along Harbor Drive, but the town, as yet, had very few permanent residents. Only a single block of commercial buildings had been constructed along Venice Avenue (Photo 12). The town of Venice does not even appear in

<sup>1</sup> The Venice section of the Intracoastal Waterway was not constructed until 1967.

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the county municipalities section of the 1926 Sarasota City Directory,<sup>2</sup> and the 1928 city directory lists fewer than a 100 people residing in the community.<sup>3</sup>

Maps and aerial photographs dating from 1929 to 1959 show that only 20% of the streets had been constructed between 1925 and 1929, and the remaining 80% were completed between 1945-1959. Only about 11% of the existing buildings in the historic district date from the 1920s, and the remaining 89% of the contributing buildings were constructed between 1930 and 1960.<sup>4</sup> About 100 structures built during the 1925-1929 period of significance have either been demolished or relocated outside the boundaries of the historic district.

In 1985, a historic and architectural survey of Venice was undertaken by the City of Venice to identify and record buildings and structures constructed in the 1920s before the collapse of the development in 1929.<sup>5</sup> The survey recorded 120 buildings within the city limits of Venice, the majority of which were pre-1930. The development of the town of Venice prior to 1930 was generally south of West Venice Avenue in Gulf View Estates and in the area around Venezia Park. The survey staff recommended to the city that the Venezia Park area be nominated to the National Register as a historic district because of the number of buildings dating from the 1920s and the lack of later intrusions. The survey also concluded that there was a sufficient concentration of historic buildings in the Edgewood neighborhood east of the Intracoastal Waterway to justify the creation of another historic district. Two other areas were also identified as potential independent historic districts. One of these was located in the vicinity of John Nolen Park along Armada Road South and Menendez Street, and the other included the original downtown business area along West Venice Avenue and West Miami Avenue.

In 1989, a Multiple Property Group Submission for the City of Venice was written to identify historic districts and individual properties for nomination to the National Register of Historic Places.<sup>6</sup> The product of this new survey was the successful nomination to the National Register of three of the historic districts identified in 1985: the Armada Road Multi-family District, the Edgewood Historic District, and the Venezia Park Historic District, all of which were listed in the National Register on December 18, 1989. The Multiple Property Submission also resulted in the listing of eight individual properties: the Blalock House (Photo 13) at 241 South Harbor Drive (NR 4/12/89), the Senator Copeland House (Photo 14) at 710 South Armada Road (NR 8/17/89), the Johnson-Schoolcraft Building (Photo 15) at 201-203 West Venice Avenue (NR 12/27/96), the Levillain-Letton House (Photo 16) at 229 South Harbor Drive (NR 4/12/1989), the Triangle Inn (Photo 17) at 351 South Nassau Street (NR 2/23/96), the Valencia Hotel and Arcade (Photo 18) at 223-233 West Venice

<sup>2</sup> Sarasota City Directory (Richmond, VA: R.L. Polk Publishing Company, 1926).

<sup>3</sup> Ibid., 1928.

<sup>4</sup> Sarasota County Property Appraiser's Internet Web Site.

<sup>5</sup> An Historical Architectural Survey, City of Venice, Florida, 1985, MS1618, Florida Master Site File, Florida Division of Historical Resources, Tallahassee, Florida.

<sup>6</sup> Venice Multiple Property Group, Initial Development of the City of Venice, Florida, 1925-1928, MS427, Florida Master Site File, Florida Division of Historical Resources, Tallahassee, Florida.

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Avenue (NR 11/10/94), and the Venice Railroad Depot (Photo 7) at 303 West Venice Avenue (NR 8/17/89). The Venice Hotel (Photo 10) at 200 Nassau Street had already been listed in the National Register in 1984.

The Armada Road Multi-Family District contains 11 contributing and 8 noncontributing buildings, all of which date from 1926, and one contributing site, John Nolen (Menendez) Park. The Armada Road Multi-Family District provides a buffer between commercial Venice Avenue to the north and single family residential neighborhoods to the west and south. The district is characterized by a concentration of two-story Mediterranean Revival style apartment buildings like the ones at 408 and 432 Armada Road South (Photos 19-20) and those along Menendez Street across from John Nolen Park (Photos 21-22). The apartments generally reflect similar massing, setbacks, details, and style. The one exception is the Tuscan Gardens Apartments at 410 Palmetto Court (Photo 23), which extends in wings embracing a courtyard. The style of the apartment buildings conform to the required architectural criteria of the developers of the plan, which called for Mediterranean Revival style buildings as the principal theme for the city as a whole.

John Nolen Park is a focal element in the surrounding area of medium density dwellings. The park forms an open space that was a recreation area for residents. It is neatly laid out and retains its integrity as an area included in the original John Nolen plan for the city, even though in its present form it was not fully developed until the post-World War II era.

The Venezia Park Historic District Historic District, also listed in the National Register in 1989, was designed around a large trapezoidal-shaped park and contains 47 contributing and 11 noncontributing residences. The district features a collection of moderately-sized Mediterranean Revival single family dwellings located on the streets radiating from the park. The park is bounded by the intersecting streets of Palermo Place, Nassau, Salerno, and Sorrento streets and Venezia Way. The street design emphasizes visual and physical access to the park by all the residents of the area. The houses are one and two stories in height, constructed of stucco covered hollow clay tile, and sheltered with clay tiled roofs. Applied ceramic tile ornamentation and balconies add texture and variety to the neighborhood. The houses in Venezia Park District are more elaborate than those in the Armada Road Historic District, and the most impressive examples are found along South Harbor Drive. The two-story house at 505 South Harbor Drive (Photo 24), constructed 1926, features a tower, balconies, an arched passageway to a side entrance, a barrel tile roof, stucco covered exterior walls, and a one-car garage at the rear of the property which also reflects Mediterranean Revival styling.

The elegant one-story residence at 504 South Nassau Street (Photo 25) exhibits a wealth of stylistic details on its facade, which features arched wood casement windows set in a Palladian framework, an arched central doorway framed by classical pilasters that support an entablature that extends the width of the facade, radiating voussoirs surrounding the main entrance, and quoins at edges of the facade. The roof is surfaced with barrel tile, and the whimsical, stucco covered chimneys have barrel tile caps. Most of the houses in the district are very modest in appearance. The small one-story house at 325 Sorrento Drive (Photo 26) can hardly be



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identified as Mediterranean Revival, exhibiting only stucco covered walls, simple wood casement windows, a barrel tile roof, and a stuccoed chimney with a barrel tile cap. Only these details allow it to escape being called Masonry Vernacular.

The Edgewood Historic District was designed for moderate income residents. The houses are smaller and more varied in appearance than in the rest of Venice from the period of the 1920s. The district contains 36 contributing buildings and 6 noncontributing buildings, and extends approximately three blocks along Groveland Avenue and one block of Myrtle Avenue in a residential area of Venice east of the Intracoastal Waterway. The majority of the contributing houses in Edgewood were designed with elements of the Mediterranean Revival style. Most of the residences are one-story in height, and were constructed of hollow clay tile or poured concrete with walls surfaced with smooth stucco. The roofs are flat with parapets pierced by canals to drain rainwater. The windows are often 3/1-light and 4/1-light wood sash, sometimes set in arched surrounds. Several houses have small, round arched arcaded porches and a round-arched entranceway with a small barrel tile shed roof. One of the best preserved examples of the type is the residence at 725 Groveland Avenue (Photo 27). Styles other than Mediterranean Revival are found in Edgewood, as design controls governing the neighborhoods west of the Intracoastal Waterway were not as strictly enforced in this modest residential area which was home mainly to workmen and employees of businesses in the downtown commercial area. The Wood Frame Vernacular house at 737 Groveland Avenue (Photo 28) is one example of other styles found in the Edgewood Historic District.

A survey of the Venice Downtown Business District was undertaken in 1992 and identified 18 contributing commercial buildings located mainly along Venice and Miami avenues, all of them constructed in the 1920s, but the National Register nomination proposal completed for the district was never formally presented for review by the Florida National Register Review Board. In addition to commercial buildings already listed in the National Register, the survey identified several others, including the former San Marco Hotel (Photo 29) at 238 West Tampa Avenue, constructed in 1927, which is now the home of the Venice Centre Mall; the Hines Tea Room Building (Photo 30) at 200 St. Augustine Avenue; the Bossevoine Building (Photo 31) at 205-207 West Venice Avenue; the Sarasota Bronx Building (Photo 32) at 213 West Venice Avenue; the H.L. Nickell Building (Photo 33), at 219-221 West Venice Avenue; the Sanders Building (Photo 34) at 249-251 West Venice Avenue; the Blackburn Building (Photo 35) at 303-305 West Venice Avenue; the Estes Building (Photo 36) at 307 West Venice Avenue; and the Mohler Building (Photo 37) at 309-311 West Venice Avenue. On Miami Avenue the survey identified three commercial buildings: the Green Apartments (Photo 38) at 201 West Miami Avenue, the Wimmers Building (Photo 39) at 221-223 West Miami Avenue, and the Lawton Building (Photo 40) at 229-237 West Miami Avenue.

Little construction took place in Venice between 1930 and 1945. Only 14 extant buildings date from the 1930s. Most of the residences constructed during this period were Wood Frame Vernacular houses like the one at 733 Myrtle Avenue, constructed in 1930 (Photo 41). While construction began to pick up rapidly at the end of

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Second World War, only 52 residences in the district date from between 1940 and 1949. The dominant type of residence after 1945 was the Ranch style. The houses tended to be the classic Ranch type like the one at 721 Granada Avenue (Photo 42), constructed in 1948. The concrete block building has exterior walls surfaced in smooth stucco, a side-gable main roof with a massive brick chimney, metal awning windows and a picture window, an entrance stoop sheltered by a small shed room supported with brackets, and an integrated one vehicle bay garage. Ranch houses come in a variety of visual treatments, some exhibiting characteristics of Minimal Traditional houses, like the one at 109 Castile Street (Photo 43), constructed in 1949, which has Colonial Revival details. Although most ranch houses were of masonry construction, there were also wood frame examples, like the house at 412 Alhambra (Photo 44), constructed in 1948.

Over 500 buildings in the historic district, most of them single family dwellings, date from the 1950s. Ranch style houses, like the one at 721 Ocala Street (Photo 45), constructed in 1957, continued to be popular, but other types also began to appear. The concrete block residence at 609 North Armada Road (Photo 46), constructed in 1954, shows distinctively modern lines, with a shallow pitched roof and an integrated carport. The modernism is even more pronounced in the house at 613 Cadiz Road (Photo 47), constructed in 1957. The large house also has a shallow pitched roof, but also features a series of windows installed high on the main facade wall that are surmounted by large windows that fit into the gable end. The large two-car attached garage is set at an angle to the main block of the house, and the principal entrance is virtually hidden from view. The exterior walls of the house are surfaced with Roman brick, while the garage features vertical wood siding and has a flat roof. The 1950s also saw a revival of interest in the use of the Mediterranean Revival style. The large two-story residence at 304 Ocala Street (Photo 48), constructed in 1952, does not try to copy the familiar variations of the Mediterranean Revival style of the 1920s and makes no direct reference to any historic examples of Spanish or Italian architecture, but its use of stucco covered walls, arched windows, and ceramic tile roofing gives it the classification of Neo-Mediterranean.

The split-level house at 720 Ocala Street (Photo 49), constructed in 1951, is a modern variation of the Monterey styles which was popular, mainly in California, in the 1920s. Its most dominant element is the two-story wing, which features a full-width balcony. A more conventional version of the 1950s Split-Level house is the one at 733 South Nokomis Avenue (Photo 50), constructed in 1953. It combines a stuccoed first story with a wood frame upper story. The building is vernacular in appearance, combining a hipped roof first story with a front gable second story. The major fenestration is metal awning windows. The house has a two-bay gable-front porch with a roof supported by wood posts. A unique example of an International style house in the historic district is the residence at 800 South Armada Road (Photo 51), constructed in 1940, when Venice still had not recovered from the effects of the Great Depression

Street Plan, Parks, and Landscapes Features

Perhaps even more significant than the survival of the historic buildings completed during the period of John Nolen's association with the development of Venice was the completion of the major features of the plan itself

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by the City of Venice. The essential features ultimately finished included the hemispherical residential streets west of Park Boulevard intersected by diagonal streets that provide access to a grid of connector streets. Diagonal streets also helped to define the Venezia Park Subdivision. Diagonal streets also run northeast-southwest through the residential neighborhoods east of Harbor Drive. The completion of the parks and other landscape features were also carried out by the City of Venice Planning Department. There were 13 named parks that were included in John Nolen's plan and numerous unnamed pocket parks, planted medians, and street landscaping features. The area west of the Intracoastal Waterway features a variety of large and small public parks. Avenida de Parques Boulevard links Prentiss French Park (Photo 54) north of Venice with John Nolen Park (Photo 22) south of Venice Avenue. Between to two, bordering Venice Avenue are Hecksher Park (Photos 55-56) and City Hall Park (Photo 57). Originally intended for commercial development, the entire city block north of the 200 block of Venice Avenue in the heart of downtown Venice became a park and landscaped parking area known as Centennial Park (Photo 58-59). Venezia Park (Photo 60) and Blalock Park (Photos 61-62) are also large public spaces found west of the Intracoastal Waterway.

Included in the street layout are landscape features, such as landscaped street medians, triangular pocket parks at the intersections of rectangular and diagonal streets (Photo 63), and large acreage parks. All boulevards defined in the Plan are landscaped as green belts. The Venice Avenue median widens from 20 feet in the commercial and civic center districts to 100 feet in the residential areas, emphasizing the change in zoning and creating a linear park known as Heritage Park (Photo 64). Dr. Fred Albee Park (Photo 65) is located between Nassau Street and St. Augustine Avenue. There are two pocket parks, Fountain Park (Photo 66), found at the intersection of Nokomis Avenue and Miami Street, and Ponce de Leon Park (Photo 67) located at the intersection of Nassau Street and Pedro Street. Mundy Park (Photo 68) is found in the Edgewood neighborhood east of the Intracoastal Waterway. Only Venezia Park and John Nolen (Menendez) Park, and the recreational facilities in the civic center were completed during the 1920s. Centennial Park was dedicated as a park on May 17, 1949, since no buildings had been constructed on the city block. Mundy Park and Prentice French (Narvaezi) Park were completed during the 1950s. Work on the Dr. Fred Albee, Blalock, and Centennial Parks were not finished until the 1970s. Graser Park, a small public space located at the west end of Barcelona Avenue, was dedicated in 2006. Prior to its purchase by the city and dedication as a park, it was vacant residential lots. Nevertheless, the creation of the small park follows Nolen's vision of creating public green spaces on property not intended for the construction of buildings.

Native slash pines and sabal palms<sup>7</sup> are the dominant trees in Venice's parks. As the native pine trees succumb to age and disease they are replaced with Live Oaks and Chinese weeping elm. Many of the original palmettos, palms, and other trees still exist in the commercial district, lining the streets and occupying the landscaped medians. (Photos 69-71).

<sup>7</sup> Actually a palmetto, it is the state tree of Florida.

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Commercial Buildings on East Venice Avenue

In 1926, East Venice Avenue was constructed as a continuation of West Venice Avenue and a major county road. It connected the Edgewood Residential District with downtown Venice and provided access to the industrial area southwest of Edgewood planned by John Nolen. The industrial district featured diagonal streets and paralleled the Seaboard Air Line Railroad tracks. Although the area has been used for industrial purposes since the 1920s, most of its existing buildings in the area were constructed after 1960. They are included in the boundaries of the historic district because the area lies within Nolen's Venice plan and follows the intended zoning. The 200 block of East Venice Avenue was lost when the Intracoastal Waterway linking Roberts Bay and Lemon Bay was constructed in 1967. Along East Venice Avenue only the two commercial buildings at 633-639 and 641 East Venice Avenue date from the 1920s (Photos 72-73). Unfortunately, the building at 641 East Venice Avenue has been extensively modified. All of the other contributing commercial buildings east of the Intracoastal Waterway were constructed during the 1950s.

The Seaboard Office Park Building and Warehouses (Photos 74-75) at 312 East Venice Avenue were constructed in 1956. The office building is very modern in appearance. It is constructed of stucco-covered concrete block and brick and has a shallow gable roof. The facade exhibits large areas of fixed plate glass. The associated Masonry Vernacular storage buildings are constructed of concrete block and have raised metal seam shed roofs and large roll-up metal entrance doors. The one-story commercial building at 430 East Venice Avenue (Photo 76), constructed in 1952, also exhibits modern characteristics. The one-story concrete block building has spandrels on the street facade covered with diamond-shaped concrete tiles between brown glazed tile pilasters. The eight bays of the facade feature large plate glass panels interrupted only by two rather conventional wood and glass panel entrance doors which stand above two fanciful glazed tile steps, which serve to further advertise the commercial ceramic tile vendor that occupies the building.

The two-story Masonry Vernacular building at 536 East Venice Avenue (Photo 77), constructed in 1957, houses the Heritage Shower Door and Heritage Motorsports offices. The second story is not visible on the street facade. It is a concrete block building with exterior walls painted green. The facade is plain except for the raised stucco sign saying "Heritage Shower Door." The central entrance consists of glass and aluminum double doors flanked by single panel sidelights. At either side of the entrance are 2-light fixed pane windows set in projecting aluminum frames. The windows are sheltered by canvas awnings. Another commercial building dating from the 1950s is located at 602 East Venice Avenue (Photo 78), constructed in 1955. This two-story Neo-Mediterranean style building has a symmetrical facade, towers with clay tile covered mansard roofs and a clay tile shed roof between the towers. The main roof of the building is flat, surfaced with tar and gravel. A shed-roof porch supported with round columns divides the storefronts at the street level, which feature display windows set in thin aluminum frames. The windows at the bases of the towers are sheltered by vinyl awnings. The windows in the second story of the towers are arched and filled with fixed glass. Between the towers are two sets of 2-light fixed glass windows with classical cornices. The west elevation of the building has

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rectangular windows on the first story and arched windows on the second story. There are no windows on the east elevation. The rear of the building has secondary entrances on both floors. A lateral stairway leads to the second floor landing, which is sheltered by a mansard roof supported by columns. The VFW Post 8118 building at 832 East Venice Avenue (Photo 79), constructed in 1957 is found at the eastern edge of the historic district. The one-story gable-roofed building has an L-shaped ground plan and a Mission style arcade sheltering the walkway that extends the length of the main facade.

West Venice Avenue

West Venice Avenue, moving west from South Tamiami Trail, features a variety of buildings constructed between 1926 and 1960. The Venice Wine and Coffee Shop (Photo 80) at 121 West Venice Avenue, constructed in 1950, is a simple, Masonry Vernacular building whose street level is occupied by display windows, an entranceway, and transom lights, all framed in black anodized aluminum. The storefront is sheltered by a cloth awning. The frieze area about the awning is plain and covered with stucco. The plain parapet rises only slightly above the tar and gravel flat roof. A pilaster at the west side of the facade is decorated with a low relief Art Nouveau filigree design. The building at 141 West Venice Avenue (Photo 81), constructed in 1954, attempts to faithfully reproduce the type of Mediterranean Revival style building constructed in Florida during the 1920s. It features classical columns, an elaborate entablature at the roof line, and distinctive balconies with their wrought iron balustrades. One indication of the lateness of the construction is the storefront on the street level, which does not follow the usual arrangement of 1920s commercial architecture. The 200 and 300 blocks of West Venice Avenue contain most of the commercial buildings constructed during the John Nolen era.

Noncontributing Buildings

Single Family Dwellings

Most of the houses constructed after 1960 do not vary greatly in appearance from those built over the previous two decades. Wood Frame and Masonry Vernacular style residences continue to comprise a large part of the building stock and are complemented with those exhibiting modernistic features. None of the houses are particularly large, since they were confined to the lot sizes established during the John Nolen era, and the city planning department, being faithful to the plan, has resisted attempts to allow the combining of several lots for the purpose of constructing residences that are out of scale with their neighbors. The city planning department did not impose any requirements regarding conformity to the reuse of historical styles, in particular Mediterranean Revival, so in recent years, there has been an outburst of the construction of Neo-Mediterranean Revival houses whose historical origins are doubtful at best. Thirteen of these houses, like the ones found at 232 Pensacola Road (Photo 52) and 239 Ponce de Leon Avenue (Photo 53), neighbor one another on a single

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city block. All thirteen residences were constructed between 2005 and 2006. Still, each house conforms to the lots established in the Nolen city plan.

Apartment Buildings and Residential Condominiums

The design of single family dwellings did not change dramatically after 1960; however, while a small number of commercial buildings and hotel and apartment buildings were constructed in the historic district during the 1920s and from 1950 to 1960, the in-filling of the remaining lots created by the Nolen plan took place in the post-1960 era. The Inn at the Beach Hotel (Photo 82) at 725 West Venice Avenue, constructed in 1952, was one of the first major tourist hotels constructed in the historic district after World War II. It preserves the low-rise character of the pre-war community but does not attempt to directly imitate the Mediterranean Revival style favored during the 1920s. This approach continued with the construction of multi-family dwelling in the zone designated by the Nolen Plan. The apartment complex at 509 West Venice Avenue (Photo 83), constructed in 1969, is a simple two-story concrete block building with a U-shaped ground plan. The apartment features a landscaped courtyard and swimming pool separated from the parking area by a pierced concrete block privacy wall. This apartment building is a mirror of the one 510 Granada Avenue, also constructed in 1969. This became a common format for constructing apartment buildings. A grouping of such apartments and residential condominiums is found along North Park Boulevard and Barcelona Avenue. The residential condominium at 528 Barcelona Avenue (Photo 84), constructed in 1970, also follows the U-shaped format and has a small courtyard and swimming pool separated from the residential parking area.

By the 1960s, the city began to allow the construction of high-rise condominiums along the Gulf of Mexico, thus eliminating a key feature of Nolen's General Plan, the public ownership of the waterfront. The construction of other high-rise condominiums located in parts of the city followed in the 1970s and 1980s, but most of the plan remains intact to a high degree in those areas and continues to define the city of Venice much as Nolen envisioned it. Although most of the apartment buildings and residential condominiums found in the heart of the city Venice are two-stories in height, the 7-story residential condominium at 513 Barcelona Avenue (Photo 85), constructed in 1979, rises above the surrounding cityscape. The large concrete block building is divided into two wings by the centrally located elevator tower on the main facade. The ribbons of fenestration separate the spandrels that are separated by narrow pilasters that rise to decorative arches located just below the roof cornice. The other major high-rise buildings more than three stories in height are found along the east side of The Esplanade and the 200 block of St. Augustine Avenue.

The lots on the west side of The Esplanade along the Gulf of Mexico were intended for the development of a city recreational area that was never constructed. The high-rise condominiums erected there in the 1970s and 1980s, therefore, lie outside the John Nolen town plan area, as do the parcels on the east side of The Esplanade north of West Venice Avenue. Ultimately, that portion of the original 1926 Nolen town found west of Apalachicola Road and Osprey Street were excluded from the final plan. The area west of Apalachicola Road

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and Osprey Street to The Esplanade and the Gulf was originally part of the Gulf View Section platted by the BLE in 1927. However, when the BLE defaulted on its loan to the original owner, the property was returned this owner (the Higel family), and the land was re-platted and the street layout changed. Since the re-plat and subsequent re-zoning of the land did not conform to Nolen's concept for the area, it is excluded from the nomination. The two condominium buildings at 109 South The Esplanade (Photo 86), constructed in 1965, are 5-story Masonry Vernacular concrete block buildings that do not overwhelm the nearby historic building stock despite their height. The Gulf Twin Towers condominium at 500 North The Esplanade (Photo 87), constructed in 1968, is a massive 7-story building that overlooks The Esplanade. It lies just outside the historic district, as do the other large condominiums farther north along The Esplanade. The only major group of high-rise condominiums found in the historic district are the four buildings located at 232-244 Saint Augustine Avenue (Photo 88) that were constructed in 1974. Fortunately, these 9-story buildings lie on the periphery of the historic district, lessening their impact on its historic character.

Governmental, Community and Institutional Buildings

The collapse of the Florida real estate boom in 1926 came before the construction of important government and public service buildings. The present Venice City Hall and Fire Station (Photo 89) at 401 West Venice Avenue was constructed in 1990. The very modern-looking Venice Public Library at 300 South Nokomis Avenue (Photo 90), was erected in 1975. The Venice Regional Medical Center at 540 The Rialto (Photo 91), constructed in 1989, replaced a hospital constructed in 1951. The Epiphany Catholic Church (Photo 92) at 350 West Tampa Avenue was erected in 1980 to replace a smaller edifice, which now serves as the parish hall. At the time, Epiphany Church was a part of the Diocese of St. Petersburg. In 1984, Pope John Paul II created the Diocese of Venice and named Bishop John J. Nevins as the founding bishop. Epiphany Church was selected as the new cathedral primarily because of its size and geographical location. The fan-shaped church exhibits a dramatically modern, non-historical design. The main sanctuary of the church seats approximately 1,300 people and an additional 300 people can be seated in the chapel. The buildings north of the cathedral also belong to the diocese. They include a two-story elementary school, rectory, meeting rooms, a chapel, diocesan and parish offices, and a community hall which temporarily housed the church before the cathedral was completed in 1980.

The Venice Art Center (Photo 93) at 390 South Nokomis, constructed in 1996, is found in Blalock Park, which has become the cultural center of the City of Venice. The U.S. Post Office at 350 West Venice Avenue (Photo 94), constructed in 1970, was built on the site of the Park View Hotel, one of the first buildings in Venice erected in 1926, which was demolished to make way for the present post office. The Bank of America Building (Photo 95) at 304 West Venice Avenue replaced the Venice-Nokomis Bank Building (Photo 96), constructed in 1927, which was razed in 1975 to make way for the present bank building. Like most of the commercial,

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institutional, and governmental buildings constructed in Venice after 1960, the buildings make no attempt to reflect the Mediterranean Revival style of the 1920s.

Moved and Reconstructed Buildings

The Joseph H. Lord House was constructed in 1896 on land located south of Roberts Bay now known as Bayshore Estates. George Higel acquires the house in 1905. In 2005 the house was given to the City of Venice. The city paid to move the house to 409 Granada Avenue, a lot owned by the City of Venice. In 2008, the City of Venice Historic Preservation Board approves a contract with Siebert Architects of Sarasota to prepare an Architectural Design Plan for the restoration of the house to its original appearance and the building currently serves as a museum and educational center dealing with pioneer life in Florida.<sup>8</sup>

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<sup>8</sup> Friends of the Lord-Higel House, [http://www.lord-higelhouse.com/friends-website\\_009.htm](http://www.lord-higelhouse.com/friends-website_009.htm).



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LATE 19TH & EARLY 20TH CENTURY REVIVALS: Tudor Revival  
MODERN MOVEMENT: International Style, Minimal Traditional, Ranch, Split-Level  
RECENT REVIVALS: Neo-Mediterranean, Neo-Colonial, Neo-Bungalow

**LIST OF BUILDINGS** \* = Buildings individually listed in the National Register

The addresses below are those found on the Sarasota County Property Appraiser's Internet web page keyed to their GIS map. These street addresses may vary from the ones found on the front of the building itself, particularly in the downtown business section of Venice where buildings may contain more than one commercial occupant. The Property Appraiser's addresses are also keyed to the map of the historic district to facilitate the physical location of the site. In most cases, the addresses shown on the map are the same as those found in the Florida Master Site File Form for those properties that have been recorded in past surveys.

**Contributing Resources**

<u>Address</u>	<u>Use</u>	<u>Style</u>	<u>Date</u>	<u>FMSF No.</u>
<u>Alhambra Road</u>				
404	Residential	Split-Level	1948	SO06626
408	Residential	Ranch	1948	SO06627
412	Residential	Ranch	1948	SO06628
416	Residential	Ranch	1953	SO06631
417	Residential	Frame Vernacular	1956	SO06632
420	Residential	Masonry Vernacular	1948	SO06629
425	Residential	Ranch	1959	Pending
428	Residential	Ranch	1952	SO06633
500	Residential	Ranch	1952	SO06634
501	Residential	Ranch	1952	SO06635
504	Residential	Ranch	1953	SO06636
505	Residential	Ranch	1953	SO06637
507	Residential	Ranch	1953	SO06638
508	Residential	Ranch	1950	SO06630
509	Residential	Ranch	1953	SO06639
516	Residential	Ranch	1953	SO06640
520	Residential	Ranch	1958	SO06641

Apalachicola Road

725	Residential	Modern Movement	1950	Pending
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Apalachicola Road (cont.)

729	Residential	Ranch	1958	Pending
733	Residential	Modern Movement	1950	Pending

Armada Road North

604	Residential	Masonry Vernacular	1954	SO06642
605	Residential	Masonry Vernacular	1953	SO06643
608	Residential	Split-Level	1952	SO06644
609	Residential	Modern Movement	1954	Pending
612	Residential	Ranch	1960	Pending
613	Residential	Ranch	1959	Pending
621	Residential	Ranch	1960	Pending
624	Residential	Ranch	1959	Pending
629	Residential	Neo-Mediterranean	1956	Pending
708	Residential	Ranch	1960	

Armada Road South

405	Residential	Ranch	1950	Pending
408	Residential	Mediterranean Revival	1926	SO00463
409	Residential	Neo-Mediterranean	1951	Pending
417	Residential	Ranch	1951	Pending
420	Residential	Ranch	1950	Pending
421	Residential	Ranch	1952	Pending
424	Residential	Mediterranean Revival	1926	SO00464
425	Residential	Ranch	1951	Pending
428	Residential	Mediterranean Revival	1926	SO00465
429	Residential	Ranch	1952	Pending
432	Residential	Mediterranean Revival	1926	SO00466
501	Residential	Masonry Vernacular	1956	Pending
505	Residential	Ranch	1960	Pending
509	Residential	Ranch	1960	Pending
509A	Garage	Frame Vernacular	1960	Pending
512A	Residential	Mediterranean Revival	1926	SO00468
512B	Residential	Frame Vernacular	1926	SO00468
512C	Residential	Masonry Vernacular	1926	SO00468
516	Residential	Mediterranean Revival	1926	SO00469
517	Residential	Ranch	1960	Pending
525	Residential	Masonry Vernacular	1953	Pending

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Armada Road South (cont.)

604	Residential	Ranch	1950	Pending
605	Residential	Ranch	1957	Pending
608	Residential	Modern Movement	1951	Pending
612	Residential	Ranch	1950	SO00470
620	Residential	Ranch	1952	Pending
621	Residential	Ranch	1950	Pending
625	Residential	Ranch	1949	Pending
705	Residential	Ranch	1958	Pending
708	Residential	Minimal Traditional	1938	SO00471
710	Residential	Mediterranean Revival	1926	SO00472
721	Residential	Ranch	1960	Pending
725	Residential	Ranch	1958	Pending
800	Residential	International Style	1940	Pending

Avenue des Parques North

220	Residential	Ranch	1956	Pending
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Avenue des Parques South

202	Residential	Ranch	1951	Pending
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Bahama Street

220	Commercial	Masonry Vernacular	1960	Pending
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Barcelona Avenue

505	Residential	Masonry Vernacular	1958	Pending
505A	Residential	Masonry Vernacular	1958	Pending
512	Residential	Masonry Vernacular	1957	Pending
514	Residential	Frame Vernacular	1958	Pending
514A	Residential	Frame Vernacular	1958	Pending
605	Residential	Neo-Mediterranean	1953	Pending
610	Residential	Ranch	1953	Pending
612	Residential	Ranch	1954	Pending
613	Residential	Ranch	1953	Pending
616	Residential	Ranch	1956	Pending
619	Residential	Ranch	1958	Pending

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Barcelona Avenue (cont.)

620	Residential	Ranch	1953	Pending
621	Residential	Ranch	1953	Pending
624	Residential	Ranch	1953	Pending
625	Residential	Ranch	1960	Pending
628	Residential	Ranch	1954	Pending
633	Residential	Ranch	1953	Pending
641	Residential	Ranch	1956	Pending

Cadiz Road

605	Residential	Minimal Traditional	1952	Pending
609	Residential	Ranch	1952	Pending
613	Residential	Modern Movement	1957	Pending
620	Residential	Ranch	1959	Pending
630	Residential	Ranch	1960	Pending
636	Residential	Masonry Vernacular	1959	Pending
725	Residential	Ranch	1959	Pending
728	Residential	Masonry Vernacular	1959	Pending
729	Residential	Modern Movement	1959	Pending

Castile Street

105	Residential	Masonry Vernacular	1947	Pending
109	Residential	Masonry Vernacular	1949	Pending
113	Residential	Ranch	1950	Pending
116	Residential	Frame Vernacular	1948	Pending
117	Residential	Ranch	1950	Pending
120	Residential	Frame Vernacular	1948	Pending
121	Residential	Ranch	1953	Pending
125	Residential	Neo-Colonial Revival	1955	Pending
127	Residential	Ranch	1950	Pending
132	Residential	Ranch	1958	Pending
405	Residential	Ranch	1950	Pending

Cincy Street

813	Residential	Ranch	1958	Pending
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Coral Street

211	Residential	Ranch	1957	Pending
217	Residential	Modern Movement	1957	Pending
221	Residential	Masonry Vernacular	1956	Pending
227	Residential	Modern Movement	1959	Pending

Country Club Way

504	Residential	Ranch	1960	Pending
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Cypress Avenue

513	Industrial	Masonry Vernacular	1955	Pending
517	Industrial	Masonry Vernacular	1953	Pending
712	Residential	Masonry Vernacular	1954	SO06110
713	Residential	Masonry Vernacular	1955	SO06111
719	Residential	Masonry Vernacular	1955	SO06112
720	Residential	Ranch	1953	SO06113
725	Residential	Masonry Vernacular	1955	Pending
728	Residential	Ranch	1953	Pending
731	Residential	Masonry Vernacular	1955	Pending
737	Residential	Masonry Vernacular	1955	Pending
738	Residential	Ranch	1953	Pending
745	Residential	Masonry Vernacular	1954	Pending
800	Residential	Masonry Vernacular	1957	Pending
801	Residential	Masonry Vernacular	1956	Pending
808	Residential	Ranch	1957	Pending
809	Residential	Masonry Vernacular	1957	Pending
815	Residential	Masonry Vernacular	1956	Pending
816	Residential	Ranch	1958	Pending
821	Residential	Masonry Vernacular	1957	Pending
824	Residential	Ranch	1957	Pending
827	Residential	Masonry Vernacular	1957	Pending
832	Residential	Masonry Vernacular	1959	Pending
836	Residential	Split-Level	1959	Pending
837	Residential	Masonry Vernacular	1957	Pending
841	Residential	Masonry Vernacular	1958	Pending

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Fiesole Street

213	Residential	Neo-Mediterranean	1959	Pending
216	Residential	Ranch	1952	Pending
217A	Residential	Ranch	1959	Pending
217	Garage	Frame Vernacular	1959	Pending
224	Residential	Ranch	1958	Pending
225	Residential	Neo-Mediterranean	1957	Pending
229	Residential	Masonry Vernacular	1955	Pending
231	Residential	Masonry Vernacular	1953	Pending
231A	Garage	Frame Vernacular	1953	Pending
232	Residential	Masonry Vernacular	1955	Pending
233	Residential	Ranch	1960	Pending
235	Residential	Ranch	1958	Pending
240	Residential	Masonry Vernacular	1951	Pending

Firenze Avenue West

102	Residential	Ranch	1958	Pending
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Galleon Drive

300	Residential	Ranch	1954	Pending
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Granada Avenue

501	Residential	Ranch	1950	Pending
505	Residential	Ranch	1956	Pending
509	Residential	Ranch	1953	Pending
513	Residential	Ranch	1951	Pending
525	Residential	Ranch	1949	Pending
533	Residential	Ranch	1954	Pending
601	Residential	Ranch	1952	Pending
613	Residential	Mediterranean Revival	1926	SO00474
625	Residential	Mediterranean Revival	1926	SO00475
628	Residential	Masonry Vernacular	1948	Pending
632	Residential	Masonry Vernacular	1946	Pending
721	Residential	Ranch	1948	Pending

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Grove Street South

120	Industrial	Masonry Vernacular	1960	Pending
230	Industrial	Masonry Vernacular	1960	Pending
240	Commercial	Masonry Vernacular	1959	Pending
257	Commercial	Contemporary	1960	Pending

Groveland Avenue

610	Industrial	Masonry Vernacular	1954	Pending
705	Commercial	Bungalow	1926	SO06104
708	Commercial	Masonry Vernacular	1943	Pending
713	Residential	Frame Vernacular	1926	SO00476
716	Residential	Frame Vernacular	1926	SO00477
716A	Garage	Frame Vernacular	1926	SO00477
717	Residential	Mediterranean Revival	1926	SO00478
717A	Garage	Frame Vernacular	1926	SO00478
721	Residential	Tudor Revival	1926	SO00479
724	Residential	Ranch	1952	Pending
725	Residential	Mediterranean Revival	1926	SO00480
737	Residential	Bungalow	1926	SO00482
741	Residential	Frame Vernacular	1926	Pending
741A	Garage	Frame Vernacular	1926	Pending
744	Residential	Masonry Vernacular	1960	Pending
800	Residential	Mediterranean Revival	1927	SO00483
801	Residential	Mediterranean Revival	1926	SO00484
804	Residential	Mediterranean Revival	1926	SO00485
810	Residential	Mediterranean Revival	1926	SO00487
810A	Garage	Frame Vernacular	1926	SO00487
816	Residential	Masonry Vernacular	1930	SO00488
816A	Garage	Frame Vernacular	1930	SO00488
820	Residential	Mediterranean Revival	1926	SO00489
824	Residential	Mediterranean Revival	1926	SO00490
825	Residential	Masonry Vernacular	1956	Pending
833	Residential	Bungalow	1926	SO00491
900	Residential	Ranch	1950	Pending
900A	Garage	Frame Vernacular	1050	Pending
901	Residential	Ranch	1955	Pending
904	Residential	Ranch	1957	Pending
904A	Garage	Frame Vernacular	1957	Pending
908	Residential	Bungalow	1926	SO00492

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Groveland Avenue (cont.)

908A	Garage	Frame Vernacular	1926	SO00492
909	Residential	Masonry Vernacular	1926	SO00493
912	Residential	Mediterranean Revival	1926	SO00494
912A	Garage	Frame Vernacular	1926	SO00494
913	Residential	Bungalow	1926	SO00495
917	Residential	Masonry Vernacular	1926	SO00496
921	Residential	Masonry Vernacular	1925	SO00497
924	Residential	Ranch	1958	Pending
925	Residential	Frame Vernacular	1926	SO00498
925A	Garage	Frame Vernacular	1926	SO00498
927	Residential	Masonry Vernacular	1926	SO00499
928	Residential	Bungalow	1926	SO00500
932	Residential	Masonry Vernacular	1950	Pending
933	Residential	Masonry Vernacular	1926	SO00501
936	Residential	Masonry Vernacular	1952	Pending
937	Residential	Bungalow	1926	SO00502
941	Residential	Bungalow	1926	Pending
941A	Garage	Frame Vernacular	1926	Pending
1004	Residential	Bungalow	1930	Pending
1004A	Garage	Frame Vernacular	1930	Pending
1005	Residential	Bungalow	1926	SO00503
1005A	Garage	Frame Vernacular	1926	SO00503
1008	Residential	Bungalow	1930	Pending
1013	Residential	Ranch	1959	Pending
1020	Residential	Ranch	1955	Pending
1021	Residential	Ranch	1950	Pending
1025	Residential	Frame Vernacular	1950	Pending
1036	Residential	Masonry Vernacular	1950	Pending

Gulf Coast Boulevard

725	Residential	Modern Movement	1960	Pending
917	Residential	Ranch	1959	Pending

Harbor Drive North

200	Women's Club	Masonry Vernacular	1930	Pending
205	Residential	Ranch	1959	Pending
207	Residential	Ranch	1955	Pending



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Harbor Drive North (cont.)

207A	Residential	Masonry Vernacular	1955	Pending
213	Residential	Ranch	1955	Pending

Harbor Drive South

125	Residential	Bungalow	1947	Pending
200	Residential	Masonry Vernacular	1956	Pending
204	Commercial	Ranch	1952	Pending
209	Residential	Bungalow	1950	Pending
213	Residential	Ranch	1955	Pending
216	Commercial	Masonry Vernacular	1954	Pending
224	Residential	Masonry Vernacular	1949	Pending
227	Residential	Ranch	1959	Pending
*229 (Levillain-Letton Hse.)	Residential	Mediterranean Revival	1926	SO00504
*241 (Blalock House)	Residential	Mediterranean Revival	1936	SO00504
244	Residential	Masonry Vernacular	1942	Pending
247	Residential	Ranch	1960	Pending
249	Residential	Ranch	1959	Pending
300	Residential	Ranch	1957	Pending
301	Residential	Ranch	1959	Pending
304	Residential	Ranch	1952	Pending
305	Residential	Mediterranean Revival	1926	Pending
312	Residential	Ranch	1951	Pending
313	Residential	Ranch	1951	Pending
316	Residential	Modern Movement	1958	Pending
317	Residential	Ranch	1955	Pending
320	Residential	Ranch	1959	Pending
321	Residential	Masonry Vernacular	1952	Pending
324	Residential	Ranch	1954	Pending
325	Residential	Masonry Vernacular	1952	Pending
333	Residential	Masonry Vernacular	1947	Pending
337	Residential	Ranch	1952	Pending
409	Residential	Ranch	1926	SO00506
408	Residential	Modern Movement	1957	Pending
412	Residential	Ranch	1956	Pending
420	Residential	Ranch	1955	Pending

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Harbor Drive South

424	Residential	Ranch	1956	Pending
429	Residential	Ranch	1960	Pending
501	Residential	Mediterranean Revival	1926	SO00507
505	Residential	Mediterranean Revival	1926	SO00508
505A	Garage	Mediterranean Revival	1926	S)00508
516	Residential	Masonry Vernacular	1956	Pending
518	Residential	Ranch	1955	Pending
519	Commercial	Mediterranean Revival	1926	SO00509
519A	Garage	Mediterranean Revival	1926	SO00509
521	Residential	Mediterranean Revival	1926	SO00510
601	Residential	Split-Level	1951	Pending
709	Residential	Neo-Mediterranean	1957	Pending
725	Residential	Modern Movement	1959	Pending

Laguna Drive

601	Residential	Ranch	1960	Pending
606	Residential	Minimal Traditional	1960	Pending

Laurel Avenue

708	Residential	Masonry Vernacular	1956	SO06106
716	Residential	Ranch	1956	SO06107
717	Residential	Masonry Vernacular	1954	SO06108
721	Residential	Modern Movement	1954	SO06109
724	Residential	Ranch	1956	Pending
725	Residential	Modern Movement	1954	Pending
729	Residential	Masonry Vernacular	1954	Pending
732	Residential	Masonry Vernacular	1957	Pending
733	Residential	Masonry Vernacular	1954	Pending
736	Residential	Ranch	1955	Pending
739	Residential	Masonry Vernacular	1953	Pending
744	Residential	Ranch	1956	Pending
745	Residential	Masonry Vernacular	1954	Pending
800	Residential	Masonry Vernacular	1957	Pending
801	Residential	Masonry Vernacular	1956	Pending
801A	Garage	Frame Vernacular	1956	Pending
808	Residential	Ranch	1958	Pending
809	Residential	Modern Movement	1958	Pending

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Laurel Avenue (cont.)

816	Residential	Ranch	1958	Pending
817	Residential	Masonry Vernacular	1958	Pending
824	Residential	Ranch	1958	Pending
825	Residential	Ranch	1959	Pending
832	Residential	Neo-Bungalow	1958	Pending
837	Residential	Ranch	1959	Pending
840	Residential	Ranch	1958	Pending
841	Residential	Ranch	1958	Pending
900	Residential	Masonry Vernacular	1959	Pending

Lisbon Street

227	Residential	Ranch	1958	Pending
305	Residential	Ranch	1957	Pending

Madrid Avenue

605	Residential	Ranch	1955	Pending
612	Residential	Ranch	1952	Pending
612A	Garage	Masonry Vernacular	1952	Pending

Maggiore Road

401	Residential	Ranch	1956	Pending
404	Residential	Ranch	1954	Pending
407	Residential	Ranch	1959	Pending
408	Residential	Ranch	1956	Pending
416	Residential	Ranch	1957	Pending
420	Residential	Ranch	1957	Pending
424	Residential	Neo-Mediterranean	1957	Pending

Manatee Court

405	Residential	Masonry Vernacular	1959	Pending
505	Residential	Masonry Vernacular	1958	Pending
505A	Multi-Residential	Masonry Vernacular	1958	Pending
513	Multi-Residential	Masonry Vernacular	1959	Pending
513A	Multi-Residential	Masonry Vernacular	1959	Pending
517	Multi-Residential	Masonry Vernacular	1959	Pending

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Manatee Court (cont.)

517A	Multi-Residential	Masonry Vernacular	1959	Pending
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Menendez Street

417	Residential	Mediterranean Revival	1926	SO00523
429	Residential	Mediterranean Revival	1926	SO00524
517	Residential	Mediterranean Revival	1926	SO00525
528	Residential	Ranch	1950	Pending
601	Residential	Ranch	1953	Pending
604	Residential	Masonry Vernacular	1950	Pending
608	Residential	Ranch	1952	Pending
612	Residential	Masonry Vernacular	1952	Pending
613	Residential	Ranch	1956	Pending
617	Residential	Masonry Vernacular	1954	Pending

Miami Avenue East

116	Commercial	Modern Movement	1955	Pending
140	Commercial	Masonry Vernacular	1957	1957 Pending

Miami Avenue West

121	Commercial	Masonry Vernacular	1953	Pending
125	Commercial	Neo-Mediterranean	1956	Pending
201	Commercial/Apts	Mediterranean Revival	1926	SO02356
214	Commercial	Masonry Vernacular	1957	Pending
220	Commercial	Masonry Vernacular	1956	Pending
221-223	Commercial	Mediterranean Revival	1926	SO00526
229-237	Commercial	Mediterranean Revival	1926	SO02358
248	Commercial	Mansard	1958	Pending
301	Church Offices	Masonry Vernacular	1952	Pending
328	Residential	Masonry Vernacular	1948	Pending
329	Commercial	Modern Movement	1959	SO02480
330	Commercial	Masonry Vernacular	1948	Pending

East Milan Avenue

105	Commercial	Masonry Veracular	1958	Pending
113	Commercial	Neo-Mediterranean	1960	Pending

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West Milan Avenue

216	Residential	Ranch	1951	Pending
220	Residential	Ranch	1960	Pending
224	Residential	Ranch	1955	Pending
232	Commercial	Mediterranean Revival	1926	SO00528

Myrtle Avenue

712	Residential	Mission Revival	1926	SO00530
712A	Garage	Mission Revival	1926	SO00530
713	Residential	Bungalow	1926	SO00531
717	Residential	Frame Vernacular	1927	SO00532
720	Residential	Masonry Vernacular	1951	Pending
721	Residential	Frame Vernacular	1927	SO00533
724	Residential	Ranch	1950	Pending
725	Residential	Bungalow	1928	SO00534
732	Residential	Masonry Vernacular	1950	Pending
733	Residential	Frame Vernacular	1930	SO00535
733A	Residential	Frame Vernacular	1955	SO00535
736	Residential	Masonry Vernacular	1945	Pending
737	Residential	Frame Vernacular	1930	Pending
737A	Garage Apartment	Frame Vernacular	1955	Pending
740	Residential	Masonry Vernacular	1945	Pending
744	Residential	Frame Vernacular	1940	Pending
745	Residential	Frame Vernacular	1930	Pending
801	Residential	Frame Vernacular	1945	Pending
801A	Residential	Frame Vernacular	1945	Pending
808	Residential	Masonry Vernacular	1926	SO00536
809	Residential	Masonry Vernacular	1926	Pending
825	Residential	Frame Vernacular	1946	Pending
838	Residential	Masonry Vernacular	1950	Pending
840	Residential	Frame Vernacular	1938	Pending
840A	Garage	Frame Vernacular	1938	Pending
905	Residential	Frame Vernacular	1940	Pending
928	Residential	Ranch	1956	Pending
933	Residential	Frame Vernacular	1958	Pending
936	Residential	Ranch	1956	Pending
1005	Residential	Masonry Vernacular	1926	SO00538
1008	Residential	Ranch	1957	Pending
1009	Residential	Masonry Vernacular	1957	Pending

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Myrtle Avenue (cont.)

1012	Residential	Ranch	1957	Pending
1012A	Garage	Frame Vernacular	1957	Pending
1013	Residential	Ranch	1958	Pending
1017	Residential	Masonry Vernacular	1930	Pending
1025	Residential	Masonry Vernacular	1945	Pending
1029	Residential	Frame Vernacular	1940	Pending
1032	Residential	Masonry Vernacular	1957	Pending
1036	Residential	Masonry Vernacular	1959	Pending
1037	Residential	Ranch	1953	Pending

Narvaezi Street

600	Residential	Contemporary-other	1954	Pending
604	Residential	Masonry Vernacular	1958	Pending
605	Residential	Neo-Mediterranean	1958	Pending
608	Residential	Ranch	1954	Pending
612	Residential	Ranch	1950	Pending
613	Residential	Ranch	1950	Pending
617	Residential	Contemporary-gable	1955	Pending

Nassau Street North

200* (Hotel Venice)	Residential	Mediterranean Revival	1926	SO00404
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Nassau Street South

211	Commercial	Frame Vernacular	1959	Pending
217	Commercial	Neo-Mediterranean	1960	Pending
220	Residential	Contemporary-gable	1957	Pending
351* (Triangle Inn)	Commercial	Mediterranean Revival	1927	SO01904
405	Residential	Mediterranean Revival	1926	SO00539
409	Residential	Mediterranean Revival	1926	SO00540
412	Residential	Masonry Vernacular	1955	Pending
413	Residential	Mediterranean Revival	1926	Pending
413A	Garage	Frame Vernacular	1926	Pending
416	Residential	Ranch	1955	Pending
417	Residential	Mediterranean Revival	1926	SO00541
417A	Garage	Mediterranean Revival	1926	SO00541
421	Residential	Mediterranean Revival	1926	SO00542

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Nassau Street South (cont.)

425	Residential	Contemporary-gable	1959	Pending
429	Residential	Mediterranean Revival	1926	SO00543
500	Residential	Mediterranean Revival	1926	SO00544
504	Residential	Mediterranean Revival	1926	SO00545

Nokomis Avenue South

249	Commercial	Colonial Revival	1960	Pending
256	Commercial	Frame Vernacular	1956	Pending
263	Commercial	Colonial Revival	1958	Pending
408	Commercial	Neo-Mediterranean	1956	Pending
420	Commercial	Neo-Mediterranean	1958	Pending
544	Commercial	Ranch	1959	Pending
705	Commercial	Ranch	1955	Pending
707	Residential	Masonry Vernacular	1954	Pending
716	Residential	Ranch	1957	Pending
717	Residential	Ranch	1956	Pending
722	Residential	Frame Vernacular	1955	Pending
725	Residential	Ranch	1954	Pending
725A	Garage	Frame Vernacular	1954	Pending
728	Residential	Frame Vernacular	1957	Pending
729	Residential	Ranch	1955	Pending
729A	Garage	Frame Vernacular	1955	Pending
730	Residential	Modern Movement	1957	Pending
733	Residential	Split Level	1953	Pending
735	Residential	Ranch	1956	Pending
801	Residential	Ranch	1952	Pending
802	Residential	Masonry Vernacular	1957	Pending
802A	Garage	Masonry Vernacular	1957	Pending
809	Residential	Ranch	1952	Pending
813	Residential	Ranch	1953	Pending
820	Residential	Masonry Vernacular	1950	Pending
821	Residential	Masonry Vernacular	1953	Pending
824	Residential	Masonry Vernacular	1954	Pending
825	Residential	Ranch	1954	Pending
828	Residential	Masonry Vernacular	1948	Pending
829	Residential	Ranch	1959	Pending
833	Residential	Ranch	1952	Pending
834	Residential	Frame Vernacular	1953	Pending

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Nokomis Avenue South (cont.)

842	Residential	Masonry Vernacular	1958	Pending
842A	Garage	Frame Vernacular	1958	Pending
845	Residential	Ranch	1958	Pending
900	Residential	Masonry Vernacular	1955	Pending
904	Residential	Ranch	1955	Pending
905	Residential	Ranch	1956	Pending
907	Residential	Ranch	1956	Pending
912	Residential	Ranch	1955	Pending
913	Residential	Ranch	1955	Pending
916	Residential	Ranch	1955	Pending
917	Residential	Ranch	1955	Pending
920	Residential	Ranch	1955	Pending
923	Residential	Ranch	1960	Pending
924	Residential	Contemporary-other	1955	Pending
928	Residential	Ranch	1955	Pending
929	Residential	Ranch	1955	Pending
932	Residential	Ranch	1955	Pending
933	Residential	Ranch	1956	Pending
937	Residential	Ranch	1955	Pending
941	Residential	Ranch	1956	Pending
944	Residential	Split-Level	1955	Pending

Ocala Street

304	Residential	Neo-Mediterranean	1952	Pending
720	Residential	Split-Level	1951	Pending
721	Residential	Ranch	1957	Pending

Palermo Place

200	Commercial	Mediterranean Revival	1926	SO00547
204	Residential	Mediterranean Revival	1926	SO00548
208	Residential	Mediterranean Revival	1926	SO00549
212	Commercial	Mediterranean Revival	1926	SO00550
216	Residential	Minimal Traditional	1952	Pending



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Palmetto Court

410	Residential	Mediterranean Revival	1926	SO00551
410A	Apartments	Mediterranean Revival	1926	SO00551
432	Residential	Contemporary-other	1952	Pending
458-460	Residential	Ranch	1952	Pending

Park Boulevard North

201	Residential	Ranch	1953	Pending
209	Residential	Ranch	1953	Pending
213	Residential	Modern Movement	1953	Pending
217	Residential	Ranch	1954	Pending
221	Residential	Minimal Traditional	1953	Pending
229	Residential	Ranch	1953	Pending
233	Residential	Ranch	1953	Pending
301	Residential	Minimal Traditional	1954	Pending
305	Residential	Minimal Traditional	1953	Pending
309	Residential	Minimal Traditional	1953	Pending

Park Boulevard South

112	Residential	Ranch	1950	Pending
200	Residential	Ranch	1953	Pending
216	Residential	Ranch	1950	Pending
217	Residential	Ranch	1952	Pending
221	Residential	Ranch	1952	Pending
224	Residential	Ranch	1953	Pending
232	Residential	Ranch	1953	Pending
236	Residential	Ranch	1950	Pending
304	Residential	Ranch	1957	Pending
315	Residential	Modern Movement	1958	Pending
405	Residential	Neo-Mediterranean	1952	

Pedro Street

232	Commercial	Masonry Vernacular	1960	Pending
308	Residential	Masonry Vernacular	1951	Pending
308A	Garage	Frame Vernacular	1951	Pending
309	Residential	Mediterranean Revival	1926	SO00552
312	Residential	Masonry Vernacular	1958	Pending

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Pedro Street (cont.)

316	Residential	Masonry Vernacular	1953	Pending
317	Residential	Neo-Mediterranean	1958	Pending
320	Residential	Masonry Vernacular	1953	Pending
321	Residential	Mediterranean Revival	1926	SO00553
325	Residential	Masonry Vernacular	1955	Pending
326	Residential	Mediterranean Revival	1926	SO00554
329	Residential	Masonry Vernacular	1955	Pending
330	Residential	Neo-Mediterranean	1952	Pending
337	Residential	Masonry Vernacular	1955	Pending

Pensacola Road

233	Residential	Mediterranean Revival	1926	SO00555
239	Residential	Mediterranean Revival	1926	SO00556
243	Residential	Mediterranean Revival	1926	SO00557
247	Residential	Modern Movement	1927	Pending
255	Residential	Mediterranean Revival	1926	SO00559
300	Residential	Ranch	1926	Pending
304	Residential	Ranch	1960	Pending
308	Residential	Ranch	1953	Pending
312	Residential	Ranch	1956	Pending
316	Residential	Masonry Vernacular	1957	Pending
330	Residential	Modern Movement	1960	Pending
330A	Garage	Frame Vernacular	1960	Pending
332	Residential	Masonry Vernacular	1955	Pending
336	Residential	Ranch	1950	Pending
400	Residential	Ranch	1955	Pending
408	Residential	Ranch	1947	Pending
412	Residential	Ranch	1954	Pending
416	Residential	Ranch	1954	Pending
420	Residential	Ranch	1954	Pending
424	Residential	Ranch	1955	Pending

Piazza Di Luna

208	Residential	Ranch	1957	Pending
211	Residential	Ranch	1956	Pending
216	Residential	Ranch	1956	Pending
220	Residential	Ranch	1957	Pending

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Piazza Di Luna (cont.)

224	Residential	Ranch	1956	Pending
225	Residential	Ranch	1960	Pending
232	Residential	Ranch	1957	Pending
245	Residential	Ranch	1954	Pending

Pineland Avenue

711	Residential	Ranch	1950	SO06099
721	Residential	Ranch	1950	Pending
724	Residential	Ranch	1955	Pending
728	Residential	Ranch	1959	Pending
736	Residential	Ranch	1959	Pending
812	Residential	Ranch	1959	Pending
813	Residential	Ranch	1959	Pending
816	Residential	Masonry Vernacular	1957	Pending
817	Residential	Ranch	1959	Pending
821	Residential	Ranch	1959	Pending
833	Residential	Ranch	1959	Pending
925	Residential	Contemporary-other	1960	Pending
1017	Residential	Masonry Vernacular	1951	Pending
1017A	Garage	Frame Vernacular	1951	Pending
1045	Residential	Masonry Vernacular	1959	Pending

Ponce De Leon Avenue

301	Residential	Modern Movement	1960	Pending
306	Residential	Modern Movement	1959	Pending
308	Residential	Mission Revival	1926	SO00562
309	Residential	Mediterranean Revival	1926	Pending
310	Residential	Mediterranean Revival	1926	SO02361
317	Residential	Mediterranean Revival	1926	SO00563
329	Residential	Ranch	1948	Pending
332	Residential	Mediterranean Revival	1926	SO00564
333	Residential	Masonry Vernacular	1953	Pending
336	Residential	Ranch	1955	Pending
337	Residential	Mediterranean Revival	1926	SO00565
337A	Garage	Mediterranean Revival	1926	SO00565
344	Residential	Ranch	1959	Pending

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Ravenna Street

421	Residential	Ranch	1956	Pending
425	Residential	Ranch	1959	Pending

Riviera Street

410	Residential	Ranch	1952	Pending
412	Residential	Masonry Vernacular	1952	Pending
417	Residential	Masonry Vernacular	1952	Pending
421	Residential	Masonry Vernacular	1955	Pending
425	Residential	Frame Vernacular	1956	Pending
428	Residential	Masonry Vernacular	1955	Pending
429	Residential	Neo-Mediterranean	1950	Pending
432	Residential	Masonry Vernacular	1960	Pending
433	Residential	Ranch	1953	Pending
441	Residential	Modern Movement	1953	Pending
508	Church	Mediterranean Revival	1935	Pending
520	Residential	Masonry Vernacular	1951	Pending
528	Residential	Contemporary-gable	1957	Pending
529	Residential	Mediterranean Revival	1928	SO00567
532	Residential	Masonry Vernacular	1951	Pending
540	Residential	Mediterranean Revival	1926	SO00568
541	Residential	Ranch	1959	Pending
545	Residential	Mediterranean Revival	1928	SO00569
600	Residential	Ranch	1955	Pending
608	Residential	Ranch	1955	Pending
620	Residential	Ranch	1958	Pending
704	Residential	Ranch	1958	Pending
711	Residential	Modern Movement	1954	Pending
716	Residential	Modern Movement	1957	Pending
717	Residential	Ranch	1953	Pending
725	Residential	Ranch	1956	Pending
733	Residential	Ranch	1956	Pending
734	Residential	Ranch	1956	Pending
738	Residential	Ranch	1956	Pending
739	Residential	Neo-Mediterranean	1958	Pending
740	Residential	Ranch	1954	Pending
748	Residential	Ranch	1952	Pending
800	Residential	Masonry Vernacular	1954	Pending
809	Residential	Ranch	1951	Pending

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Riviera Street (cont.)

812	Residential	Ranch	1955	Pending
814	Residential	Masonry Vernacular	1954	Pending
817	Residential	Ranch	1951	Pending
833	Residential	Ranch	1960	Pending
837	Residential	Ranch	1950	Pending
845	Residential	Ranch	1954	Pending
901	Residential	Masonry Vernacular	1956	Pending
905	Residential	Masonry Vernacular	1955	Pending
911	Residential	Ranch	1952	Pending
917	Residential	Ranch	1955	Pending
923	Residential	Ranch	1960	Pending
933	Residential	Ranch	1954	Pending
937	Residential	Ranch	1960	Pending

St. Augustine Avenue

200	Commercial	Mediterranean Revival	1927	SO02360
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Salerno Street

224	Residential	Mediterranean Revival	1926	SO00570
314	Residential	Mediterranean Revival	1926	Pending
316	Residential	Minimal Traditional	1957	Pending
325	Residential	Ranch	1950	Pending

San Marco Drive

201	Residential	Ranch	1957	Pending
209	Residential	Ranch	1956	Pending
215	Residential	Masonry Vernacular	1956	Pending
229	Residential	Masonry Vernacular	1957	Pending
232	Residential	Ranch	1958	Pending
236	Residential	Frame Vernacular	1950	Pending
240	Residential	Mediterranean Revival	1926	SO00571
241	Residential	Masonry Vernacular	1957	Pending
245	Residential	Masonry Vernacular	1954	Pending
248	Residential	Mediterranean Revival	1926	SO00572
249	Residential	Masonry Vernacular	1950	Pending
256	Residential	International Style	1947	SO00573

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San Marco Drive (cont.)

300	Residential	Modern Movement	1959	Pending
301	Residential	Ranch	1954	Pending
302	Residential	Ranch	1956	Pending
305	Residential	Modern Movement	1958	Pending

School Street

315	Residential	Masonry Vernacular	1958	Pending
504	Residential	Ranch	1952	Pending

Seaboard Avenue

216	Industrial	Masonry Vernacular	1960	Pending
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Serata Street

529	Residential	Ranch	1960	Pending
530	Residential	Ranch	1946	Pending
704	Residential	Masonry Vernacular	1954	Pending
708	Residential	Masonry Vernacular	1954	Pending
720	Residential	Modern Movement	1959	Pending
724	Residential	Ranch	1959	Pending
728	Residential	Neo-Mediterranean	1955	Pending
732	Residential	Ranch	1954	Pending
747	Residential	Ranch	1953	Pending
747A	Garage	Masonry Vernacular	1953	Pending

Sorrento Street

309	Residential	Mediterranean Revival	1926	SO00574
309A	Garage	Mediterranean Revival	1926	SO00574
325	Residential	Mediterranean Revival	1926	SO00575
328	Residential	Mediterranean Revival	1926	SO00576
333	Residential	Mediterranean Revival	1926	SO00577

Tamiami Trail North

125	Commercial	Mediterranean Revival	1952	Pending
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Tamiami Trail South

207	Commercial	Masonry Vernacular	1951	Pending
215	Commercial	Masonry Vernacular	1939	Pending
220	Commercial	Masonry Vernacular	1952	Pending
229	Commercial	Masonry Vernacular	1954	Pending
230	Commercial	Masonry Vernacular	1952	Pending
236	Commercial	Masonry Vernacular	1954	Pending
247	Commercial	Mediterranean Revival	1945	Pending
250	Commercial	Neo-Mediterranean	1956	Pending
251	Commercial	Neo-Mediterranean	1956	Pending
258	Commercial	Neo-Mediterranean	1951	Pending
261	Commercial	Masonry Vernacular	1958	Pending
312	Commercial	Masonry Vernacular	1960	Pending
328	Commercial	Masonry Vernacular	1955	Pending
340	Commercial	Modern Movement	1950	Pending
446	Commercial	Neo-Mediterranean	1960	Pending

Tampa Avenue West

238	Commercial	Mediterranean Revival	1928	SO00579
262	Residential Condo	Mediterranean Revival	1926	Pending

The Corso

205	Residential	Mediterranean Revival	1926	SO00473
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The Esplanade

201	Residential	Minimal Traditional	1959	Pending
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The Rialto

600	Commercial	Neo-Mediterranean	1957	Pending
706	Commercial	Mansard	1956	Pending
712	Commercial	Ranch	1956	Pending
716	Commercial	Ranch	1956	Pending
722	Commercial	Ranch	1956	Pending
744	Commercial	Masonry Vernacular	1957	Pending
802	Residential	Ranch	1956	Pending
804	Residential	Ranch	1956	Pending

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The Rialto (cont.)

818	Residential	Ranch	1956	Pending
824	Residential	Ranch	1959	Pending
840	Residential	Ranch	1958	Pending
904	Residential	Ranch	1959	Pending
912	Residential	Ranch	1959	Pending
916	Residential	Ranch	1959	Pending
928	Residential	Ranch	1959	Pending

Turin Street

215	Residential	Ranch	1960	Pending
225	Residential	Bungalow	1952	Pending
229	Residential	Modern Movement	1952	Pending

U.S. 41 Highway Bypass

259	Commercial	Masonry Vernacular	1956	SO06105
262	Commercial	Masonry Vernacular	1957	Pending
299	Commercial	Masonry Vernacular	1926	SO02304
320	Commercial	Masonry Vernacular	1959	Pending
332	Commercial	Masonry Vernacular	1952	Pending
336	Commercial	Masonry Vernacular	1951	SO06101
400	Commercial	Masonry Vernacular	1951	SO06100

Valencia Road

405	Residential	Ranch	1951	Pending
408	Residential	Ranch	1957	Pending
409	Residential	Ranch	1951	Pending
410	Residential	Ranch	1952	Pending
413	Residential	Ranch	1951	Pending
416	Residential	Ranch	1953	Pending
417	Residential	Ranch	1951	Pending
418	Residential	Ranch	1951	Pending
420	Residential	Neo-Mediterranean	1956	Pending
432	Residential	Masonry Vernacular	1954	Pending
433	Residential	Ranch	1952	Pending
501	Residential	Frame Vernacular	1949	Pending
505	Residential	Ranch	1950	Pending



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Valencia Road (cont.)

508	Residential	Ranch	1951	Pending
509	Residential	Ranch	1950	Pending
512	Residential	Modern Movement	1956	SO02481
513	Residential	Ranch	1951	Pending
517	Residential	Ranch	1951	Pending
600	Residential	Ranch	1950	Pending
605	Residential	Ranch	1953	Pending
608	Residential	Masonry Vernacular	1951	Pending
609	Residential	Ranch	1957	Pending
612	Residential	Neo-Mediterranean	1951	Pending
615	Residential	Ranch	1956	Pending
616	Residential	Ranch	1953	SO02430
617	Residential	Masonry Vernacular	1952	Pending
620	Residential	Ranch	1951	Pending
621	Residential	Masonry Vernacular	1950	Pending
628	Residential	Ranch	1959	Pending
636	Residential	Masonry Vernacular	1959	Pending
713	Residential	Frame Vernacular	1957	Pending
717	Residential	Ranch	1958	Pending
745	Residential	Frame Vernacular	1948	Pending

Venezia Parkway

408	Residential	Mediterranean Revival	1926	SO00580
412	Residential	Mediterranean Revival	1926	SO00581
504	Residential	Mediterranean Revival	1926	SO00582
508	Residential	Mediterranean Revival	1926	SO00583
508A	Residential	Mediterranean Revival	1926	SO00583

Venice Avenue East

118	Commercial	Masonry Vernacular	1958	Pending
*303 (Venice Depot)	Commercial	Mediterranean Revival	1927	SO00585
305	Commercial	Frame Vernacular	1955	Pending
312	Commercial	Masonry Vernacular	1956	Pending
312A	Commercial	Masonry Vernacular	1956	Pending
312B	Commercial	Masonry Vernacular	1956	Pending
312C	Commercial	Masonry Vernacular	1956	Pending
430	Commercial	Masonry Vernacular	1952	Pending

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Venice Avenue East (cont.)

500	Commercial	Masonry Vernacular	1960	Pending
536	Commercial	Masonry Vernacular	1957	Pending
548	Commercial	Masonry Vernacular	1952	Pending
602	Commercial	Neo-Mediterranean	1955	Pending
633-639	Commercial	Masonry Vernacular	1926	SO06116
652	Commercial	Neo-Mediterranean	1957	Pending
657	Commercial	Masonry Vernacular	1954	SO06114
718	Commercial	Masonry Vernacular	1960	Pending
722	Commercial	Masonry Vernacular	1959	Pending
832	Commercial	Ranch	1957	Pending

Venice Avenue West

120	Commercial	Mansard	1948	Pending
121	Commercial	Neo-Mediterranean	1950	Pending
124	Commercial	Mansard	1948	Pending
125	Commercial	Masonry Vernacular	1960	Pending
132	Commercial	Mediterranean Revival	1946	Pending
133	Commercial	Neo-Mediterranean	1951	Pending
141	Commercial	Neo-Mediterranean	1954	Pending
*201 (Schoolcraft Bldg.)	Commercial	Mediterranean Revival	1926	SO02350
205	Commercial	Frame Venacular	1926	SO02353
211	Commercial	Masonry Vernacular	1959	Pending
213	Commercial	Mediterranean Revival	1926	SO02355
219	Commercial	Masonry Vernacular	1926	SO00587
223	Commercial	Masonry Vernacular	1960	Pending
*229 (Valencia Hotel)	Commercial	Mediterranean Revival	1927	SO00588
243	Commercial	Masonry Vernacular	1946	Pending
251	Commercial	Mediterranean Revival	1926	SO02352
303-305	Commercial	Masonry Vernacular	1926	Pending
307	Commercial	Colonial Revival	1926	Pending
309-311	Commercial	Mediterranean Revival	1926	SO00589
317	Commercial	Mediterranean Revival	1949	Pending
319	Commercial	Neo-Mediterranean	1956	Pending
335	Commercial	Masonry Vernacular	1957	Pending
339	Commercial	Masonry Vernacular	1951	Pending
500	Residential	Ranch	1951	Pending
501	Commercial	Masonry Vernacular	1952	Pending
524	Residential	Masonry Vernacular	1955	Pending

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Venice Avenue West (cont.)

604	Residential	Ranch	1952	Pending
605	Residential	Mediterranean Revival	1926	SO00590
612	Residential	Ranch	1958	Pending
613	Residential	Mediterranean Revival	1926	SO00591
625	Residential	Mediterranean Revival	1926	SO00592
633	Residential	Ranch	1950	Pending
640	Residential	Ranch	1948	Pending
641	Residential	Modern Movement	1960	SO00593
704	Offices	Neo-Mediterranean	1950	Pending
704A	Commercial	Neo-Mediterranean	1950	Pending
725	Hotel	Neo-Mediterranean	1952	Pending
725A	Hotel	Neo-Mediterranean	1952	Pending
725B	Hotel	Neo-Mediterranean	1952	Pending

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LIST OF NONCONTRIBUTING RESOURCES

**Noncontributing Buildings**

<u>Address</u>	<u>Use</u>	<u>Style</u>	<u>Date</u>	<u>FMSF No.</u>
<u>Alhambra Road</u>				
401	Residential	Ranch	1969	N/A
405	Residential	Ranch	1968	N/A
409	Residential	Neo-Mediterranean	2004	N/A
421	Residential	Masonry Vernacular	1977	N/A
424	Residential	Ranch	1969	N/A
432	Residential	Neo-Mediterranean	2005	N/A
433	Residential	Ranch	1967	N/A
524	Residential	Masonry Vernacular	1964	N/A
600	Residential	Ranch	1964	N/A
604	Residential	Ranch	1964	N/A
604A	Garage	Masonry Vernacular	1964	N/A
608	Residential	Ranch	1966	N/A
612	Residential	Ranch	1963	N/A
616	Residential	Ranch	1964	N/A
620	Residential	Neo-Mediterranean	1980	N/A
620A	Garage	Masonry Vernacular	1980	N/A
624	Residential	Ranch	1971	N/A
628	Residential	Neo-Mediterranean	1994	N/A
632	Residential	Ranch	1988	N/A
636	Residential	Ranch	1964	N/A
640	Residential	Ranch	1965	N/A
644	Residential	Ranch	1972	N/A
648	Residential	Neo-Mediterranean	1979	N/A
<u>Armada Road North</u>				
616	Residential	Ranch	1965	N/A
617	Residential	Ranch	1964	N/A
620	Residential	Ranch	1967	N/A
625	Residential	Ranch	1964	N/A
700	Residential	Ranch	1964	N/A
701	Residential	Neo-Mediterranean	1967	N/A
704	Residential	Ranch	1967	N/A
705	Residential	Ranch	1967	N/A
709	Residential	Ranch	1967	N/A

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Armada Road North (cont.)

712	Residential	Ranch	1961	N/A
713	Residential	Neo-Mediterranean	2000	N/A
716	Residential	Neo-Mediterranean	1998	N/A
717	Residential	Neo-Mediterranean	1999	N/A
720	Residential	Ranch	1964	N/A
721	Residential	Neo-Mediterranean	1970	N/A
724	Residential	Ranch	1964	N/A

Armada Road South

412	Residential	Masonry Vernacular	1971	N/A
513	Residential	Ranch	1961	N/A
521	Residential	Masonry Vernacular	1974	N/A
601	Residential	Ranch	1971	N/A
609	Residential	Ranch	1995	N/A
613	Residential	Ranch	1964	N/A
628	Residential	Ranch	1968	N/A
701	Residential	Ranch	1961	N/A
709	Residential	Masonry Vernacular	1967	N/A
713	Residential	Masonry Vernacular	1979	N/A
717	Residential	Minimal Traditional	1969	N/A

Avenue des Parques North

200	Commercial	Masonry Vernacular	1973	N/A
205	Residential	Masonry Vernacular	1972	N/A
205A	Residential	Masonry Vernacular	1972	N/A
209	Residential	Masonry Vernacular	1967	N/A

Avenue des Parques South

200	Commercial	Masonry Vernacular	1973	N/A
205	Apartments	Masonry Vernacular	1966	N/A

Bahama Street

210	Commercial	Masonry Vernacular	1965	N/A
212	Commercial	Masonry Vernacular	1965	N/A
232	Commercial	Masonry Vernacular	1966	N/A

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Bahama Street (cont.)

240	Commercial	Frame Vernacular	1972	N/A
264	Commercial	Masonry Vernacular	1966	N/A

Barcelona Avenue

400	Commercial	Neo-Mediterranean	1969	N/A
404	Residential	Ranch	1967	N/A
408	Residential	Ranch	1966	N/A
412	Residential	Ranch	1965	N/A
416	Residential	Ranch	1969	N/A
501	Residential Condo	Neo-Mediterranean	2002	N/A
501A	Residential Condo	Neo-Mediterranean	2002	N/A
504	Residential	Masonry Vernacular	1979	N/A
513	Residential Condo	Masonry Vernacular	1979	N/A
513A	Carport	Masonry Vernacular	1979	N/A
513B	Carport	Masonry Vernacular	1979	N/A
521A	Apartments	Masonry Vernacular	1969	N/A
521B	Apartments	Masonry Vernacular	1969	N/A
525A	Residential Condo	Masonry Vernacular	1985	N/A
525B	Residential Condo	Masonry Vernacular	1985	N/A
528	Residential Condo	Masonry Vernacular	1970	N/A
609	Residential	Ranch	1961	N/A
629	Residential	Ranch	1965	N/A
632	Residential	Ranch	2005	N/A
637	Residential	Ranch	1965	N/A
700	Residential	Ranch	1967	N/A
701	Residential Condo	Masonry Vernacular	1969	N/A
704	Residential	Ranch	1967	N/A
709	Residential Condo	Shed	1983	N/A
710	Residential	Ranch	1962	N/A

Bayshore Drive

460	Residential	Neo-Mediterranean	1970	
464	Residential	Neo-Mediterranean	2002	

Cadiz Road

612	Residential	Neo-Mediterranean	1971	N/A
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Cadiz Road (cont.)

616	Residential	Ranch	1972	N/A
617	Residential	Ranch	1968	N/A
621	Residential	Ranch	1967	N/A
624	Residential	Neoclassical Mediterranean	2005	N/A
625	Residential	Ranch	1964	N/A
626	Residential	Neo-Mediterranean	1991	N/A
628	Residential	Ranch	1971	N/A
629	Residential	Ranch	1962	N/A
632	Residential	Ranch	1966	N/A
633	Residential	Ranch	1971	N/A
634	Residential	Ranch	1961	N/A
640	Residential	Ranch	1967	N/A
700	Residential	Masonry Vernacular	1971	N/A
701	Residential	Ranch	1964	N/A
704	Residential	Ranch	1977	N/A
705	Residential	Ranch	1963	N/A
708	Residential	Ranch	1964	N/A
709	Residential	Masonry Vernacular	1972	N/A
712	Residential	Ranch	1966	N/A
713	Residential	Ranch	1974	N/A
716	Residential	Ranch	1965	N/A
717	Residential	Ranch	1987	N/A
720	Residential	Ranch	1964	N/A
721	Residential	Ranch	1971	N/A
724	Residential	Ranch	1967	N/A
736	Residential	Ranch	1967	N/A
744A	Residential Condo	Colonial Revival	1983	N/A
744B	Residential Condo	Colonial Revival	1983	N/A

Calle del Sol

450	Residential	Masonry Vernacular	1986	N/A
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Camion Street

331	Industrial	Metal Vernacular	1967	N/A
420	Industrial	Metal Vernacular	1983	N/A

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Castile Street

112	Residential	Neo-Mediterranean	1996	N/A
128	Residential	Neo-Mediterranean	1998	N/A
201	Residential	Ranch	1965	N/A
401	Residential	Ranch	1967	N/A

Cincy Street

817	Residential	Ranch	1973	N/A
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Country Club Way

301	Residential	Ranch	1965	N/A
502	Residential	Contemporary-gable	1962	N/A
505	Residential	Ranch	1963	N/A
607	Residential	Ranch	1979	N/A
608	Residential	Ranch	1985	N/A
610	Residential	Masonry Vernacular	1987	N/A
612	Residential	Masonry Vernacular	1987	N/A

Cypress Avenue

509-511	Industrial	Metal Vernacular	1969	N/A
512	Industrial	Masonry Vernacular	1986	N/A
516	Industrial	Masonry Vernacular	1986	N/A
518	Industrial	Masonry Vernacular	1986	N/A
520	Industrial	Masonry Vernacular	1987	N/A
521	Industrial	Masonry Vernacular	1995	N/A
601	Industrial	Masonry Vernacular	1961	N/A
606	Commercial	Masonry Vernacular	1983	N/A
610-618	Commercial	Masonry Vernacular	1983	N/A
613	Industrial	Masonry Vernacular	1978	N/A
617	Industrial	Metal Vernacular	1983	N/A
620	Commercial	Masonry Vernacular	1984	N/A
626	Commercial	Masonry Vernacular	1984	N/A

Fiesole Street

104	Residential	Ranch	1963	N/A
115	Residential	Contemporary-gable	1974	N/A



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Fiesole Street (cont.)

150	Residential	Ranch	1968	N/A
220	Residential	Ranch	1968	N/A
236	Residential	Masonry Vernacular	1970	N/A
304	Residential	Ranch	1964	N/A
305	Residential	Ranch	1968	N/A
310	Residential	Ranch	1972	N/A
325	Residential	Ranch	1968	N/A
345	Residential	Ranch	1973	N/A

Firenze Avenue West

104	Residential	Masonry Vernacular	1977	N/A
208	Residential	Ranch	1967	N/A
216	Residential	Ranch	1966	N/A
224	Residential	Ranch	1962	N/A
226	Residential	Ranch	1961	N/A

Granada Avenue

409	Residential	Frame Vernacular	1896	N/A
500	Residential Condo	Neo-Mediterranean	1983	N/A
500A	Residential Condo	Neo-Mediterranean	1983	N/A
510	Residential Condo	Masonry Vernacular	1969	N/A
517	Residential	Neo-Mediterranean	2000	N/A
529	Residential	Neo-Mediterranean	2000	N/A
612	Residential	Neo-Mediterranean	2003	N/A
620	Residential	Neo-Mediterranean	1997	N/A
624	Residential	Neo-Mediterranean	1995	N/A
629	Residential	Neo-Mediterranean	1991	N/A
700-714	Residential	Neo-Mediterranean	2008	N/A
709	Residential	Frame Vernacular	1993	N/A

Grove Street

222	Industrial	Metal Vernacular	1964	N/A
225A	Commercial	Masonry Vernacular	1983	N/A
225B	Commercial	Masonry Vernacular	1983	N/A
232	Industrial	Masonry Vernacular	1971	N/A
234	Industrial	Masonry Vernacular	1963	N/A

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Grove Street (cont.)

236	Comm/Residential	Masonry Vernacular	1963	N/A
239	Industrial	Masonry Vernacular	1983	N/A
241	Industrial	Masonry Vernacular	1982	N/A
245	Commercial	Masonry Vernacular	1971	N/A,
254	Industrial	Masonry Vernacular	1978	N/A
256	Industrial	Masonry Vernacular	1980	N/A
258	Industrial	Masonry Vernacular	1977	N/A
266	Industrial	Masonry Vernacular	1978	N/A

Groveland Avenue

733	Residential	Masonry Vernacular	1991	N/A
732	Residential	Masonry Vernacular	2008	N/A
736	Residential	Masonry Vernacular	2007	N/A
740	Residential	Neo-Mediterranean	2005	N/A
829	Residential	Masonry Vernacular	1982	N/A
916	Residential	Ranch	1973	N/A
940	Residential	Frame Vernacular	1980	N/A
1000	Residential	Ranch	1988	N/A
1024	Residential	Masonry Vernacular	1998	N/A
1029	Residential	Ranch	1979	N/A
1037	Residential	Ranch	1961	N/A
1040	Residential	Masonry Vernacular	1988	N/A
1041	Residential	Masonry Vernacular	1972	N/A
1044	Residential	Ranch	1987	N/A

Gulf Street

408	Residential	Neo-Mediterranean	2007	N/A
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Gulf Coast Boulevard

717	Residential	Masonry Vernacular	1997	N/A
721	Residential	Masonry Vernacular	1984	N/A
729	Residential	Masonry Vernacular	1977	N/A
737	Residential	Ranch	1973	N/A
745	Residential	Masonry Vernacular	1988	N/A
809	Residential	Masonry Vernacular	1982	N/A
813	Residential	Masonry Vernacular	1981	N/A

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Gulf Coast Boulevard (cont.)

817	Residential	Masonry Vernacular	1981	N/A
821	Residential	Frame Vernacular	1986	N/A
825	Residential	Ranch	1976	N/A
829	Residential	Ranch	1973	N/A
833	Residential	Ranch	1970	N/A
901	Residential	Ranch	1971	N/A
909	Residential	Ranch	1976	N/A
921	Residential	Ranch	1976	N/A
925	Residential	Ranch	1970	N/A
933	Residential	Ranch	1972	N/A
941	Residential	Ranch	1970	N/A
1017	Residential	Ranch	1979	N/A
1019	Residential	Masonry Vernacular	1979	N/A
1021	Residential	Masonry Vernacular	1979	N/A
1025	Residential	Masonry Vernacular	1979	N/A
1029	Residential	Ranch	1979	N/A
1033	Residential	Masonry Vernacular	1979	N/A
1037	Residential	Masonry Vernacular	1979	N/A
1041	Residential	Ranch	1979	N/A
1045	Residential	Ranch	1979	N/A

Harbor Drive North

221	Apartments	Neo-Mediterranean	2005	N/A
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Harbor Drive South

137	Commercial	Masonry Vernacular	1977	N/A
206	Commercial	Neo-Mediterranean	1988	N/A
228	Residential	Modern Movement	1965	N/A
236	Residential Condo	Masonry Vernacular	1970	N/A
240	Residential	Masonry Vernacular	1972	N/A
240A	Residential	Masonry Vernacular	1972	N/A
335	Residential	Neo-Mediterranean	1994	N/A
401	Residential	Masonry Vernacular	1967	N/A
404	Residential	Ranch	1969	N/A
425	Residential	Ranch	1974	N/A
432	Residential	Ranch	1972	N/A
433	Residential	Neo-Mediterranean	1990	N/A

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Harbor Drive South (cont.)

436	Residential	Ranch	1962	N/A
437	Residential	Neo-Mediterranean	1987	N/A
500	Residential	Ranch	1967	N/A
509	Residential	Ranch	1961	N/A
510	Residential	Ranch	1962	N/A
514	Residential	Masonry Vernacular	1965	N/A
517	Residential	Ranch	1963	N/A
517A	Garage	Frame Vernacular	1963	N/A
524	Residential	Ranch	1967	N/A
525	Residential	Neo-Mediterranean	1997	N/A
505	Residential	Ranch	1970	N/A
705	Residential	Contemporary-gable	1963	N/A
713	Residential	Ranch	1973	N/A
715	Residential	Ranch	1968	N/A
729	Residential	Ranch	1971	N/A
733	Residential	Ranch	1969	N/A
739	Residential	Ranch	1974	N/A
799	Residential	Ranch	1970	N/A

Home Park Road

602	Residential	Masonry Vernacular	1982	
606	Residential	Ranch	1981	

Laguna Drive

600	Residential	Masonry Vernacular	1968	N/A
603	Residential	Ranch	1972	N/A
604	Residential	Ranch	1963	N/A
605	Residential	Ranch	1963	N/A
609	Residential	Ranch	1961	N/A
610	Residential	Neo-Mediterranean	2000	N/A
612	Residential	Neo-Mediterranean	1967	N/A
613	Residential	Ranch	1969	N/A
614	Residential	Masonry Vernacular	1989	N/A
615	Residential	Ranch	1961	N/A
616	Residential	Neo-Mediterranean	1991	N/A
618	Residential	Masonry Vernacular	1973	N/A
701	Residential	Masonry Vernacular	1962	N/A

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Laguna Drive (cont.)

702	Residential	Modern Movement	1976	N/A
04	Residential	Masonry Vernacular	1973	N/A
705	Residential	Ranch	1962	N/A
708	Residential	Colonial Revival	1985	N/A
709	Residential	Ranch	1966	N/A
710	Residential	Classical Revival	1975	N/A
713	Residential	Ranch	1965	N/A
714	Residential	Neo-Mediterranean	1991	N/A

Laurel Avenue

908	Residential	Masonry Vernacular	1977	N/A
912	Residential	Masonry Vernacular	1977	N/A
916	Residential	Masonry Vernacular	1985	N/A
920	Residential	Masonry Vernacular	1985	N/A
924	Residential	Ranch	1984	N/A
928	Residential	Masonry Vernacular	1984	N/A
932	Residential	Ranch	1985	N/A
936	Residential	Ranch	1985	N/A
1000	Residential	Neo-Mediterranean	2002	N/A
1004	Residential	Masonry Vernacular	1996	N/A
1008	Residential	Masonry Vernacular	1994	N/A
1012	Residential	Masonry Vernacular	1998	N/A
1016	Residential	Masonry Vernacular	1997	N/A
1020	Residential	Masonry Vernacular	1998	N/A
1022	Residential	Masonry Vernacular	1998	N/A
1024	Residential	Masonry Vernacular	1998	N/A
1026	Residential	Masonry Vernacular	1998	N/A
1028	Residential	Masonry Vernacular	1998	N/A

Lisbon Street

235	Residential	Neo-Mediterranean	1987	N/A
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Live Oak Street

202	Residential	Ranch	1985	N/A
517	Residential	Ranch	1985	N/A
519	Residential	Ranch	1985	N/A

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Live Oak Street (cont.)

521	Residential	Ranch	1979	N/A
605	Residential	Ranch	1989	N/A
615	Residential	Ranch	1988	N/A
616	Residential	Ranch	1980	N/A
620	Residential	Masonry Vernacular	1976	N/A
621	Residential	Frame Vernacular	1989	N/A

Madrid Avenue

604	Residential	Ranch	1974	N/A
608	Residential	Ranch	1972	N/A
609	Residential	Neo-Mediterranean	1995	N/A
613	Residential	Neo-Mediterranean	2000	N/A
617	Residential	Ranch	1967	N/A
621	Residential	Ranch	1963	N/A
625	Residential	Ranch	1968	N/A
626	Residential	Ranch	1966	N/A
629	Residential	Neo-Mediterranean	1983	N/A
630	Residential	Neo-Mediterranean	2004	N/A

Maggiore Road

412	Residential	Ranch	1969	N/A
428	Residential	Ranch	1971	N/A

Manatee Court

409	Residential Condo	Mansard	1972	N/A
525	Residential Condo	Masonry Vernacular	1968	N/A
529	Residential Condo	Masonry Vernacular	1962	N/A
529A	Residential Condo	Masonry Vernacular	1962	N/A
537	Residential Condo	Mansard	1971	N/A

Menendez Street

405	Rental Cottages	Neo-Mediterranean	1967	N/A
409A	Residential	Neo-Mediterranean	1979	N/A
409B	Residential	Neo-Mediterranean	1979	N/A
421	Residential Condo	Neo-Mediterranean	1964	N/A

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Menendez Street (cont.)

425	Residential Condo	Neo-Mediterranean	1964	N/A
429A	Residential Condo	Modern Movement	1971	N/A
505	Residential Condo	Neo-Mediterranean	1961	N/A
505A	Residential Condo	Neo-Mediterranean	1961	N/A
505B	Residential Condo	Neo-Mediterranean	1961	N/A
505C	Residential Condo	Neo-Mediterranean	1961	N/A
513	Residential	Neo-Mediterranean	1992	N/A
513A	Residential	Neo-Mediterranean	1992	N/A
605	Residential	Masonry Vernacular	1970	N/A
609	Residential	Ranch	1963	N/A

Miami Avenue East

143	Commercial	Masonry Vernacular	1987	N/A
145	Commercial	Masonry Vernacular	1971	N/A
157	Commercial	Modern Movement	1961	N/A

Miami Avenue West

301A	Fellowship Hall	Neo-Mediterranean	1971	N/A
312	Church	Neo-Mediterranean	1987	N/A
324	Comm/Residential	Neo-Mediterranean	2004	N/A
333	Commercial	Masonry Vernacular	1977	N/A
341	Commercial	Neo-Colonial Revival	1966	N/A

West Milan Avenue

236	Commercial	Mediterranean Revival	1976	N/A
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Myrtle Avenue

729	Residential	Masonry Vernacular	1981	N/A
812	Residential	Masonry Vernacular	1985	N/A
816	Residential	Ranch	1969	N/A
817	Residential	Ranch	1976	N/A
821	Residential	Ranch	1976	N/A
824	Residential	Masonry Vernacular	1986	N/A
904	Residential	Masonry Vernacular	1980	N/A
908	Residential	Neo-Mediterranean	1984	N/A

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Myrtle Avenue (cont.)

912	Residential	Frame Vernacular	1981	N/A
915	Residential	Frame Vernacular	2008	N/A
915A	Garage	Frame Vernacular	2008	N/A
916	Residential	Masonry Vernacular	1972	N/A
920	Residential	Masonry Vernacular	1972	N/A
921	Residential	Ranch	1963	N/A
924	Residential	Masonry Vernacular	1972	N/A
927	Residential	Ranch	1963	N/A
937	Residential	Frame Vernacular	1982	N/A
1000	Residential	Ranch	1972	N/A
1018	Residential	Ranch	1961	N/A
1024	Residential	Masonry Vernacular	1961	N/A
1028	Residential	Masonry Vernacular	1961	N/A
1040	Residential	Ranch	1970	N/A
1045	Residential	Masonry Vernacular	1974	N/A

Narvaezi Street

609	Residential	Neo-Mediterranean	2006	N/A
616	Residential	Masonry Vernacular	1968	N/A

Nassau Street South

209	Commercial	Masonry Vernacular	1974	N/A
213	Commercial	Masonry Vernacular	1962	N/A
401	Residential	Masonry Vernacular	1983	N/A

Nokomis Avenue North

110	Commercial	Neo-Mediterranean	1977	N/A
152	Comm/Residential	Masonry Vernacular	1967	N/A

Nokomis Avenue South

120	Commercial	Neo-Mediterranean	1970	N/A
121	Commercial	Masonry Vernacular	1982	N/A
200	Commercial	Masonry Vernacular	1963	N/A
201	Commercial	Neo-Mediterranean	1966	N/A
211	Commercial	Masonry Vernacular	1980	N/A



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Nokomis Avenue South (cont.)

226	Commercial	Masonry Vernacular	1980	N/A
227	Commercial	Masonry Vernacular	1977	N/A
237	Commercial	Colonial Revival	1966	N/A
240	Commercial	Masonry Vernacular	1973	N/A
241	Commercial	Masonry Vernacular	1968	N/A
248	Commercial	Masonry Vernacular	1963	N/A
265	Commercial	Colonial Revival	1962	N/A
300	Library	Modern Movement	1975	N/A
315	Commercial	Masonry Vernacular	1981	N/A
321	Commercial Condo	Contemporary-flat	1981	N/A
329	Commercial Condo	Masonry Vernacular	1981	N/A
390	Art Center	Neo-Mediterranean	1996	N/A
400	Residential	Ranch	1961	N/A
436	Commercial	Masonry Vernacular	1979	N/A
512	Commercial	Contemporary-other	1977	N/A
540	Commercial	Contemporary-other	1974	N/A
600	Medical	Neo-Mediterranean	1976	N/A
700	Commercial Condo	Masonry Vernacular	1983	N/A
708	Residential	Masonry Vernacular	1964	N/A
712	Residential	Masonry Vernacular	1964	N/A
744	Residential	Ranch	1969	N/A
808	Residential	Ranch	1966	N/A
812	Residential	Masonry Vernacular	1961	N/A

Orlando Street

401	Residential	Ranch	1962	N/A
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Palermo Place

209	Commercial Condo	Masonry Vernacular	1968	N/A
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Palmetto Court

414-416	Residential Condo	Neo-Mediterranean	1998	N/A
428	Residential	Neo-Mediterranean	2000	N/A
440	Residential Condo	Neo-Mediterranean	1984	N/A
448A	Residential Condo	Neo-Mediterranean	1986	N/A
448B	Residential Condo	Neo-Mediterranean	1986	N/A

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Palmetto Court (cont.)

448C	Residential Condo	Neo-Mediterranean	1986	N/A
454	Residential	Frame Vernacular	1980	N/A
456	Residential	Ranch	1961	N/A

Park Boulevard North

200	Residential Condo	Mansard	1970	N/A
210	Residential Condo	Mansard	1970	N/A
220	Residential Condo	Mansard	1969	N/A
315	Residential	Neo-Mediterranean	1973	N/A
317	Residential	Masonry Vernacular	1977	N/A
405	Residential	Ranch	1967	N/A
413	Residential	Masonry Vernacular	1971	N/A
417	Residential	Masonry Vernacular	1971	N/A

Park Boulevard South

101	Residential Condo	Mansard	1973	N/A
101A	Carport	Masonry Vernacular	1973	N/A
205	Residential	Masonry Vernacular	1972	N/A
212	Residential	Neo-Mediterranean	2006	N/A
215	Residential	Ranch	1968	N/A
308	Residential	Ranch	1963	N/A
324	Residential	Ranch	1969	N/A

Pedro Street

313	Residential	Neo-Mediterranean	2003	N/A
322	Residential	Neo-Mediterranean	1996	N/A
324	Residential	Neo-Mediterranean	1994	N/A
328	Residential	Neo-Mediterranean	1994	N/A

Pensacola Road

221	Commercial Condo	Modern Movement	2005	N/A
224	Residential	Neo-Mediterranean	2005	N/A
228	Residential	Neo-Mediterranean	2005	N/A
232	Residential	Neo-Mediterranean	2006	N/A
238	Residential	Neo-Mediterranean	2005	N/A

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Pensacola Road (cont.)

244	Residential	Neo-Mediterranean	2006	N/A
248	Residential	Neo-Mediterranean	2006	N/A
251	Residential	Ranch	2007	N/A
320	Residential	Neo-Mediterranean	2002	N/A
428	Residential	Ranch	1966	N/A
432	Residential	Neo-Mediterranean	2002	N/A

Piazza Di Luna

204	Residential	Masonry Vernacular	1971	N/A
217	Residential	Ranch	1965	N/A
229	Residential	Ranch	1965	N/A
236	Residential	Ranch	1964	N/A
237	Residential	Ranch	1966	N/A
242	Residential	Ranch	1965	N/A
248	Residential	Ranch	1966	N/A
249	Residential	Ranch	1967	N/A

Pineland Avenue

717	Residential	Masonry Vernacular	2000	N/A
720	Residential	Masonry Vernacular	1976	N/A
729	Residential	Ranch	1973	N/A
733	Residential	Ranch	1973	N/A
737	Residential	Ranch	1961	N/A
744	Residential	Ranch	1972	N/A
745	Residential	Ranch	1961	N/A
745A	Garage	Frame Vernacular	1961	N/A
801	Residential	Ranch	1961	N/A
804	Residential	Frame Vernacular	1988	N/A
808	Residential	Ranch	1979	N/A
820	Residential	Ranch	1964	N/A
824	Residential	Masonry Vernacular	1973	N/A
825	Residential	Masonry Vernacular	1974	N/A
829	Residential	Masonry Vernacular	1974	N/A
832	Residential	Ranch	1973	N/A
837	Residential	Ranch	1993	N/A
840	Residential	Ranch	1974	N/A
900	Residential	Ranch	1966	N/A

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Pineland Avenue (cont.)

909	Residential	Masonry Vernacular	1961	N/A
910	Residential	Ranch	1981	N/A
913	Residential	Ranch	1983	N/A
914	Residential	Ranch	1981	N/A
921	Residential	Ranch	1983	N/A
922	Residential	Ranch	1979	N/A
928	Residential	Ranch	1981	N/A
933	Residential	Ranch	1974	N/A
934	Residential	Ranch	1981	N/A
940	Residential	Ranch	1980	N/A
1005	Residential	Ranch	1972	N/A
1013	Residential	Masonry Vernacular	1972	N/A
1016	Residential	Ranch	1979	N/A
1020	Residential	Ranch	1979	N/A
1024	Residential	Masonry Vernacular	1979	N/A
1025	Residential	Ranch	1962	N/A
1028	Residential	Ranch	1981	N/A
1029	Residential	Ranch	1962	N/A
1032	Residential	Ranch	1970	N/A
1033	Residential	Masonry Vernacular	1975	N/A
1036	Residential	Ranch	1972	N/A
1037	Residential	Ranch	1972	N/A
1040	Residential	Ranch	1964	N/A

Ponce De Leon Avenue

222	Commercial	Masonry Vernacular	1972	N/A
227	Residential	Neo-Mediterranean	2004	N/A
231	Residential	Neo-Mediterranean	2004	N/A
235	Residential	Neo-Mediterranean	2004	N/A
239	Residential	Neo-Mediterranean	2004	N/A
243	Residential	Neo-Mediterranean	2004	N/A
247	Residential	Neo-Mediterranean	2005	N/A
251	Residential	Neo-Mediterranean	2006	N/A
324	Residential	Ranch	1961	N/A
326	Residential	Neo-Mediterraneans	1988	N/A
328	Residential	Masonry Vernacular	1966	N/A

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Ravenna Street

431	Residential	Ranch	1963	N/A
501	Residential	Masonry Vernacular	1963	N/A
505	Residential	Ranch	1970	N/A
509	Residential	Masonry Vernacular	1998	N/A
515	Residential	Ranch	1966	N/A
520	Residential	Neo-Mediterranean	1998	

Riviera Street

409	Residential	Neo-Mediterranean	1961	N/A
416	Residential	Masonry Vernacular	1967	N/A
420	Residential	Masonry Vernacular	1967	N/A
424	Residential	Masonry Vernacular	1968	N/A
436	Residential	Neo-Mediterranean	1997	N/A
508A	Fellowship Hall	Neo-Mediterranean	1980	
508B	Vicarage	Neo-Mediterranean	1980	N/A
517	Commercial	Neo-Mediterranean	1983	N/A
536	Residential	Masonry Vernacular	1985	N/A
537	Residential	Modern Movement	1963	N/A
805	Residential	Masonry Vernacular	1970	N/A
825	Residential	Ranch	1961	N/A
830	Residential	Frame Vernacular	1964	N/A
836	Residential	Ranch	1966	N/A
840	Residential	Ranch	1969	N/A
929	Residential	Ranch	1968	N/A
945	Residential	Ranch	1969	N/A

St. Augustine Avenue

232-244A	Residential Condo	Mansard	1974	N/A
232-244B	Residential Condo	Mansard	1974	N/A
232-244C	Residential Condo	Mansard	1974	N/A
232-244D	Residential Condo	Mansard	1974	N/A
232-244E	Clubhouse	Masonry Vernacular	1974	N/A

Salerno Street

228	Residential	Mediterranean Revival	1996	N/A
300	Residential	Modern Movement	1963	N/A

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Salerno Street (cont.)

304	Residential	Modern Movement	1963	N/A
308	Residential	Ranch	1984	N/A
320	Residential	Ranch	1967	N/A
321	Residential	Masonry Vernacular	1977	N/A
324	Residential	Ranch	1965	N/A
328	Residential	Ranch	1966	N/A

San Marco Drive

101	Commercial	Modern Movement	1978	N/A
111	Commercial	Ranch	1981	N/A
135	Commercial	Modern Movement	1990	N/A
225	Residential	Ranch	1962	N/A
237	Residential	Ranch	1969	N/A
244	Residential	Masonry Vernacular	1981	N/A
252	Residential	Ranch	1976	N/A
320	Residential	Ranch	1966	N/A
320A	Garage	Masonry Vernacular	1966	N/A

School Street

500	Residential	Masonry Vernacular	1986	N/A
505	Residential	Ranch	1972	N/A
509	Residential	Ranch	1972	N/A
606	Residential	Ranch	1979	N/A
607	Residential	Ranch	1981	N/A
609	Residential	Ranch	1980	N/A

Seaboard Avenue

109	Industrial	Frame Vernacular	1969	N/A
133	Industrial	Metal Vernacular	1973	N/A
133A	Industrial	Metal Vernacular	1973	N/A
145	Industrial	Masonry Vernacular	1973	N/A
145A	Industrial	Masonry Vernacular	1973	N/A
202	Industrial	Masonry Vernacular	1980	N/A
205	Industrial	Masonry Vernacular	1979	N/A
218	Industrial	Masonry Vernacular	1968	N/A
221	Industrial	Masonry Vernacular	1968	N/A

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Seaboard Avenue (cont.)

221A	Industrial	Masonry Vernacular	1962	N/A
221B	Industrial	Metal Vernacular	1961	N/A
224	Industrial	Masonry Vernacular	1964	N/A
249A	Industrial	Masonry Vernacular	1983	N/A
249B	Industrial	Masonry Vernacular	1983	N/A
249C	Industrial	Masonry Vernacular	1983	N/A
249D	Industrial	Masonry Vernacular	1983	N/A
300	Industrial	Masonry Vernacular	1987	N/A
301	Industrial	Masonry Vernacular	1973	N/A
313	Industrial	Masonry Vernacular	1965	N/A
320	Industrial	Masonry Vernacular	1981	N/A
328	Industrial	Metal Vernacular	1981	N/A
348A	Industrial	Masonry Vernacular	1971	N/A
348B	Industrial	Masonry Vernacular	1971	N/A
341	Industrial	Masonry Vernacular	1970	N/A
350	Industrial	Masonry Vernacular	1969	N/A
400	Industrial	Masonry Vernacular	1972	N/A
540	Industrial	Masonry Vernacular	1974	N/A
550	Industrial	Metal Vernacular	1981	N/A

Serata Street

512	Residential	Ranch	1965	N/A
516	Residential	Ranch	1971	N/A
520	Residential	Contemporary-gable	1961	N/A
524	Residential	Ranch	1968	N/A
532	Residential	Ranch	1979	N/A
716	Residential	Neo-Mediterranean	2004	N/A
738	Residential	Masonry Vernacular	1966	N/A

Sorrento Street

313	Residential	Ranch	1961	N/A
317	Residential	Ranch	1961	N/A
321	Residential	Ranch	1962	N/A

Sovrano Road

225	Residential	Ranch	1977	N/A
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Sovrano Road (cont.)

233	Residential	Masonry Vernacular	1979	N/A
237	Residential	Ranch	1967	N/A
239	Residential	Ranch	1968	N/A
245	Residential	Masonry Vernacular	1979	N/A
249	Residential	Ranch	1966	N/A

Spur Street

601	Industrial	Masonry Vernacular	1974	N/A
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Tamiami Trail North

116	Commercial	Masonry Vernacular	1984	N/A
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Tamiami Trail South

133	Commercial	Masonry Vernacular	1967	N/A
200	Commercial	Masonry Vernacular	1961	N/A
211	Commercial	Neo-Mediterranean	1987	N/A
231	Commercial	Neo-Mediterranean	1990	N/A
240	Commercial	Masonry Vernacular	1975	N/A
257	Commercial	Neo-Mediterranean	1988	N/A
270	Commercial	Neo-Mediterranean	1983	N/A
273	Commercial	Neo-Mediterranean	1976	N/A
300	Commercial	Neo-Mediterranean	1988	N/A
324	Commercial	Masonry Vernacular	1973	N/A
400	Commercial	Neo-Mediterranean	1973	N/A
412	Commercial	Neo-Mediterranean	1983	N/A
420	Commercial	Masonry Vernacular	1985	N/A

Tampa Avenue West

214	Commercial	Mediterranean Revival	1974	N/A
	Commercial	Contemporary	1980	N/A

The Esplanade South

100	Residential Condo	Colonial Revival	1962	N/A
100A	Residential Condo	Colonial Revival	1962	N/A
100B	Residential Condo	Colonial Revival	1962	N/A
100C	Carport	Masonry Vernacular	1962	N/A



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The Esplanade South (cont.)

109A	Residential Condo	Masonry Vernacular	1965	N/A
109B	Residential Condo	Masonry Vernacular	1965	N/A
205	Residential	Masonry Vernacular	1986	N/A
213	Residential	Neo-Mediterranean	1998	N/A
217	Residential	Masonry Vernacular	1983	N/A
221	Residential	Neo-Mediterranean	1977	N/A
313	Residential	Ranch	1978	N/A
315	Residential	Frame Vernacular	1976	N/A
317	Residential	Frame Vernacular	1977	N/A

The Rialto

540	Medical	Masonry Vernacular	1989	N/A
728	Commercial	Neo-Mediterranean	1968	N/A
730	Commercial	Modern Movement	1993	N/A
740	Commercial	Masonry Vernacular	1982	N/A
812	Residential	Ranch	1965	N/A
828	Residential	Masonry Vernacular	1988	N/A
836	Residential	Masonry Vernacular	1973	N/A
900	Residential	Ranch	1967	N/A
922	Residential	Ranch	1966	N/A
930	Residential	Ranch	1966	N/A
938	Residential	Masonry Vernacular	1965	N/A
944	Residential	Ranch	1972	N/A

Turin Street

219	Residential	Masonry Vernacular	1962	N/A
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U.S. 41 Highway Bypass

101	Commercial	Masonry Vernacular	1988	N/A
120	Commercial	Neo-Mediterranean	1985	N/A
201	Commercial	Masonry Vernacular	1962	N/A
204	Commercial	Masonry Vernacular	1973	N/A
213	Commercial	Masonry Vernacular	1966	N/A
216	Commercial	Masonry Vernacular	1973	N/A
252	Commercial	Masonry Vernacular	1986	N/A
270	Commercial	Masonry Vernacular	1965	N/A

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U.S. 41 Highway Bypass (cont.)

284	Commercial	Mansard	1972	N/A
284A	Commercial	Masonry Vernacular	1973	N/A
301	Commercial	Masonry Vernacular	1976	N/A
315	Commercial	Modern Movement	1962	N/A
401	Commercial	Metal Vernacular	1992	N/A
463	Commercial	Masonry Vernacular	1974	N/A
500	Commercial	Masonry Vernacular	1971	N/A
500A	Commercial	Masonry Vernacular	1971	N/A
530	Commercial	Masonry Vernacular	1976	N/A
530A	Commercial	Masonry Vernacular	1976	N/A
609	Commercial	Masonry Vernacular	1977	N/A

Valencia Road

425	Residential	Ranch	1964	N/A
429	Residential	Ranch	1967	N/A
500	Residential	Ranch	1969	N/A
520	Residential	Contemporary-other	1979	N/A
604	Residential	Frame Vernacular	1998	N/A
625	Residential	Ranch	1968	N/A
629	Residential	Ranch	1961	N/A
632	Residential	Masonry Vernacular	1967	N/A
633	Residential	Masonry Vernacular	1973	N/A
637	Residential	Ranch	1965	N/A
641	Residential	Masonry Vernacular	1973	N/A
700	Residential	Contemporary-other	1984	N/A
701	Residential	Ranch	1976	N/A
704	Residential	Frame Vernacular	1987	N/A
705	Residential	Ranch	1967	N/A
708	Residential	Masonry Vernacular	1964	N/A
709	Residential	Ranch	1974	N/A
712	Residential	Colonial Revival	1993	N/A
716	Residential	Contemporary-other	1982	N/A
720	Residential	Masonry Vernacular	1983	N/A
724	Residential	Contemporary-other	1961	N/A
728	Residential	Ranch	1965	N/A
729	Residential	Masonry Vernacular	1976	N/A
733	Residential	Masonry Vernacular	1977	N/A
737	Residential	Masonry Vernacular	1976	N/A

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Venezia Parkway

420	Residential	Ranch	1974	N/A
500	Residential	Neo-Mediterranean	1988	N/A
516	Residential	Ranch	1961	N/A
520	Residential	Neo-Mediterranean	2000	N/A

Venice Avenue East

111	Commercial	Mansard	1986	N/A
140	Commercial	Colonial Revival	1969	N/A
303A	Warehouse	Frame Vernacular	1973	N/A
400	Commercial	Neo-Mediterranean	1990	N/A
401	Commercial	Masonry Vernacular	1974	N/A
405	Commercial	Masonry Vernacular	1980	N/A
412	Commercial	Masonry Vernacular	1970	N/A
414	Commercial	Masonry Vernacular	1970	N/A
415	Commercial	Mansard	1980	N/A
416	Commercial	Masonry Vernacular	1926	N/A
420	Commercial	Masonry Vernacular	1978	N/A
426	Commercial	Masonry Vernacular	1978	N/A
440	Commercial	Shed	1979	N/A
448	Commercial	Masonry Vernacular	1977	N/A
454	Commercial	Masonry Vernacular	1985	N/A
501	Commercial	Masonry Vernacular	1965	N/A
504	Commercial	Masonry Vernacular	1972	N/A
517	Commercial	Masonry Vernacular	1984	N/A
520	Commercial	Masonry Vernacular	1984	N/A
525	Commercial	Masonry Vernacular	1984	N/A
528	Commercial	Masonry Vernacular	1962	N/A
537	Commercial	Masonry Vernacular	1984	N/A
545	Commercial	Masonry Vernacular	1991	N/A
555	Commercial	Masonry Vernacular	1974	N/A
605	Commercial	Masonry Vernacular	1972	N/A
617	Commercial	Masonry Vernacular	1961	N/A
629	Commercial	Masonry Vernacular	1963	N/A
632	Commercial	Masonry Vernacular	1962	N/A
641	Commercial	Masonry Vernacular	1955	SO06115
712	Commercial	Mansard	1969	N/A
738	Commercial	Masonry Vernacular	1962	N/A
744	Commercial	Masonry Vernacular	1962	N/A

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Venice Avenue East (cont.)

802	Commercial	Neo-Mediterranean	1971	N/A
808	Commercial	Neo-Mediterranean	1972	N/A

Venice Avenue West

100	Commercial	Neo-Mediterranean	1979	N/A
101	Commercial	Neo-Mediterranean	1982	N/A
116	Commercial	Masonry Vernacular	1961	N/A
235	Commercial	Masonry Vernacular	1961	N/A
239	Commercial	Mansard	1970	N/A
253	Commercial	Neo-Mediterranean	1975	N/A
255	Commercial	Neo-Mediterranean	1975	N/A
304	Bank	Masonry Vernacular	1975	N/A
304A	Bank	Masonry Vernacular	1975	N/A
323	Commercial	Contemporary-other	1977	N/A
327	Commercial	Masonry Vernacular	1966	N/A
333	Commercial	Neo-Mediterranean	1967	NA
337	Commercial	Masonry Vernacular	1970	N/A
341	Commercial	Colonial Revival	1977	N/A
347-349	Commercial	Neo-Mediterranean	1972	N/A
350	Post Office	Masonry Vernacular	1970	N/A
351	Commercial	Masonry Vernacular	1974	N/A
355	Commercial	Neo-Mediterranean	1973	N/A
401	Government	Neo-Mediterranean	1990	N/A
509	Residential Condo	Masonry Vernacular	1969	N/A
520A	Residential	Masonry Vernacular	1967	N/A
520B	Residential	Masonry Vernacular	1967	N/A
521C	Residential Condo	Masonry Vernacular	1962	N/A
521D	Residential Condo	Masonry Vernacular	1962	N/A
521E	Residential Condo	Masonry Vernacular	1962	N/A
521F	Residential Condo	Masonry Vernacular	1962	N/A
521G	Residential Condo	Masonry Vernacular	1962	N/A
521H	Residential Condo	Masonry Vernacular	1962	N/A
528	Residential Condo	Neo-Mediterranean	1991	N/A
600	Commercial	Contemporary-gable	1962	N/A
608	Residential	Ranch	1974	N/A
616	Residential	Ranch	1963	N/A
620	Residential	Neo-Mediterranean	1980	N/A
621	Residential	Ranch	1971	N/A

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Venice Avenue West (cont.)

624	Residential	Ranch	1985	N/A
628	Residential	Ranch	1961	N/A
629	Residential	Ranch	1970	N/A
632	Residential	Ranch	1976	N/A
636	Residential	Ranch	1964	N/A
700	Office Condo	Masonry Vernacular	1978	N/A
701	Apartments	Mansard	1980	N/A
701A	Carport	Frame Vernacular	1980	N/A
705	Residential Condo	Colonial Revival	1964	N/A

Verona Street

408	Residential	Ranch	1963	N/A
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Architects and Builders

Carey and Walker, contractors  
French, Prentiss, landscape architect  
Gill and French, architectural firm  
Gill, Harrison, architect  
Gillette, Leon N., architect  
Gleichman, M.M., architect  
Hare and Clark, architectural firm  
Humphrey, J.C., architect  
Johnson, Guy, architect  
Nolen, John, city planner  
Stehn, R.J. architect  
Schumaker, W.H. architect  
Walker, Stewart A., architect

**SUMMARY PARAGRAPH**

The John Nolen Plan of the Venice Historic District is significant at the local level under Criteria A and C in the areas of Community Planning and Development and Landscape Architecture. The district is significant for closely following John Nolen's 1924-1929 plan of the city of Venice in its continued development even after the collapse of the real estate boom of the 1920s brought growth of the community almost to an end until after World War II. The Venice Planning Department followed the street layout, landscaping, and zoning details established by the Nolen plan, which is significant for its incorporation of the emerging city planning and zoning concepts of the early 20th Century. The plan was influenced by and incorporated many of the ideas from the City Beautiful, Progressive, and the Garden City movements. The historic architecture dates mainly from the 1920s and from the post-World War II period and have styles that reflect those eras. The city parks included in Nolen's plan are counted as contributing sites, even though they were not all completed in the 1920s, because they were laid out according to the plan and were largely finished by 1948. All of the major features of the Nolen plan have been incorporated into the historic district boundaries. The Venice Town Plan was ambitious and fully realized over a period of decades. The City still adheres to Nolen plan in making its development decisions.

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**CITY PLANNING HISTORICAL CONTEXT**

John Nolen's work in Venice represents a synthesis of the emerging ideas concerning city planning in the late 19th and 20th centuries. A basic discussion of them is provided as backdrop for the statement of significance.

Late 19th and Early 20th Century City Planning

The last decades of the 19th Century and the early decades of the 20th Century saw the development of city planning in the United States. Regional and city plans were developed, as well as new suburbs and towns. New suburbs for the wealthy, residential neighborhoods for industrial workers and new immigrants, and utopian settlements were planned and developed. The prevailing philosophy of town planning at the turn of the century centered on an approach known as the City Beautiful Movement. The idiom the City Beautiful leaders used in their ideal civic centers was the Beaux-Arts style, named for the famous École des Beaux-Arts in Paris, which instructed artists and architects in the necessity of order, dignity, and harmony in their work. The first expression of this monumental style in the United States was found at the World's Columbian Exposition of 1893. The shimmering "White City," as the fair came to be known during that summer in Chicago, was a tour de force of early city planning and architectural cohesion.<sup>9</sup>

In the grand Court of Honor, architects, brought in from the east coast by Director of Construction Daniel H. Burnham of Chicago, put their Beaux-Arts training to use in the monumental and vaguely classical buildings, all of uniform cornice height, all decorated roughly the same, and all painted bright white. The beauty of the main court, the well-planned balance of buildings, water, and open green spaces was a revelation for the 27 million visitors. Not only was the White City dignified and monumental, it was also well-run: there was no poverty and no crime (so the visitors were led to believe), there were state-of-the-art sanitation and transportation systems, and the Columbian Guard kept everyone happily in their place. In contrast to the grey urban sprawl and blight of Chicago and other American cities, this seemed a utopia.<sup>10</sup>

The Great White Way introduced Americans to the city as art. Its central theme was that through monumental public buildings, extensive park development, and control of eyesores such as billboards, utility poles and noise, a city could provide its inhabitants with an improved environment and living conditions. This movement resulted in the execution of plans for a number of American cities.<sup>11</sup> During the late 19th Century, Fredrick Law Olmsted, Sr., better known for his park and estate plans, proposed that boulevards were extensions of park drives and that their placement could influence the character and direction of urban growth,<sup>12</sup> as well as increase

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<sup>9</sup> "The City Beautiful Movement," <http://xroads.virginia.edu/~cap/citybeautiful/city.html>.

<sup>10</sup> Ibid.

<sup>11</sup> Roy Lubove, "The Roots of Urban Planning," in The Urbanization of America: An Historical Anthology, ed. Allen M. Wakstein, (Boston: Houghton Mifflin Company, 1970), 320-321.

<sup>12</sup> William H. Wilson, The City beautiful Movement, (Baltimore and London: John Hopkins University Press, 1989), 28.

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real estate values for properties adjacent to them. As the concept of providing parks and boulevard systems to improve the quality of life in cities developed, many cities hired landscape architects to re-design and plan these features. The cities of St. Joseph and Kansas City, Missouri, hired landscape architect George E. Kessler to design their park and boulevard systems.<sup>13</sup>

Another trend during this period was the development of civic centers for monumental municipal and public buildings. They were built to promote public respect and loyalty to the city and to inspire civic pride in beautiful works of art and architecture. Large-scale civic centers were designed and constructed for Denver, Colorado, and San Francisco, California. In 1904, Mayor Robert Speer promoted Denver's civic center designed by city planner Charles Mulford Robinson (1869-1917).<sup>14</sup> Robinson work as a journalist in Philadelphia who became involved with the city planning movement in the early 20th century. He soon began a consulting career that through 1911 took him to at least eighteen cities, among them Detroit, Colorado Springs, and Denver.<sup>15</sup> Daniel Burnham provided designs for the San Francisco civic center in 1906. His plans were delivered to City Hall the day before the earthquake on April 18, 1906. In the haste of the city government to rebuild the city, the plans were ignored.<sup>16</sup> Daniel Burnham's visionary Plan of Chicago consisted of a system of parks and broad avenues that transcended the street grid in a pattern reminiscent of the French Baroque tradition favored for nineteenth-century Paris. The physical integration of systems of transportation and systems of recreation was the organizing principle for the buildings, streets, and parks. In the following decades, as a result of a flexible and well-publicized planning process, the Plan of Chicago inspired the creation of a permanent greenbelt around the metropolitan area, the development of the lakefront parks with cultural enhancements such as the Field Museum of Natural History, and the establishment of new transportation elements, from road to river to rail.<sup>17</sup>

These attempts to beautify cities through the construction of parks, boulevard systems, and civic centers, however, did not address the growing need for housing for all income groups and other problems in cities.<sup>18</sup> Most residents of large U.S. cities were housed in crowded substandard houses without adequate municipal sanitation facilities. Industrial towns were smoke filled, rivers and streams were often polluted with industrial waste, and animal waste from horse drawn vehicles was common in the streets. In response to these conditions, cities such as Harrisburg, Pennsylvania, passed bonds to pave streets, improve sanitation, and build parks.<sup>19</sup>

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<sup>13</sup> Ibid., 106-7.

<sup>14</sup> "Denver's Civic Center Park Master Plan," <http://www.denvergov.org/Portals/626/documents/CVCCTR3.pdf>

<sup>15</sup> "Charles Mulford Robinson," [http://www.library.cornell.edu/Reps/DOCS/robin\\_01.htm](http://www.library.cornell.edu/Reps/DOCS/robin_01.htm).

<sup>16</sup> "Burnham Plan," [http://en.wikipedia.org/wiki/Burnham\\_Plan](http://en.wikipedia.org/wiki/Burnham_Plan)

<sup>17</sup> "Burnham Plan of Chicago," <http://encyclopedia.chicagohistory.org/pages/191.html>.

<sup>18</sup> Wilson, 283.

<sup>19</sup> Ibid., 133-6.



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One of the first attempts to provide housing for industrial workers was the construction of the Town of Pullman, now part of Chicago, Illinois. The town was financed by George M. Pullman and designed by landscape architect Nathan Barrett and architect Solon Beman.<sup>20</sup> The housing was well constructed with many modern conveniences by 1880's standards, such as indoor plumbing, sewage, and a gas works. The parks and streets were pleasantly landscaped. They had public facilities such as stores and office buildings. A bank, library, theatre, post office, church, parks and recreational facilities were provided as part of the town. In 1901, New York City passed the Tenement House Act to address the increasingly overcrowded tenement districts in the city. Many tenements lacked any sources of natural light and air in hallways and interior rooms. The law required that remedial measures, such as the installation of interior windows in the tenements and at the ends of public halls, be undertaken immediately. Outdoor privies also had to be removed and replaced with water closets connected to the city sewer system.<sup>21</sup>

By the early decades of the 20th Century, the city planning profession was firmly established. Planners were incorporating park and boulevard systems; civic centers; noise and pollution control through zoning; municipal control of water, sewer, drainage, and sanitation; housing types for various income groups; and employment centers in their plans. In 1924 landscape architect Robert Cridland prepared a plan for the new town of Avondale Estates near Atlanta, Georgia. Intended as a model suburb, Avondale Estates had its own municipal government, a commercial center, gently curving residential streets, parks, and municipal boundaries defined by major collector roads.<sup>22</sup>

From 1924-1928, the city planner Clarence Stein created housing developments that provided residences for different income groups. In his plan for Sunnyside Gardens in Queens, New York, Stein introduced the concept of a center block common area as a center of social activity.<sup>23</sup> In the Radburn development in the Borough of Fair Lawn in Bergen County, New Jersey, Stein's plan separated pedestrian and vehicular traffic and introduced the concept of a "super-block."<sup>24</sup> While neither development was incorporated as a municipality, they incorporated some new town concepts, such as parks and varied housing types for various income groups.

Planned Communities in Florida

In 1909, George Sebring (1859-1927) a retired pottery manufacturer from Ohio built himself a winter residence in Daytona Beach, Florida. After selling his share of the pottery business to his brother, he toured the United States, Europe, Asia and the Middle East. Sebring was not just in traveling, he enjoyed hunting, fishing, and car racing. These past-times brought him to Florida. While not fishing in Florida's unspoiled lakes, he was

<sup>20</sup> A Brief History of the Town of Pullman, <http://members.aol.com/PullmanIL/history.html>, accessed 11 October 2005.

<sup>21</sup> Andrew Dolkart, "The 1901 Tenement Housing Act," [http://www.tenement.org/features\\_dolkart2.html](http://www.tenement.org/features_dolkart2.html).

<sup>22</sup> City of Avondale Estates, s.v. "HPC Guidelines," <http://avondaleestates.org>, accessed 20 October 2005.

<sup>23</sup> Engst, 20

<sup>24</sup> Ibid., 20.

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promoting auto racing on Ormond Beach and Daytona Beach and began to formulate plans to develop a community in the central highlands section of the state based on citrus cultivation. Sebring purchased 9,000 acres of land for a town site in Highlands County, which he named Sebring.<sup>25</sup> He decided to lay out an unusual radial town plan that would give the community its distinctive character. Archival records claim that George Sebring's "Circle Plan" for downtown was based on the design of Heliopolis, an ancient Egyptian city, but the reasons for using the circular plan are not completely clear. Many Florida developers desired to adopt distinctive formats to attract prospective residents to their new communities. The circular city plan had been a persistent theme in urban history and by the middle of the nineteenth century was seen in the United States as an alternative to the ubiquitous and tedious grid plan.<sup>26</sup>

Sebring employed many of the tenets of the City Beautiful Movement, but the inspiration for the circular plans is a matter of some debate. It is likely that the plan was influenced by existing examples of circular cities in the United States. The first circular town in North America was Circleville, Ohio, platted in 1810. Others included Perryopolis and Marienville in Pennsylvania. Sebring has the distinction of being one of the few surviving circular cities in the United States. It was the first circular plan executed in Florida, and the only one that uses a circle for its primary commercial district. The commercial buildings that surround the circle were adapted to fit the plan. Several have concave facades and convex rear elevations that follow the line of the circle. The Sebring plan received official recognition of its significance as a contributing element within the Sebring Historic District, which was listed in the National Register of Historic Places in 1989.<sup>27</sup>

### Coral Gables

Another planned community in Florida is Coral Gables, a city located in Miami-Dade County, Florida, southwest of Miami. As of the 2000 census, the city had a total population of 42,249. Coral Gables is an affluent city; its residents include upper class businesspeople and professionals. The city is well known for its restaurants, art galleries, unique shops and boutiques and live theatre performances.

The person responsible for developing the community was George Edgar Merrick (1886-1942), a native of Pennsylvania who moved with his family to Miami in 1898.<sup>28</sup> Merrick was a dreamer who conceived the idea of turning "castles in Spain" into a living community. Beginning in 1922, Merrick began the promotion and sale of his new development on 3,000 acres of citrus groves and pine trees owned by his family into his vision of the "City Beautiful." He designed the new town in great detail, featuring wide, tree-lined boulevards, delicate bridges, and stately urban golf courses. Merrick's secret was his passionate devotion to aesthetics.<sup>29</sup>

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<sup>25</sup> Olausen, pp. 6-7.

<sup>26</sup> Ibid.

<sup>27</sup> Ibid.

<sup>28</sup> "Coral Gables: The City Beautiful," <http://www.historical-museum.org/exhibits/gables/gables2.htm>.

<sup>29</sup> Ibid.

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The actual planner of the Coral Gables development was Frank M. Button, a landscape architect from Chicago who offered to make plans for the subdivision known as Coral Gables. A map of Coral Gables for 1,200 acres was presented to Merrick in October 1921, followed by a more comprehensive map in 1924. These maps indicated the locations of entrances, plazas, and important buildings. Most of the plazas were to be located at major street intersections along the two major north-south and east-west axes of the city. The intersections would be spatially defined with perimeter walls, lampposts, fountains, pergolas, and colorful landscaping.<sup>30</sup> When Florida's real estate boom collapsed in 1926, Merrick tried mightily to regenerate the boom, but the hurricane of September 1926 devastated the area, ensuring that the boom would not come back. Coral Gables went bankrupt in 1929, and reached its nadir in 1932, when the city issued just four building permits. George Merrick returned to Coral Gables in the second half of the 1930s, trying to reignite his real estate business, but with little success. He was still heavily in debt at the time of his death in 1942 at the age of 55.

In the 1960s, Coral Gables' commercial development led to the rise of several significant buildings in the downtown quarter, as the old restrictions on height were waived. Increasingly, several large American corporations adopted Coral Gables as their headquarters for their Latin American and Caribbean divisions. In recent decades, this affluent city began to protect its rich heritage with effective historic preservation and restoration programs. Large buildings continue to appear in its crowded downtown sector as Coral Gables grows in importance as a notable city for firms with business interests both in the U.S. and Latin America. With its growing Hispanic population, Coral Gables, like its nearby neighbors, is changing rapidly, while preparing for the new century with confidence stemming from more than 75 years of achievement and development.

John Nolen's Life and Career

The creator of the Venice Plan was John Nolen, a pioneer in the American city planning movement. Nolen was born in Philadelphia on June 14, 1869, the son of John Christopher and Matilda Thomas Nolen. His father, a carpenter and member of the Democratic Party, died of a gunshot wound inflicted by a Republican judge during a meeting to certify a vote of a disputed election before Nolen was two. His two older sisters having passed away and his mother having remarried, the Children's Aid Society in 1878 placed the young and presumably castoff Nolen in the Girard School for Orphaned Boys. He graduated first in his class in 1884. In 1891, after working as a grocery clerk and as a secretary to the Girard Estate Trust Fund to accumulate money, he enrolled in the Wharton School of Finance and Economics, a branch of the University of Pennsylvania heavily influenced by German pedagogy and economic theory. He was graduated from the school in 1893 with a bachelor's degree in philosophy.<sup>31</sup> Even by the time of his graduation from the University of Pennsylvania, Nolen had already determined that administrative problems were the most critical crisis in city government. In

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<sup>30</sup> Millas and Uguccioni, p. 23.

<sup>31</sup> Richard W. Amero, "John Nolen," pp. 1-2, [http://members.cox.net/ramero/john\\_nolen.htm](http://members.cox.net/ramero/john_nolen.htm).

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1895, he indicated his perception of this problem: "The problems of the day...which demanded our attention are not so much national as municipal. Life in its most complex relations is now in the cities; the vilest criminals, the purest saints, are to be found in the great centers of population."<sup>32</sup>

Nolen worked as the administrator of the Society for the Extension of University Teaching, one of many late nineteenth century adult education programs. The program sponsored lectures and classes taught by leading public and educational figures with stimulating discussion on a wide range of social issues.<sup>33</sup> He decided to become a landscape architect when, after marrying Barbara Schatte in 1896, he and his wife visited England, France, Belgium and Germany. This was Nolen's second trip to Europe. In 1895, he had gone to England to attend the 7th Annual Conference of University Extension at Worcester College, Oxford, which had aroused his curiosity about architectural and landscape matters.

John Hancock, Nolen's biographer, noted that the reason for Nolen's eventual move into city planning was because he visualized city planning as a profession which must consider "all that affects the happiness, usefulness, and virtue" of men. Nolen, as many in his generation, became a social reformer. He sought reform, not through single-issue political or esthetic reform but through comprehensive city planning. Such an approach was not generally advocated by leading reformers, architects, or landscape architects of the era.<sup>34</sup>

After ten years, Nolen left the Extension program and entered the School of Landscape Design at Harvard University in 1903. This followed a yearlong visit in Europe from June 22, 1901, until June 18, 1902.<sup>35</sup> It was during his third trip to Europe in 1902 that Nolen appears to have decided to become a professional city planner. He prepared for a change in careers by studying German art and architecture, Italian culture, and the art history of the Renaissance at the University of Munich. His mastery of the German language greatly assisted him in this task. In 1902, at the age of thirty-three, John Nolen sold the house he had built and the garden he had planted at Ardmore, Pennsylvania, and with the proceeds enrolled in a class of eleven students at the Harvard School of Landscape Architecture at Harvard University. One year later, he and his wife moved close to Harvard Square, Cambridge, Massachusetts, where he opened a landscaping office. His instructors at Harvard were Frederick Law Olmsted, Jr., Arthur Shurtleff, and B. M. Watson. In 1905, he received his Master of Arts degree and became a member of the American Society of Landscape Architects.<sup>36</sup> There is an extensive analysis of Nolen's motivations for this new career that concludes that he saw landscape architecture as a

<sup>32</sup> John Nolen, from original notebook draft of his Alumni Address to the Girard College Class of 1895, in Hancock, "John Nolen: The Background," 305.

<sup>33</sup> John L. Hancock, "John Nolen: The Background of a Pioneer Planner," The Journal of the American Institute of Planners, Vol. 26 Nov 1960, pp. 305-306.

<sup>34</sup> Hancock, "John Nolen: The Background," 309.

<sup>35</sup> *Ibid.*, 306-307.

<sup>36</sup> Amero, "John Nolen."

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natural profession for him that would support his desire to work with community planning.<sup>37</sup> His bias was not that of the more artistically inclined landscape architects such as Olmstead but was a socially conscious approach that applauded economical and practical industrial city planning such as Düsseldorf's parks, fountains, playgrounds, belt lines and zoning.

Nolen was a product of the Reform Era in American history. He early recognized the problems of cities and of the poor. He was critical of conditions, but unlike many of his contemporaries, he saw solutions. He was optimistic that planning was the answer. In 1909, Nolen wrote the lead article in the first issue of The American City, a publication devoted to city government and planning. In that article Nolen shows that he was not merely a city designer. His first sentence indicates his far-reaching ideas: "City Planning is simply recognition of the sanitary, economic, and aesthetic laws which should govern the original arrangement and subsequent development of our cities."<sup>38</sup>

Nolen's concept was indeed a comprehensive one. He insisted that sanitary, economic, and aesthetic laws were interdependent and could not be dealt with separately. He also recognized that each city was different according to its surroundings, economy, and population. As such, planning had to be customized to each. He was also one of the first planners in America to propose the use of zoning, which had become popular in Europe. This proposal in 1909 was a full two years before the first zoning law was passed in America, in New York City.<sup>39</sup>

After graduating from Harvard, Nolen received several commissions, including the job of advisor to the Park and Tree Commission of Charlotte, North Carolina, and later developed a complete city plan for Savannah, Georgia. Both were City Beautiful approaches with embellishment, large public buildings and tree-lined streets.<sup>40</sup> They were his last of that sort. From that point on, he expanded and built on his philosophies, moving cautiously toward comprehensive problem solving that included not only beautification, parks, and playgrounds but also addressed traffic problems; uncontrolled overlapping of industrial, commercial and residential uses; the conflicting roles of government and business; and housing and social welfare responsibilities.

In 1908, John Olin of the Madison Park and Pleasure Drive Association contacted Nolen for advice in laying out city parks in Madison, Wisconsin. Nolen made recommendations for the beautification of both the city and the nearby University of Wisconsin campus. For the city, Nolen recommended establishing boundaries for industry, business, government, and residential life, widening streets and planting trees, increasing land given to parks and plazas, and regulating the height and style of buildings near the capitol building to highlight its place

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<sup>37</sup> Ibid.

<sup>38</sup> John Nolen, "City Making," The American City, 1 (September 1909), 15.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid.

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at the center of a thriving state. For the university Nolen proposed the addition of more than 1,000 acres of land that would include various gardens, an arboretum and a summer engineering camp.<sup>41</sup>

As most of his major achievements lay in the future, his plan for the City of San Diego, completed in 1908, was a make or break effort. In commenting on the problems of a growing metropolis, he had entered the domain of such distinguished city planners as Daniel Burnham, Frederick Law Olmsted, Jr., and Clarence Stein. He recommended that San Diego build a civic center plaza on D Street (renamed Broadway in 1912) between Front and First Street, and develop its bayfront with a walkway joining the bay to City Park (Balboa Park since 1910). Although the San Diego Chamber of Commerce and other civic organizations supported these proposals, they never got beyond the argument stage. In 1924, the City Council invited John Nolen back to San Diego to update his 1908 plan. To further Nolen's plans, the Council in 1925 appointed Kenneth Gardner, from Nolen's Cambridge office, as planning engineer. The new plan proposed by Nolen in 1926 broadened those of 1908, and this time many of the recommendations were implemented.<sup>42</sup>

Nolen did not think that this approach went far enough. In 1919, Nolen observed, "City Planning is...not a movement to make cities beautiful in a superficial sense...[ but] for the common good, that concern everybody."<sup>43</sup> Nolen's philosophy centered more on the concepts contained in the Garden City movement. The most famous example of this approach was Ebenezer Howard's Garden City in Letchworth, England. It was developed as an alternative to the Victorian industrial city. The principles of the movement were much more comprehensive than the City Beautiful movement. These included: 1) urban decentralization, 2) the establishment of cities limited in size with a balanced agricultural-industrial economy, 3) use of a surrounding greenbelt to limit size, 4) cooperative land holding to insure community benefit from rising land values, and 5) the economic and social advantage of large-scale planning. Roy Lubove observes that this philosophy, which generally was a stimulus for limited residential and industrial decentralization, did not catch on in America.<sup>44</sup> It has not been demonstrated that Nolen was aware at first of Howard's activities. John Hancock suggests that Nolen was formalizing similar concepts on his own and eventually incorporated many of Howard's concepts in his writing.<sup>45</sup>

Nolen's views on city planning were also influenced to some degree by the social aims of the Progressive Movement, which sought to cure many of the ills of American society that had developed during the great spurt of industrial growth in the last quarter of the 19th century. The Progressive Movement was the first truly

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<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

<sup>43</sup> John Nolen, New Ideals in the Planning of Cities, Towns and Villages, (New York City: American City Bureau, 1919), 7.

<sup>44</sup> Lubove, 321-323.

<sup>45</sup> Hancock, "John Nolen: The Background," 308.

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national reform movement in American history.<sup>46</sup> The frontier had been tamed, great cities and businesses developed, and an overseas empire established, but not all citizens shared in the new wealth, prestige and optimism. Efforts to improve society were not new. The First Reform Era, occurred in the years before the Civil War and included efforts of social activists to reform working conditions, and humanize the treatment of mentally ill people and prisoners. The Progressive Era began during the Reconstruction Era after the Civil War and lasted until the American entry into World War I.<sup>47</sup>

From 1900 to 1920, the movement worked to improve conditions for city dwellers by providing better housing (the elimination of tenements), developing parks and playgrounds, public art and civic programs.<sup>48</sup> Proponents believed that the moral character and behavior of individuals could be improved by these changes. They also believed that if city dwellers could perceive themselves as members of cohesive communities that they would adopt shared moral and social values.<sup>49</sup> To accomplish their goals, proponents of the movement worked to establish parks to promote neighborliness. Parks were also used for community events, such as pageants. The community center evolved from this use of parks. Public art was to give a sense of place to a community.<sup>50</sup>

Built between 1920 and 1924 according to a general plan prepared by John Nolen, Mariemont, Ohio, was one of the first new towns<sup>51</sup> and Nolen's purest Garden City plan.<sup>52</sup> The plan covered about 365 acres and included a well-defined center in the form of a village green with radiating street, public buildings, stores, school sites, parks, and attractive housing accommodations for wage earners of different economic grades.<sup>53</sup> Because of its proximity to Cincinnati, Ohio, the plan did not include an industrial area.

Based upon his philosophy, Nolen established one of the most diverse private planning practices in the country. Between 1915 and 1930, he undertook some 450 projects, ranging from private homes to metropolitan regions of several million persons. His practice included full-scale comprehensive plans for 29 cities, 27 new towns (including several for the federal government), and seventeen state and regional studies. He also planned projects for factories, colleges, public and private housing projects, traffic and transportation networks, and administrative studies for various governmental agencies. His projects outside of Florida included Roanoke, North Carolina, and San Diego, California, in 1907; Madison, Wisconsin, in 1909; Bridgeport, Connecticut, in

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<sup>46</sup> William Link, The Paradox of Southern Progressivism: 1880-1930, (Chapel Hill: The University of North Carolina Press, 1992), 323.

<sup>47</sup> "The Progressive Movement," <http://www.u-s-history.com/pages/h1061.html>.

<sup>48</sup> Boyer, 221.

<sup>49</sup> *Ibid.*, viii.

<sup>50</sup> *Ibid.*, 240.

<sup>51</sup> *Ibid.*; new towns were those that were planned from their inception base upon the aesthetic and social principles of the designer.

<sup>52</sup> John Nolen, New Towns for Old, introduction/project list Charles D. Warren (Amherst & Boston: University of Massachusetts Press, 2005), lii.

<sup>53</sup> *Ibid.*, 122.

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1915; Kingsport, Tennessee, in 1916; Farm City, North Carolina, in 1921; and Mariemont, Ohio, in 1924.<sup>54</sup> In a 1927 address to the 19th National Conference on City Planning, John Nolen stated that more than 35 new towns had been created and that 390 cities had planning commissions.<sup>55</sup>

Nolen authored several books, including Replanning Small Cities (1912), New Ideals in the Planning of Cities, Towns and Villages (1919), and New Towns for Old (1927); published numerous professional papers; and lectured in more than 100 American cities and universities. His professional affiliations included director of the American Society of Planning Officials, director of American Planning and Civic Association, fellow of the American Society of Landscape Architects, an honorary member of the Town Planning Institute of England, member of the National Conference on City Planning (president, 1925-27), and member of American City Planning Institute (president, 1925-27). His constant efforts in a broad range of activities over a period of thirty years, both in this country and abroad, accomplished much in the advancement of town and regional planning.<sup>56</sup>

Other Florida Developments by Nolen

Besides Venice, Nolen designed subdivisions and other projects for fifteen other cities in Florida, including West Palm Beach, St. Petersburg, and Sarasota. In his Garden City approach to planning that assured that all residents would have at least some green space, he planned large parkways and recreational spaces.

During the 1920s, Nolen had an extensive planning practice in Florida, necessitating the establishment of an office in Jacksonville. He developed reports to guide communities in the development of comprehensive plans, as well as re-development studies. St. Petersburg is an example of the former, and Sarasota an example of the latter. Land subdivisions for individuals and real estate development companies were common projects. Bay Point in Nokomis for Dr. Fred Albee, San Jose Estates in Jacksonville, Orangewood in Fort Myers for the Wayne Development Company, University Park in Gainesville for the Brown Development Company of Michigan, Maximo Estates in St. Petersburg for Ingoldsy & McCutcheon, and Dunedin Isle near Clearwater for the Frischkorn Florida Company were Nolen designed land subdivisions.

Besides land subdivisions, Nolen designed conceptual new town plans for a number of clients. Tamiami City north of Fort Myers for the Tamiami City Corporation and the Town of Alturas in Polk County for the Alturas Development Company are examples of such proposals. Detailed street and lot layouts were drawn for other new towns that were never developed. Canal Point on the east side of Lake Okeechobee in West Palm Beach County and Belmont-on-the-Gulf on Dicksons Bay south of Tallahassee in Walkulla County are two examples.<sup>57</sup>

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<sup>54</sup> The National Cyclopedia of American Biography, s.v. "John Nolen," 319. John L. Hancock, John Nolen: A Bibliographical Record of Achievement, (Ithaca, New York: Cornell University, 1976), 14.

<sup>55</sup> *Ibid.*, 11.

<sup>56</sup> The National Cyclopedia of American Biography, s.v. "John Nolen," 319.

<sup>57</sup> Nolen, New Towns for Old, introduction by Warren, xciii-xciv.



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Only the new towns of Belleair on Clearwater Bay in Pinellas County, Clewiston on the south shore of Lake Okeechobee in Hendry County, and Venice on the Gulf of Mexico in Sarasota County developed according to a general plan designed by Nolen.<sup>58</sup> All three plans included boulevards, parks, recreational facilities (golf courses, tennis courts, and/or amphitheaters), and curved or hemispherical street layouts. All three communities were incorporated as municipalities to insure public ownership of street right-of-way and parks, located on major bodies of water, bisected by a state or county road, and served by a rail line.

Belleair is the smallest of the three Nolen-designed new Florida towns in area and has developed as a residential golf course community with no retail-commercial section. Non-residential buildings include City Hall, the Police Station, the Belleair Garden Club, a private school, the Country Club, and one office complex. Many of the elements usually associated with Nolen's new town plans were not included in the general plan for Belleair. The absence of a civic center for municipal buildings, school sites, and an industrial section indicate that the plan was intended as a land subdivision and not a new town. Nolen's original plan included a town center for stores and public buildings, a town square (park), and a large centrally located recreational park, but these elements have been eliminated and reconfigured as residential areas. An extensive waterfront development that included docks, yacht club, and children's beach at the base of the bluff on Clearwater Bay was never developed. A public park exists on the bluff with no access to the water.

The plan for Clewiston was large and included all elements that define a Nolen new town: designated civic center for municipal and public buildings; retail/commercial, industrial, and residential sections; curved or hemispherical streets, boulevards, and diagonal streets; school sites; parks, playground, and recreational areas; public ownership of the waterfront; and the incorporation of transportation features such as a state highway and rail lines to provide access to the community. Although the entire Nolen plan for Clewiston was never developed, most of the key elements mentioned above are present. Importantly, the civic center area never developed as Nolen envisioned. While the area contains public buildings such as the library, community center, and recreational center with a community pool, city hall was built in the retail business section, negating Nolen's concept of separation of uses.

John Nolen's Influence on City Planning, the "New Urbanism"

With the failure of John Nolen's Venice plan to be completed in the 1920s, coupled with the economic downturn nationally, Nolen's planning ideal fell victim to what American historian and philosopher Louis Mumford called, "the departmental routine of the municipal engineer's office." The Great Depression of the 1930s largely halted the City Beautiful movement as envisioned by John Nolen. The collapse of the Florida real estate boom and the onset on the Great Depression had a devastating effect not only on John Nolen's Venice city plan but on the principles he espoused for city planning nationwide. Cities and counties went financially

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<sup>58</sup> Hancock, John Nolen: A Bibliographical Record, 63-65.

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bankrupt and others found it difficult to maintain public services. During the Great Depression of the 1930s it became obvious that the "invisible hand" of free market capitalism described by economist Adam Smith did not necessarily lead to the well-being of society. Even before Nolen passed away in 1937, civil engineering and social science had replaced landscape architecture as the basis of planning.

This shift moved planners to see their profession as a science rather than an art. During the decade from 1933 to 1943, the Federal government undertook numerous programs through a variety of agencies to fund projects that would give employment to millions of out-of-work Americans. These projects included the construction of highways, public utilities, public buildings, recreation facilities, and other facilities. At no time, however, did the federal government address the greater problem of city planning itself.<sup>59</sup> In 1943, a planning firm hired by St. Petersburg dismissed Nolen's work as "the optimistic opinion of what the ideal city should be" and traded Nolen's Garden City plan for a more "efficient physical structure" based on a "thorough analysis of the facts." The plan provided guidance for traffic engineers, but failed to recognize the economic value of "beauty and nature."<sup>60</sup>

Post-World War II Prosperity and Urban Sprawl

Although U.S. cities escaped destruction during World War II, many were later destroyed by neglect as effectively as if they had been firebombed. Cheap land lured urban job centers to the suburbs, and the once-thriving inner cities were simply abandoned to crime and physical deterioration. In his book, The Geography of Nowhere, James Kuntsler, the outspoken critic of urban sprawl, attributes to the automobile the decline and deterioration of the human landscape in the United States during the 20th century.<sup>61</sup>

New bedroom communities sprawled across the countryside following the new suburban job centers. Vast areas of productive farmlands were paved over and sensitive habitats were destroyed. The traditional downtown was replaced by the regional shopping center, the commercial strip mall and the big box discount warehouse. For several decades after World War II, urban sprawl seemed to be an engine of economic growth and progress. But as early as 1970, the enormous costs of sprawl became apparent. Housing became more expensive, roads became more congested and the air and water became more polluted. Huge public investments in roads, sewers, water lines and power grids were required to support this sprawling pattern of growth. Furthermore, this pattern of low density development made public transportation impractical. More freeways

<sup>59</sup> A Brief History of Urban Planning (Part 2), <http://www.cartage.org.lb/en/themes/Arts/Civcarts/Areaplanning/urbanplanning/urban2/urbanplanningpart2.htm>.

<sup>60</sup> Bruce Stephenson, "The Roots of New Urbanism, John Nolen's City Garden Ethic," <http://jph.sagepub.com/cgi/content/short/1/2/99>.

<sup>61</sup> James H. Kuntsler, The Geography of Nowhere, The Rise and Decline of America's Mand-Made Landscape (New York: Simon & Schuster, 1993), pp. 113-121.

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encouraged more development which attracted more cars. Government agencies no longer had the money to keep up with the demand for public services.<sup>62</sup>

John Nolen and the “New Urbanists”

A new generation of urban planners became appalled by the lack of planning for “human spaces” and began to revisit John Nolen’s ideas. New Urbanism is an urban design movement that promotes walkable neighborhoods that contain a range of housing and job types. It arose in the United States in the early 1980s and continues to reform many aspects of real estate development and urban planning. New Urbanism is strongly influenced by urban design standards prominent before the rise of the automobile and encompasses principles such as traditional neighborhood design. New urbanists support regional planning for open space, context-appropriate architecture and planning, and the balanced development of jobs and housing. They believe their strategies can reduce traffic congestion, increase the supply of affordable housing, and rein in urban sprawl. The New Urbanism has invigorated city planning history by invoking the tradition of American civic design to solve the conundrum of suburban sprawl. This research presents the origins of the Garden City ethic John Nolen introduced to the United States and its potential to foster a sustainable planning system capable of enlivening American civic culture.<sup>63</sup>

The organizing body for New Urbanism is the Congress of New Urbanism, founded in Chicago in 1993. Among the major proponents of the movement were architects Andres Duany and Elizabeth Plater-Zyberk, who designed Seaside, Florida, a plan, James Kunstler writes, that is “straight out of John Nolen.”<sup>64</sup> Nolen, America’s preeminent planner in the early 20th century, is the New Urbanist patron saint. It stands to follow that if the New Urbanism is to fulfill the historic vision it has unearthed, the visionary plans Nolen produced in the “great laboratory of town and city building,” as he called Florida, requires scrutiny.<sup>65</sup> Seaside, Florida, the first fully New Urbanist town, began development in 1981 on eighty acres of Florida Panhandle coastline. It was featured on the cover of the Atlantic Monthly in 1988, when only a few streets were completed, and has become internationally famous for its architecture, and the quality of its streets and public spaces.<sup>66</sup>

In the mid-1990s, the U.S. Department of Housing and Urban Development (HUD) adopted the principles of the new urbanism in its multi-billion dollar program to rebuild public housing projects nationwide. New urbanists have planned and developed hundreds of projects in infill locations. Most were driven by the private

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<sup>62</sup> A Brief History of Urban Planning (Part 2).

<sup>63</sup> Bruce Stephenson, “The Roots of New Urbanism, John Nolen’s City Garden Ethic,” <http://jph.sagepub.com/cgi/content/short/1/2/99>.

<sup>64</sup> James H. Kunstler, The Geography of Nowhere, p. 254.

<sup>65</sup> Bruce Stephenson, “The Roots of New Urbanism: John Nolen’s Garden City Vision for Florida,” [http://www.cnuflorida.org/nu\\_florida/roots.htm](http://www.cnuflorida.org/nu_florida/roots.htm).

<sup>66</sup> “New Urbanism,” Planning Wiki, [http://planningwiki.cyburbia.org/New\\_urbanism](http://planningwiki.cyburbia.org/New_urbanism).

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sector, but many, including HUD projects, used public money. More than six hundred new towns, villages, and neighborhoods in the U.S. following new urbanism principles are planned or under construction. Hundreds of new small-scale urban and suburban infill projects are under way to reestablish walkable streets and blocks. In Maryland and several other states, New Urbanist principles are an integral part of smart growth legislation.

The New Urbanism movement has also had an effect on communities with which John Nolen was actively involved in his professional career, among them, Roanoke, Virginia. In 1907, the Women's Civic Betterment Club hired Nolen to craft a city plan. In 1928, John Nolen came back to Roanoke to meet with the newly established planning commission. He brought 20 years of experience to the job and developed a more tactical version of his original plan. Building on a century of historic planning efforts, in 2001 the Roanoke's City Planning Division oversaw the development of a long-range plan called Vision 2001-2020. Downtown Roanoke Incorporated hired two equally renowned firms to develop plans for the downtown and market districts. Urban Design Associates (UDA) developed Outlook Roanoke in 2001, and Duany-Plater-Zyberk & Company developed the City Market District Plan in 2005. Both of these firms are world-renowned pioneers of the New Urbanism. DZP developed Seaside, Florida, and UDA followed with Celebration, Florida, a 5,000-acre community located near Orlando, Florida, in 1996.<sup>67</sup>

Today, Nolen serves as an example of the power of sensitive urban planning to transform lives and enhance the city where we live, learn, work and play.<sup>68</sup> The New Urbanism movement has given Americans the incentive to pursue this vision, but it remains uncertain whether today's planners can muster the faith to believe, like Nolen, that we could raise the whole plane and standard of the common life, physical, mental and aesthetic by good city planning<sup>69</sup>

During his career John Nolen became one of the most articulate, easily understood, and effective spokesmen for American city planning. Although many of his lectures given before civic and official groups were obvious efforts to obtain profitable contracts for his services, they nonetheless served to educate audiences throughout the country about the benefits of city planning.<sup>70</sup> To celebrate the 100th anniversary of the American planning movement, the American Planning Association has created a list of the books essential to planning, including those published by John Nolen.<sup>71</sup>

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<sup>67</sup> "The City of Roanoke's Heritage of Planning," <http://beyondmarketing.mindshot.biz/archives/61>.

<sup>68</sup> "John Nolen: Neighborhood Maker and Renowned Landscape Planner," <http://portalwisconsin.wordpress.com/2010/02/03/1295/>.

<sup>69</sup> Bruce Stephenson, "The Roots of the New Urbanism: John Nolen's Garden City Vision for Florida," [http://www.cnuflorida.org/nu\\_florida/roots.htm](http://www.cnuflorida.org/nu_florida/roots.htm).

<sup>70</sup> "Nolen, What is Needed in City Planning," [http://www.library.cornell.edu/Reps/DOCS/nolen\\_09.htm](http://www.library.cornell.edu/Reps/DOCS/nolen_09.htm).

<sup>71</sup> American Planning Association, "A New Urbanism Bibliography," <http://www.planning.org/divisions/newurbanism/member/pdf/bibliography.pdf>

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**HISTORICAL SIGNIFICANCE**

Early Development of Venice, 1926-1929

In the 1870s, Richard Roberts established a homestead near Roberts Bay and the beach on the Gulf of Mexico. He planted an orange grove and a few other crops. In 1884, he sold a portion of his holdings to Frank Higel, who established a citrus operation involving the production of several lines of canned citrus items, such as jams, pickled orange peel, lemon juice and orange wine. For the next 30 years, the Higel family members were boat builders, fishermen, grove caretakers and contractors. During the early twentieth century, Venice and the surrounding area developed slowly. By 1910, developers grew interested in the Venice area, believing that they could profit from the extensive lands located on a mainland beach. Bertha Palmer, a Chicago businesswoman, purchased 60,000 acres of coastal property north and south of Roberts Bay through the Palmer-backed Sarasota-Venice Corporation. With a resort in mind for the tract south of Roberts Bay, Palmer persuaded the Seaboard Airline Railway to extend its line south from Sarasota to the prospective site and christened the proposed town Venice. In 1911, the rail line was completed and the Sarasota-Venice Company platted a small area south of Roberts Bay as the Town of Venice and lots were offered for sale.<sup>72</sup>

By 1915, the Sarasota-Venice Company owned most of the land in the vicinity of present-day downtown Venice. In February 1915, the company filed a plat of Venice consisting of six streets and four blocks of sixty-four lots created for the construction of residences and businesses.<sup>73</sup> With the completion of a road for automobile traffic from the city of Sarasota to Venice in 1918, more settlers began to arrive in the Venice area. At the beginning of the Florida land boom in the early 1920s, Venice was still a small sportsman's resort destination and farming community. Reports of lucrative land sales throughout Florida encouraged many Northerners to invest in land and develop it in hopes that they could profit from the boom. In 1924, Dr. Fred H. Albee, a successful orthopedic surgeon from New York who had first purchased land in the Nokomis area in 1918, purchased 1,428 acres of land from the Sarasota-Venice Company.<sup>74</sup> Albee retained city planner John Nolen (1869-1937), who had first gained fame in 1908 for his comprehensive plan for San Diego, California, to advise him on the subdivision of his waterfront properties.<sup>75</sup>

Nolen considered the Venice project to be his big opportunity to design a city from the beginning. The resort would balance tourism, trade, and agriculture. He called it the Master City Plan of his career. Nolen advised Albee that his office could provide a simple, diagrammatic regional plan covering all the Albee properties, a

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<sup>72</sup> Janet Snyder Matthews, Venice: Journey from Horse and Chaise, A History of Venice Florida, (Sarasota: Pine Level Press, Inc., 1989), 179-86; and James Arthur Glass, "John Nolen and the Planning of New Towns: Three Case Studies" (M.A. thesis, Cornell University, 1984), 252.

<sup>73</sup> Matthews, 184-203.

<sup>74</sup> Matthews, 225.

<sup>75</sup> Glass, 257.

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definite general plan for the parcels Albee wanted to sell, and town planning advice periodically as sales and development occurred. Nolen embarked on the design of Venice that reflected his Garden City approach to city planning.<sup>76</sup> In 1927, Nolen said, "Venice is the first city built to demonstrate what Florida can do to produce a community that is at once a fine resort of great charm and refreshment and a city serving all the every-day needs of a well-conceived, well-designed and soundly constructed municipality. The result is an inspiration to those who would make this world a better place to live in."<sup>77</sup>

Nolen thought that city dwellers wanted improved living conditions, better schools, libraries, large parkways, recreational space, industrial development, and architectural controls. Venice was Nolen's opportunity to put all of these principles into use. In the fall of 1924, the Nolen office produced a sketch plan of the region, depicting Albee's holdings in Nokomis and Venice and presenting general ideas for the development of the Venice town site.<sup>78</sup> By early 1925, the Nolen office produced the final "General Plan for the Development of the Venice Beach Section." Nolen's plan established a hierarchy of land use zones, running from the west to the east. The beach was totally devoted to resort building and recreation. According to Nolen scholar, James Arthur Glass, "Residences were to occupy the next zone, while the area between Punta Centenelia Boulevard and Venice Avenue was to be reserved for parks and the civic center. Along Hispanola Boulevard, the east-west axis, the plan created a 'Business,' or retail district."<sup>79</sup> A railroad station and industrial area comprised the zone at the east end of the town site, while the community golf course remained southeast of the civic center.<sup>80</sup>

Nolen's Venice Beach general plan called for two major changes to existing features on the site. The plan recommended straightening the Tamiami Trail (the north-south state highway) as it passed through the town and straightening and [moving] the Seaboard Airline Railway tracks and station a quarter mile to the east. This would allow a larger town site plan with more saleable residential lots.<sup>81</sup> However, the exclusion of sizeable tracts of land not owned by Albee weakened the general plan.<sup>82</sup> Nolen advised Albee to follow the model deed restrictions, which Nolen had sent that could preserve the physical character of the town and property values on a long-term basis.<sup>83</sup> In addition, Nolen also made suggestions about building plans and the "Mediterranean" style that was widely used in Florida at the time.<sup>84</sup>

<sup>76</sup> Roy Lubove, "The Roots of Urban Planning," in The Urbanization of America: An Historical Anthology, ed. Allen M. Wakstein, (Boston: Houghton Mifflin Company, 1970), 320-321.

<sup>77</sup> John Nolen, "Venice - 'A City of Inspiration,'" The Venice News, 3 June 1927.

<sup>78</sup> "Preliminary Study for Venice - Nokomis, Florida", plan, 1924, John Nolen Collection.

<sup>79</sup> Glass, 265.

<sup>80</sup> *Ibid.*, 257-65.

<sup>81</sup> *Ibid.*, 270.

<sup>82</sup> *Ibid.*, 270.

<sup>83</sup> *Ibid.*, 272.

<sup>84</sup> *Ibid.*, 272.

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The Venice Beach plan never proceeded to development beyond a few topographical surveys conducted by Albee's engineers. A slump in the real estate market after January 1925 stopped further progress. Through the spring and early summer, Albee waited for the market to improve. Finally, he decided to sell the Venice Beach section of his holdings. At the end of July 1925, Albee accepted the \$1 million offer tendered by the Cleveland-based Brotherhood of Locomotive Engineers (BLE).<sup>85</sup> To both Albee and Nolen, the BLE seemed the best possible buyer for the Venice tract, capable of committing the enormous financial resources necessary to realize the city envisioned in the Nolen plan. Actually, the BLE financial empire was in trouble. Faced with a \$4 million investment loss, the Brotherhood's grand officers were searching in the summer of 1925 for a venture by which their losses could be quickly recouped and scandal avoided. Florida real estate beckoned to the desperate officers as a seemingly easy way to reap the profits required.<sup>86</sup>

In the summer and early fall of 1925, the BLE paid approximately \$4 million for over 30,000 acres, including not only Albee's Venetian parcel but also a vast, undeveloped inland tract comprising about 25,000 acres. The BLE officers planned to re-sell the acreage immediately and depart the scene with a large profit. Unfortunately, none of the officers or their advisors had experience in real estate.<sup>87</sup> Soon after the purchase, the officers discovered that they had bought at the top of the market, paying inflated prices that showed no signs of climbing higher. In late August, BLE officers debated on how to dispose of it. They developed a comprehensive scheme embracing not only the Nolen plan for Venice, but the large inland tract as well. They hoped to overcome the lull in the real estate market by attracting swarms of lot and small-parcel buyers to a model resort city.<sup>88</sup>

The BLE Realty Corporation was organized to handle the land and the Venice Company was established to market and sell the property. The Company retained John Nolen to enlarge upon his prior plan for Venice to include the new acreage. The BLE Realty Company selected George A. Fuller Construction as the contractor, retained the New York architectural firm of A. Stewart Walker and Leon N. Gillette as supervising architects, and hired Prentiss French as landscape architect. Period promotional literature advertised Venice as being built upon "seven sound foundation stones." These included financing by the BLE, city planning, farm land, mainland gulf frontage, a port, and George Fuller, John Nolen, Walker and Gillette, and Prentiss French as experts in beauty.<sup>89</sup> According to the advertisement, "Nolen plans for fifty years ahead, with a magnificent Gulf front section, business section, apartment section, and homes on lots that cost as low as \$1,000; 40 foot parking alleys, wide boulevards and streets. There are 25,000 acres for agriculture and a section for manufacturing. In Venice, Nolen takes advantage of all the mistakes of the older cities."<sup>90</sup>

<sup>85</sup> Glass, 272-73.

<sup>86</sup> Ibid., 273-74.

<sup>87</sup> Ibid., 274-75.

<sup>88</sup> Ibid., 275.

<sup>89</sup> "Venice... The Seven Sound Foundation Stones," promotional brochure, [1926], H.N. (Bud) Wimmers Collection, City of Venice Archives and Area Historical Collection, Venice, FL.

<sup>90</sup> Ibid.

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The BLE announced in September 1925 that it had purchased 27,000 acres. Nolen revised the plan he had prepared for Albee and initiated the platting of the subdivisions. The first plat, filed November 1925, was for the Gulf View Section, which incorporated the largely residential area between Park Boulevard and Venice Beach.<sup>91</sup> An intensive marketing campaign was launched by the Venice Company. Salesmen were recruited and offices opened in New York, St. Petersburg, Fort Myers, Punta Gorda, Lakeland, Orlando, Clearwater, and Jacksonville. Meetings were scheduled in these and other cities through local representatives who were supplied with publicity packages directed at enticing prospective buyers to local meetings where introductory films were shown of the development. The promotion included direct mail, newspaper ads, window cards, and special stories. The agents were supplied with prepared speeches, prospect registration cards, camera-ready artwork, and brochures for their use.<sup>92</sup> Stanton Ennes, the general manager of the BLE Real Estate Company, described the marketing methods of the Venice Company:

To stimulate selling of property, every resource of high pressure selling was invoked. Extensive and intensive advertising was employed. Descriptive literature, books, pamphlets, and pictures were made and widely distributed. Special writers and publicity men were secured; moving pictures were made and shown in the Florida picture houses. Buses, automobiles, and boats were purchased and set to hauling people to Venice. Parties were organized to visit Venice and entertainment at Venice provided. Reduced rates were also offered for hotels, golf, boating, fishing, bathing, hunting, tennis; everything.<sup>93</sup>

The opening of the development took place on February 26, 1926, with Florida Governor John Martin (1925-1929) in attendance. Special trains from Tampa, Orlando, St. Petersburg, and other Florida towns were chartered to bring prospective customers to see the development. These potential clients were offered free trips, food and lodging to visit Venice. The trips were publicized in their home cities at meetings organized by local salesmen. Buses were available for visitors and parking space was provided for an expected 1,000 automobiles.<sup>94</sup> Visitors were treated to an old fashioned barbecue of nearly 2,000 pounds of meat cooked in open pits. Bands and specialty acts were featured for the visitors' entertainment. The Venice Bathing Pavilion located on the city beach was opened to the public use and the beach was dotted with chairs and umbrellas for the bathers.<sup>95</sup> Visitors arriving in Venice on opening day found an impressive construction site. A labor camp

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<sup>91</sup> "Gulf View Section, Venice," plat, 24 November 1925, Map Collection, City of Venice Archives and Area Historical Collection, Venice, FL.

<sup>92</sup> This Week in Venice, 22 October 1925.

<sup>93</sup> Stanton Ennes, The Locomotive Engineers Investment in Florida Real Estate: Venice, (Sarasota, Florida: The Sarasota Times, 1929), 7-8.

<sup>94</sup> Sarasota Times, 7 February 1926; Sarasota Herald Tribune, 10 February 1926.

<sup>95</sup> *Ibid.*



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for an estimated labor force of 3,000 workers was under construction. It was described as an army cantonment. A commissary was built to serve up to 3,000 meals per hour.<sup>96</sup>

On June 10, 1926, Nassau Street officially opened for traffic.<sup>97</sup> By mid-June, six miles of streets had been graded and a mile of seven-foot wide sidewalks and drainage ditches completed (Photos 8-9). Venice Avenue was paved while crews worked around the clock to build a road east of town to the area where small acreage farms were on sale.<sup>98</sup> The Hotel Venice (Photo 97) opened on the twenty-first of June. It was described as a modest structure with large windows, ventilating doors and ceiling fans. The hotel boasted its own ice machines, laundry, bake shop, and barber. There were 100 rooms with private baths and a fire sprinkler system. The dining room was a large room with a beamed cypress ceiling, terrazzo floors, and a diagonally checked wall in Verde antique and white. The lobby also had a cypress beamed and plaster ceiling.<sup>99</sup> The key feature of the Venice development was the plaza area along Venice Avenue. The original plan called for a 200-foot boulevard with a 100-foot parkway in the center terminating in a plaza near which a bathing pavilion would be located. It was the gateway to Venice Beach.<sup>100</sup>

In response to criticism that the BLE had ignored its average members by providing only residential lots priced for middle and upper income buyers, the BLE leadership asked Nolen to prepare a plan for cheaper lots east of the new railroad location east of the main town. Nolen responded with the plat for the Edgewood section that incorporated both the industrial district and moderately priced residential section.<sup>101</sup> Nolen also provided for the creation of a "Negro" village because he believed that the failure to segregate whites and blacks would inevitably lead to racial conflict in the South. Nolen's plan included separate community farms approximately a half mile east of the railway station and a separate community for black residents named Harlem Village. The plat incorporated a school with a community area, commercial lots, residential parcels, and four church sites. The church lots in Harlem Village were a notable inclusion since no such provision was made in the downtown Venice plats. Encircled by white farms on the plat, the plan did not allow for farms owned by African-Americans, indicating that all of the residents were to be laborers or domestic servants to the white community of Venice. Despite the plan and the need for African-American workers, BLE officials were never enthusiastic about the idea and Harlem Village was not implemented. Most of the African-American workers commuted from the nearby Laurel and Nokomis areas.<sup>102</sup>

<sup>96</sup> Ibid.

<sup>97</sup> This Week in Venice, 5 June 1926.

<sup>98</sup> "Venice Begins to Grow," Locomotive Engineers Journal, n.v. (June 1926), 412-415.

<sup>99</sup> This Week in Venice, 26 June 1926.

<sup>100</sup> "Venice Begins to Grow," 414.

<sup>101</sup> Glass, 301-303.

<sup>102</sup> "Harlem Village, Venice, Florida," plan, [1926], John Nolen Collection; Matthews, 238; Glass, 306-311.

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The first commercial building, located one lot west of the intersection of Venice and Nokomis avenues, was started in May 1926 by E.F. Boissevain. The building (Photo 31) at 205-207 West Venice Avenue was to house two stores on the first floor and a billiards hall on the second. It was designed by R.J. Stehn, an architect for Hare and Clark of Sarasota.<sup>103</sup> In July 1926, the Green Building at 201-217 Miami Avenue (Photo 38) was under construction. Designed by Gill and French, a Tampa Architectural firm with offices in Venice, the building contained ten apartments, five stores, four offices, and a filling station. It was designed in the Flat Iron Style, meaning that it was triangular in shape.<sup>104</sup> In the same month, H.E. Sanders of Tampa started construction on a drug store, barbershop, and clothing store. The building was designed by W.H. Schumaker of Tampa, who also designed several buildings on Davis Island in Tampa.<sup>105</sup>

The industrial section of town was also growing. Several plants were built to support the construction projects. The first industry was a tile plant which produced clay building tiles, floor tiles, and concrete block.<sup>106</sup> The Sherman Concrete Pipe Company of Knoxville, Tennessee, opened a plant to manufacture pipe for sewer and water construction.<sup>107</sup> The Edelblut Plumbing Company also established a store in the city to supply the builders.<sup>108</sup>

Public facilities were started in June and July of 1926. The water system was first installed in the Gulf View Section, the central portion of the town, and the industrial section. Work was initiated to deepen and jetty Casey's Pass to make Roberts Bay more accessible to boats.<sup>109</sup> Five tennis courts and the golf course were begun, and the Peninsular Telephone Company commenced with the installation of Venice service.<sup>110</sup> Plans were proposed for the first school in Venice and the issue was put to the local voters for approval. Although approved, this school was not built. The original railroad alignment which ran through the heart of town with a depot located near the intersection of Nokomis and Saint Augustine avenues, was moved to the east to place its location more in keeping with the master plan. Prentiss French, the project landscape architect, supervised the installation of trees and shrubs along the parkways and in the parks.<sup>111</sup> French also established a nursery for plantings and retail sales to businesses and residences. French wrote promotional articles relating to design, and, in day-to-day operations, implemented Nolen's plan and sent frequent progress reports to him.<sup>112</sup>

<sup>103</sup> This Week in Venice, 1 May 1926.

<sup>104</sup> Ibid., 10 July 1926.

<sup>105</sup> Ibid.

<sup>106</sup> Ibid., 17 April 1926.

<sup>107</sup> Ibid., 1 May 1926.

<sup>108</sup> Ibid., 26 June 1926.

<sup>109</sup> Ibid., 17 April 1926, 12 June 1926.

<sup>110</sup> Ibid., 12 June 1926, 3 July 1926.

<sup>111</sup> Ibid., 10 April 1926; "Venice Begins to Grow," 414.

<sup>112</sup> Matthews, 247; Prentiss French, Venice, to John Nolen, Cambridge, 8 March 1926, 22 March 1926, 19 July 1926, 26 July 1926, 2 August 1926, 10 August 1926, 16 August 1926, John Nolen Collection; John Nolen, Cambridge, to Prentiss French, Venice, 16 June 1926, John Nolen Collection.

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Residential construction started in July 1926 with the construction of three large residences in the Gulf View Section. These large houses, located at 605 (Photo 98), 613 (Photo 99) and 625 (Photo 100) Venice Avenue, were the most expensive to be built in the town.<sup>113</sup> At the same time, five homes were announced as moderately priced homes in the Edgewood Section. M.M. Gleichman of Tampa designed these houses.<sup>114</sup> A few days after that announcement, thirty homes were announced for construction in Edgewood, with a combined value of \$135,000.<sup>115</sup> Construction activity continued as more residences and business blocks were constructed. In October, it was announced that the San Marco Hotel would be built (Photo 29). This was a three-story, 92-room hotel designed by noted Tampa architect Franklin O. Adams. The building was constructed of concrete block walls and steel columns with a stucco exterior.<sup>116</sup>

During the winter of 1926-1927, the commercial/retail section of Venice was very active. Local merchants included the Venice Pharmacy, Siva and Sheeley Grocers, Dawson Furniture Company, Howard Electrical Company, and the Rendezvous Tea Room. In February 1927, J.T. Hardware opened. A.L. Meares opened the first men's clothing store. During that month, the Nickell [Nickel, Nicols] Building opened, along with the Blates Ready-to-Wear shop and Ward Five-and-Ten Cent Store. The new Post Office arcade opened, as did the George B. Prime Hardware store, Roth's Venice News Stand, and the Venice Barber Shop.<sup>117</sup>

As Venice continued to develop, the community embraced a definite feeling and visual character. This was the result of design review requirements set forth in all deeds as recommended by Nolen.<sup>118</sup> The New York firm of Walker and Gillette were the supervising architects and were given power by the BLE to approve all design work prior to construction. The design requirements provided that all construction would be in Northern Italian design. A thematic design concept was a common one in the 1920s in Florida and had the effect of creating a unique community character.<sup>119</sup> Howard S. Patterson, resident architect from the office of Walker and Gillette, however, argued that the Mediterranean Revival designs of the Florida Boom had resulted in a hodgepodge, largely made up of box-like buildings with flat roofs, gaudy colors, and rough plasters that appeared in many cases to have been hurled at the buildings. The Venice standards, created to improve the situation, included the use of sloping roofs with colored tile and smooth stucco. The designs were generally simple with limited ornamentation. Awning colors were regulated since they were in many cases the only color on the houses, which were generally painted white or light tones. Window and door placements were also regulated. The

<sup>113</sup> This Week in Venice, 24 July 1926.

<sup>114</sup> Ibid.

<sup>115</sup> Ibid., 31 July 1926.

<sup>116</sup> Ibid., 14 August 1926.

<sup>117</sup> The Venice News, 3 December 1926, 24 December 1926, 4 February 1927, 11 February 1927.

<sup>118</sup> Nolen to French, 16 June 1926, John Nolen Collection; John Nolen, "Suggestion for an 'Art Service Committee' for the B.L.E. Realty Corporation and the Venice Company," June 1926, John Nolen Collection; John Nolen, "Explanatory Statement," June 1926, John Nolen Collection.

<sup>119</sup> George E. Youngberg, Sr. and W. Earl Aumann, Venice and the Venice Area, (Venice, Florida: The Sunshine Press, 1969), 67; The Venice News, 29 October 1926.

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setting of the building was also reviewed, including setback, orientation, and relationship to neighboring buildings.<sup>120</sup>

Several architects produced the early building designs in Venice. Harrison Gill of Tampa designed the Gulf Theater and Lawton buildings. Gill was the first architect to open an office in Venice. Guy Johnson Davenport of Fort Myers designed the Nickell Building in 1926, and R.J. Stehn designed the Boissevain Building. Walker and Gillette were responsible for designing some of the major buildings, such as the Venice Hotel and its annex. J.C. Humphrey, of Sarasota, designed the Blackburn Building (Photo 35).<sup>121</sup>

By November 1926, 68 building permits had been issued with a total value of \$2.2 million.<sup>122</sup> In December 1926, Venice held its first town council meeting and formed the police and fire departments. The BLE provided a state-of-the-art fire engine for the municipality. Venice was chartered and incorporated as a town by the State Legislature and Governor John Martin appointed Edward L. Worthington mayor in December 1925. In January 1927, the Edgewood property owners petitioned to be annexed into the town of Venice.<sup>123</sup>

By January 1927, 128,065 square yards of sidewalk, 14,195 feet of storm sewers, 83,563 square yards of paving, five miles of electrical lines, two miles of street lights, and 21 miles of drainage ditches were completed. Streets in the Venezia Park, Gulf View and Edgewood sections were being paved, totaling 17.9 miles. Also in January, it was reported that 191 buildings, totaling \$3,160,000 in value, were completed.<sup>124</sup> The building firm of Carey and Walker indicated that they had completed 61 homes by February 1927. They had also completed seven stores, four apartment buildings, and several farmhouses. Two Worrell apartment buildings were also started during February. The Venice-Nokomis Bank (Photo 93) opened its doors on Venice Avenue in February.<sup>125</sup>

The developers encouraged the formation of social clubs and sporting activities to encourage community feeling and to provide activities for the residents. By mid-1927, a number of civic clubs were organized, including the Venice-Nokomis Woman's Club, Civitan Club, American Legion, Venice Post No. 44, Optimist Club, and Boy and Girl Scout troops. The clubs prepared many planned outings, including fishing trips, teas, and parties. The local businesses organized several groups to promote their interests, including the Venice Chamber of

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<sup>120</sup> The Venice News, 3 June 1927.

<sup>121</sup> This Week in Venice, 1 May 1926; The Venice News, 29 October 1926, 19 November 1926.

<sup>122</sup> Ennes, 62

<sup>123</sup> "Governmental: Venice Charter," Vertical File, City of Venice Archives and Area Historical Collection, Venice, FL; Venice City Council Minutes, January 1927, City of Venice Records Department, Venice, FL.

<sup>124</sup> The Venice News, 7 January 1927.

<sup>125</sup> The Venice News, 29 October 1926, 4 February 1927, 18 February 1927.

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Commerce and Venice Merchants Association.<sup>126</sup> The growth of the community warranted the state legislature's designation of Venice as a city on May 9, 1927.<sup>127</sup>

Sports and recreational activities were by far the most popular pastimes. There were fishing clubs, an archery club, a baseball league, a yacht club with docking space, and a golf club. The development had four clay tennis courts, a baseball field, and a golf course designed by Wayne Stiles.<sup>128</sup> Water sports were the most favored, especially at the Bathing Casino, where bathing suits and lockers were available for rent. The civic center area—Hecksher Park—(Photo 101), located at the center of town, included a playground with swings and slides, paddle tennis, horseshoe court, clock golf course, archery range, and a band pavilion.<sup>129</sup>

While development and construction continued in Venice, the Florida boom was wavering. Sales started to decline in developments all over Florida. Bad national press, rumors of real estate fraud, and rampant speculation contributed to the loss of faith and excitement on the part of potential investors. The Venice development, just getting under way at this time, began to suffer from slow sales. Even though the construction figures were impressive, they fell well below the estimates. Stanton Ennes, the general manager of the BLE Real Estate Company in Venice, noted in 1926 that the response was disappointing. The developers had to find a solution to boost lagging sales and they found it in two areas which were common to Florida developments of the day. They financed new construction for contractors and convinced prospective buyers that the BLE financially supported Venice, which kept the entire development from collapsing.<sup>130</sup>

Financing new construction was essential. The BLE did not undertake its own housing construction program, but encouraged outside builders, according to historian James Arthur Glass. The loan department of the corporation allowed a small down payment and arranged loans based on liberal estimates, permitting builders in some cases to buy a lot and erect a building without investing their own capital.<sup>131</sup> This situation encouraged speculative building and is regarded as the main reason that many houses were constructed in Venice without first having clients ready to purchase them. As a result, the BLE soon was supplying the funds not only for the construction of its own buildings, but also for many of those constructed by commercial and residential buyers.<sup>132</sup>

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<sup>126</sup> "Facts About Venice," promotional brochure, n.p., H.N. (Bud) Wimmers Collection.

<sup>127</sup> "Governmental: Venice Charter", Vertical File, City of Venice Archives and Area Historical Collection, Venice, FL; Venice City Council Minutes, January 1927, City of Venice Records Department, Venice, FL.

<sup>128</sup> Matthews, 235.

<sup>129</sup> "Facts About Venice," n.p.

<sup>130</sup> Ennes, 7-9.

<sup>131</sup> Glass, 374-77.

<sup>132</sup> Ibid., 377.

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The second tactic was to convince prospects that the BLE financially supported the development. It is clear that while special corporations were set up to shield the BLE itself from the risk of the development, all publicity about the project centered on the BLE. Statements from its officers that boasted that the entire BLE and its full financial resources supported the development were secured. More than just a promotional gimmick, this was an accurate picture. Unlike many of the risky Florida real estate deals, Venice did have streets, storm sewers, and other amenities under construction and completed by the BLE. This involved an investment of over \$16 million by the end of 1927. One estimate figured that at the end of 1927, the development had lost over \$9 million and the prospects for the future were unclear.<sup>133</sup>

The town reportedly had a population of 3,000 in 1927, but most of this number included the large temporary work force that was housed in nearby camps. The Sarasota city and county directory for 1927-1928 lists only 50 persons as residing in Venice, which would drop to a mere 36 by 1929.<sup>134</sup> By March 1928, there were 188 residences, 141 apartment units, and 83 stores. There were 13.5 miles of hard surfaced roads and 5.5 miles of graded roads. Even so, the growth of the development was slow and way behind the projections of the BLE. Sales dropped steadily in 1926 from \$500,000 in January to \$101,350 in June. It returned to the January level in November but steadily declined to a low of \$50,000 in December of 1927.<sup>135</sup> Every aspect of the project had been operating at a loss during the two year period, including the golf course. The three hotels ran a \$15,000 deficit and the nearby dairy farm continually operated at a loss.<sup>136</sup>

The BLE's grand officers raised the necessary money to sustain the project for a while by selling BLE Realty Corporation collateral bonds to the public and by making loans to the Realty Corporation from the Brotherhood Investment Company that eventually totaled approximately \$6 million. Nevertheless, by early 1927, the financial sources of the BLE were beginning to "dry up." Ignoring the warnings of Ennes and the BLE's own Advisory Council, the grand officers in charge of investments continued to spend money at a high rate into the spring of 1927. Executive Vice President George T. Webb and his chief lieutenants at Venice even commissioned additional development plans from John Nolen for the BLE Realty properties south of the Venice town site. The Nolen office prepared studies for a series of private beaches south of the Gulf View section, a Biltmore Hotel layout, a Lemon Bay country club, and an 'Artists Colony.' They also made plans for the inland Venice Orchards and Venice (citrus) Groves, as well as continuing studies for an ambitious industrial harbor across Venice (Robert's) Bay from Venice.<sup>137</sup>

The collapse of the Venice development finally occurred at the BLE convention in June and July of 1927. During the convention, a "Committee of Ten" investigated the finances of the banking and investment empire.

<sup>133</sup> Ennes, 46-61.

<sup>134</sup> Sarasota City and County Directory, Asheville, NC: Florida-Piedmont Directory Co., Publishers, Vol. III, 1927-1928.

<sup>135</sup> Ennes, 54.

<sup>136</sup> *Ibid.*, 46-61.

<sup>137</sup> Glass, 377-78.

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In addition to the banking losses that had transpired prior to 1925, the Committee discovered that the BLE Realty Corporation had suffered operating losses of \$3.4 million from the beginning of the Venice enterprise until June 30, 1927. Moreover, the Committee found that if the remainder of the BLE property had been sold at the same ratio to development expense, another \$3.5 million loss would have been incurred. The convention promptly removed the top four grand officers of the BLE and voted to extricate the union from Venice as quickly as possible.<sup>138</sup> The trustees visited Venice in August and were faced with demands from farmers, whose crops failed in 1926-1927, for refunds of their money. They declared that the property was not up to assertions made in advertising. C.H. Huston, former Assistant Secretary of Commerce in the Harding administration, was hired as counsel and eventually recommended out of court settlements with many of the claimants.<sup>139</sup> With the financial troubles and bad publicity, the BLE closed the Venice development by April 1929 and indicated that they would not continue making improvements.<sup>140</sup>

The impact of the convention's actions on Venice was dramatic. The artificial prosperity supported by the BLE's lavish expenditures vanished. The professional firms and general contractor employed by the Realty Corporation suspended work. Most of the population moved away. In less than a year, the city of Venice assumed the appearance of a 'ghost town,' that did not see revival until a new Florida land boom that came after World War II.<sup>141</sup> The fundamental reason for financial loss and collapse was the end of the Florida real estate boom that occurred at about the time the BLE purchased the property in Venice. The BLE bought at the "top of the market" and then sought to develop a city and sell lots at a time when Florida real estate values were steadily declining.<sup>142</sup>

Venice, 1930 to Post-World War II

The situation was bleak in the early 1930s and 1940s. City employees went unpaid, and the electric street lights were turned off since the bill could not be paid. Eventually the BLE real estate operations went into receivership and the BLE holdings were liquidated through Myakka Estates, Inc.<sup>143</sup> Most of the unsold land eventually reverted to Albee and other creditors in the 1930s.<sup>144</sup>

In 1939, the Federal Writers' Project recorded the following description of Venice, which then had a population of 309 residents:

<sup>138</sup> Ibid., 378-79.

<sup>139</sup> Railway Age, 83 (16 July 1927), 68.

<sup>140</sup> Sarasota Herald Tribune, 26 April 1929.

<sup>141</sup> Glass, 379.

<sup>142</sup> Ibid., 379-80.

<sup>143</sup> Youngberg, 61; Sarasota Herald Tribune, 3 February 1935.

<sup>144</sup> Sarasota Herald Tribune, 1 December 1935.

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Venice is a well-planned village built during the Florida boom by the Brotherhood of Locomotive Engineers. Although practically abandoned after the boom collapsed, it is being repopulated. During 1924-25 corporations organized by the Brotherhood spent about \$14,000,000 in developing this 30,000 acre city and farm community. Most of the land was laid out in small farms and drained; roads were built, and a demonstration farm and dairy set up. Two thousand acres were reserved for a town site, and John M. Nolen, eminent town planner, laid out a city of broad boulevards and parks, with zoned residential, business, and industrial districts. By 1926, when 2,000 workmen were employed, 3 large hotels, many apartment buildings, 4 blocks of shops, and 300 residences had been built. Building stopped abruptly when the boom collapsed. By 1930 the workmen and all but a handful of residents had departed and the town's financial resources were exhausted. To protect stockholders' interests and permit orderly liquidation, the Brotherhood levied assessments on its members, although few had purchased land here. To meet fixed charges, almost \$300,000 was spent annually for several years before recovery began.<sup>145</sup>

Venice started recovering in 1932 with the arrival of the Kentucky Military Institute and the establishment of the Florida Medical Center. The Kentucky Military Institute, whose home campus was located in Lyndon, Kentucky, rented the Venice Hotel and the San Marco Hotel for use as winter quarters for its cadets. They purchased the San Marco Hotel property on December 15, 1939 (Photo 102). This institution did not provide increased city revenues due to the educational tax exemption, but the 300 students with their faculty provided much needed income for the remaining merchants.<sup>146</sup> In 1933, Dr. Fred Albee purchased the Park View Hotel at 350 West Venice Avenue, which had been built in 1926, and established the Florida Medical Center, a 200-room hospital. He assembled a medical staff, and the hospital developed into a successful teaching hospital.<sup>147</sup> During World War II, the building functioned as the hospital for the nearby Army Air Force Base. In 1947, it was converted back into a hotel named The Pines and then the Gulf Breeze. On March 11, 1965 the hotel building was razed for the construction of the present U.S. Post Office building. The Kentucky Military Institute thrived until the late 1960s, when dwindling interest in enrolling in the military, coupled with higher tuition fees, caused the school further financial trouble. The school closed its Venice operations in 1970 and graduated its final class of cadets in 1971.

World War II had a major influence on Florida. Training bases were established throughout the state. The U.S. Government acquired vacant land south of Venice in May 1942. The 27th Service Group was relocated from MacDill Field in Tampa to provide training and support services for combat air units. In June 1943, the 13th Fighter Squadron, 53rd Fighter Group was transferred to Venice from Fort Myers, and later the 14th Fighter Squadron was also moved to the field (Photo 103). There were operational training units for combat fighter

<sup>145</sup> Federal Writers' Project, Work Projects Administration, Florida: A Guide to the Southernmost State, American Guide Series (State of Florida, Department of Public Instruction, 1939; eighth printing, New York: Oxford University Press, 1956), 395-96.

<sup>146</sup> Youngberg, 61.

<sup>147</sup> *Ibid.*, 59-60; Federal Writers' Project, 396.



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pilots and ground crewmen. The units flew P-39s and P-47s. The Florida Medical Center was available for use by military personnel in September 1942. Eventually, it was taken over for the exclusive use of the military. The base started out with 900 men and eventually grew to 4000, with over 200 buildings. The establishment of the military base helped bring Venice out of its economic slump.<sup>148</sup>

The post-war era eventually brought prosperity to Venice. During the 1950s, residential developments both inside and outside the city produced a new boom for the area. Unlike many other Florida cities, Venice already had a development plan, and most of the city's new construction occurred in the subdivisions established by John Nolen's plan of Venice in the 1920s. Although some modifications were made to the 1920 subdivision plats and new subdivisions were platted, mainly outside the original plan area, these changes were compatible in zoning and scale with Nolen's General Plan for the City of Venice.

In the 1960s, the Tamiami Trail, which had originally been constructed in the late 1920s, was widened to four lanes and the winter quarters of the Ringling Brothers and Barnum & Bailey Circus moved from Sarasota to Venice. In 1967, the Venice segment of the Intracoastal Waterway connecting Roberts Bay and Lemon Bay was dedicated. Construction of this waterway created the island of Venice and necessitated the construction of U.S. 41 By-Pass. The location of the waterway closely paralleled the route selected by Nolen to connect the two bays during the 1920s as requested by the BLE. Thus, rather than a deviation from the General Plan, the waterway can be viewed as the implementation of a plan feature.

## **SIGNIFICANCE**

### Criterion A, Community Planning and Development

The John Nolen Plan of Venice Historic District is significant for its association with city planner John Nolen, one of the first Americans to identify himself exclusively as a town and city planner.<sup>149</sup> Nolen wrote and lectured extensively on city planning in the early part of the 20th century and chaired professional planning organizations in the United States and Europe. He had a national practice, and during the 1920s established an office in Jacksonville, Florida, to accommodate the large number of projects in the state. He considered the Venice plan his best new town development.<sup>150</sup> Nolen continues to influence Florida planning through the Congress of New Urbanism Florida Chapter annual John Nolen Medal for outstanding land development projects in the state.

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<sup>148</sup> "History of the Venice Airport," Venice Army Air Base Collection, City of Venice Archives and Area Historical Collection, Venice, FL.

<sup>149</sup> John L. Hancock, "John Nolen" in *American Landscape Architecture: Designers and Places*, edited by William H. Tishler, 1989, 70.

<sup>150</sup> Bruce Stephenson, "The Roots of New Urbanism, John Nolen's City Garden Ethic," <http://jph.sagepub.com/cgi/content/short/1/2/99>.

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The John Nolen plan of the city of Venice, Florida, is significant for its association with new town development in Florida during the 1920s, a period of rapid population growth in the state. It is the most fully realized of the three new towns built according to a general plan designed by John Nolen. The Venice plan is significant for defining the physical layout of streets; for defining land uses through deed restrictions; for defining areas for municipal and public buildings, schools, recreational facilities, parks and open spaces; for reserving the waterfront for public use; and for establishing an architectural theme for continuity and identity.

The Venice Plan creates a distinctive sense of place for the community. The plan is much more than the typical functional city plan with a street layout and areas divided into commercial, residential, and industrial subdivisions, and an allotment of spaces for governmental buildings and parks. Other communities in Florida have landscaped boulevards, curvilinear streets, and a series of parks and public spaces. Most of these, however, grew up organically, without a comprehensive planning scheme meant to encompass the entire municipality. It is the integration of the above components that gives Venice the sense that things are where they should be and that give Venice its sense of place. It is also very significant that while many of the elements of the Nolen Plan remained incomplete as late as 1948, the plan was never abandoned, and subsequent development followed the aims of the original 1926 city plan.

Criterion C, Landscape Architecture

The John Nolen Plan of the City of Venice is significant for its incorporation of parks and street landscape features. The plan includes Prentiss French (Narvaezi), John Nolen (Menendez), Venezia, Dr. Fred Albee, Mundy, Blalock, and Centennial parks and mid-block open spaces in blocks 18, 20, 59, 65, 92, and 208C; six triangular shaped reserved areas at road intersections; landscape medians of Venice Avenue, Park Boulevard, Harbor Drive, Avenida des Parques, and Country Club Way; waterfront development at western end of Venice Avenue on the Gulf of Mexico; and the two block civic center area containing municipal buildings and recreational facilities. Street and park trees include native Florida oaks, pines, and palms. The city's landscape is dominated by live oak trees and sabal, Royal, and Washington palms. Other trees such as Chinese weeping elm, banyan, Cuban laurel, Hong Kong orchid, Tree of Gold, and Canary Island date palm, and reclinata date palms can also be found in the landscape.

Development of Landscape Features

On John Nolen's recommendation, the Brotherhood of Locomotive Engineers hired landscape architects Prentiss French and Harold Heller to establish a plant nursery and produce landscape designs for commercial and residential lots. Because of the subtropical climate in the Venice area, landscape plans included palms and

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other tree species not native to Florida, but those that were thought to convey the feel of the Mediterranean region.<sup>151</sup>

French prepared the landscape plan for the courtyard of the Hotel Venice.<sup>152</sup> While the original multi-colored pavers have been replaced with concrete, the planting beds and fountain he designed still exist, and the fountain still works. Both French and Heller prepared residential landscape plans. The plan for French's home in the Venezia Park Section of Venice included a fountain featuring the Greek god Pan which still exists although it no longer works. The only other known landscape plan by French was for a commercial building on St. Augustine Avenue. While the radiating pattern of paving has existed for some time, only recently has the central fountain specified in French's plan been installed.<sup>153</sup>

Besides designing individual lot plans, French and Heller were responsible for selecting street trees and plantings for the medians and overseeing their installation. Washington palms were selected to line Tampa Avenue, Miami Avenue, Ponce de Leon Avenue, and Pedro Street in the downtown area. These palms were common street trees during the 1920s.<sup>154</sup> Many of these original palms still exist; however, as they succumb to age and tropical storms/hurricanes, they are replaced by new Washington palms.

The most prominent landscape feature of the Nolen Plan for Venice is the series of medians along Venice Avenue from The Rialto (Tamiami Trail) to The Esplanade. The original landscape plan was formal in design with two rows of trees/palms and a central walking path. In 1926 the 20-foot wide medians of Venice Avenue in the commercial and civic center districts (The Rialto to Avenida de Parques) were planted with full-grown citrus trees to give the area a Florida look. Unknown to the landscape architects, citrus trees are not easily transplanted and all the trees died shortly after planting. By 1928, Canary Island date palms were planted in the 100 block and west half of the 200 block medians of Venice Avenue, and Washington palms were planted in the west half of the 300-block median to replace the citrus trees. Many of these original palms also still exist. Today, two rows of queen palms line the east half of the 200-block median and sabal palms line the east half of the 300-block median. By 1927, the 100-foot medians of Venice Avenue in the residential district (Avenida de Parques to The Esplanade) were planted with two rows of sabal palms and flowers flanking the central walking path. By the 1930s, the central walking path was no longer visible.<sup>155</sup> In the 1970s, a new informal landscape plan was prepared for the Venice Avenue medians from Avenida de Parques to the Gulf of Mexico that included berms,<sup>156</sup> a meandering asphalt path, palms, and other trees. These features exist today.<sup>157</sup> From 1976

<sup>151</sup> Venice News, 3 June 1927, 11.

<sup>152</sup> This Week in Venice, 3 July 1926, 6.

<sup>153</sup> "Planting Plan for I. A. Hines Esq.," plan, Map Case Drawer 08, City of Venice Archives and Area Historical Collection.

<sup>154</sup> Frederic B. Stresau, Florida, My Eden, 23.

<sup>155</sup> Photos (#0378, #0658, #0979, and #1292), Numbered Photo Collection City of Venice Archives and Area Historical Collection; Venice News, September 29, 1927, cover; Venice News, November 17, 1927, cover.

<sup>156</sup> A berm is a mound of earth with sloping sides that is used to direct rainwater drainage.

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through 1994, the City of Venice constructed six interpretive courts in these medians to honor military veterans, Dr. Fred Albee, the Brotherhood of Locomotive Engineers, and John Nolen; and to describe significant eras in the history of the Venice area, including the pre-historic native people, pioneer, and World War II.<sup>158</sup>

Like the citrus trees, the tamarind trees planted along Nassau Street and in two rows in the Harbor Drive median south of Venice Avenue in the 1920s were eventually removed due to storm damage and the intrusion of their roots into sewer pipes installed after World War II.<sup>159</sup> Currently, royal and sabal palms and live oaks are planted along Nassau Street and in the Harbor Drive medians.

After World War II, native live oaks were planted as street trees along Venice Avenue from Avenida de Parques to just west of Armada Road just as French had proposed in 1926.<sup>160</sup> These trees still exist and are a major landscape feature of the city. As observed by Charles Warren in his discussion of street trees and their canopy in Mariemont, Ohio, the trees on Venice Avenue rather than architecture of the adjacent buildings establish the spatial order.<sup>161</sup> The city continues to plant live oaks along city streets. By the 1970s queen and reclinata palms were planted in the Park Boulevard and Country Club Way medians, and flowering Hong Kong orchid trees were planted in the Avenida de Parques medians. Recent improvements to The Rialto (Tamiami Trail) included the planting of mature date palms between the roadway and sidewalk.

During the 1920s, only Venezia and John Nolen (Menendez) parks, and the recreational facilities in the civic center area were developed. Mundy and Prentiss French (Narvaezi) parks were developed in the 1950s. The Dr. Fred Albee, Blalock, and Centennial parks were developed in the 1970s. In the 1990s playground equipment was installed in Venezia, John Nolen, Prentiss French, and Mundy parks. Native slash pines and sabal palms are the dominant trees in these parks. As the native pine trees succumb to age and disease they are replaced with live oaks and Chinese weeping elm trees.

<sup>157</sup> "Venice Avenue Linear Park," plan, 1975, Lane L. Marshall & Associates, Record Group 102, City of Venice Archives and Area Historical Collection.

<sup>158</sup> Folders 1-7, Record Group 102, City of Venice Archives and Area Historical Collection.

<sup>159</sup> The Venice News, 17 November 1927, cover; The Venice News, 22 March 1928, cover; Gayland Drake to Dorothy Korwek, September 2005; George Youngberg to Dorothy Korwek, September 2005.

<sup>160</sup> The Venice News, 19 November 1926, 7.

<sup>161</sup> Nolen, New Towns for Old, 2005, xciv.

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**CONCLUSION**

While other Florida cities designed by Nolen may exhibit some of the planning features he envisioned in his original plans for them, only Venice almost fully exhibits the principles established by Nolen in his original 1926 plan. You know when you are in Venice, due primarily to the faithful adherence by the city government to the principles of the plan provided by John Nolen. Venice is not primarily defined by its historic architecture, as is the case with some other Florida cities that began development in the 1920s. Although there are three small National Register listed districts in Venice that are notable for their architectural significance, similar areas are found in other Florida communities where the city plan does not play a major role in the significance of the other historic resources. Nolen's comprehensive plan of the city attempted to codify through zoning the use of every parcel of property, both public and private, and these divisions into residential, commercial, industrial, and civic uses still continue to determine land use in the city. In his Venice plan, Nolen sought to achieve a balance between two transcendental ideals—the promotion of civic virtue through the harmonizing effect of effective urban planning and the humanizing influence of the beauty of nature. For Nolen, “nature led the way” and the plan, Nolen wrote, “followed her way.”<sup>162</sup>

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<sup>162</sup> Bruce Stephenson, “The Roots of the New Urbanism.”

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VENICE, SARASOTA COUNTY, FLORIDA  
MAJOR BIBLIOGRAPHICAL REFERENCES

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**Primary Locations of Additional Data**

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City of Venice Archives and Area Historical Collection

City of Venice Records Department

City of Venice Engineering Department

**United States Department of the Interior  
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JOHN NOLEN PLAN OF VENICE HISTORIC DISTRICT  
VENICE, SARASOTA COUNTY, FLORIDA  
GEOGRAPHICAL DATA

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**Verbal Boundary Description**

The boundaries of the John Nolen Plan of the City of Venice, Florida, are those shown on the detailed map accompanying the National Register Nomination Proposal.

**Boundary Justification**

The above-described boundaries encompass all of the major historic buildings, existing streetscape features and other physical elements associated with the Nolen plan for the City of Venice.

**UTM References (cont.)**

	<u>Zone</u>	<u>Easting</u>	<u>Northing</u>
5	17	357480	2998140
6	17	358680	2998140
7	17	358680	2997400
8	17	357820	2997400
9	17	358080	2997000
10	17	357820	2996800
11	17	357000	2998000
12	17	356900	2998000
13	17	356900	2997700
14	17	356760	2997700
15	17	356800	2996440
16	17	356100	2996440
17	17	356100	2997400
18	17	355280	2997400

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LIST OF PHOTOGRAPHS

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**PHOTOGRAPHS** Note: Due to the difficulty of placing them accurately, some aerial photos have not been keyed to the map.

1. Venice Florida General Plan
2. John Nolen Plan of Venice Historic District, Venice (Sarasota County), Florida
3. Published by the Venice Company
4. 1926
5. City of Venice Archives and Area Historical Collections
6. View of General Plan
7. Photo 1 of 103

**Items 2 and 5 are the same for the following photographs except where noted.**

1. Aerial View of Venice, Florida
3. Unknown Photographer
4. 1926
6. Western End of Venice Avenue, Looking Northwest
7. Photo 2 of 103

1. Aerial View of Venice, Florida
3. Photographer Unknown
4. 1948
6. Aerial View, Venice Avenue, Looking East from the Gulf of Mexico
7. Photo 3 of 103

1. Aerial View of Venice, Florida
3. Photographer Unknown
4. 1958
6. Venice Avenue Looking Northeast from the Gulf of Mexico
7. Photo 4 of 103

1. Aerial View of Venice, Florida
3. Gary Palinkas
4. 2004
6. Venice Avenue Looking East from the Gulf of Mexico
7. Photo 5 of 103

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1. Aerial View of Venice, Florida
3. Gary Palinkas
4. 2004
6. Park Boulevard, Looking North toward Roberts Bay.
7. Photo 6 of 103

1. Venice Train Depot, 303 East Venice Avenue
3. Gary Linder
4. 2007
6. Aerial View, Looking Northwest
7. Photo 7 of 103

1. Workers on West Venice Avenue
3. Burgert Brothers Photographers
4. July 13, 1926, Negative No. 20235
6. Looking Northeast from the Intersection of West Venice Avenue and Armada Road
7. Photo 8 of 103

1. Landscaping Work along Newly Developed Boulevards
3. Burgert Brothers Photographers
4. October 7, 1936, Negative No. 21282
6. Looking Southwest along West Venice Avenue toward Gulf of Mexico
7. Photo 9 of 55

1. Venice Hotel, 200 Nassau Street
3. Dorothy Korweck
4. 2008
6. Main (West) Facade, Looking Northeast
7. Photo 10 of 103

1. Aerial View of Venice, Florida
3. Unknown
4. c 1926
6. Apartment Buildings along Armada Road, Looking Northeast
7. Photo 11 of 103

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LIST OF PHOTOGRAPHS

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1. Aerial View of Venice, Florida
3. N.R. Smith
4. c. 1926
6. Commercial Buildings along West Venice Avenue, Looking Southeast
7. Photo 12 of 103

1. Blalock House, 241 South Harbor Drive
3. Dorothy Korwek
4. 2008
6. Main (West) Facade, Looking Northeast
7. Photo 13 of 103

1. Senator Copeland House, 710 South Armada Road
3. Dorothy Korwek
4. 2008
6. Main (Northwest) Facade, Looking Southeast
7. Photo 14 of 103

1. Johnson-Schoolcraft Building, 201-203 West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade and East Elevation, Looking Southeast
7. Photo 15 of 103

1. Levillain-Letton House, 229 South Harbor Drive
3. Dorothy Korwek
4. 2008
6. Main (West) Facade, Looking East
7. Photo 16 of 103

1. Triangle Inn, 351 South Nassau Street
3. Dorothy Korwek
4. 2008
6. Main (West) Facade, Looking East
7. Photo 17 of 103

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1. Valencia Hotel and Arcade, 229 West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking Southwest
7. Photo 18 of 103

1. 408 Armada Road
3. Dorothy Korwek
4. 2008
6. Main (South) Facade, Looking Northwest
7. Photo 19 of 103

1. 432 Armada Road
3. Dorothy Korweck
4. 2008
6. Main (South) Facade, Looking North
7. Photo 20 of 103

1. View of 400 Block of Menendez Street
3. Dorothy Korwek
4. 2008
6. Looking Southeast from 409 Menendez Street
7. Photo 21 of 103

1. John Nolen Park
3. Dorothy Korwek
4. 2008
6. Looking Northeast at the Intersection of Menendez Street and Palmetto Court
7. Photo 22 of 103

1. Tuscan Garden Apartments, 410 Palmetto Court
3. Dorothy Korwek
4. 2008
6. View of Entrance to Apartments Courtyard, Looking Northeast
7. Photo 23 of 103



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1. 505 South Harbor Drive
3. Dorothy Korwek
4. 2008
6. Main (West) Facade, Looking Southeast
7. Photo 24 of 103

1. 504 South Nassau Street
3. Dorothy Korwek
6. Main (East) Facade, Looking Southwest
7. Photo 25 of 103

1. 325 Sorrento Drive
3. Dorothy Korwek
4. 2008
6. Main (Northwest) Facade, Looking Southeast
7. Photo 26 of 103

1. 725 Groveland Avenue
3. Dorothy Korwek
4. 2008
6. Main (South) Facade, Looking Northwest
7. Photo 27 of 103

1. 737 Groveland Avenue
3. Dorothy Korwek
4. 2008
6. Main (South) Facade and East Elevation, Looking Northwest
7. Photo 28 of 103

1. San Marco Hotel, 238 West Tampa Avenue
3. Dorothy Korwek
4. 2008
6. Main (South) Facade and East Elevation, Looking Northwest
7. Photo 29 of 103

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1. Hines Tea Room Building, 200 West Saint Augustine Avenue
3. Dorothy Korwek
4. 2008
6. Main (South) Facade, Looking Northwest
7. Photo 30 of 103

1. Bossevoin Building, 205 West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking South
7. Photo 31 of 103

1. Sarasota Bronx Building, 213 West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking Southwest
7. Photo 32 of 103

1. H.L. Nickell Building, 219 West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking South
7. Photo 33 of 103

1. Sanders Building, 251 West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking South
7. Photo 34 of 103

1. Blackburn Building, 303-305 West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade and East Elevation, Looking Southwest
7. Photo 35 of 103

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JOHN NOLEN PLAN OF VENICE HISTORIC DISTRICT  
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LIST OF PHOTOGRAPHS

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1. Estes Building, 307 West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking South
7. Photo 36 of 103

1. Mohler Building, 309-311 West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking South
7. Photo 37 of 103

1. Green Apartments, 201 West Miami Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade and East Elevation, Looking Southwest
7. Photo 38 of 103

1. Wimmers Building, 221-223 West Miami Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking Southeast
7. Photo 39 of 103

1. Lawton Building, 229-237 West Miami Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking Southwest
7. Photo 40 of 103

1. 733 Myrtle Avenue
3. Dorothy Korwek
4. 2008
6. Main (South) Facade, Looking North
7. Photo 41 of 103

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LIST OF PHOTOGRAPHS

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1. 721 Granada Avenue
  3. Dorothy Korwek
  4. 2008
  6. Main (North) Facade, Looking South
  7. Photo 42 of 103
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1. 109 Castile Street
  3. Dorothy Korwek
  4. 2008
  6. Main (Northwest) Facade, Looking Southwest
  7. Photo 43 of 103
- 
1. 412 Alhambra Road
  3. Dorothy Korwek
  4. 2008
  6. Main (South) Facade, Looking North
  7. Photo 44 of 103
- 
1. 721 Ocala Street
  3. Dorothy Korwek
  4. 2008
  6. Main (Northwest) Facade, Looking Southeast
  7. Photo 45 of 103
- 
1. 609 North Armada Road
  3. Dorothy Korwek
  4. 2008
  6. Main (North) Facade, Looking South
  7. Photo 46 of 103
- 
1. 613 Cadiz Road
  3. Dorothy Korwek
  4. 2008
  6. Main (North) Facade, Looking South
  7. Photo 47 of 103

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1. 304 Ocala Street
3. Dorothy Korwek
4. 2008
6. Main (Southeast) Facade, Looking Northwest
7. Photo 48 of 103

1. 720 Ocala Street
3. Dorothy Korwek
4. 2008
6. Main (Southeast) Facade, Looking Northwest
7. Photo 49 of 103

1. 733 South Nokomis Avenue
3. Dorothy Korwek
4. 2008
6. Main (West) Facade, Looking East
7. Photo 50 of 103

1. 800 South Armada Road
3. Dorothy Korwek
4. 2008
6. Main (West) Facade, Looking Northeast
7. Photo 51 of 103

1. 232 Pensacola Road
3. Dorothy Korwek
4. 2008
6. Main (Southeast) Facade, Looking Northwest
7. Photo 52 of 103

1. 239 Ponce de Leon Avenue
3. Dorothy Korwek
4. 2008
6. Main (Northwest) Facade, Looking Southeast
7. Photo 53 of 103

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1. Prentice French Park
3. Dorothy Korwek
4. 2008
6. View Looking Northeast near 517 Manatee Court
7. Photo 54 of 103

1. Hecksher Park
3. Dorothy Korwek
4. 2008
6. Looking Northeast from the Corner of South Avenida des Parques and West Venice Avenue
7. Photo 55 of 103

1. Hecksher Park
3. Dorothy Korwek
4. 2008
6. Shuffle Board Courts, Looking Northeast
7. Photo 56 of 103

1. City Hall Park
3. Dorothy Korwek
4. 2008
6. Looking Southwest from the corner of West Venice Avenue and North Harbor Drive
7. Photo 57 of 103

1. Centennial Park
3. Unknown
4. 2010
6. Aerial View of Park
7. Photo 58 of 103

1. Centennial Park
3. City of Venice Parks Department
4. 2008
6. Detail View of Gazebo in Northwest Section of the Park, Looking Northwest
7. Photo 59 of 103

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1. Venezia Park
  3. Dorothy Korwek
  4. 2008
  6. Looking South from the Intersection of Venezia Parkway and Salerno Street
  7. Photo 60 of 103
- 
1. Blalock Park
  3. James Hagler
  4. 2010
  6. Looking West from 329 South Nokomis Street
  7. Photo 61 of 103
- 
1. West Blalock Park
  3. James Hagler
  4. 2010
  6. Looking West from South Nassau Street
  7. Photo 62 of 103
- 
1. Unnamed Pocket Park
  3. Dorothy Korwek
  4. 2008
  6. Looking Northwest at the Intersection of West Milan Avenue and South Nassau Street
  7. Photo 63 of 103
- 
1. Heritage Park
  3. Dorothy Korwek
  4. 2008
  6. Looking West from Avenue des Parques
  7. Photo 64 of 103
- 
1. Fred Albee Park
  3. Dorothy Korwek
  4. 2008
  6. Looking West from Saint Augustine Street
  7. Photo 65 of 103

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1. Fountain Park
3. Dorothy Korwek
4. 2008
6. Looking West from Miami Avenue and Nokomis Avenue
7. Photo 66 of 103

1. Ponce de Leon Park
3. Dorothy Korwek
4. 2008
6. Looking Northwest from Ponce de Leon Avenue
7. Photo 67 of 103

1. Mundy Park
3. Dorothy Korwek
4. 2008
6. Looking North from near the Intersection of Myrtle Avenue and Country Club Way
7. Photo 68 of 103

1. Landscaped Medians on West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Looking Southeast from 300 Block of West Venice Avenue
7. Photo 69 of 103

1. Landscaped Medians on West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Looking West at 300 Block of West Venice Avenue
7. Photo 70 of 103

1. Large Palmettos along North Nokomis Avenue
3. Dorothy Korwek
4. 2008
6. Looking Northwest near the Intersection of North Nokomis Avenue and West Tampa Avenue
7. Photo 71 of 103



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1. 633-639 East Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (South) Facade, Looking Northeast
7. Photo 72 of 103

1. 641 East Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (South) Facade, Looking North
7. Photo 73 of 103

1. 312 East Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking South
7. Photo 74 of 103

1. Warehouses at 312 East Venice Avenue
3. Dorothy Korwek
4. 2008
6. Looking Southwest toward Intracoastal Waterway
7. Photo 75 of 103

1. 430 East Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking South
7. Photo 76 of 103

1. 536 East Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking Southeast
7. Photo 77 of 103

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1. 602 East Venice Avenue
  3. Dorothy Korwek
  4. 2008
  6. Main (North) Facade, Looking South
  7. Photo 78 of 103
- 
1. 832 East Venice Avenue
  3. Dorothy Korwek
  4. 2008
  6. Main (North) Facade, Looking Southeast
  7. Photo 79 of 103
- 
1. 121 West Venice Avenue
  3. Dorothy Korwek
  4. 2008
  6. Main (North) Facade, Looking South
  7. Photo 80 of 103
- 
1. 141 West Venice Avenue
  3. Dorothy Korwek
  4. 2008
  6. Main (North) Facade, Looking South
  7. Photo 81 of 103
- 
1. 725 West Venice Avenue
  3. Dorothy Korwek
  4. 2008
  6. Main (North) Facade, Looking Southeast
  7. Photo 82 of 103
- 
1. 509 West Venice Avenue
  3. James Hagler
  4. 2010
  6. Main (North) Facade, Looking Southwest
  7. Photo 83 of 103

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1. 528 Barcelona Avenue
3. James Hagler
4. 2010
6. Main (South) Facade, Looking North
7. Photo 84 of 103

1. 513 Barcelona Avenue
3. James Hagler
4. 2010
6. Main (Northeast) Facade, Looking Southwest
7. Photo 85 of 103.

1. 109 South The Esplanade
3. James Hagler
4. 2010
6. Main (West) Facade, Looking East
7. Photo 86 of 103

1. 500 North The Esplanade (outside the district boundary)
3. James Hagler
4. 2010
6. Main (West) Facade, Looking Southeast
7. Photo 87 of 103

1. 232-244 West Saint Augustine Avenue
3. James Hagler
4. 2010
6. West and South Elevations, Looking Northeast
7. Photo 88 of 103

1. Venice City Hall, 401 West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking South
7. Photo 89 of 103

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1. 300 South Nokomis Avenue
  3. James Hagler
  4. 2010
  6. Main (South) Facade, Looking Northeast
  7. Photo 90 of 103
- 
1. 540 The Rialto
  3. Dorothy Korwek
  4. 2008
  6. Main (East) Facade and South Elevation, Looking Northwest
  7. Photo 91 of 103
- 
1. Epiphany Catholic Cathedral, 350 West Tampa Avenue
  3. Dorothy Korwek
  4. 2008
  6. Main (East) Facade and South Elevation, Looking Northwest
  7. Photo 92 of 103
- 
1. Venice Art Center (Detail), 390 South Nokomis Avenue
  3. James Hagler
  4. 2010
  6. East Elevation, Looking Southwest
  7. Photo 93 of 103
- 
1. U.S. Post Office, 350 West Venice Avenue
  3. James Hagler
  4. 2010
  6. Main (East) Facade and East Elevation, Looking Northwest
  7. Photo 94 of 103
- 
1. Bank of America, 304 West Venice Avenue
  3. James Hagler
  4. 2010
  6. Main (East) Facade and South Elevation, Looking Northwest
  7. Photo 95 of 103

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LIST OF PHOTOGRAPHS

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1. Venice-Nokomis Bank (Demolished), 304 West Venice Avenue
3. Jay E. Brown
4. 1927
5. City of Venice Archives and Area Historical Collections
6. Main (South) Facade and East Elevation, Looking North
7. Photo 96 of 103

1. Venice Hotel
3. Unknown
4. 1926
5. City of Venice Archives and Area Historical Collections
6. Main (West) Facade, Looking East
7. Photo 97 of 103

1. 605 West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking South
7. Photo 98 of 103

1. 613 West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking South
7. Photo 99 of 103

1. 625 West Venice Avenue
3. Dorothy Korwek
4. 2008
6. Main (North) Facade, Looking South
7. Photo 100 of 103

1. Civic Center (Hecksher Park)
3. Unknown
4. 1926
5. City of Venice Archives and Area Historical Collections
6. View Looking North From 400 Block of West Venice Avenue
7. Photo 101 of 103

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1. Kentucky Military Institute, 238 West Tampa Avenue
2. Woody Thayer
4. 1955
5. City of Venice Archives and Area Historical Collections
6. Main (South) Facade, Looking North
7. Photo 102 of 103

1. Venice Army Air Base
3. Unknown
4. 1943
5. City of Venice Archives and Area Historical Collections
6. Aerial View, Direction Unknown
7. Photo 103 of 103

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VENICE, SARASOTA COUNTY, FLORIDA  
ADDENDUM

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National Register Listed Properties and Districts:

The following buildings and historic districts are listed in the National Register of Historic Places and are located within the John Nolen Plan of Venice Historic District:

1. Hotel Venice listed February 6, 1984
2. Venice Multiple Resource Nomination prepared May 1987
3. Levillain-Letton House listed April 12, 1989
4. Blalock House listed April 12, 1989
5. Senator Copeland House listed August 17, 1989
6. Venice Depot, listed August 17, 1989
7. Armada Road Multi-family District listed December 18, 1989
8. Edgewood District listed December 18, 1989
9. Venezia Park District listed December 18, 1989
10. Valencia Hotel and Arcade listed November 10, 1994
11. Triangle Inn listed February 23, 1996
12. Johnson-Schoolcraft building listed December 27, 1996

Named City Parks located in the Historic District

1. Blalock Park, located in the 300 Block of South Nokomis Avenue.
2. Centennial Park, located between West Venice Avenue and West Tampa Avenue.
3. City Hall Park, located on grounds surrounding Venice City Hall, 401 W. Venice Ave.
4. Dr. Fred Albee Park, located at 245 Saint Augustine Ave., Between Nassau Street and St. Augustine Ave.
5. Fountain Park, located at Nokomis Avenue, Pedro Street and Ponce de Leon Street.
6. Graser Park, located on the east side of The Esplanade, across from the public beach.
7. Hecksher Park, located at the 400 block of West Venice Avenue.
8. Heritage Park, located in the median along the 500 to 700 blocks of West Venice Avenue.
9. John Nolen Park, bounded by Menendez Street and Palmetto Court.
10. Mundy Park, located at the intersection of Myrtle Ave. and Country Club Way.
11. Ponce de Leon Park, located at the intersection of Ponce de Leon Ave. and Pedro Street.
12. Prentice French Park, bounded by Narvaezi Street and Manatee Court,
13. Venezia Park, bounded by Venezia Parkway, Salerno St. and Sorrento St.
14. West Blalock Park, bounded by Pensacola Road and South Nassau St.

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Previously Listed Historic Districts in the City of Venice Note: The boundaries of these districts contain some buildings that contribute to the John Nolen Plan of Venice Historic District but not to the individual district. These properties will be marked by a + on the lists below. Buildings constructed after 1989 are marked with a #. A contributing building that has been demolished to make way for recently constructed building will be marked on the list by a strikethrough.

**ARMADA ROAD MULTI-FAMILY HISTORIC DISTRICT**

Contributing

Noncontributing

Armada Road

408  
424  
428  
432  
512 (3 buildings)  
516

420+ (1950)  
412

Menendez Street

417  
429  
429A  
517

421  
425  
505 (4 buildings)  
513 (2 buildings) #

Lisbon Street

227-229+ (1958)

Palmetto Court

410

John Nolen (Menendez) Park is a contributing site in the Armada Road Multi-Family Historic District.



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**VENEZIA PARK HISTORIC DISTRICT**

**Contributing**

**Noncontributing**

South Harbor Drive

409	
501	509
505 (2 buildings)	517
519 (2 buildings)	525#
521	

South Nassau Street

405	401#
409	
413 (2 buildings)	
417 (2 buildings)	
421	
425+	
429	
500	
504	

Palermo Place

200	214
204	
208	
212	
224	

Sorrento Street

309	313
325	317
328	321
333	

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Venezia Parkway

408	
412	
500	420
504	500
508	516
512	520#
516	

Venezia Park is a contributing site in the Venezia Park Historic District.

**EDGEWOOD HISTORIC DISTRICT**

Contributing

Noncontributing

Country Club Drive

301 (2 buildings)

Groveland Avenue

713	724+
716 (2 buildings)	733#
717 (2 buildings)	741+ (2 buildings)
725	
732	
737	
800	
801	
804	
809	
810 (2 buildings)	
816 (2 buildings)	
820	
824	
833	
901+	

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Groveland Avenue (cont.)

- 909
- 913
- 917
- 921
- 925 (2 buildings)
- 927
- 933
- 937
- 941(2 buildings)
- 1005 (2 buildings)

Myrtle Avenue

- 712 (2 buildings)
- 713
- 717
- 721
- 725
- 733 (2 buildings)