

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



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

1. Name of Property

historic name Barry University Historic District

other names/site number Barry College (FMSF# 8DA16452)

2. Location

street & number 11300 NE 2nd Avenue ☐ not for publication

city or town Miami Shores ☐ vicinity

state Florida code FL county Miami-Dade code 025 zip code 33161

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.)

Missa Stone, Deputy SHPO 10/25/19
Signature of certifying official/Title Date

Florida Department of State, Division of Historical Resources, Bureau of Historic Preservation
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) _____

Signature of the Keeper

Date of Action

Jan Sally

12.23.2019

Barry University Historic District
Name of Property

Miami-Dade County, Florida
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

- ☐ buildings
☒ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
13	14	buildings
1	0	sites
2	0	structures
0	0	objects
16	14	total

Name of related multiple property listings

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

"N/A"

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

EDUCATION/College

RELIGION/Church School

RECREATION AND CULTURE/Auditorium

7. Description

Architectural Classification

(Enter categories from instructions)

MODERN MOVEMENT/Moderne

MODERN MOVEMENT/Art Deco

Current Functions

(Enter categories from instructions)

EDUCATION/University

RELIGION/Church School

RECREATION AND CULTURE/Auditorium

Materials

(Enter categories from instructions)

foundation Concrete

walls Concrete

Stucco

roof Terra Cotta

other

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

- ☒ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

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

Property is:

- ☒ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

EDUCATION

Period of Significance

1940-1962

Significant Dates

1940

1955

1962

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Barry, Gerald A., architect; CF Wheeler Co; Brennan

Construction Corp; Clutter Construction Company, builder

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State Agency
- ☐ Federal agency
- ☐ Local government
- ☒ University
- ☐ Other

Name of Repository

Barry University Archives

10. Geographical DataAcreage of Property 40 acres**UTM References**

(Place additional references on a continuation sheet.)

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

3	1	7	5	8	0	7	3	6	2	8	6	2	3	3	0
Zone			Easting						Northing						
4	1	7	5	8	0	3	4	7	2	8	6	2	3	1	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 Byname/title Kathleen Slesnick Kauffman, Historic Preservation Consultantorganization RJ Heisenbottle Architectsdate April 2019street & number 2199 Ponce de Leon Boulevard, Suite 400telephone (305) 446-7799city or town Coral Gablesstate FLzip code 33134**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****Clear and descriptive photographs** under separate cover. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Each photograph must be numbered in the order they are referenced in the manuscript, and that number must correspond to the photograph number on the photo log.**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 Barry Universitystreet & number 11300 NE 2nd Avenuetelephone (305) 899-3000city or town Miami Shoresstate Floridazip code 33161-6695**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 Reduction Projects (1024-0018), Washington, DC 20503.

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National Park Service

National Register of Historic Places
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Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

SUMMARY

Barry University currently encompasses approximately 122 acres in northeastern Miami-Dade County in a municipality called Miami Shores Village. Originally named Barry College, the historic portion of the campus, of which the Barry University Historic District is comprised, is contained within the 40 acres first developed in 1940. This nomination also includes the subsequent expansions in 1941, 1946, 1955, and 1962. In total, there are 14 elements that contribute to the historic character of the campus, including 11 buildings, 2 structures (the entrance gates and pool), and 1 site (the Mall). There are 13 non-contributing resources within the original 40-acre parcel, eight of which were built as recently as the 1980s and 1990s.

Each historically significant period of construction is reflected in the various architectural styles of the buildings. The contributing buildings were each designed by the same architect, Gerald A. Barry. The 1940 and 1946 buildings are of masonry construction, and are expressed in a very simplified, clean-lined style that precluded the use of frivolous ornamentation and excessive detailing. Design elements found on these structures refer to the popular architectural styles of the 20s and 30s such as Mediterranean Revival, Art Deco, and Streamline Moderne. The buildings from the mid-1950s blend nicely with the earlier 1940 structures but subtly reflect the technologies and materials utilized in architecture at the time, particularly glass and metal, and a look that was sleeker and modern. The 1962 student union building boldly exemplifies the mid-century modern style. The campus retains a cohesiveness in character through the architect's use of similar materials, scale, massing, and thoughtful planning. The campus is significant for being the largest collection of Gerald A. Barry buildings in one location.

The original entrance into the College is at one end of an elongated, landscaped Mall bordered by a circulatory driveway, oval in shape. It is around this central Mall that the original buildings from 1940 are situated. Subsequent additions were carefully sited behind the 1940 buildings so as not to interfere with the original plan. The quadrangle, or "quad," is one of the most distinctive features of traditional college campuses, as they help define the institution's aesthetic and charm. At Barry, every effort was made to ensure that new construction did not destroy this feeling; a new "quad" was created with every period of expansion, and design elements such as corridors and breezeways were utilized to promote seamless connectivity.

SETTING

The Village of Miami Shores is located in the northeastern portion of Miami-Dade County, approximately 10 miles north of the City of Miami. Miami Shores is bordered to the north by both unincorporated Miami-Dade County and the Village of Biscayne Park, and to the south is the Village of El Portal.

The Village of Miami Shores retains many of the original characteristics envisioned by its founders. With wide roadways, tree-lined streets, and lush landscaping, the town is mostly residential in nature

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N/A

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with a small but vibrant commercial core. Known as “the Village Beautiful,” Miami Shores offers a more relaxed atmosphere than the many urban centers now spread throughout Miami-Dade County. There are several village-owned amenities for residents including the Country Club that offers tennis and golf, an Aquatic Complex and a year-round Athletics Center. There are at least five public, private, and charter schools in the municipality, which serve the roughly 11,000 residents.

Barry University sits at the northern most edge of Miami Shores, just south of un-incorporated Miami-Dade County. The original 40-acres of historic Barry College is bound to the north by NE 115th Street, to the south by NE 111th Street, to NE Second Avenue to the east, and North Miami Avenue to the west (Figure 1). (The current campus now extends west to Interstate 95.) The campus is almost entirely surrounded by single family homes, with some low density commercial properties found along the NE Second Avenue corridor.

NARRATIVE DESCRIPTION

The Campus at a Glance

The historic entrance to the campus is through a pair of entrance pillars off NE Second Avenue. Moving westward, a large, oval driveway circulates around a landscaped Mall. The first building a visitor encounters following the driveway in a counter-clockwise direction is Adrian Hall to the northwest. The original front wing (east wing) of Adrian Hall was subsequently expanded, and it now reaches north to two (non-historic) buildings, the Edwin Wiegand Science Center and the Susanne and Michael Twohig Science Center. Behind Adrian Hall, where the original tennis courts used to be, is (non-historic) Siena Hall. At the end of Adrian Hall’s lengthier wing that runs east-west, and near the west end of the Mall, are three rectangular buildings in a “U” formation that create the Fine Arts Quadrangle. The Shepard and Ruth K. Broad Center for the Performing Arts sits at the west end of these three buildings, enclosing the space to create another “quad.” At the rear of the Center for the Performing Arts are two smaller buildings that extend northward and southward from Pelican Theatre and are perpendicular to the buildings in the “U” formation. To the west of the Fine Arts Quad is the (non-historic) O’Laughlin classroom building.

Continuing around the west end of the oval driveway around the Mall, the Cor Jesu Chapel is situated at the heart of the historic campus. From the front wrap-around arcade you can look back eastward down the Mall to the original entrance gates. As you turn down the south length of the oval driveway, you come to Farrell Hall, one of the original residence halls now used for offices. Moving east from Farrell Hall is Kelley House, the other of the two original residence halls (now utilized for offices).

Behind Kelley House to the south is the original Penafort Pool, then again moving further south is Weber Hall. A long arcade connects the back of Kelley House to Weber Hall, running alongside the east end of Penafort Pool. Across the quad from Penafort Pool, to the west, is LaVoie Hall, which runs the

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north/south distance to connect the south side of Farrell Hall to Weber Hall. Behind LaVoie Hall to the west is Thompson Hall, the original student union building.

To the southeast of Thompson Hall are two residence halls in a perpendicular formation, Dalton and Dunspaugh Halls, creating another quad behind the southwest corner of Weber Hall. Two additional residence halls in another perpendicular formation to the southeast of Weber Hall are (non-historic) Sage and Browne Halls.

The remaining buildings to the west of Thompson Hall, Cor Jesu Chapel and the Performing Arts Center are non-historic, though they sit on the east side of North Miami Avenue and are, therefore, within the boundaries of the nominated district. These buildings, considered to be non-contributing structures, include two residence halls (Flood and Renee Mottram Doss), the James G. Garner, Lehman, Powers, D. Inez Andreas buildings, and the Monsignor William Barry Memorial Library.

To summarize, the original 1940 campus included one chapel (Cor Jesu Chapel), two residential buildings (Farrell Hall and Kelley House), an administrative and classroom building (Adrian Hall) and a building that housed the dining facility, laundry, additional offices, and a second-floor practice "house" (LaVoie Hall). The pool and bathhouse were added in 1941. The 1946 expansion added another residential hall (Weber Hall). In 1955, the Broad Center for the Performing Arts and the five classroom buildings that complete the Fine Arts Quadrangle reflected the college's commitment to advancing their art, music, dance, and theater programs. In 1962, a student union building was constructed (Thompson Hall), along with two more residential buildings (Dalton and Dunspaugh Halls) to accommodate the steady student body growth.

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N/A

Name of multiple listing (if applicable)

Contributing Resources

All resources within the district are located on the Barry University Miami Shores campus at 11300 NE Second Avenue.

BUILDING/STRUCTURE NAME	DATE OF CONSTRUCTION	SITE FILE #	STYLE	Classf.	PHOTO #
Entrance Gates	1940	DA16452		1 Strc.	1
Mall Landscape Feature	1940	DA16453		1 Site	4
Adrian Hall	1940	DA16454	Mixed: Spanish Revival/Moderne	1 Bldg.	6
Cor Jesu Chapel	1940	DA14285	Mixed: Spanish Revival/Moderne	1 Bldg.	24
Kelley House	1940	DA16455	Mixed: Spanish Revival/Moderne	1 Bldg.	38
Farrell Hall	1940	DA16456	Mixed: Spanish Revival/Moderne	1 Bldg.	34
LaVoie Hall	1940	DA16457	Mixed: Spanish Revival/Moderne	1 Bldg.	49
Penafort Pool and Bathhouse	1941	DA16458	Mixed: Spanish Revival/Moderne	1 Strc. & 1 Bldg.	42
Weber Hall	1946	DA16459	Mixed: Spanish Revival/Moderne	1 Bldg.	44
Broad Center for the Performing Arts	1955	DA14355	Modern	1 Bldg.	19
Fine Arts Quadrangle	1955	DA16460	Modern	3 Bldgs.	14
Thompson Hall	1962	DA16461	Mid Century Modern	1 Bldg	56
Dalton Hall	1962	DA16463	Mixed: Spanish Revival/ Mid Century Modern	1 Bldg.*	65
Dunspaugh Hall	1962	DA16462	Mixed: Spanish Revival/ Mid Century Modern	1 Bldg.*	66

*connected to one another, and are classified as one resource collectively

The Entrance Gates (1940)

The original main entrance and driveway (Photo 1) [DA16452] into Barry University is located near the center of the NE Second Avenue side of the district. Two piers are on either side of the entranceway (to

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N/A

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the north and south of the driveway). The piers are topped with a shallow pyramidal keystone cap, and tall wrought iron picket fences extend northward and southward from each pier, providing security to the campus.

Affixed to the front of each pier are decorative plaster panels that feature a shield. The decorative panel on the northern pier is inscribed with the words “Barry College Founded 1940”, and features the shield of the Dominican Order in the center of the panel (Photo 2). The Dominican shield has a background of four white and four black triangles, with a “cross fleury,” or a cross with a fleur de lis at each end, overlaid on the triangles.¹ These black and white triangles symbolize the unity of a body of people working together for the common good, while the ‘cross fleury’ signifies victory, duty and self-sacrifice. The dark colors on the shield also symbolizes wisdom, silence, fortitude and penance, while the light colors on the shield represent peace, purity, charity, and sincerity.²

The decorative panel on the southern pier has the words “Barry College for Women” inscribed in it, and features the institutional shield (Photo 3). This shield is actually a combination of the Dominican Order shield, and the coat of arms of Bishop Patrick Barry. One-half of the Bishop’s coat of arms features red bars with shamrocks (a reference to the Bishop’s patron saint, St. Patrick). This was slightly modified when incorporated into the institutional shield; the shamrocks were replaced with books to symbolize the acquisition of knowledge.

When constructed in 1940, off to each side of the pier was a low (roughly three feet high) wrought iron fence consisting of rectangular sections with diagonal pickets, and a wrought iron circular shape in the center (Figure 51). The fence extended from each pier a short distance before turning into a low solid wall. The wrought iron portion of the fence, both to the north and south of the main driveway, was punctuated by a pedestrian walkway. A low knee wall, attached to the base of each pier on the driveway side, curved outward in front of the pier towards Second Avenue. The original light fixtures were rectangular. Though the original curvilinear knee wall and decorative wrought iron fence no longer exist, the tall piers with the panels containing the shields remain.

The Mall (1940)

The entrance driveway circulates around a long oval lawn, or “Mall” (Photo 4) [DA16453]. Four of the five original buildings are located around this Mall’s perimeter (the fifth building is set just behind one of the original residential buildings). As one enters the University through the main gates, the view westward down the lengthy green expanse provides visitors with a stunning view of what is the figurative and literal heart of the campus, the Cor Jesu Chapel.

¹ “Barry University’s Shield,” Barry University website.

² “Barry University’s Shield,” Barry University website.

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N/A

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The northern and southern edges of the Mall are planted with a row of palms, which alternate between royal palms and Canary Island date palms. A walkway transects the Mall at the median point.

This lawn feature today looks very much as it did when constructed in 1940. The driveway was later expanded in the 1950s by adding two extensions at the far northwest and southwest curves. These extensions run along the north and south side of the Cor Jesu Chapel, connecting in the back to another entrance driveway that enters off of NE 115 Street. A recent addition to the most eastern end of the Mall is a more lushly landscaped section with specialty paving named the Honor Garden, where engraved bricks honor Barry faculty and staff of distinction. At the west end of the Mall near the Chapel is a Peace Pole (Photo 5), which was erected on September 11, 2002³, to commemorate the terrorist attacks on September 11, 2001.

Adrian Hall (Angelicus Hall, 1940)

Circulating in a counter-clockwise direction around the Mall's driveway, the first building to the northwest of the entrance is Adrian Hall (Photo 6) [DA16454]. The two-story building is L-shaped in plan, with the longer side of the "L" running parallel to the length of the Mall, from east to west. Flat clay tile is the roofing material. The concrete block construction is covered with smooth stucco. This wall treatment and the roofing material are both typical features of Spanish Revival style buildings, which was one of the most prevalent building styles in the 1920s throughout all of South Florida.

The most distinctive feature of the building is the rotunda at the southeast corner, which is topped by a shallow conical roof (Photo 7). The rotunda rises one floor above the rest of the building. The ground floor of the rotunda is completely glass, encircled with floor to ceiling triple hung sash windows. Originally, the lower two sashes were single pane, with the upper sash being a six-light window. Today the windows are still triple hung, but the upper sash has 12-lights and the lower two sashes have 8-lights. The second floor of the rotunda features slim, floor to ceiling windows that have been slightly inset from the exterior wall. These also appear to be triple hung sashes, and with the exception of the lower two sashes having more lights. Today, they appear as they did in 1940. Both at the cornice, under the roof eave, and at the base of the rotunda, there is thin projecting and incised banding. Around the base of the rotunda at the first floor is a knee-wall planter with an incised banding stripe that coincides with the curve and surrounds the rotunda.

Between the first and second floor of the rotunda is a projecting overhang, which extends along the building past the rotunda westward approximately 25 feet, creating a large covered entryway portico. The portico is supported by pairs of squared columns, or piers, with simple capitals. The ceiling has a concentric diamond pattern incised in the stucco. The long southern wing of the building that faces the Mall contains the classrooms. Wide eaves shelter a two-story loggia, onto which the classroom doors

³ "In Memoriam, Sister Arlene Scott, OP," 53.

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N/A

Name of multiple listing (if applicable)

open. Classrooms have a door at each end of the room, with a single pane transom above the door (Photo 8). Between these transoms, a row of clerestory windows run the length of each room (Photo 9). Apart from the clerestory windows, this façade is mostly devoid of windows, though the building receives additional light from windows on the north side.

The roof over the second floor loggia is supported by pairs of wrought iron columns (Photo 10). Between the columns are decorative wrought iron members in a diagonal pattern. Between the column pairs in a pair is a wrought iron railing with decorative diamond and diagonal “x” patterns. Also on the second floor level, closest to the rotunda tower, a pair of precast architectural concrete panels punctuate a section of wall that partially encloses the loggia (Photo 11). This is a design element that architect Gerald Barry used in several of the other buildings around the campus. It was an effective way to provide light and air into breezeways while still providing an entranceway additional protection from the elements with a partial wall.

Other notable design features of this building include original unglazed quarry tile and green terrazzo floors in the corridors (Photo 12), green terrazzo staircases, vertical glass-block window strips in the stairwells, and original wrought iron stairway railings (Photo 13). Of all the buildings from this first phase, Adrian Hall is perhaps the most expressive in utilizing elements from the Streamline Moderne style, with design features such as the rounded wall of glass in the rotunda, masonry planters with incised racing stripes, and a general emphasis on the horizontal rather than the vertical in the building’s massing and scale.

When Barry College opened in 1940, each of the original buildings were given a Latin name. This building was called *Angelicus*, which means “of Angels,” in honor of St. Thomas Aquinas, the Angelic Doctor.⁴ Adrian Hall was one of the first of two buildings built in the initial \$150,000 phase of construction, under the direction of C. F. Wheeler Co., contractors.⁵ It was to be the main administration and classroom building, containing offices, classrooms, the original Library, art and music studios, and laboratories for biology, bacteriology, chemistry, and physics, and was all to be furnished with the “most modern equipment.”⁶

During the early years of the College, the ground floor of the rotunda was utilized as a reception lounge, and many afternoons a formal tea service was provided there by the home economics department.⁷ The second floor of the rotunda housed the original library. The last classroom on the south wing, on the first floor, was reduced in size to create the most popular place on campus: the mailroom.⁸ Between 1949 and 1951 the eastern wing of Adrian Hall was extended to the north, and the library, which had

⁴ Lizama, Weber, and Ewing, 13.

⁵ “Barry College to Be Started,” 4.

⁶ “New \$250,000 Barry College Buildings Due,” 43.

⁷ Board, 50.

⁸ “Historic Photo Tour,” Barry University website.

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N/A

Name of multiple listing (if applicable)

outgrown the rotunda, moved into this new space (Figure 91). The second floor of the rotunda became the new biology lecture room.

Eventually the Library was moved into a new building (Monsignor William Barry Memorial Library) in 1968. Adrian Hall is now used for administrative offices, including the Office of the Registrar which occupies the ground level of the rotunda.

Fine Arts Quadrangle (1955)

To the west of Adrian Hall's southern wing, and at the northwest curve of the driveway, is the Fine Arts Quadrangle (Photo 14) [DA16460]. The Fine Arts Quadrangle is actually a complex of three buildings. These three long rectangular buildings in a U- shape formation are located at the west end of Adrian Hall, with the Performing Arts Center anchoring the open end of the "U," creating a quad between the buildings, roughly 130 foot by 150 foot in size (Photo 15). Two rectangular sections extend in a north/south alignment from each side of the Pelican Theatre, connecting the Performing Arts Center to the three longer buildings.

The three long buildings that comprise the "U" have hip roofs with flat clay tile and are clad in smooth stucco (Photo 16). However, unlike the original campus structures, these buildings utilize much more glass. Long consecutive series of windows on the exterior facades feature four single fixed panes grouped together with aluminum frames (Photo 17).

On the facades that face the quad space, the wide eaves extend to create covered walkways, and are supported by simple cylindrical poles. All of the walkways between the buildings continue the use of pink and green terrazzo (Photo 18). Around the perimeter of the quad is a low planter wall with hedges and other landscaping.

The Fine Arts Quadrangle Complex was built at a cost of \$505,000. The quad was often used for social functions, including one of the most revered traditions of the College, the Rose and Candle ceremony (Figures 73 and 77).

Shepard and Ruth K. Broad Center for the Performing Arts (1955)

The Shepard and Ruth K. Broad Center for the Performing Arts is directly west of the Fine Arts Quadrangle, with the Center's Pelican Theatre comprising the fourth side of the quad (Photo 19) [DA14355]. The performing arts center consists of five parts: the auditorium, the stage house, and a flat roof portico and colonnade that extends about 15 feet in front of the auditorium and wraps around each side of the building to provide patrons shelter in inclement weather. In addition, the northern and southern additions extending to connect the Performing Arts Center to the other parts of the Fine Arts Quadrangle are part of the building.

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N/A

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The stage house, which extends upward past the auditorium roofline, is scored with a square/checkerboard pattern in the stucco. The large V-shaped auditorium building is clad in smooth stucco and has a built-up flat roof with parapet. The front façade is slightly convex, and integrates the entrance lobby.

In front of the entrance lobby, the arcade extends westward to create a portico where vehicles can drive alongside, allowing patrons to step out underneath the canopy. The portico is supported by thin, rectangular piers. The colonnade is supported by similar piers as well as cylindrical poles, a typical mid-century design element. A low planter wall extends from the portico to the sides of the building where it turns the corner, continuing along the arcade, providing a landscaped barrier from the street traffic. Underneath the portico, the floor is painted concrete, but the entranceway into the lobby, underneath the arcade, is unglazed quarry tile.

The lobby's three exterior facades are all floor to ceiling glass set in aluminum frames. Inside, the lobby features square support piers and walls all clad in pink marble (Photo 20). The diamond pattern terrazzo floor is in two shades of pink, with green terrazzo around the perimeter. In the center of the lobby floor, the institution's shield is beautifully executed in terrazzo and mosaic tile (Photo 21). At each front corner of the lobby, a low retaining curved wall is clad in green terrazzo. It's possible there was another use for these corner pits, or possibly they contained some kind of water or landscape feature, but are currently filled with river rock (Photo 22). The auditorium, which seats 970, features a 33-foot deep stage, projection room and screen (Photo 23). The orchestral pit features a terrazzo floor.

Adjacent to the rear of the auditorium building is the Pelican Theatre, an intimate 43 seat black box space and home to studio and student-directed theatrical productions.

The Center for the Performing Arts is a modern proscenium theatre that provides the regional community with a venue for concerts, plays, school graduations and other performances. The building, which is 60 feet high, 240 feet long, and 160 feet wide, was constructed at a cost of \$453,000.⁹

Cor Jesu Chapel (1940)

Directly to the south of the Broad Center for the Performing Arts is the Cor Jesu Chapel (Photo 24) [DA14285], which sits at the western most end of the Mall's driveway. The church is rectangular in shape with a gable roof and can accommodate approximately 500 guests. The one story front portico features three open squared bays (Photo 25). The church has only one floor, however the interior ceiling height is almost five stories. A pent roof extends from above (what would normally be) the first floor to create the portico entrance. Above the pent roof, an amber-colored stained glass window in the shape of

⁹ "New Buildings Are Started at Barry College," 6.

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a Celtic cross is the sole fenestration for the area above the portico (Photo 26). A hipped-roof colonnade extends from the front portico and wraps around both sides of the church. The colonnade is supported by rectangular piers and features exposed wooden rafter beams and original capsule pendant light fixtures (Photo 27). The floor of the colonnade is unglazed quarry tile with green terrazzo perimeters (Photo 28). Underneath the colonnade's sloped roofline, clerestory windows are the only window fenestration on the sides of the church. Above the colonnade, each side of the church has 7 long, slender windows that are four fixed panes stacked over one another. Originally, these were stained glass windows that were removed in a previous renovation (Photo 29).

At the northwest corner of the building is an 80-foot carillon tower (Photo 30). At the top of the tower is the belfry, the structure that houses the bells. The belfry sits atop a projecting cornice with a simple additional band of stucco as the architrave underneath. The belfry's four square openings on each side features two square columns with un-tapered shafts and a simple cap. The belfry is capped by a hip roof with flat clay tile, and a cross is affixed to the apex.

Inside the church, much of the historic integrity remains (Photo 31). A stunning pink terrazzo checkerboard center aisle with green terrazzo borders is flanked by rows of original pews on either side. Beautiful wood wainscoting lines the side walls and original wooden choir stalls face the congregation's pews. Original capsule drop pendant light fixtures hang from the original exposed wood rafters. An intricately carved wood baldachin, or ceremonial canopy suspended over an altar, includes a dove with rays radiating out from over its head, symbolizing the energy of the Holy Spirit (Photo 32).

Cor Jesu Chapel is the only building that still uses the original Latin name from when the College first opened, with the Latin translating as "the heart of Jesus." Though a departure from previous church projects by Gerald Barry, Cor Jesu Chapel is elegantly understated in its sublime use of classical detailing, such as the broken pediment at the gable ends. Barry incorporated design elements from contemporary popular architectural styles of the region. The Spanish Revival influence can be seen in the use of materials; smooth stucco for walls, flat clay tiles for the roof, and the use of quarry tile in the colonnades. More "modern" design elements can be seen in the use of terrazzo, architectural pre-cast concrete panels (Photo 33), and a simplified portico. The entrance portico has three squared openings that defies the more grandiose entrances given to churches based on the popular Italian Romanesque, Gothic Revival, or Mediterranean styles. While still impressive, there is a certain humility in the architecture that conveys the sentiment that "all are welcome here."

The first Mass was celebrated in the Chapel on November 1, 1940. In 1953, the Chapel was renovated to extend the priest's room. In 1991, the chapel underwent a \$180,000 renovation that included the construction of a new ambo (pulpit,) new furniture for the choir, the refurbishment of the altar, and the installation of a new pipe organ.¹⁰ In 2015, the Chapel underwent another renovation, included the

¹⁰ "Andreas-Sponsored Chapel Renovations Blend the Old with the New," 1.

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uncovering and the restoration of the terrazzo floors, installation of new windows, and the refinishing of the pews and other woodwork.

Farrell Hall (Maris Stella, 1940)

Moving southeast from Cor Jesu Chapel is Farrell Hall (Photo 34) [DA16456], which sits south of the central oval driveway, facing the Mall. The two-story building is a modified “I” in shape and is clad in smooth stucco. The roof is flat clay tile, and the predominant window type is metal awning (Photo 35). Single pane fixed sidelight windows and transom surround an original doorway on the west side of the building. On the north side of the building facing the main oval driveway, and east of the main entrance projection, there is a large pent roof between the first and second floor, creating a covered arcade.

The main entrance is recessed from the front elevation façade, incorporating a small integral porch with decorative wrought iron post supports (Photo 36). The stucco ceiling of the integral porch is scored in a diamond geometric pattern. The floor of the porch/entryway is flat terracotta tile in random pattern surrounded at perimeter by green terrazzo. The base of an original octagonal light fixture was integrated in the ceiling with the wood trim of the inset ceiling actually circumnavigating the fixture.

Other notable exterior features include incised racing stripes or banding underneath the eaves, a distinctive curvilinear exterior staircase, an incised band underneath the chimney cap, and architectural pre-cast concrete panels in a geometric pattern (Photo 37). The interior features beautiful original pink and green terrazzo on the ground floor and an original terrazzo-clad staircase with decorative wrought iron balusters and wooden handrail.

Farrell Hall, originally named “Maris Stella”, or “*star of the sea*”, was the second of the first two dormitories to open for students in 1940. Farrell Hall was part of the second phase of the 1940 buildout, along with Cor Jesu Chapel and LaVoie Hall, which cost \$250,000 for the three to be built.¹¹ The building is now just called Farrell, since it is no longer a residential hall but is used for administrative offices.

Kelley House (Rosa Mystica, 1940)

Kelley House (Photo 38) [DA16455] is to the east of Farrell Hall, and also faces the Mall. The partial two-story building is a modified “I” in shape and is very similar to Farrell Hall in detail and form. It is clad in smooth stucco, with flat clay tile as the roofing material. The predominant window type is metal awning. A very narrow pent roof between the first and second floor wraps around the northeast corner of the building. This pent roof extends out over the main entrance to create a deep porch, which is supported by decorative wrought iron posts. Like Farrell Hall, the porch ceiling features incised geometric scoring in a diamond pattern, and an original octagonal light fixture (Photo 39). The front

¹¹ “New \$250,000 Barry College Buildings Due,” 43.

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door has fixed- pane sidelights and transom. On the north side of the building facing the main oval driveway, and west of the main entrance projection, there is a large pent roof between the first and second floor, creating a covered arcade. The chimney cap also has an incised band underneath it.

The standout feature of this structure are the two walls of windows, running floor to ceiling, that meet at the northeast corner of the building. This ability to bring windows together at a corner began to be used more frequently in the late 1930s as building materials and technology allowed for window frames to be a support at a corner of a building. It is a common element found in the Streamline Moderne style, as is the raised banding found above and below the second floor windows, and the low knee-wall masonry planter around the northeast corner of the building.

Inside, the “lounge” room still retains the original fireplace and stunning pink and green terrazzo flooring, similar to the flooring found throughout most of the original campus buildings (Photo 40). An original terrazzo-clad stairway features decorative wrought iron balusters and wooden handrail (Photo 41).

Kelley House, one of the two student dormitories, was one of the first buildings constructed on campus along with Adrian Hall (Figure 72). These two first buildings would cost \$150,000 to construct.¹² The original Latin name was “Rosa Mystica,” or “*mystical rose*.” It was predominantly for the senior class, and the undergraduates looked forward to living there, as it had a popular second floor open terrace overlooking the mall which the girls often used for sun tanning. The building now serves as office space for Admissions, Financial Aid, and Student Success.

Penafort Pool (1941)

Penafort Pool and the pool house (Photo 42) [DA16458] are located to the south of Kelley House. Penafort Pool is surrounded by a metal picket fence, with low hedges planted on either side (Photo 43). Tall coconut palms are scattered around the pool, some with smaller palms planted at their base. The pool deck is brick, and concrete light posts are at irregular intervals around the pool.

As the original buildings were not air-conditioned until the 1960s, Penafort Pool was a very popular spot for the students. Penafort Pool and its bathhouse were completed in September/October of 1941. At the time, the 30 by 75 foot blue tile pool featured five swim lanes and two diving boards at 10 and 2 feet high.¹³

The bathhouse contained three shower stalls, five dressing rooms, a wringer closet, lavatories and half-wall lockers. Dividing walls were of red Tennessee marble. The storage tanks and pool machinery for

¹² “New \$250,000 Barry College Buildings Due,” 43.

¹³ “Barry College Pool Completed,” 25.

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purifying the pool water, and changing it three times a day, were built underneath the bathhouse. Original light fixtures, three on each side of the pool, were tall slender metal poles on a tapered base. The poles curved gracefully at the top, ending in a bell-shaped spotlight (Figure 65).

An early tradition of the students was a bi-weekly Friday night swim parties called “Fortnights.” Barry students also started a synchronized swimming program, known as the “Mermaids,” and performed water ballets.

Weber Hall (Stella Matutina, 1946)

A covered walkway connects Penafort Pool and the pool house to Kelley House (to the north) and Weber Hall (to the south) (Photo 44) [DA16459]. Weber Hall is a large, sprawling two-story T-shaped building with smooth stucco surfaces and a low clay tile hipped roof. The north façade is dominated by a one-story entry portico with unglazed quarry tiles on the steps and porch floor. Green terrazzo is used for borders around the quarry tiles at the entranceways. The portico is supported by thick rectangular piers that continue through the roof, acting as half-walls on the second floor outdoor terrace, between which are decorative wrought iron railings.

It appears the majority of the windows and doors are not original. The predominant window type is 8-over-8 and 6-over-6 aluminum double hung sash. Two sets of plate glass double doors with sidelights and transoms are at the main entrance and are the door types found on the east and west sides of the south wing. On the south-facing end of the south wing, original wood three-light French doors with fixed pane sidelights and transoms still exist (Photo 45).

Corner rooms that feature wrap-around glass walls, with floor to ceiling fixed-pane windows, are located at the southwest and southeast corners of the building (Photo 46). A low knee-wall planter with a coral rock cap surrounds most of the building, though the coral rock cap is not present around the back corners of the building.

Some original features that still remain inside the building include the pink terrazzo floors and green terrazzo staircases (Photo 47). A large community room on the ground floor features dentil crown moldings (Photo 48).

The original name for Weber Hall when it was constructed was Stella Matutina, or “*Morning Star*,” and though its cornerstone says 1945, it was not completed until nearly October of 1946. Designed five years after the previous phase of construction, architect Gerald Barry utilized similar materials and design elements in order to maintain the cohesive look of the campus.

Weber Hall is still utilized today as a dormitory for first year students.

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LaVoie Hall (Calaroga, 1940)

To the west of Weber, and connecting Weber to the back of Farrell's west wing, is LaVoie Hall (Photo 49) [DA16457]. The two-story T-shaped stucco building features a low clay tile hipped roof and a one-story portico that extends along the full east-facing front façade and wraps westward around two sides of the building (Photo 50). The portico is supported by thick, rectangular piers that are banded at the capital and base. The floor material of the portico is unglazed quarry tiles in an irregular pattern bordered by green terrazzo (Photo 51).

One of the most distinctive features of the building is the fact that it retains many of its original windows and doors (Photo 52). The ground floor features large steel casement windows with transoms, and wood six-lite French doors (Photo 53). The second floor has a few triple hung sash windows that appear to be wood, a rare find today (Photo 54). Other documented windows include metal frame double hung sashes and glass block.

At the north end of the building a small bathroom extension features two architectural pre-cast concrete windows in a geometric pattern. Between these two windows is featured an engaged statue of Jesus on the wall (Photo 55). The statue is known as "Christo Rex."

LaVoie Hall was originally named Calaroga, after the Spanish village (Caleruega, Spain) where St. Dominic was born. In the college's early days, this building was truly multipurpose. The ground floor housed a dining room and meeting room for the sisters, a large dining hall for students that doubled as a room where dances were held (Figure 69), and another small dining room for clergy and any visiting dignitaries. Also on the first floor; a large kitchen and a laundry room, where a laundress washed and ironed the clothes (and the white habits) of the sisters and priests.¹⁴ A large extension on the west side of LaVoie Hall was built for housing the sisters.

The second floor of LaVoie Hall housed the Home Economics Department, and included an entire set of rooms that was utilized as a "practice house," including a living room, dining room, bedrooms, and bathrooms (Figures 80-85). It also included a large food laboratory with individual test kitchens and several stoves. The home economics majors would actually live on this second floor practice house for one semester learning how to manage a home, arrange the furniture, clean, purchase the food, cook, and entertain.¹⁵

The building is now administrative offices, including the Office of the President, the University Provost, and University Relations.

¹⁴ "Historic Tour: Calaroga: LaVoie Hall," Barry University website.

¹⁵ "Historic Tour: Calaroga: LaVoie Hall," Barry University website.

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Thompson Hall (original Student Union, 1962)

Thompson Hall (Photo 56) [DA16461] is located behind LaVoie Hall (to the west) and is directly to the south of Cor Jesu Chapel. The very large, irregularly shaped two-story building is comprised of different sections of various heights, with a flat roof over each section. The building is clad in smooth stucco, and on the elevations other than the main façade, the predominant fenestration is a 15-lite metal awning window.

The ground floor of the main (west) elevation is mostly glass; large, fixed pane glass windows and transoms in metal frames, and glass double doors for entrances (Photo 57). The second floor is dominated by an impressive punched concrete breeze block wall that spans the entire façade (Photo 58).

Breeze blocks, also known as screen blocks or ornamental blocks, are noteworthy elements commonly found in mid-century architecture. They allow light and air to flow through to walkways, corridors or other building spaces. They offer protection from inclement weather, and also help reduce the effects of direct sunlight, which can easily overheat a building in the intense tropical climate. The block wall consists of five panels with six rows of elongated hexagonal geometric shapes and concrete spacers between them. Each panel is separated by a series of two-story eight-sided columns that slightly taper at the base and support the screen block wall (Photo 59). Between these columns, just above the first floor, are cantilevered concrete polygons that serve as additional canopies to shade the wall of glass on the ground floor from direct sunlight (Photo 60).

The interior still retains some interesting original design elements. The ground floor features another screen block wall, this one in the “La Costa” four-petal pattern (Photo 61). At the base of a central floating staircase is a large, blue-tiled raised landscape bed (this was most likely a water feature or fountain originally). A mosaic panel extends from the raised bed upwards to connect to the bottom of the floating landing of the staircase (Photo 62). The mosaic panel is decorated with blue and pink tiles depicting a flock of flamingos (Photo 63). The landing and the floating steps are terrazzo.

Thompson Hall was named in honor of the late John G. Thompson, the Miami attorney and former Miami Shores mayor who was a co-founder of the college.

Dalton and Dunspaugh Halls (Regina Coeli and Regina Mundi, 1962)

To the southeast of Thompson, are Dalton and Dunspaugh Halls, in an “L” formation to the southwest of Weber Hall (Photo 64). Both Dalton and Dunspaugh Halls are two-story buildings and are fairly straightforward in form. Both are rectangular and have hip roofs with flat clay tile. Clad in smooth stucco, the predominant window type is a one-over-one single hung aluminum sash (Photo 65). At the entryways to the buildings, flat roof porticos with architectural pre-cast concrete support walls are

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differentiated by their various geometric openings (Photo 66). Scored racing stripes are visible underneath the shallow overhanging eaves.

A covered arcade between Weber and Dalton is supported by pairs of rectangular piers, between these piers are architectural pre-cast concrete screens in a diamond pattern (Photo 67). The arcade floor is terrazzo, while the pathways connecting the three buildings across the quad is painted concrete.

At the southwest corner of where Dalton and Dunspaugh meet, a one-story lounge building is shared by the two dormitories (Photo 68). The building is expressed in the mid-century style with the use of multiple building materials, including brick cladding and stucco on the walls, terrazzo porch floors, and green-tiled posts that support a coffered projecting overhang (Photo 69). The square coffering is made of deep, cast-concrete panels (Photo 70). The majority of the front and side façades is floor to ceiling fixed-pane windows. Along the sides of the building, the walls of glass are shielded by architectural pre-cast concrete panels with a repeating elongated hexagonal shape (Photo 71).

The construction of the two dorms in this “L” formation created another quad space for students in the area southwest of Weber Hall. Originally named Regina Coeli (*Queen of Heaven*) and Regina Mundi (*Queen of the World*), the dormitories accommodated 140 more students.¹⁶

Non-Contributing Resources

All of the 14 non-contributing structures were constructed around the core of the historic campus, so as not to interfere with the original building layout and plan.

The first set of non-contributing structures are behind Adrian Hall and the Fine Arts Quadrangle, to the north, aligned along NE 115th Street. All of them are simplified in design, with smooth stucco as the wall material and clay tile roofs (or flat roofs with clay tile parapets), to continue providing a cohesive feeling in the built environment. East of Adrian Hall’s east wing, between Adrian Hall and NE 2nd Avenue, is Susanne and Michael Twohig Science Center. Nestled behind the two wings of Adrian Hall, occupying the space where the original tennis courts were located, is Siena (1994), which houses the School of Nursing. North of Siena and Adrian Hall’s east wing is the lengthy Edwin Wiegand Science Center (1970), which runs parallel to NE 115th Street and features a large, flat-roofed classroom auditorium in the front center of the building. Finally, north of the Fine Arts Quadrangle, also parallel to NE 115th Street, is O’Laughlin (2001), which houses the Department of Theology and Philosophy.

Seven buildings were built to the west of the Center of the Broad Center for the Performing Arts and Thompson buildings in an undeveloped area of the original 40-acre parcel, just east of North Miami Avenue. These buildings include the Monsignor William Barry Memorial Library (1968) and James G.

¹⁶ “Barry Sets Dedication,” 4.

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Garner Hall (1989), which currently houses the Department of Communications and the Department of Mathematics. Lehman (1996), which is a westerly addition to the Barry Memorial Library, houses the University's archives, the College of Arts and Sciences, the Department of English, and Department of Foreign Languages. The D. Inez Andreas Building (1985) houses the School of Business, and the School of Social Work and the School of Education are located in Powers (1994). Dormitories Flood Hall (1987) and Renee Mottram Doss Hall (1990) are on the southwestern corner of the campus, facing NE 111th Street.

Sage Hall (1984) and Browne Hall (1985) are two more dormitories that are to the southeast of Weber Hall, in an L-shape formation at the furthest southeast corner of the 40-acre parcel. Sage Hall faces NE 111th Street, while Browne Hall faces NE Second Avenue.

ALTERATIONS

The most significant alterations over time to the campus has been the addition of buildings after the period of significance. However, as indicated previously, all of the buildings constructed after 1962 were built around the perimeter of the original 40-acre parcel, leaving the historic campus occupying the central portion of that parcel virtually unchanged.

Alterations to the original structures include the extension of one of Adrian Hall's wings, and Farrell Hall and Kelley House were converted from residential to administrative buildings. Cor Jesu Chapel has undergone several renovations through the years, the most recent bringing back original features that had been previously covered up.

The majority of alterations made to the residential dormitories were for student security and other building modifications necessary for a growing university. Such alterations include the replacement of windows, the addition of security doors, and the introduction of HVAC systems.

INTEGRITY

Barry University Historic District retains integrity for listing in the National Register of Historic Places. Its integrity of location and setting are very high; all of the buildings within the district are in the same place as they were in the historic period, and the institution's setting within the predominantly residential neighborhoods and the surrounding roadways remains unchanged.

The Barry University Historic District's integrity of design, materials, and workmanship are retained and are sufficient for listing. Most of the alterations and renovations made to the buildings over the years were done to modernize them for energy efficiency and student security, or to convert the use to better serve the University. Despite these changes, all of the buildings are recognizable as identical to the

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original design, materials, workmanship, and form. Even the relatively-significant alterations such as window and door replacements do not render the structures unrecognizable to their original form and structure.

The integrity of feeling and association within the Barry University Historic District is very high, with the district retaining its historic character to the present.

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SUMMARY

The Barry University Historic District is locally significant under Criterion A in the area of Education. It is significant as the first Catholic 4-year women's college south of Washington D.C., having opened in 1940. The school's founders intentionally made it affordable to attract young women of working class families. It was also a necessary learning institution for the Sisters who were teaching in parochial schools around the country to continue their own education. The district is also locally significant under Criterion C for Architecture, as a significant example of collegiate architecture. The original buildings were constructed in 1940, and within the next two decades the College saw two major periods of growth, making the period of significance 1940 to 1962. Each of the contributing buildings in the district was designed by Gerald A. Barry, a prolific Chicago architect who also was responsible for the design of many churches in Florida as well. This is the largest collection of his buildings in one location. The district is also locally significant under Criterion C for being a masterwork of Gerald A. Barry.

Barry University is eligible under Criteria Consideration A: Religious Properties, as it derives its primary significance from its historical importance in the development of women's education in south Florida and from its architectural significance.

HISTORIC CONTEXT

History of Miami Shores

In the mid-1800s, the land north of the fledgling city of Miami where present day Miami Shores Village is located was mostly marshy prairie, or lowlands.¹⁷ Early homestead settlers utilized the land for agricultural production, particularly citrus, pineapple and tomato farming and the building of necessary packing facilities. This area of now Miami-Dade County would soon experience the same frenetic promise of growth as the rest of south Florida during the land boom of the early 1920s.

Miami Shores began in the 1920s as a land development orchestrated by Hugh M. Anderson in the model of other contemporary South Florida developments. Savvy developers such as George Merrick (Coral Gables) and Carl Fisher (Miami Beach) were appealing to winter-worn northerners with promises of year round sunshine, pristine beaches, elegant hotels and carefully planned communities with charm and character. Anderson had already made a small fortune in land acquisition and sales. In 1922, he and four other prominent Miami businessmen created and developed the Venetian Islands, an exclusive residential chain of islands in Biscayne Bay. In 1924, he teamed up with Roy C. Wright to orchestrate a brilliant land deal. They bought large parcels of land along the City of Miami's busiest thoroughfare, West Flagler Street, from the Miami River to 12th Avenue.¹⁸ They then donated a 20' section along each side of West Flagler back to the City of Miami so that the street could be widened. The insightful

¹⁷ Tempkin and Welcher, 2.

¹⁸ Tempkin and Welcher, 9.

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business move would pay off big. The resulting widened street only made the rest of their adjoining parcels much more valuable, which they then sold off for a large profit.

Anderson and Wright created the Shoreland Company in July of 1924, with Hugh Anderson as President. The Shoreland Company quickly became a fierce competitor with George Merrick's Coral Gables Development Corporation, and Anderson was determined to create a city more beautiful than Merrick's.¹⁹

The Master Plan Anderson and Wright developed for "Greater Miami Shores" depicted over 9,000 building sites, four miles of inland waterways, a new causeway to Miami Beach, wide, curvilinear boulevards with streetlights, two golf courses, a 40-acre park and other additional green spaces, hotels, schools, and churches.²⁰ All initial homes were mandated to be designed in the Mediterranean Revival style of architecture, which had become quite popular as a statement of wealth and elegance in contrast to simple wood frame vernacular structures typical of turn of the century construction. The Shoreland Company engaged renowned architects of the time to create their vision of "America's Mediterranean." A large number of the original home designs were done by Kiehnel and Elliott, a premiere firm that specialized in the Mediterranean Revival style. Other celebrated architects commissioned by the Shoreland Company for additional house plans included Walter De Garmo, Robertson and Patterson, Collins and Sheffield, Marion Manley, Robert Law Weed, Johnson and Sigloch, Anthony de Haven Zink, and A.W. Coote.²¹

An aggressive marketing campaign and extravagant publicity schemes, such as free public concerts and transporting prospective customers in yachts and limousines, led The Shoreland Company to achieve record sales for Florida real estate. The first lots offered on December 4, 1924 went for \$2.5 million in one day. In September 1925, the first lots offered in a different section of Miami Shores sold within two hours and recorded \$33,734,350 in sales.²²

The success was to be short lived, not just for The Shoreland Company but for other regional developers as well. In 1925, the Florida East Coast Railroad declared an embargo on the shipment of building supplies. The devastating hurricane of September 1926 severely damaged or destroyed thousands of buildings and infrastructure throughout south Florida. Overinvestment was already affecting the market, causing a slowdown, and then the stock market crash of 1929 put many development companies out of business completely.

After this series of unfortunate events, development in Miami Shores pushed forward, albeit at a much slower pace. The great plans for the luxury hotels, the railroad terminal and other public amenities were

¹⁹ Ibid, 2.

²⁰ Tempkin and Welcher, 11.

²¹ Ibid, 13.

²² Tempkin and Welcher, 12.

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never realized, but the wide curving boulevards were.²³ Subsequent significant construction include the causeway and the Country Club. The Village officially incorporated in 1932.

History of the Dominican Sisters of Adrian, Michigan

Barry College was an educational institution founded and administered by the Dominican Sisters of Adrian, Michigan. In fact, the members of that congregation's General Council would form the Board of Trustees of the new college, though the Articles of Incorporation were made out in the name of Sisters of St. Dominic of the State of Florida.²⁴ A brief explanation of who the Dominican Sisters of Adrian are, and what role they play within the Catholic Church, follows.

Roman Catholic Orders are associations of men and women within the Roman Catholic Church who are dedicated to lives of prayer, service, and devotion. Many of these members commit themselves to specific communities in which they live a common life following a specific religious rule (a collection of guiding rules ordering community life and devotion) and under the direction of certain religious leaders.²⁵

Some of the more well-known Catholic Orders include the Franciscans, the Augustinians, the Carmelites, the Benedictines, and the Dominicans. The name "Dominicans," however, is the more common term for what is officially the *Ordo Fratrum Praedicatorum* or "Order of Preachers," hence, the initials "OP" following the names of Dominican Sisters and Priests. This religious order was founded by Dominic Guzmán in 1216. Born in Caleruega, Spain in 1170, Father Dominic was known for his compassion of the poor. He sold his own university textbooks so that he would have money to give to those less fortunate. He was also known as the "joyful friar," quick to share joy and laughter²⁶. The use of the rosary as a primary tool for reflection and prayer is credited to Dominic who often preached on its importance.²⁷ He died on August 6, 1221 and was canonized (made a Saint) in 1234 under the authority of Pope Gregory IX.

Many people assume that all women who are called "sisters" are nuns, but this is inaccurate. Though both "sisters" and "nuns" are addressed as "Sister," nuns are women that have taken a solemn vow and are cloistered (they reside, pray and work within the confines of a monastery), whereas sisters are active women in the community who belong to Congregations. These Congregations define themselves by where the Mother House (the corporate headquarters) is located.²⁸

The Adrian Dominican Sisters, part of the worldwide Order of Preachers and headquartered in Adrian, Michigan, was founded in the 1890s. They can trace their beginnings to the Holy Cross Convent in

²³ Tempkin and Welcher, 2.

²⁴ Schaefer, *Founding of Barry College*, 5.

²⁵ Roman Catholic Orders, patheos.com website, 2019.

²⁶ Adrian Dominican Sisters website, 2019.

²⁷ *St. Dominic*, Wikipedia, 2019.

²⁸ Sister Linda Bevilacqua, O.P., PHD, personal interview, 2019.

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Regensburg, Bavaria, a Dominican monastery established in 1233. That convent traces its lineage back to the first monastery established by Dominic himself, in southern France in 1206.

The Adrian Dominican Sisters is a congregation of more than 600 vowed women and 200 Associates originally founded in the 1890s. They provide ministry in 22 states and 4 countries: the Dominican Republic, Philippines, Mexico and Norway. More than 500 years ago, Dominican priests were in Florida to teach Catholicism to the Native Americans. But it would not be until 1923 that the Adrian Dominican sisters would come to Florida. Having accepted an invitation from Bishop Patrick Barry, they arrived in West Palm Beach to teach children at St. Ann's Catholic Church.²⁹

When the Adrian Dominican Sisters opened Barry University, originally named Barry College, on September 19, 1940, it was the first of its kind south of Washington, DC.³⁰ Three of the four founders were siblings, each of whom held significant titles serving their faith in Catholicism: Mother Mary Gerald Barry, OP, Prioress General of the Dominican Sisters of Adrian (headquartered in Adrian, Michigan), (Figure 21), her brother Bishop Patrick Barry, the fifth bishop of the diocese of St. Augustine³¹ (which at that time encompassed the entire State of Florida), (Figure 19), and another brother, Monsignor William Barry, the pastor of St. Patrick Catholic Church on Miami Beach (Figure 20). The fourth founder was a young attorney named John Graves Thompson (Figure 22) who was a partner in the law firm of Thompson and Thompson, later to become Smathers and Thompson, one of the most formidable law firms in the state of Florida. Thompson would go on to serve a term as mayor of Miami Shores between 1943 and 1944.³² Together they would create a learning institution that would evolve into an excellent comprehensive university whose history, influence and impact have spanned almost 80 years.

History of the Barry Family

Ireland in the 1870s was a difficult place to start a new life and family. Just a few decades previous, between 1845 and 1849, Ireland suffered one of the most severe famines in modern history due to a catastrophic loss of the potato crop. The "Great Famine," as it was known, caused more than one million people to die and another million to emigrate out of Ireland, altering the politics, culture and demographics across the entire country.³³ Another, though less severe, potato drought was experienced in 1890. The "land wars" raged on, an extended period of civil unrest, led by the Irish National Land League. This was a massive agrarian aggression movement, where the rights of the farmers and local

²⁹ Aufderheide, Sister Jean, O.P., St. Ann's Catholic Church website

³⁰ Schaefer, *Founding of Barry College*, 1.

³¹ "Parish History," St. Patrick Catholic Church website.

³² Rice, 9.

³³ Great Famine of Ireland, Wikipedia, May 2019.

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tenants were being fought for, forcing the absentee landlords to offer more reasonable rents or allowing them to purchase the land that they were keeping productive.

Catherine Dixon Barry, married to Michael Shannon Barry, was already a young mother at the age of 16 with an infant daughter named Mary. The family was planning, as so many others were, to leave Ireland for the United States. A last minute tearful plea to stay, made by their parents just as they were about to board a train headed for the port in Queenstown, convinced the young couple to return home and they never considered leaving for America again.³⁴

Michael and Catherine Barry were extremely compassionate people; they were always opening their homes and hearts to those less fortunate. They lived in a small village named Inagh, in County Clare, in the western part of Ireland. Day or night, people would look to them for relief. The children recalled having their front door rapped on in the middle of the night, and their parents rushing off with supplies for the sick or dying.³⁵ In fact, the Barry family, so prevalent in County Clare for generations, was practically folklore in this part of Ireland. The Barry "legend" was one of men and women with indomitable will, deep faith, and extraordinary determination in pursuing their visions.³⁶ Barry women were particularly noted for being exceptional achievers in their own right, and often did not take the names of their husbands so as to carry on the ancestral Barry name. This spirit of determination and steadfast faith was evident in Catherine and her children.

Michael and Catherine had 18 children, though five died in infancy. Of the 13 remaining, only three were girls, Bridget Catherine (who would become Mother Mary Gerald), oldest sister, Mary (Mrs. Thomas Cullen), and Susan (Mrs. Martin Halloran). Both Mary and Susan were quite a bit older than Bridget Catherine and had already moved to America while she was quite young. Little Bridget Catherine grew up under the watch and in the company of her 10 brothers Lawrence, Gerald, Patrick (who would become Bishop of St. Augustine, Florida), Michael (who remained home on the farm), James (an attorney), Jack (an engineer), Francis (an attorney), Richard (an engineer), William (who would become Monsignor Barry of Miami Beach, Florida), and Joseph (Father Barry, ordained for Ireland).³⁷

With a family so dedicated to education, empathy, and compassion, it is no wonder that many of the Barry children went on to have successful careers, making significant contributions to society. But it is still incredible that three children from the same family would all attain high ranking positions within the Catholic Church and would eventually converge in a professional opportunity (with a nephew as well), to make the dream of Barry College a reality.

³⁴ Foley, 6.

³⁵ Foley, 7.

³⁶ Foley, 3.

³⁷ Foley, 8.

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Mother Mary Gerald Barry, O.P. seemed to be the driving force behind that original vision and efforts, therefore more of her education and early career will be covered than other members of her family, as it directly relates to why she saw the need for such an institution in Florida. Monsignor William Barry was a constant presence at the school because he was a local, and he worked selflessly and tirelessly to find and provide funding and scholarships for its continued growth and prosperity, and so is deemed to have the longest and closest relationship with the institution.³⁸

Mother Mary Gerald Barry, O.P.

Mother Mary Gerald Barry, O.P. was born Bridget Catherine Barry on March 11, 1881. She was 13th of the 18 children (Figure 9). Her father named her Bridget Catherine because he wanted a namesake for mother Catherine Dixon. There were two sisters that preceded her and both had also been named Catherine, but they died in infancy. She would be known as Catherine to most, though her mother called her "Bridgie."

As a young child, Catherine observed her father's exhaustive pursuit of knowledge, with poetry readings and other scholarly activities pursued at the kitchen table; and her mother's intense organizational and homemaking skills; busy at the loom, keeping a tidy house, and raising a multitude of children with a memorably gentle and tender manner. She was the only girl in the neighborhood to attend the local school, the Inagh National School at St. Mary's, which was their parish.³⁹

Though enamored with both of her parents, Mother Mary Gerald would write this of her mother in a brief biography she wrote in 1933:

*"My mother taught me everything I know. My father was strict, kind, generous, and religious. He was neither wealthy nor good looking, but neither am I. My mother was not good looking, but she was considered the most beautiful woman by me. I could not do anything without the goodness of my mother."*⁴⁰

Catherine's brother, Gerald, was significantly older than her at the time of her baptism and so was asked to be her Godfather. He and his wife eventually left for Chicago, and it was upon his insistence that she come live with his family that led her to come to America when she was only 15 years old⁴¹. Catherine attended the Gaelic School of Language and Literature, attended Powers Business College for a year, and spent some time visiting her brother Patrick, who at the time was a priest in Florida. It was here that

³⁸ Msgr. William Barry Collection, Barry University website.

³⁹ Foley, 8

⁴⁰ Foley 9.

⁴¹ Ibid, 10.

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she occasionally stayed with the Sisters of St. Joseph of St. Augustine, a Congregation that four of her cousins from Ireland belonged to.

By the age of 22, she was teaching Gaelic and privately studied commercial and civil law under the tutelage of two of her brothers, James and Frank, who were attending Notre Dame's law school. This would be a turning point in Catherine's life, as her next decision would put her directly in the path of the Adrian Dominicans. Both brothers knew of her talents and abilities; as such, they both tried to get her to come work for them. James became an attorney in Tuscon and Frank went to Nogales, Arizona to open a practice. She chose to go assist Frank, where she also became a steadfast companion to Frank's young wife, Molly.

In 1910, Adrian Dominican Sisters were sent from Michigan to Nogales, Arizona to open a school and Catherine eventually met these sisters while attending church. After leaving Nogales in 1912, she returned briefly to Chicago and then went on to Adrian, Michigan to visit the Motherhouse of the sisters she had recently befriended. She visted the convent almost daily, and took piano lessons from the superior, Sister Cecilia.⁴² She made the decision that this life was her calling, and intended to apply to the St. Joseph Convent in St. Augustine, Florida where her cousins resided. When Catherine sent in her application, she inadvertently addressed the envelope to the St. Joseph Convent in Adrian, Michigan instead of the St. Joseph Convent in St. Augustine.⁴³

The Dominican Sisters of Adrian were ecstatic to receive her application and immediately brought her into their Congregation, which she accepted willingly and saw as a sign from God that this was her intended place to be. She entered St. Joseph's Academy, Adrian, Michigan as a postulant (where a young woman is in the first six-month preparation period) on February 2, 1912. Though 22 other young women were being celebrated in that class at an August reception, the local paper gave considerable attention to Catherine because so many of her family had come from all over to attend, including Father Patrick, Father William, and Lawrence from Florida, the siblings from Arizona, California, and Chicago, and cousins from New York. In honor of her brother, her Godfather who had brought her into his home upon her arrival from Ireland, she requested the name Gerald.

Almost immediately, Sister Mary Gerald became an invaluable resource; she was a favorite teacher and could adapt to multiple grade levels, she was asked to assist or even take over important tasks when the Prioress General became ill or was simply overwhelmed. Sister Gerald proved to be a natural leader who "possessed clear judgement, common sense, a healing touch, wit, and a sense of humor."⁴⁴ Almost immediately, she was sent to St. Mary's School in Defiance, Ohio where she quickly impressed the local administrators and students. In 1918, she was sent to scandal-ridden St. Mary's in Elgin, Illinois where she assisted in the repair of the school's reputation and the healing of the embarrassed students and

⁴² Foley, 12.

⁴³ Ibid, 13

⁴⁴ Foley, 14.

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faculty. Subsequent to that, she was sent to Bishop Quarter Military Academy in Oak Park, Illinois and effectively turned around the declining boarding school for boys.⁴⁵

This natural ability to adapt to new environments, encourage collaboration, and successfully mediate and repair uncomfortable or failing situations led to Sister Gerald's election as first councilor and Vicareess General of the Congregation, a position she held for nine years (this is a position that fills in for the Mother General when she is unable to perform her duties due to absence or illness). Because this position was also responsible for the formation of novices and postulants, she became acutely aware how many sisters needed additional education in order to become better teachers. Many pastors felt that when a parish provided a new sister to a Congregation, that Congregation should then reciprocate by providing a more experienced sister in return to teach at the school. This was evident in the stern and angry letters received from various pastors, all who seemed to share the sentiment that lay teachers, no matter how well educated, simply would not do for the parochial schools.⁴⁶

In June of 1933, after the death of Mother Augustine, Sister Gerald was elected Prioress General, and was re-elected for that position four times. She led her sisters through a period of phenomenal growth and development for 28 years.⁴⁷ One of her best leadership qualities was that of placing great trust in the younger members, sending them out to acquire degrees, appointing them to carry out her visions, and in doing so, the sisters flourished with confidence, accomplishing things they never thought they could. Under Mother Mary Gerald Barry's direction two colleges, three hospitals, a home for the aged, and a residence for business women would be built. She also spearheaded the creation of a phonetic method of reading that would be a major influence in parochial schools for forty years, and the expansion of arts and music as serious pursuits for the sisters.

In 1950 Mother Gerald was awarded the Lateran Cross by Pope Pius XII for distinguished service to the Church. She died on November 20, 1961.

Monsignor William Barry

William Barry was born in 1886, five years after his sister Bridget Catherine, and the second-to-last of the 13 Barry children to live past infancy (Figure 10).

After attending local schools at Inagh, William Barry studied at Rockwell College in Tipperary and at St. Partick Seminary, Carlow. He was ordained to the priesthood in 1910, at St. Mary's Seminary in Baltimore.⁴⁸ Shortly after his postgraduate work at Catholic University in Washington, D.C., he was

⁴⁵ Foley, 15.

⁴⁶ Foley, 15.

⁴⁷ Foley, 17.

⁴⁸ "Tribute Paid Msgr. Barry On 50th Year As Priest" 15.

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given his first assignment by the Archbishop Michael J. Curley, Fourth Bishop of St. Augustine, to be the assistant pastor at the Cathedral parish in St. Augustine. At that time, the Catholic population was quite small and dispersed in tiny settlements scattered throughout the vast pinelands of north Florida. Father Barry would bring the sacraments to Catholics throughout the area by horseback, foot, or horse-drawn carriage, an effort that was often arduous and unpleasant with the heat and insects.⁴⁹ A few months later, he was transferred to Immaculate Conception parish in Jacksonville.

From 1913 to 1917 he served as pastor of St. Peter parish in DeLand, Florida, then was asked to return to Jacksonville to help with the growth of several more churches. Our Lady of the Angels Catholic Church was completed in 1917 and dedicated by Bishop Michael Curley, who appointed Father Barry to serve as the church's first pastor.⁵⁰ He was also serving as pastor for another small congregation known as Holy Rosary, housed in a small wooden chapel in the Springfield section of Jacksonville. Father Barry purchased new lots on Cottage Avenue, and then under his direction, the little wooden chapel was moved to the new lots and a two-story house was purchased to be used as Holy Rosary's rectory. Father Barry was able to effectively grow the congregation, and Holy Rosary became an independent parish in 1921.⁵¹

In 1922, 250 people petitioned the new Bishop of St. Augustine, the Right Reverend Patrick Bishop (who happened to be Father Barry's brother), to form a new parish in the Riverside section of Jacksonville. The petition was granted and Father William Barry became the first Pastor. Land was acquired at the corner of Forbes and Acosta Streets and Father Barry oversaw the construction of the new St. Paul's Church and School buildings.⁵²

Down in South Florida, a still developing city called Miami Beach did not yet have a proper parish for the Catholic community. Father William Barry was sent to Miami Beach in May of 1926, where he was quickly able to convince Carl Fisher, one of the key Miami Beach developers, to donate five of his polo stables to use for a church and school.

Unfortunately, Father Barry's initial effort would suffer a tremendous setback. The Great Miami Hurricane of 1926 made landfall on September 17 a week before the school was set to open. At the height of the storm surge, the water from the Atlantic extended all the way across Miami Beach and Biscayne Bay into the City of Miami for several city blocks.⁵³ The church, school buildings, and grounds were completely ravaged. The hurricane killed more than 400 people, injured 6,281 and left 43,000 homeless.⁵⁴ The ability to bring new construction materials into town was going to be a slow and

⁴⁹ "Tribute Paid Msgr. Barry On 50th Year As Priest" 15.

⁵⁰ "Abandoned Jacksonville," metrojacksonville website.

⁵¹ "Our History," Holy Rosary Jacksonville website.

⁵² "A Short History of St. Paul's Parish," St. Paul Catholic Church and School website.

⁵³ Great Miami Hurricane of 1926, National Weather Service website.

⁵⁴ Gomes, July 6, 2017.

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difficult process, so the polo stables were hastily repaired, and the school opened two weeks later with only 20 of the 150 students registered in attendance.⁵⁵

The storm of 1926 strengthened Father Barry's resolve to create a permanent church and school structure for the community. Father Barry and a committee of parishioners chose a site of 12 lots between 39th and 40th Streets and planned an ambitious new project that would include a church, rectory, convent, school, recreation hall and auditorium. In February of 1928, the cornerstone for the new church was laid.⁵⁶ Miami and Miami Beach were still struggling to regain a sense of economic stability; the Florida Land Boom was all but over, another big hurricane struck north near Lake Okeechobee (but its effects on tourism was clearly felt down south), and then the massive stock market crash on Wall Street in October of 1929 ushered in the bleak period of the Great Depression.

During this time, Father Barry ingratiated himself with financiers and bankers by declaring publicly that he would not take the parish money out of the banks.⁵⁷ For the next several years, Barry continued to build trust amongst various community partners, and concentrated his efforts on paying off loans and debts incurred for the large-scale building project.

In May of 1937, he was one of the first three priests in the State of Florida elevated to the rank of Domestic Prelate by Pope Pius XII, and as such was given the title of Right Reverend Monsignor. He was further honored in 1953 when Pope Pius XII bestowed upon him the title of Prothonotary Apostolic Ad Instar, the highest honor that can be given to Monsignori.⁵⁸ Named a consultor of the Diocese of St. Augustine in 1938, and Vicar General in 1939, Monsignor Barry published the first edition of "The Florida Catholic," Florida's earliest Catholic weekly newspaper, on December 1, 1939.⁵⁹

His steadfast commitment and honest reputation in the business community would be extremely beneficial when his sister requested his assistance in forming Barry College. In fact, because of Monsignor Barry's continued and untiring interest in her proposal for a new Catholic women's college, he would utilize those business relationships and the generosity of his faithful congregation to not only find funding for the endeavor but also the site for the college.

Monsignor Barry would be an ever present figure in Barry College from the day it was founded. He continually assisted the school, not only through material benefactions but by giving generously and freely of his time during special observances on Founders' Day, Pan-American Days, Nurse Capping ceremonies, and Baccalaureate and Commencement exercises.

⁵⁵ "Parish History," St. Patrick Catholic Church website.

⁵⁶ "Parish History," St. Patrick Catholic Church website.

⁵⁷ Ibid.

⁵⁸ "Tribute Paid Msgr. Barry On 50th Year As Priest," 15.

⁵⁹ Ibid.

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After more than forty years of service, Monsignor William Barry resigned as Pastor of St. Patrick's Church in 1966, a year before his death in November, 1967.

Bishop Patrick Frank Barry

Patrick Barry, born on November 16, 1868, was the fourth oldest child of Michael and Catherine Barry's 13 children (Figure 11).

After graduating from the Royal University of Ireland, he began to study for the priesthood at St. Patrick's College in Carlow in 1890. After his ordination in 1895, he was recruited to work in the barely settled "Florida Mission." In June he boarded a ship bound for America, arriving in Jacksonville, Florida two months later on August 10, 1895.⁶⁰

Father Barry enlisted as a volunteer chaplain and served with General Fitzhugh Lee's army corps, stationed in Jacksonville, during the Spanish-American war. He provided ministry to many of the soldiers suffering not only from battle injury, but from typhoid and the other diseases that were rampant. Following the devastating Fire of 1901, Father Barry went through the neighborhoods day and night, barely sleeping or eating, to provide spiritual guidance, comfort and healing for thousands of Jacksonville's distraught citizens.

In 1903 he was sent to Palatka, Florida where he became pastor of St. Monica's and administered over a very wide territory, which included DeLand, Enterprise Junction, Seville, Crescent City and other stations in five counties.⁶¹ During his administration over this parish, he built a beautiful rectory, a new church in Crescent City, and made other notable improvements on behalf of the church.

Father Barry moved on to the new parish of South Jacksonville in 1913, where within just eight months he oversaw the construction of a church, rectory, and parish hall, making sure all the improvements were funded and debts paid for within four years.

Bishop Curly appointed him as Rector of the cathedral in St. Augustine and Vicar-General of the diocese in 1917.⁶² Pope Pius XI named him the Fifth Bishop of St. Augustine in 1922, the first American Bishop named by the new Pope, and served as such until his death on August 12, 1940.

Along with his siblings, Bishop Barry used his considerable talents to make historic contributions to Catholic higher education in Florida. In May 1940, these accomplishments were recognized by the State of Florida when Bishop Barry was asked to deliver the commencement address at Florida State College

⁶⁰ "Bishop Patrick Barry Will Pay His First Official Visit Here Monday," Palatka Daily News, 8.

⁶¹ Ibid, 8.

⁶² Bishop Patrick Barry Collection, Barry University website.

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for Women, now Florida State University. The first Catholic bishop in the state ever to receive such an invitation, Bishop Barry encouraged the students to strive for Christ's peace in a world clouded by imminent war.

His last public appearance was on June 20, 1940 at Barry College, for the laying of the cornerstones and blessing of the buildings. His tenure as Bishop was marked by great progress for the diocese, with the number of priests rising from 89 to 177 and churches from 77 to 101.⁶³

HISTORIC SIGNIFICANCE

Criterion A: Education

The Barry University Historic District is locally significant under Criterion A for Education. Barry University started as a small Catholic college for women on a 40-acre Miami Shores campus with five buildings and less than 40 students. At that time, there were not many options for young women of middle class families to receive affordable higher education, and there were no Catholic women's four-year colleges in the southeastern United States. Today, the University is a co-educational institution with approximately 8,000 students enrolled in undergraduate and graduate programs. Barry University's main campus in Miami Shores now comprises 122-acres, with a law school in Orlando and satellite campuses in 8 Florida counties, the Virgin Islands, and the Bahamas. The district is locally significant under Criterion A in the area of Education, as the University continues its tradition of providing students with nationally recognized teaching, service, scholarship and research. Both students and faculty are committed to collaborative community engagement, with outreach efforts responding to the unmet needs of social, civic, and global communities.⁶⁴

The Need for a Florida College

There were many factors that inspired the Barry family to investigate the feasibility of creating a Catholic women's liberal arts college in South Florida. In the late 1930s, there were few affordable higher education options for young women in Florida. The existing four-year state-supported university and colleges were all located in north Florida, including the University of Florida in Gainesville, the Florida State College for Women in Tallahassee (now Florida State University), and Florida Agricultural and Mechanical College, also in Tallahassee.⁶⁵ Two public junior colleges were located in Palm Beach and St. Petersburg.⁶⁶ Stetson and the University of Miami were accredited universities in the private sector, as were Rollins College and Florida Southern College. While all fine schools, none was faith-

⁶³ Ibid.

⁶⁴ Bevilacqua, 4.

⁶⁵ Schaefer, *Founding of Barry College*, 13.

⁶⁶ Rice, 5.

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centered and designed for women. In the inaugural Barry College “Bulletin,” the publication further defined the school’s purpose as to “help the college girl recognize her dignity as a woman; to prepare her for what was considered the goal of the majority of women, a role as home-maker; to give her an appreciation of art and literature so she could fill her leisure with worthwhile occupations; and, to give the student a practical education so that she would, if necessary, be able to support herself.”⁶⁷

Mother Mary Gerald Barry, OP had a great passion and zeal for the mission of education, especially for those sisters within her own Congregation. At the time she was elected Mother General in 1933, the Congregation numbered 965 members who staffed 65 schools yet only 22% of the sisters had degrees, with less than 3% having a Master’s degree. By 1961, the year Mother Gerald Barry, OP died, 64% of the sisters had earned a Bachelor’s, and 25% had their Master’s.⁶⁸ During her terms as Mother Superior, she was constantly encouraging the growth, development, and education of the sisters since this would naturally benefit the students they were teaching.

Florida was a rapidly growing state, particularly felt in South Florida after the building boom of the 1920s. The existing parochial school system was staffed by the diocesan sisters of St. Joseph. Needing more teachers to help with school expansions, the Dominican Sisters from Adrian, Michigan were asked to assist in 1923.⁶⁹ By 1940, approximately 60 Dominican Sisters from Adrian were teaching in Florida, but many did not have a degree. Returning every summer to and from Adrian, Michigan to attend Siena Heights College was too much of a financial burden for the sisters.⁷⁰ It made perfect sense to Mother Gerald Barry, OP to build a college where it was clearly needed.

Forging Ahead

Finding the funds and donors to build and staff the college was going to be a monumental task. When Bishop Patrick Barry and Mother Gerald Barry, OP began to discuss the idea of a college with their brother, Monsignor William Barry in Miami Beach, he responded to his sister in a letter dated April 27, 1937:

“The idea of a woman’s college is fine and surely it would be a wonderful thing if it could be financed. Miami would be a good location but you have to consider the [University of Miami]...Again, Jacksonville might be thought of. Building costs, finance for operation, some endorsement, teachers qualified, etc. and wise planning and counsel and the survey necessary [are all needed] to come to a final conclusion. Never buy a pig in a poke.”⁷¹

⁶⁷ Schaefer, *Barry College 1940-1970*, 3.

⁶⁸ Schaefer, *The Founding of Barry College*, 2.

⁶⁹ Ibid.

⁷⁰ Schaefer, *The Founding of Barry College*, 2.

⁷¹ Rice, 4.

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Clearly, Monsignor Barry had experience in such matters. He spent 14 years as assistant pastor or pastor at various churches in Jacksonville between 1912 and 1926, then was transferred to Miami Beach with the directive to establish St. Patrick's Church.⁷² Just before the opening of the church and school, the buildings were horribly ravaged when a violent hurricane devastated Miami Beach. This only made Father Barry more determined to build more permanent structures, even as the country started to flounder economically after the stock market crash a few years later. He successfully managed this massive project that saw the construction of a church, rectory, convent, school, recreation hall, and auditorium, all the while building professional working relationships with local financiers and bankers.⁷³ If the Barry siblings were going to make this work, it would certainly be useful to build the college where they already had a solid donor base and experience with the local construction industry.

Mother Gerald Barry, O.P. and Bishop Patrick Barry asked him to assist in finding the best location, as neither of them were physically there on a permanent basis and Monsignor Barry already had much success with local real estate and construction projects and knew the local politics. Monsignor Barry reached out to John Graves Thompson for help. Thompson was a partner in the law firm of Thompson and Thompson, which would eventually evolve into Smathers and Thompson. Monsignor Barry and Thompson were already close friends, they would often play handball across the street from St. Patrick's Rectory.⁷⁴ Thompson became so enamored with the project that he is considered the fourth founder of the school along with the three Barry siblings.

Together, the two men would search for almost two years to find a suitable site for the college. The nation was starting to recover from the Great Depression, and Miami real estate was at a premium. Other sites that were identified included the James Deering Estate (Vizcaya), Bay Point (east of Biscayne Boulevard), and another location in Miami Shores, near N.E. 13th Avenue between 101 and 104 Streets to Biscayne Bay.⁷⁵ Vizcaya was going to be too costly, and Bay Point and the other Miami Shores location were not going to afford any future expansions, so Monsignor Barry and John Thompson finally settled on the 40-acre site where the original campus currently is located.

There were several times during the initial construction phase where it was not clear if some of the buildings at Barry College would be finished because of a lack of funding. Monsignor Barry worked endlessly to identify donors and encouraged them to be generous to the cause. The college's Cor Jesu Chapel and its furnishings, as well as the swimming pool and tennis courts were all generously funded by Mrs. Margaret Brady Farrell, a member of Barry's congregation at St. Patrick's.⁷⁶

⁷² "Parish History," St. Patrick Catholic Church, website.

⁷³ "Parish History," St. Patrick Catholic Church, website.

⁷⁴ Rice, 6.

⁷⁵ Rice, 7.

⁷⁶ "Tribute Paid Msgr. Barry on 50th Year As Priest," 15.

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John Thompson obtained the deed for the property in his name on June 16, 1939, paying \$24,000 for the 40 acres.⁷⁷ Things started to fall in place very quickly. Mother Gerald Barry OP asked her nephew, Gerald A. Barry, to draw up the plans, and they were quickly ratified by the General Council of the Adrian Dominicans with few changes. That General Council would become the Board of Trustees for the new college.

Mother Gerald would next ask John Thompson to come up with a good name for the college. In a letter to Mother Gerald on May 24, 1939, he suggested Gerald College,⁷⁸ which Mother Gerald was not terribly fond of that. She submitted a list of several names, none of which included her family name. At the Board of Trustees meeting in Adrian Michigan on January 2, 1940, they approved the name "Barry College, which would honor His Excellency, the Most Reverend Patrick Barry, Bishop of St. Augustine, Florida, and co-founder of the college."⁷⁹ The College was administered and staffed by the Dominican Sisters of Adrian. Mother Mary Gerald Barry, OP served as the first president, Sister Benedicta Marie as vice-president, Sister Mary deLellis as secretary, and Sister Mary Gonzaga as treasurer and business manager.⁸⁰

The groundbreaking ceremony was held on January 24, 1940 (Figures 16, 18). Mother Gerald appointed Sister Gonzaga Greene to supervise the contractors, C.F. Wheeler, Company, to make sure all the details were covered to their satisfaction. Sister Gonzaga, who was a very tall and broad shouldered woman wasn't just a presence on the construction site, she was often up on ladders, climbing the scaffolding, and double checking blueprints.

The first five buildings to be constructed were Angelicus (Adrian Hall), the Cor Jesu Chapel, Calaroga (LaVoie), and the two dormitories, Maris Stella and Rosa Mystica (now Farrell and Kelley House). On June 20, 1940, a laying of the cornerstones ceremony was held, with His Excellency, the Most Reverend Bishop Patrick Barry blessing the five buildings and the cornerstones, which contained copper time capsules (Figures 27-29). More than 50 sisters of the order in Florida and 20 of the clergy of this diocese were in attendance.⁸¹ This was Bishop Barry's last public appearance before his death from a heart attack nine weeks later on August 13, 1940.

Barry College was to be, in the words of Sister Mary Alice Collins, "a distinctive Catholic college for women with objectives which were deeply rooted in the legacies of the Dominican Order and the Catholic educational system in the United States."⁸² It was the only 4-year Catholic women's college south of Washington, D.C., offering eleven majors that first year: English, Latin, French, Spanish, biology, chemistry, mathematics, history, music, home economics, and secretarial science.

⁷⁷ Rice, 7.

⁷⁸ Rice, 8.

⁷⁹ Ibid.

⁸⁰ "New Catholic College For Girls Ready," 1.

⁸¹ "Barry College Rites Planned," 13.

⁸² Rice, 12.

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From the beginning, there was an effort to attract students from the middle class. Tuition was only \$250 per year, board and room was \$500 to \$600 per year. Rooms were not exactly luxurious but were intended to resemble a young lady's room at home. Each room was furnished with a bed, dresser, desk, desk lamp, chair, drapery, venetian blinds, bed linen, and a bed spread.⁸³ Classes began on September 19, 1940, with nineteen freshmen, fifteen sophomores, and six juniors.

A few months later, the school was dedicated on February 4, 1941 (Figures 57-62). The ceremony drew the most glittering array of church dignitaries ever assembled in Florida.⁸⁴ The most Rev. Giovanni Cicognani, apostolic delegate to the United States from Pope Pius XII, blessed the buildings, and the dedicatory speech was given by Archbishop John T. McNicholas of Cincinnati. Bishop Joseph P. Hurley of Florida gave the Benediction of the Blessed Sacrament to close the day. Barry students were still few; the school had just opened and World War II was looming in the distance. To "add" to the student body for the processions, seniors from other Florida high schools joined in and wore white, while the Barry students wore black gowns.

Barry's influence and contribution outside its own student body was felt almost immediately. Only two months after opening its doors, Barry became more involved with the community when the college began offering evening and Saturday classes in modern languages, secretarial science, and art.

In the first scholastic year of 1940-41, Barry's faculty and students organized a number of new societies, such as the Verse Speaking Choir, the Tara Singers, a drama club, The Hobby Club, The Sodality, and the Press Association. Several traditions were also started, as the students knew they were the creators of new memories that would be passed from class to class, and hopefully from generation to generation. Some of these events included a spring prom, Christmas caroling, a tree planting ceremony, crowning of the campus queen, a College Day for incoming students, teas, a blue valentine's dance, and a rose and candle ceremony where juniors and seniors exchange roses and candles to symbolize the light of truth and perfect love.⁸⁵ An October 20, 1940 newspaper article indicates that the social activities enjoyed by the students were already in full swing, with events such as a beach party at the Deauville, theatre parties, buffet suppers, hikes, and marshmallow roasts.⁸⁶

By November of their first year, Barry prepared to open the School of Music, which offered lessons in all orchestral instruments, voice, and dance. Always looking to create ties to the community, Barry even opened their music classes to children of elementary and high school age. Sister Mary Denise, OP, was the first dean of the School of Music, and was a well-loved and popular figure in Miami. Before coming to Barry, Sister Denise conducted a symphony in Chicago composed of 60 young ladies. She was a

⁸³ Rice, 14.

⁸⁴ Ash, 6.

⁸⁵ Ash, 21.

⁸⁶ "Catholic College Campus is Active," 33.

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recognized composer, and was often referred to as the “Irving Berlin of liturgical music.”⁸⁷ Mother Gerald was delighted for Sister Denise to promote her own compositions in the hopes of luring musical talent to Barry. Sister Denise had one ambition, to make Barry College famed for its music.⁸⁸ She founded the Tara Singers and the chapel choir, and instituted a Wednesday night “Hour of Charm” where classical pieces would be offered. Not to deny the young ladies their “modern” music, a communal record collection entertained the student body with such popular artists as Tommy Dorsey and Glenn Miller.

By December, plans were announced of the establishment of a branch of the Institutum Divi Thomae, a school of scientific research based in Cincinnati, Ohio.⁸⁹ This was quite the honor for Barry College. The Institutum Divi Thomae was essentially a centralized enterprise that affiliated with hospitals and colleges all over the United States, and focused primarily on researching diseases such as tuberculosis, diabetes, and cancer. Under the direction of Sister Mary Jane, OP, head of the department, students could undertake real research, projects, and special experiments in addition to regular class work.⁹⁰ Students who were members of the Albertus Magnus Science club worked on cutting-edge permanent exhibits for the college including a model air-conditioned house.

War on the Horizon

Shortly after the second year of classes started for Barry College, Pearl Harbor was bombed on December 7, rocking the normally peaceful campus. Though still a very small institution, Barry faculty and its students would take on the opportunity to participate in patriotic duties. Shortages and rationing became the new normal, but the influx of servicemen to the region gave the young women the opportunity to host dances in Calaroga (LaVoie). Royal Air Force navigators training at the University of Miami and U.S. Navy pilots from the Opa Locka Naval Station were some of the attendees.⁹¹

Campus leaders started a Defense Council, which outlined a year’s program of unified war service and presented it to the student body for adoption. Suggestions included equipping the campus air raid shelters with first aid materials, practicing air raid drills, and offering instruction on bomb extinguishing. Procedures for handling incendiaries were to be given by upperclassmen in the chemistry department.⁹² Red Cross first aid courses, instruction in cooking outdoors, and additional sports activities to encourage physical development were planned.

The sale of war bonds and stamps on campus was managed by a student-run committee. In February 1943, Dade County was pushing for a “War Chest” drive to meet certain quotas. The officers and faculty

⁸⁷ Ash, 6.

⁸⁸ Manning, 39.

⁸⁹ “Barry College to Establish Research Unit,” 15

⁹⁰ “Cancer Research, Sodium Mines Occupy Students,” 18.

⁹¹ Board, 27.

⁹² “Barry College Defense Council Plans Year’s War Service Program,” 18.

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of Barry College contributed a check for \$200, with a note from vice president Sister Gonzaga that read, "As you perhaps know, the sisters do not receive a salary, but offer their contributed services as their endowment of the institution. Hence it is that our material support of your worthy project must of necessity be limited."

By mid-1943, the effects of the war were creating a teacher shortage. In response to this crisis, Barry College offered immediate study to high school graduates through an accelerated program in a 6-week summer session. The program was planned to accommodate college freshmen, secondary school teachers, and education students who felt the call to answer what dean Sister M. de Lellis, OP, was calling the "crying need for good teachers."⁹³

John Graves Thompson, had always been a staunch supporter of the institution he helped found, serving as Barry College's legal advisor since its foundation. Knowing the school would eventually need to expand, he convinced Mother Gerald to buy an additional 40 acres west of the original campus when the land became available in 1944.

The campus continued to grow as a result of the persistence and perseverance of the nuns. On-campus housing for students was in high demand, and many students and faculty were forced to live in nearby hotels and apartment buildings. As World War II came to an end, building materials were extremely scarce and building permits were not being issued. Sister Mary Gonzaga Greene, OP, Vice President of the College, wasn't going to take no for an answer. She traveled to Washington, DC to plea Barry's desperate need for new housing before the War Production Board.⁹⁴ The Board, thinking that it would take some time for school administrators to get plans drawn up, gave their provisional approval, and told Sister Greene to return to Miami and get the blueprints drawn up. Sister Greene proceeded to pull out a set of blueprints for Weber Hall from underneath her habit. Taken by surprise, the War Production Board gave her approval for the new building on the spot.

By 1945, enrollment was up to 200 girls, with a number of the students from several Latin American countries. Former undersecretary of state Sumner Welles was a good friend of Monsignor William Barry, who had made mention of the school so often that Mr. Welles paid Barry a visit before making a formal address at a Pan American League banquet on February 22.

Post War Years

Barry College saw its first significant expansion during the 1950s when it added a performing arts center and five new classroom buildings to house the Fine Arts Department. Adrian Hall was also expanded in September of 1950 to add new classroom space for the various sciences, and providing a longer wing in which to expand the Library. The rotunda room was now the two-story biology lecture room. Gerald A.

⁹³ "6-week Summer School Opens On June 22 at Barry College," 45.

⁹⁴ Board, 53.

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Barry, the architect that had just completed the new addition, stood in the two-story lecture room noticing the large expanses of walls between the windows, each about six feet wide and eight feet high. He said to Sister Marie Grace, the College administrator at the time, "What's needed here are some large mural paintings of some men of science."⁹⁵ As part of their educational mission, Barry's faculty and staff often tried to incorporate real world experiences as prerequisites for the various degrees. Students seeking degrees in Art were required to contribute something to the general good and beauty of the campus. As a result, two art students painted murals for the new lecture room (Photo 72). The murals portray several pioneers who made outstanding contributions to science; St. Albert the Great (pioneer researcher), Louis Pasteur (bacteriologist), Georges Cuvier (anatomist), Gregor Mendel (geneticist), and Claude Bernard (physiologist).⁹⁶

In June 1958, an honorary doctor of laws degree from Barry was awarded to Thompson, a former Miami Shores mayor. By this time he was the senior member of the firm Smathers, Thompson and Dyer. The Reverend Joseph P. Hurley, archbishop of the Diocese of St. Augustine, conferred the degree on Thompson.

In 1960, the Catholic Welfare Bureau in Miami created "Operation Pedro Pan" as a response to parents in Cuba seeking a way to send their children out of the country and thereby preventing their indoctrination in the burgeoning Communist party under Fidel Castro after the 1959 Cuban Revolution. This resulted in over 14,000 unaccompanied minors being sent from Cuba to the United States between December 1960 and October 1962, the largest recorded child refugee exodus in the Western Hemisphere. The event is one of the most astounding and far-reaching social programs to have occurred in the latter half of the 20th century. Barry University holds the largest collection of "Pedro Pan" materials, including personal files, photographs, posters, memorabilia, and other important documents, housed in the archives at the University's Monsignor Barry Library.

Because of Barry's widespread success, another Catholic institution was soon established that was to be Dade County's fourth college campus.⁹⁷ In September of 1962, the girls at Barry got quite the surprise when the almost 40 male students wandered onto campus with sharp blue beanies embroidered with a white "BC." The "BC" did not stand for Barry College, but for Biscayne College. The all-boy Catholic college was being completed at 16400 NW 32nd Avenue, and until the construction was finished, the new freshmen would be coming to Barry College. The boys stayed only for a couple of months, and then moved on to their own campus in November.

When Barry College dedicated the new student union and two dormitories at the twenty-second Founders Day in 1962, the dedication ceremony was officiated by Monsignor William Barry, the only

⁹⁵ "Barry Art Students Team To Paint Murals...", 13.

⁹⁶ "Barry Students Will Paint Murals For Lecture Room," 21.

⁹⁷ Blanchard, 2.

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founder to still be living at that time. By this time, the College had more than 800 young women from 49 states and several European and Latin American countries enrolled.⁹⁸

With the new influx of residents resulting in the political upheaval in Cuba, the Dade County Welfare Planning Council reported a great shortage of social work personnel in 1964. In response to that community need, Barry opened the School of Social Work in 1966, offering its first graduate social work degrees in 1968. The MSW program was accredited the next year by the Council on Social Work Education, a distinction that they have held ever since.

The College became co-ed in 1975, and in 1981, Barry College became Barry University. Today, it boasts about 60,000 alumni worldwide, and Barry University graduates are the third-highest salary earners among the state's 28 private, not-for-profit educational institutions.⁹⁹ Barry offers more than 100 bachelor's, master's and doctoral degree programs. Notable alumni include Alberto Carvalho, Superintendent of Miami-Dade County Public Schools and 2014 National Superintendent of the Year, Carlos A. Gimenez, Mayor of Miami-Dade County, and Shaquille O'Neil, four-time NBA champion.

Some of Barry's exceptional programs and accomplishments for which they have been recognized include:

- Named to the President's Higher Education Community Service Honor Roll in 2012, 2013, and 2014 – after students logged more than 25,000 hours of service.
- Barry has the only School of Podiatric Medicine in the Southeast, one of just three in the nation within a comprehensive university.
- Barry offers the only four-year bachelor's degree program in diving in the world (BS in Sport Management – Diving Industry Specialization).

Barry's impact throughout the state and even the nation can be seen in such programs as their Service-Learning Program, which integrates coursework with community needs, grows each year. Past projects have included advocating for farmworkers' rights, implementing a human trafficking awareness program, promoting business development in low-income area, and creating a photography project for at-risk teens.

ARCHITECTURAL SIGNIFICANCE

The Barry University Historic District is significant at the local level under Criterion C for Architecture, as an exemplary illustration of how an architect can take cues from various architectural styles, in this case Spanish Revival, Streamline Moderne, Art Deco, and Mid-Century Modern, and skillfully blend

⁹⁸ "Barry Sets Dedication," 4.

⁹⁹ Florida Department of Education, Barry University Fast Facts, www.barry.edu

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them to create a unique type of architecture that is both reactive to its natural surroundings and enhances the learning environment by providing a unified and cohesive campus.

The district is also significant under Criterion C not only because Gerald A Barry was a significant architect, but Barry University is the largest concentration of Gerald A. Barry buildings in the nation. The campus is also a reflection of how Gerald Barry's work changed through the period of significance, 1940-1962, adapting to the design influences of architectural styles popular at the time.

Though Barry was best known for his work throughout Chicago, he was licensed in several states, including Florida (Figure 23). He was the architect of record for at least 15 churches in Chicago alone.¹⁰⁰ With such an extensive portfolio for the Catholic Church, it was probably an easy decision for Mother Mary Gerald Barry, O.P. to engage Gerald A. Barry to make the Barry College campus plan a reality. Not only was he her nephew, but he had a solid record of accomplishment of successful designs for educational and religious institutions. Now he was being tapped to create a campus that would support the academic rigor and excellence of the Dominican Order's 800-year old tradition to integrate study, reflection and action.

Gerald A. Barry designed all the contributing structures on campus that are a part of this nomination, the original 5 buildings from 1940, the pool and pool house in 1941, the residence hall from 1946, the additional classrooms and performing arts center built in 1955, and the student union and residence halls added in 1962. Through each phase of expansion, Gerald Barry was influenced by the design inspirations of the times, which he utilized and adapted to maintain a cohesive, compatible campus.

Gerald A. Barry History Before Barry College

The Roman Catholic Church established a diocese in Chicago in 1843, and was elevated to archdiocese in 1880. When Gerald A. Barry was born in 1894, several members of his extended family were already rising dignitaries in the Catholic Church ranks. He was educated at the University of Pennsylvania and served as a First Class Petty Officer for the U.S. Navy, Chemical Warfare, from 1917-1919.¹⁰¹ In 1920 and 1921, Barry was first exposed to the exacting demands and fast pace of a top architectural firm drafting up plumbing riser diagrams for Frank Lloyd Wright's Imperial Hotel in Tokyo.¹⁰²

Before his work in Florida, Barry had primarily been an active architect in Chicago; first with his own firm, and then later joining up with Fred D. Kay. Together, they would long keep an office at 53 West Jackson Street in Chicago. However, Barry seemed to move around quite a bit, especially to Florida, where he was involved with several major projects before Barry College. According to the 1962

¹⁰⁰ Uguccioni, 4.

¹⁰¹ American Architects Directory

¹⁰² Letter to Sister Jeanne O'Laughlin, O.P., from Gerald W. Barry, 1994

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American Architects Directory, Gerald A. Barry was a registered architect in Washington D.C., Florida, Illinois, Indiana, Iowa, Michigan, New York, and Ohio.¹⁰³

Barry briefly apprenticed under the renowned Chicago architect David Adler in the early 1920s prior to moving to Florida in 1924 to open his own office in Jacksonville,¹⁰⁴ and became a member of the AIA (American Institute of Architects) in 1925 (Chicago Chapter). In Florida, his works included:¹⁰⁵

- St. Patrick's Church in Miami Beach (1928) (Figures 92-93)
- St. Anthony's Hospital Chapel in St. Petersburg
- The Church of the Little Flower, Coral Gables (1927, 1951)
- St. Paul's Church in Jacksonville (1939) (Figure 94)
- St. Francis De Sales, Miami Beach (1940) (Figure 95)

Several churches accredited to Gerald Barry are structures that have already been recognized as significant architecture through historic designation at a governmental level. This includes St. Francis De Sales, which is a contributing structure in the Miami Beach Flamingo Park Historic District, and The Church of the Little Flower in Coral Gables.

The Church of the Little Flower in Coral Gables, Florida is one of the city's most recognizable and treasured historic resources. The original 1927 church was the first Catholic Church in the city, built on a site donated by Coral Gables' founder George Merrick.¹⁰⁶ A much larger, striking church was built adjacent to it over 20 years later, in 1951. Both were designed by Barry, though by 1951 he had help with partner Fred D. Kay. (Figures 98-100)

The 1927 church, which is now known as Parish Hall, serves as a social and recreational center. Parish Hall was individually designated as a local historic landmark in 1989 by the City of Coral Gables. At the time of construction, it was described in the contemporary newspaper accounts as "Spanish Mission" in design, and featured characteristic motifs associated with the Mediterranean architectural theme of the emerging city. These features included cast ornament above the portals, round-arched windows, bracketed balconies with wrought iron, and an open arcade on the second story, composed of exposed wooden rafters.¹⁰⁷

The late 1920s were busy years for Gerald Barry with many ongoing South Florida projects. Father William Barry, Gerald Barry's uncle, was pastor of St. Patrick Catholic Church in Miami Beach. The original church and school, which were actually housed in the stables of polo ponies, were destroyed in

¹⁰³ American Architects Directory

¹⁰⁴ Letter to Sister Jeanne O'Laughlin, O.P., from Gerald W. Barry, 1994

¹⁰⁵ Ash, 4.

¹⁰⁶ Uguccioni, 1.

¹⁰⁷ Uguccioni, 9.

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the Great Miami Hurricane of 1926. Gerald Barry was assigned the job, and the cornerstone was laid in February of 1928.

In 1929, Barry designed a significant \$200,000 addition to Aquinas High School in the South Shore district of Chicago. At that time, it was the only co-educational Catholic High School in Chicago and was conducted by the Sisters of St. Dominic of Adrian, Michigan.¹⁰⁸ Barry's aunt, Sister Mary Gerald Barry, had entered that order in 1912, but would not become its prioress until 1933. No doubt by now she was keenly aware of her talented nephew and the work he had done up to this point.

In much of the country, particularly in the North, religious and collegiate architecture of the 1920s was often built in the English Gothic-Revival style construction, a style characterized by complex cut stone features, pointed arches, steeply pitched roofs, and front facing gables. Following the Great Depression, Barry learned to modernize and simplify the cathedral-like structures preferred by the Catholic Church to accommodate lean budgets for construction.¹⁰⁹ His designs became more influenced by the Italian Romanesque style, as these buildings were built with much broader expanses of brick, reducing the need for abundant intricate detail. This can be seen in Barry's 1941 design of Our Lady of the Angels Mission in Chicago, a modernized Italian Romanesque style, in response to the tight construction budget provided. Some of his other religious buildings in Chicago include:

- Saint Bartholomew Church, 1936
- Saint Nicholas of Tolentine (Figure 97)
- Saint Priscilla Church
- The rectory (1934), school (1936), and convent (1950) for St. Cajetan Catholic Church
- Our Lady of Perpetual Help in Glenview, Illinois (1953).¹¹⁰

In 1939, Barry again turned his attention to south Florida, when he was asked to design an addition to St. Francis Hospital on Miami Beach, with a construction cost of approximately \$200,000. The new 4-story structure was touted as being fireproof and was to provide Miami Beach with one of "the most modern and completely equipped hospitals in the South."¹¹¹ The building featured reinforced steel and concrete walls and terrazzo floors.

Gerald Barry was also responsible for the design of St. Paul Catholic Church in Jacksonville that was to replace the older, original church. In 1939, ground was broken for the new church, which cost \$100,000 to build. It was designed in the typical Romanesque style that Barry so loved to use in his Chicago churches, but with a decided Mediterranean Revival twist in the use of sun-bleached yellow brick and

¹⁰⁸ "Catholic High School For South Shore," Chicago Daily Tribune, Nov 24, 1929, B7.

¹⁰⁹ McNamara, 24.

¹¹⁰ McNamara, 24.

¹¹¹ Work Begins On Hospital Construction at Miami Beach, Miami News, July 16, 1939, 30.

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Ludowici roof tiles.¹¹² Gerald Barry's uncle, Father William Barry, was St. Paul's first pastor, having been assigned there in 1922. Father Barry would be reassigned to St. Patrick's in Miami Beach in 1926, well before Gerald Barry was tapped for the design of St. Paul's. Though it is likely that the family connection made the opportunity possible, Gerald Barry was already well known for his churches and their auxiliary buildings.

In 1942, an Architect's Exhibit at the Chicago Art Institute was sponsored by the Chicago chapter of the American Institute of Architects. Barry's designs of the Barry College campus were featured in this exhibit through a series of photographs and plans of the buildings. An article in a local paper noted that "the conventional Gothic façades and high, arched windows that typify college architecture in the North are absent from the modern, American-styled Florida college" designed by the famed Chicago architect.¹¹³

In 1951, Barry and Kay were asked to return to Coral Gables to design a new church for Church of the Little Flower. Having outgrown their original space, the parish congregation commissioned a new 1,000-seat church, to be built immediately north of the original structure. The new church was built in the traditional cruciform shape. The architects described the church in a newspaper article as being "designed in a traditional style of architecture, using the art forms of the Spanish Renaissance, and influenced by the Spanish Colonial architecture of Mexico."¹¹⁴ The church features a large dome surmounted by rounded, arched cupolas, recessed oculus windows with decorative stone surrounds, and an elaborately carved stone surround at the main entrance. The 1951 church (the second church on the site) was also designated as a historic structure by the City of Coral Gables in 1992. Staff's analysis in the designation report notes that while the two churches were built over two decades apart, the continuity of buildings is much the result of the architect's desire to have them relate as companion pieces, and found the buildings to be significant for such factors.

Gerald A. Barry was continually being tapped for work by the Catholic Church as their outreach expanded. In 1954, Barry was asked to design an altar for a Soldiers' Field Tribute scheduled for September 8th. The 40-foot altar and massive sanctuary located in the center of the stadium was the scene for the Roman Catholic Marian year tribute. The altar was surrounded by flags of 14 nations on immense poles. All Chicago archdiocesan priests, the fourth degree Knights of Columbus, and a 300-person choir were part of the Mass offered by Cardinal Stritch.¹¹⁵

¹¹² A Short History of St. Paul's Parish, St. Paul Catholic Church and School website.

¹¹³ Letter to Mother Gerald, O.P. from Gerald A Barry, 1941

¹¹⁴ Uguccioni, 10.

¹¹⁵ "Designs Altar For Soldiers' Field Tribute," Chicago Daily Tribune, Aug. 29, 1954, A5.

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Designing Barry College

It is important to note that by the time Gerald A. Barry was retained to design the buildings for Barry College, he already had extensive experience in both ecclesiastical and educational facilities, utilizing a variety of architectural styles in completely different environments. This would give him a great architectural vocabulary from which to pull from in deciding how to best create a campus that responded to the local environment and unique enough to have its own character; a complete departure from his typical work in the North.

Barry was tasked with designing a campus that represented a unified, distinguished, and carefully planned entity that utilized both traditional college campus elements and subtle, yet artistic features in its architecture. The goal was to not only produce a campus that provided a serene and reflective environment to inspire students and faculty, but also a place that would be a wonderful asset to the community at large, where visitors could feel the importance of the school's religious foundation throughout the very fabric of the assembled buildings. However, the College was being formed at a time when the country was still reeling from an economic depression, and was about to become an active participant in World War II. Barry had to design functional but attractive buildings that could be constructed within a minimal budget.

The campus embodies the distinctive characteristics of a type, period, or method of construction from each major phase of construction during the period of significance. All of the buildings from the initial 1940 phase are a very simplified version of Spanish Revival, clearly influenced by one of the predominant building styles in South Florida, but not to the level of the more highly articulated and decorative Mediterranean Revival. Many of these buildings also exhibit characteristics from the Moderne movement, resulting in an architectural scheme for the campus that is really a mix of styles, indicative of Gerald Barry utilizing his knowledge of various styles used in his previous work. The buildings are constructed in masonry (concrete block) with minimal exterior architectural detailing, and are not only reflective of local building traditions, but responsive to the environment. Though South Florida is celebrated for its balmy and tropical climate, this was still a time where air-conditioning was not a typical amenity. Barry was cognizant of the fact that sweltering heat and an abundance of insects could very easily hinder students' abilities to concentrate and enjoy their campus life. This knowledge would influence his designs, as evident in the consistent use of covered breezeways, walkways, and punctured walls or architectural pre-cast concrete panels to facilitate air flow around the buildings.

The use of smooth stucco on the buildings and flat clay tile for roofing are clearly influences from the very popular Spanish Revival trend that swept South Florida during the building boom of the 1920s (Mediterranean Revival was a more ornamental and articulated version of the Spanish Revival style). Several of the buildings also make reference to the Art Deco and the Streamline Moderne styles with details such as incised racing stripes and corner windows. Both movements were ending in the 1940s, but had been popular styles in Florida architecture, influencing local architects and builders.

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It would be almost a full decade before architect Gerald Barry, who by this time had added Fred D. Kay as a partner in his firm, designed additional buildings for the expanding campus in 1955. The new additions included a performing arts center/auditorium and new classroom buildings for the Fine Arts Department (art, dance, music, and drama). The buildings would also provide special facilities for non-resident students including a lounge and dressing rooms, an audio visual lecture room.¹¹⁶ The new buildings were a testament to the College's commitment and dedication to promoting self-expression and cultural education, and not just for their own students, but as a resource for the entire community.

Gerald Barry designed these buildings in a manner more consistent with contemporary architecture but still kept the buildings compatible with those of the original campus, as they were to be "finished in the same style architecture and light-cream color," according to a January 23, 1955 article written about the new complex.¹¹⁷ The use of glass and metal was more prevalent, and building forms were streamlined and modernistic in nature. Still working within the confines of a restricted budget, Barry kept exterior design elements to a minimum. The Brennan Construction Corporation of Miami were the contractors.

When Barry and Kay designed the 1962 student union, it was clearly a statement of how far the College had progressed, as the new building was not pared down to minimal architectural detailing. It is a fabulous example of Miami Modern (MiMo), South Florida's unique expression of the mid-century modern style. Two more residential dormitories were also added, with the entire project costing more than 2 million dollars.¹¹⁸ The two dormitories, named Regina Coeli and Regina Mundi, share a building between them that is also designed in a deliberate mid-century style.

By the time the 1962 American Architects Directory was released, it noted that the Principal architects for Barry and Kay, Inc. were Gerald A. Barry and his sons, Gerald W. and James L. Barry.¹¹⁹ The Directory's questionnaire is submitted by the architects in order to obtain correct information for publication; the following are the projects that Barry himself deemed as his most prominent works at that time:

- Regina Dominican High School, Wilmette, Illinois, 1958
- St. Thomas More Church, Chicago, 1959
- Dominican College, Racine, Wisconsin, 1960
- Schiller School, Chicago, 1961
- Barry College, Miami Shores, 1940-1961
- Siena Heights College, Adrian, Michigan, 1945-1961

¹¹⁶ "New Buildings Are Started at Barry College," 6.

¹¹⁷ "New Buildings Are Started at Barry College," 6.

¹¹⁸ "Barry Sets Dedication," 4.

¹¹⁹ American Architects Directory

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With all the very impressive churches in Florida that he designed, none are listed here in the Directory. Gerald A. Barry considered Barry College, a modest yet distinctive campus, one of his finest achievements. It was a place he designed over an extended period, and as different architectural styles gained popularity, so too did his own style change. It was also a unique experience in that he and several members of his family played an important role in the creation of the College, many of whom were able to see it grow through its first few decades into a prominent institution.

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Verbal Boundary Description

The original entrance into the campus fronts NE Second Avenue. The campus is bound to the north by NE 115th Street, to the south by NE 111th Street, and to the west by North Miami Avenue. The boundary of the nominated property is delineated by the yellow line on the map found in Additional Documentation and entitled "Barry University Miami Shores Campus, 2019."

The parcel's folio number is 11-2136-000-0050, and its full legal description is as follows:

36 52 41 40 AC
SE1/4 OF NE1/4 LESS E35FT & LESS
W40FT
LOT SIZE 1740400 SQUARE FEET

Boundary Justification

When Barry College opened in 1940, the campus consisted of five original buildings around a central landscaped mall, and a swimming pool for student use behind the residential buildings was added the subsequent year. The driveway entrance into the school from NE Second Avenue still features the original entrance piers. The driveway circled around the landscaped mall creating a large oval shape. The five original buildings were Adrian Hall (administrative, classrooms, and library), Cor Jesu Chapel, Farrell Hall and Kelley House (residential), and LaVoie Hall (dining hall and classrooms).

The 40-acre parcel of land was bound by NE Second Avenue to the east, North Miami Avenue to the west, NE 115th Street to the north, and NE 111th Street to the south. As the school expanded within this 40-acre site, the new buildings and landscape features were carefully planned and located to retain the existing feeling of an intimate campus by creating traditional "quads" between buildings.

In 1946, Weber Hall was built to the south of LaVoie Hall and Penafort Pool, creating a "quad" behind original dormitories Farrell Hall and Kelley House. In 1955, the Fine Arts Quadrangle was created by the addition of three classroom buildings, built in a "U" formation, west of Adrian Hall. The fourth side of this "quad" was enclosed by the Broad Center for the Performing Arts, built that same year. In 1962, Residence halls Dunspaugh and Dalton were built in an "L" formation to create another "quad" behind the south and west wings of Weber Hall. Thompson was also constructed in 1962, Barry College's original student union building, and was located behind LaVoie Hall, to the south of Cor Jesu Chapel.

All of the buildings from the period of significance, 1940-1962, are located within this original 40-acre parcel. Throughout the years, other classroom and residential buildings have been added in a sensitive manner to be compatible with the original campus, leaving the original buildings historic integrity and setting intact.

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Additional Documentation (Figures, plans, historic photos)

Figure 1. Barry University Miami Shores Campus, 2019.
Source: Barry University website, www.barry.edu/about/locations



Miami-Dade County, Florida

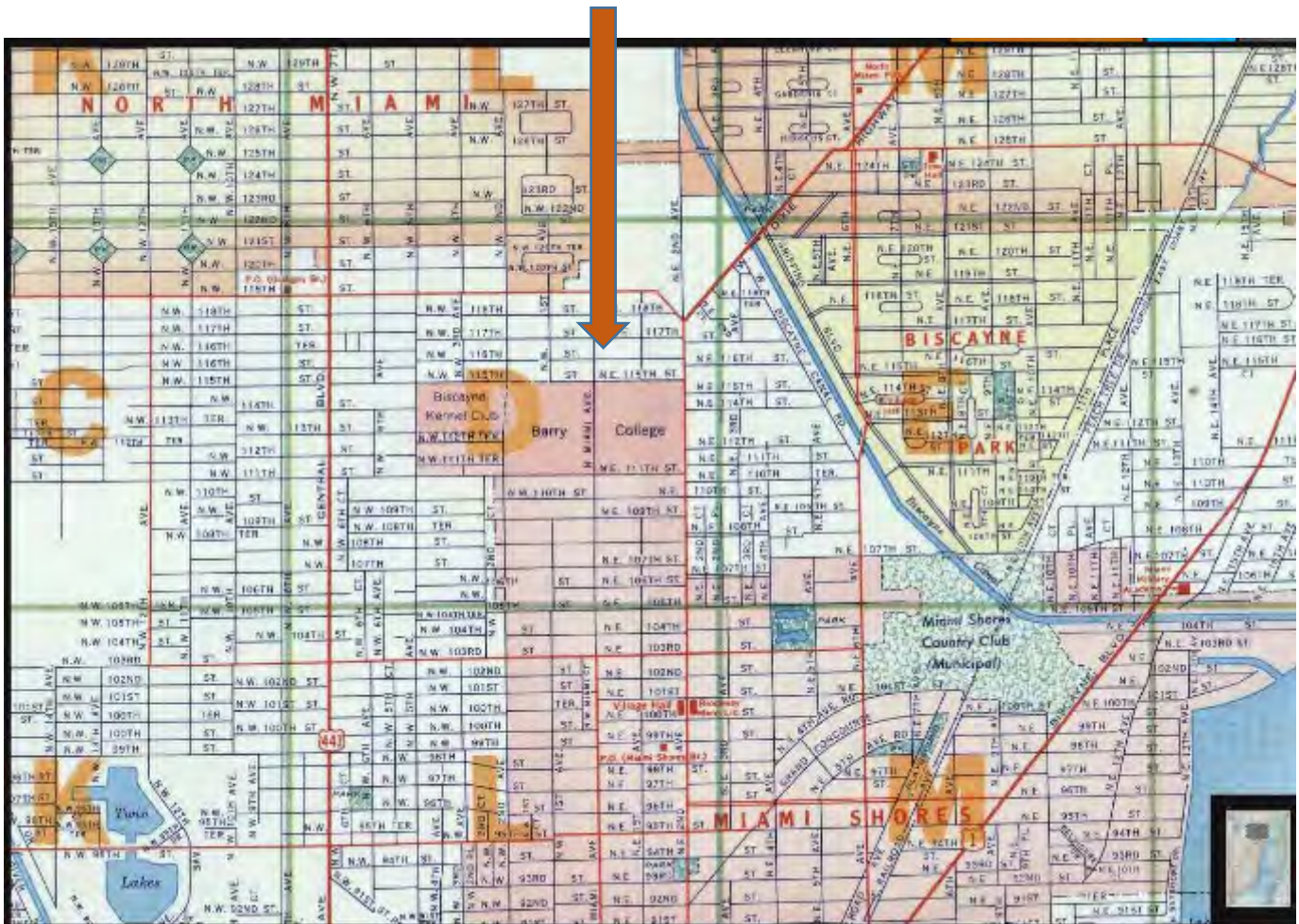
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Source: Shell Oil Company, Shell Street Map of Miami and Miami Beach, 1956. David Rumsey Historical Map Collection



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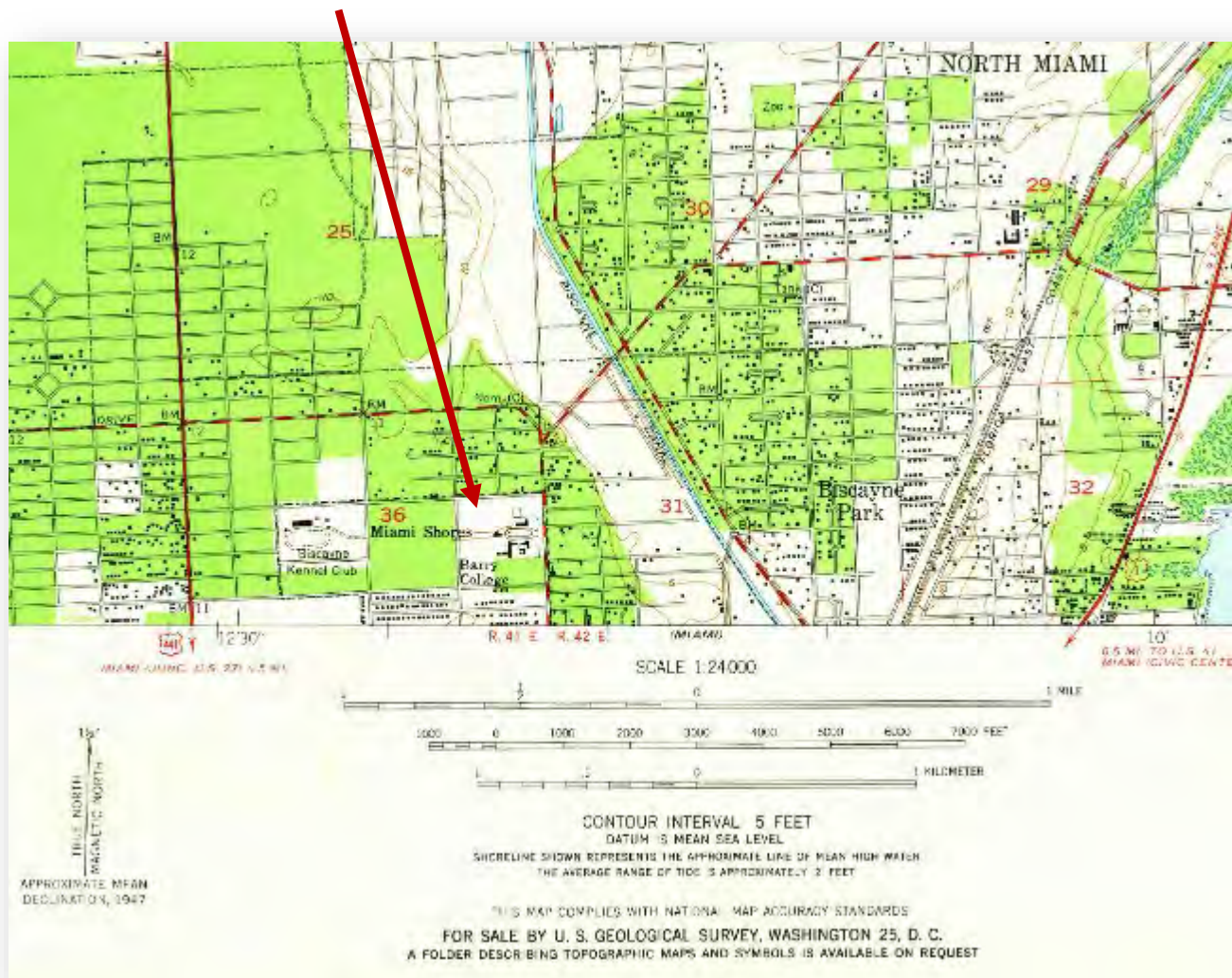
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Figure 3. Barry University Miami Shores Campus, Historic Portion. Darkened structures show the original Buildings from 1940.

Source: United States Department of the Interior Geological Survey Map, North Miami Quadrangle, 7.5 Minutes Series Topographic, 1947



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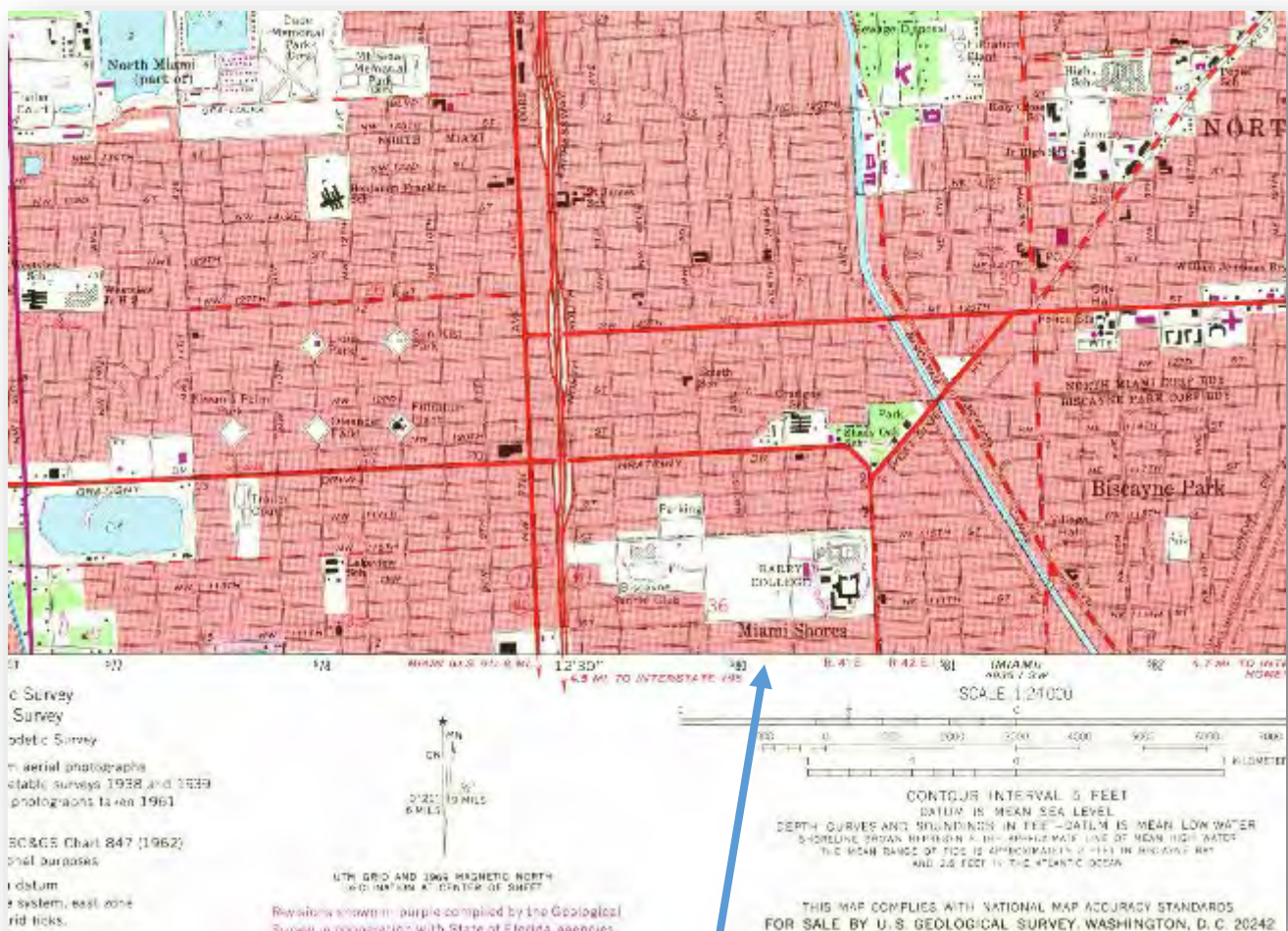
Name of multiple listing (if applicable)

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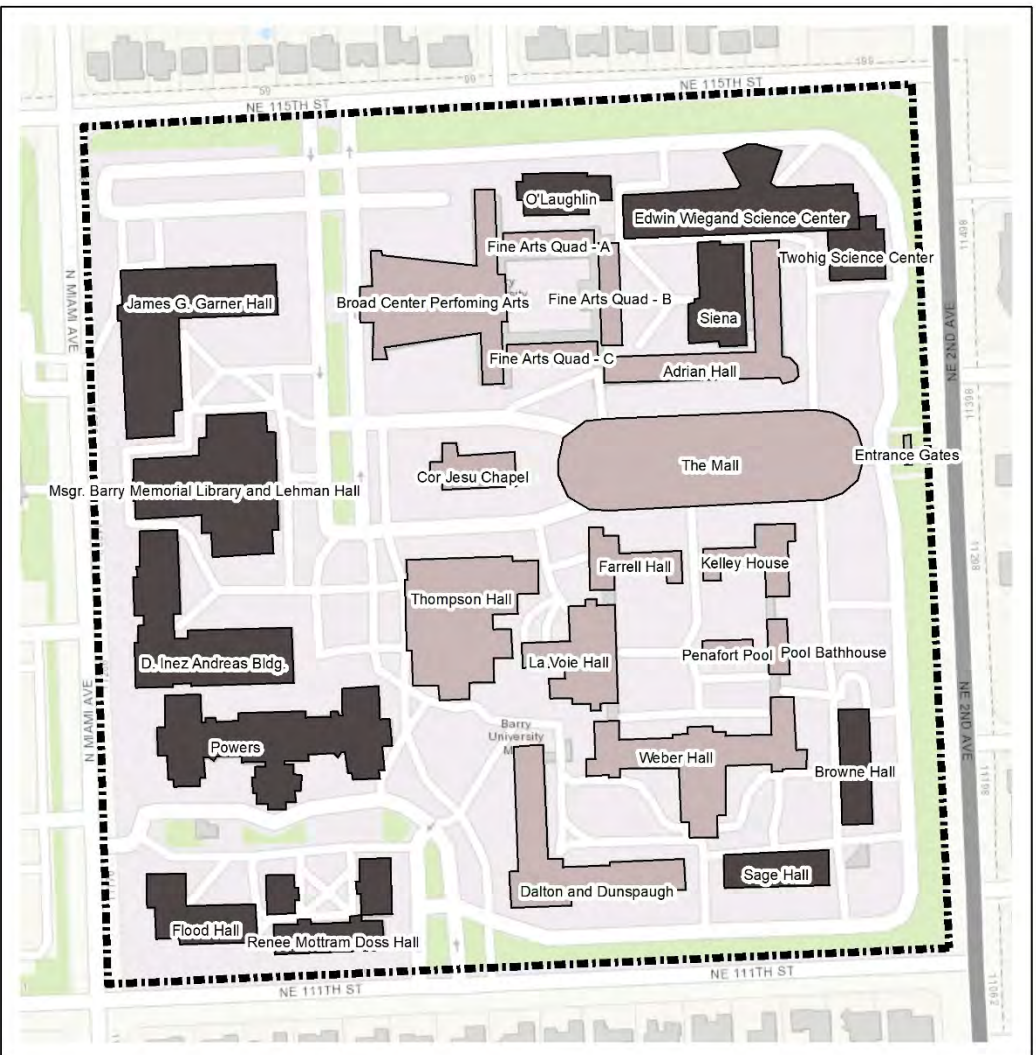
Figure 4. Barry University Miami Shores Campus, Historic Portion. Darkened structures show the original Buildings from 1940, 1946, 1955, and 1962

Source: United States Department of the Interior Geological Survey Map, North Miami Quadrangle, 7.5 Minutes Series Topographic, 1962



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Figure 5. Barry University Miami Shores Campus, Contributing Resources**Barry University
Contributing
Resources**11300 NE 2nd Ave
Miami Shores, FL 33161**Legend**

Barry University HD Boundary

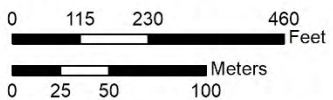
Contributing to HD

Yes

No

Date: 10/25/2019

1:2,750



Source: Esri, DigitalGlobe, GeoEye,
Earthstar Geographics, CNES/Airbus
DS, USDA, USGS, AEX, Getmapping,
Aerogrid, IGN, IGP, swisstopo, and
the GIS User Community

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Figure 6. Barry University Historic Campus plan, denoting stages of historical significance with building identification



MAP KEY:

1940 Campus: (1) Entrance Gates, (2) Mall, (3) Adrian Hall, (4) Cor Jesu Chapel, (5) Kelley House
(6) Farrell Hall, (7) LaVoie Hall

1951 Addition: (8) Penafort Pool.

1946 Addition: (9) Weber Hall

1955 Additions: (10) Broad Center for the Performing Arts, (11) Fine Arts Quadrangle

1962 Additions: (12) Thompson Hall, (13) Dunspaugh Hall, (14) Dalton Hall

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Figure 7. The thirteen members of the Barry family, taken on the occasion of the Eucharistic Congress in Chicago, Il.

Front Row (left to right): Gerald (Chicago, IL), Reverend William (Miami Beach, FL), Reverend Patrick (Bishop of St. Augustine, FL), Sister Gerald, OP (Adrian, MI), Reverend Joseph (County Tipperary, Ireland).

Back Row (left to right): Michael (County Clare, Ireland), Frank (Lost Angeles, CA), Richard (Oakland, CA), Lawrence (Jacksonville, FL), Mrs. Martin Halloran (Chicago, IL), James (Tucson, AZ), Mrs. Mary Cullen (Chicago, IL), John (San Francisco, CA).

Date: June 1926. Photograph taken by Burke and Koretke.

Source: Barry University Archives.



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Figure 8. Catherine Bridget Barry at age 18, 1899
Source: Barry University Archives.

Figure 9. Father William Barry, July 1911
Source: Barry University Archives.



Figure 10. Young Father Patrick Barry, DD, Dublin, Ireland

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Figure 11. Builder and Architect sign at construction site for Barry College, circa 1940.
Source: Barry University Archives.



Figure 12. Early signage for Barry College, 1940.
Source: Barry University Archives.



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Figure 13. Architect Gerald Barry, holding the plans, with Monsignor William Barry, far right, 1940.
Source: Barry University Archives.



Figure 14. Mother Gerald Barry, O.P., groundbreaking day, January 24, 1940.
Source: Barry University Archives.



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Figure 15. Laborers clearing the land in preparation for construction, circa early 1940.
Source: Barry University Archives.



Figure 16. Groundbreaking day, January 24, 1940.
Source: Barry University Archives.



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Figure 17. The Most Reverend Patrick Barry, Bishop of St. Augustine, Florida, Historic Founder of Barry College
Source: Barry University Archives



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Figure 18. The Right Reverend Monsignor William Barry, founding pastor of St. Patrick's Parish in Miami Beach, Florida and Historic Founder of Barry College
Source: Barry University Archives



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Figure 19. Mother Mary Gerald Barry, OP, Superior General of the Adrian Dominican Sisters, and Historic Founder of Barry College
Source: Barry University Archives



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Figure 20. John Graves Thompson, Esquire, Historic Founder of Barry College
Source: Barry University Archives



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Figure 21. Architect Gerald A. Barry
Source: Barry University Archives.



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**Figures
22-24.**

Early days of construction.
Source: Barry University Archives.



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Figure 25. The laying of the cornerstones, June 20, 1940.
It would be Bishop Patrick Parry's last public appearance before his death.
Source: Barry University Archives.



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Figures 26-27. The blessing of the cornerstones, June 20, 1940
Source: Barry University Archives.



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**Figures
28-30.**

Construction of Angelicus Hall (Adrian Hall)
Source: Barry University Archives.



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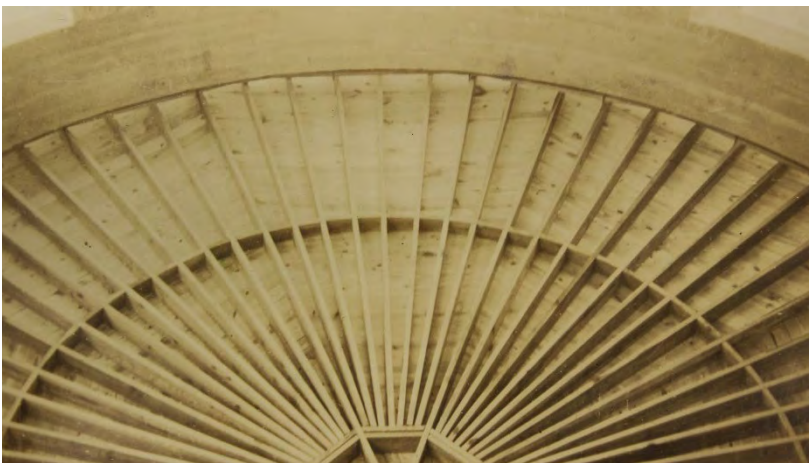
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N/A

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**Figures
31-33.**

Construction of Angelicus Hall
(Adrian Hall)

Source: Barry University Archives.



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Section number Add. Doc. Page 22

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Figures 34-35. Construction of Cor Jesu Chapel
Source: Barry University Archives.



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 23

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Figures 36-37. Construction of Cor Jesu Chapel
Source: Barry University Archives.



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Section number Add. Doc. Page 24

Figures 38-39. Construction of Maris Stella (Farrell Hall)
Source: Barry University Archives.



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 25

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Figures 40-42.

Construction of Maris Stella (Farrell Hall)

Source: Barry University Archives.



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 26

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figures 43-45.

Construction of Rosa Mystica (Kelley House)
Source: Barry University Archives.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Add. Doc. Page 27

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Figures 46-47. Construction of Rosa Mystica (Kelley House)
Source: Barry University Archives.



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 28

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Figure 48. Entrance Gates to Barry College as the Chapel nears completion, 1940
Source: Barry University Archives



Figure 49. Entrance Gates to Barry College as the Chapel nears completion, showing the original fencing and curved wall, 1940
Source: The Miami News, September 12, 1940



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Add. Doc. Page 29

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figures 50-52.

Construction of Calaroga Hall (LaVoie Hall)

Source: Barry University Archives.



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 30

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Figures 53-54

Construction of Calaroga Hall (LaVoie Hall)

Source: Barry University Archives.



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 31

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Figures 55-56. Dedication of Barry College, February 4, 1941
Source: Barry University Archives.



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 32

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Figures 57-58. Dedication of Barry College, February 4, 1941
Source: Barry University Archives.



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Section number Add. Doc. Page 33

Figures 59-60. Dedication of Barry College, February 4, 1941
Source: Barry University Archives.



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Add. Doc. Page 34

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Figure 61. 1948 Aerial of Campus
Source: Barry University Archives.



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 35

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Figures 62-63. Students at Penafort Pool
Source: Barry University Archives.



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Add. Doc. Page 36

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figure 64. Students enjoying records in the dorm room.
Source: Barry University Archives.



Figure 65. Students in the chemistry lab.
Source: Barry University Archives.



Figure 66. Students in the food and nutrition class.
Source: Barry University Archives.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 37

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figure 67. Dining Hall in Calaroga Hall,
circa 1946.
Source: Barry University Archives.



Figure 68. Calaroga practice house, 1960.
Source: Barry University Archives.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 38

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figure 69. Sister Mary Joseph Kennedy, OP,
1960 art class.
Source: Barry University Archives.



Figure 70. Rosa Mystica, 1962.
Source: Barry University Archives.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Add. Doc. Page 39

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figure 71. A dance held in the Fine Arts quad. Date unknown. Source: Barry University Archives.



Figure 72. Dalton Hall and Dunspaugh Hall's shared lounge, 1962. Source: Barry University Archives.



Figure 73. Dalton Hall and Dunspaugh Hall's shared lounge, 1962. Source: Barry University Archives.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 40

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figure 74. Angelicus (Adrian Hall) library, 1961.
Source: Barry University Archives.



Figure 75.

Rose and Candle ceremony
in the Fine Arts Quad, 1957.

Source: Barry University Archives.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 41

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figure 76.

Adrian Dominican Sisters, 1949.
Source: Barry University Archives.



Figure 77.

Thompson Student Union lounge, color postcard.
Source: Barry University Archives.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/AName of multiple listing (if applicable)

Section number Add. Doc. Page 42

Figures 78-83.

Rooms in the Practice House, Calaroga Hall (LaVoie).

Source: Barry University Archives.



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 43

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figure 84.

Cor Jesu Choir, 1952.

Source: Barry University Archives.



Figure 85.

Monsignor William Barry with John
Graves Thompson, November 14, 1956.

Source: Barry University Archives.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 44

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figure 86.

Dalton and Dunspaugh Halls
shared lounge building.

Source: Barry University
Archives.



Figure 87.

Historic postcard of Adrian Hall
and the Mall.

Source: Private collection of
Kathleen Slesnick Kauffman

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 45

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figure 88.

Historic postcard of Adrian Hall.

Source: Private collection of
Kathleen Slesnick Kauffman.



Figure 89.

Historic postcard of Library in
Adrian Hall.

Source: Private collection of
Kathleen Slesnick Kauffman

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 46

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Select works from Gerald A. Barry, architect.



Figures 90-91.

St. Patrick Catholic Church, Miami Beach.

Gerald A. Barry, architect.

Source: St. Patrick Catholic Church website.



United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 47

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figure 92.

St. Paul, Jacksonville.
Gerald A. Barry, architect.



Figure 93.

St. Francis de Sales, Miami
Beach.
Gerald A. Barry, architect.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number Add. Doc. Page 48

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figure 94.

St. Thomas More Church,
Chicago

Gerald A. Barry, architect.



Figure 95.

St. Nicholas of Tolentine,
Chicago

Gerald A. Barry, architect.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number Add. Doc. Page 49

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)



Figures 96-98.

Church of the Little Flower,
Coral Gables, FL.
Gerald A. Barry, architect.



United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Photos Page 1

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered in the order they are referenced in the manuscript, and that number must correspond to the photograph number on the photo log.

Property Name: Barry University

City or Vicinity: Miami Shores County: Miami-Dade State: F:

Photographer: RJ Heisenbottle Architects Date Photographed: Sept-Dec 2018

Description of photograph(s) and number, including description of view indicating direction of camera:

1. Original Entrance Gate Feature on NE Second Avenue, facing west
2. South pillar of Entrance Gates, facing southwest
3. North pillar of Entrance Gates, facing northwest
4. The Mall, looking towards Cor Jesu Chapel, facing west
5. The Mall, looking towards NE Second Avenue, facing east
6. Adrian Hall, facing northwest
7. Adrian Hall rotunda at southeast corner, facing north
8. Adrian Hall ground floor loggia, facing west
9. Adrian Hall second floor loggia, facing west
10. Adrian Hall, south façade, facing northeast
11. Adrian Hall, Architectural pre-cast concrete panels, facing north
12. Adrian Hall, second floor, facing west
13. Adrian Hall terrazzo stairwell, facing southeast
14. Fine Arts Quadrangle, south facade, facing northwest
15. Fine Arts Quadrangle, looking towards the Pelican Theatre, facing west
16. Fine Arts Quadrangle, looking towards the east building and the back of Adrian Hall, facing southeast
17. Fine Arts Quadrangle corridor of east building, facing northeast
18. Fine Arts Quadrangle detail of terrazzo floor, facing north
19. Shepard and Ruth K. Broad Center for the Performing Arts, west façade, facing northeast
20. Center for the Performing Arts lobby, facing northeast
21. Detail of lobby floor, Center for the Performing Arts, facing east
22. Center for the Performing Arts lobby, facing west
23. Center for the Performing Arts auditorium, facing east
24. Cor Jesu Chapel, facing southwest
25. Cor Jesu Chapel, east façade, facing west
26. Cor Jesu Chapel, interior view of the Celtic Cross stained glass window, facing east
27. Cor Jesu Chapel, detail of exposed rafters and fixture, facing east
28. Cor Jesu Chapel colonnade, facing west

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

Section number Photos Page 2

29. Cor Jesu Chapel, south façade, facing northeast
30. Cor Jesu Chapel, Carillon Tower, facing southeast
31. Cor Jesu Chapel, interior, facing west
32. Cor Jesu Chapel, interior detail of altar canopy, or baldachin, facing west
33. Cor Jesu Chapel, detail of architectural pre-cast concrete panel, facing east
34. Farrell Hall, north façade, facing south
35. Farrell Hall, west façade, facing southeast
36. Farrell Hall, detail of entryway, facing southwest
37. Farrell Hall, detail of architectural pre-cast concrete panel, facing north
38. Kelley House, north façade, facing southeast
39. Kelley House, ceiling of entryway, facing west
40. Kelley House, interior with original floor and fireplace, facing east
41. Kelley House, detail of terrazzo floor and stairway, facing north
42. Penafort Pool, facing west
43. Penafort Pool, facing northeast
44. Weber Hall, north façade, facing south
45. Weber Hall, original entrance doors on south façade, facing north
46. Weber Hall, southeast corner of the building, facing southwest
47. Weber Hall, detail of terrazzo floor and stairway, facing west
48. Weber Hall, community room, facing north
49. LaVoie Hall, north façade, facing southeast
50. LaVoie Hall, east façade, facing northwest
51. LaVoie Hall, colonnade, facing south
52. LaVoie Hall, original steel casement windows and transoms, facing southwest
53. LaVoie Hall, original 6-lite French doors, facing west
54. LaVoie Hall, second floor triple hung sash windows on north façade, facing south
55. LaVoie Hall, north façade architectural pre-cast concrete panels and "Cristo Rex," facing south
56. Thompson Hall, west façade, facing southeast
57. Thompson Hall, west façade ground floor, facing southeast
58. Thompson Hall, detail of breezeblock and cantilevered panels, west façade, facing southeast
59. Thompson Hall, detail of supporting columns, facing northeast
60. Thompson Hall, detail of cantilevered canopy, west façade, facing southeast
61. Thompson Hall, interior detail of breeze block wall, facing north
62. Thompson Hall, interior detail of central floating staircase, facing southeast
63. Thompson Hall, interior detail of raised landscape bed and stairwell
64. Where Dunspaugh Hall (left) and Dalton Hall (right) connect, facing south
65. Dalton Hall, north façade, facing southwest
66. Dunspaugh Hall, east façade, facing southwest
67. Detail of pre-cast architectural panel in corridor between Weber and Dalton, facing southwest
68. Dalton-Dunspaugh Lounge, south façade, facing north
69. Dalton-Dunspaugh Lounge, entry porch, facing northwest

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Photos Page 3

Barry University Historic District

Name of Property

Miami-Dade County, Florida

County and State

N/A

Name of multiple listing (if applicable)

70. Detail of Dalton-Dunspaugh Lounge entry porch ceiling, facing east

71. Dalton-Dunspaugh Lounge, west façade, facing southeast

72. Adrian Hall former biology lecture room in the rotunda, facing east

Barry University Historic District

11300 NE 2nd Avenue
Miami Shores
Miami-Dade County
Florida 33161

Lat./Long. Coordinates:

A: 25.880592, -80.198145


B: 25.880799, -80.194326

C: 25.877160, -80.194153

D: 25.877012, -80.198079

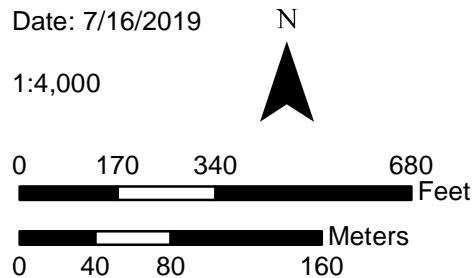
Datum: WGS84

Legend

 Proposed NR Boundary

Date: 7/16/2019

1:4,000



Basemap Sources: Esri, DigitalGlobe, GeoEye,
Earthstar Geographics, CNES/Airbus DS,
USDA, USGS, AEX, Getmapping, Aerogrid,
IGN, IGP, swisstopo, and the GIS
User Community



Barry University Historic District

11300 NE 2nd Avenue
Miami Shores
Miami-Dade County
Florida 33161


Lat./Long. Coordinates:

A: 25.880592, -80.198145
B: 25.880799, -80.194326
C: 25.877160, -80.194153
D: 25.877012, -80.198079

Datum: WGS84

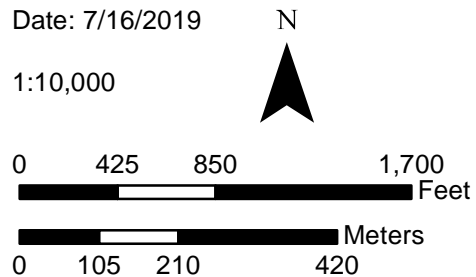
USGS Map: North Miami, Florida

Legend

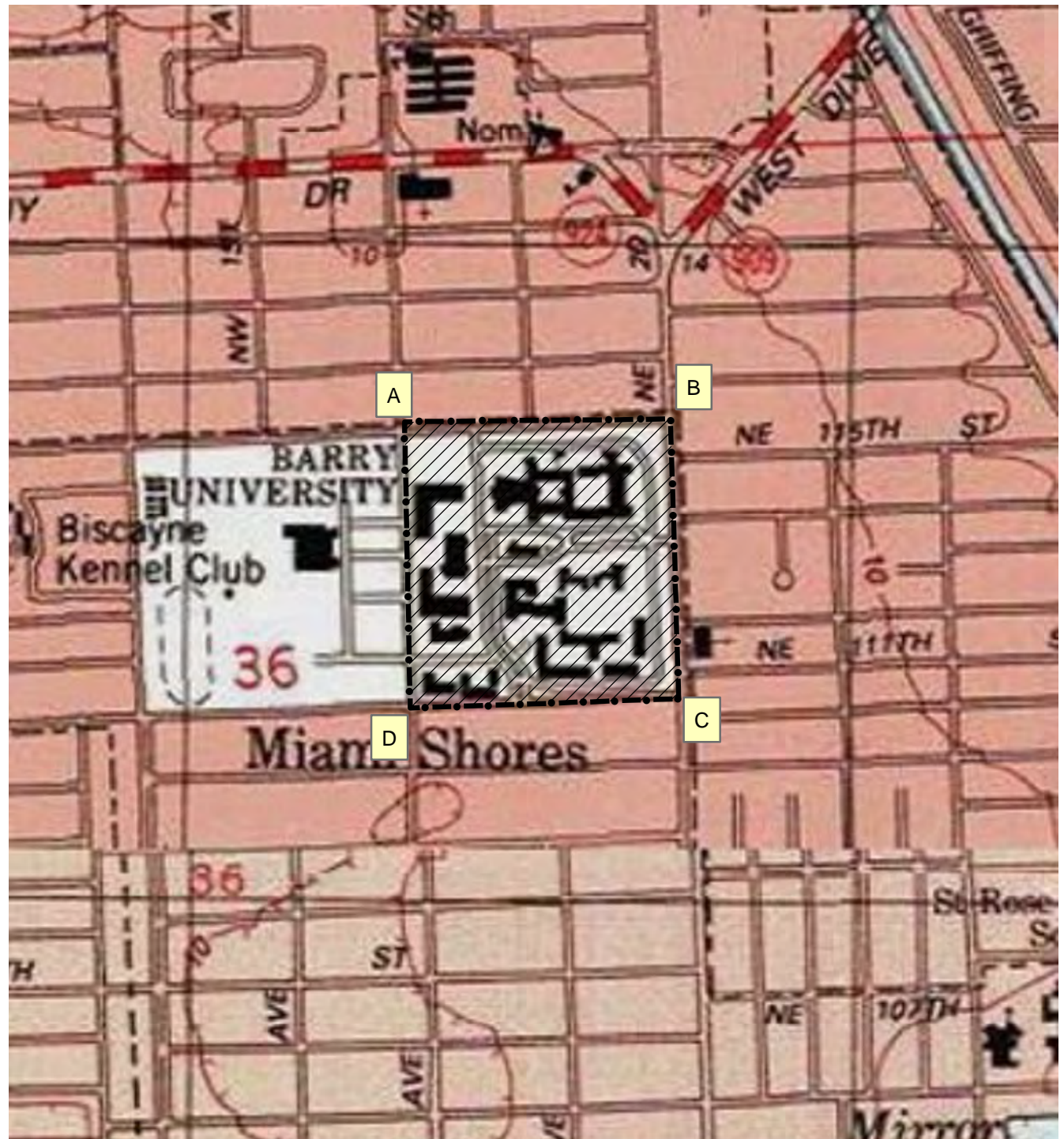
 Proposed NR Boundary

Date: 7/16/2019

1:10,000



Basemap Source: 2013 National
Geographic Society, i-cubed



Barry University Contributing Resources

11300 NE 2nd Ave
Miami Shores, FL 33161

Legend

 Barry University HD Boundary

Contributing to HD

 Yes
 No

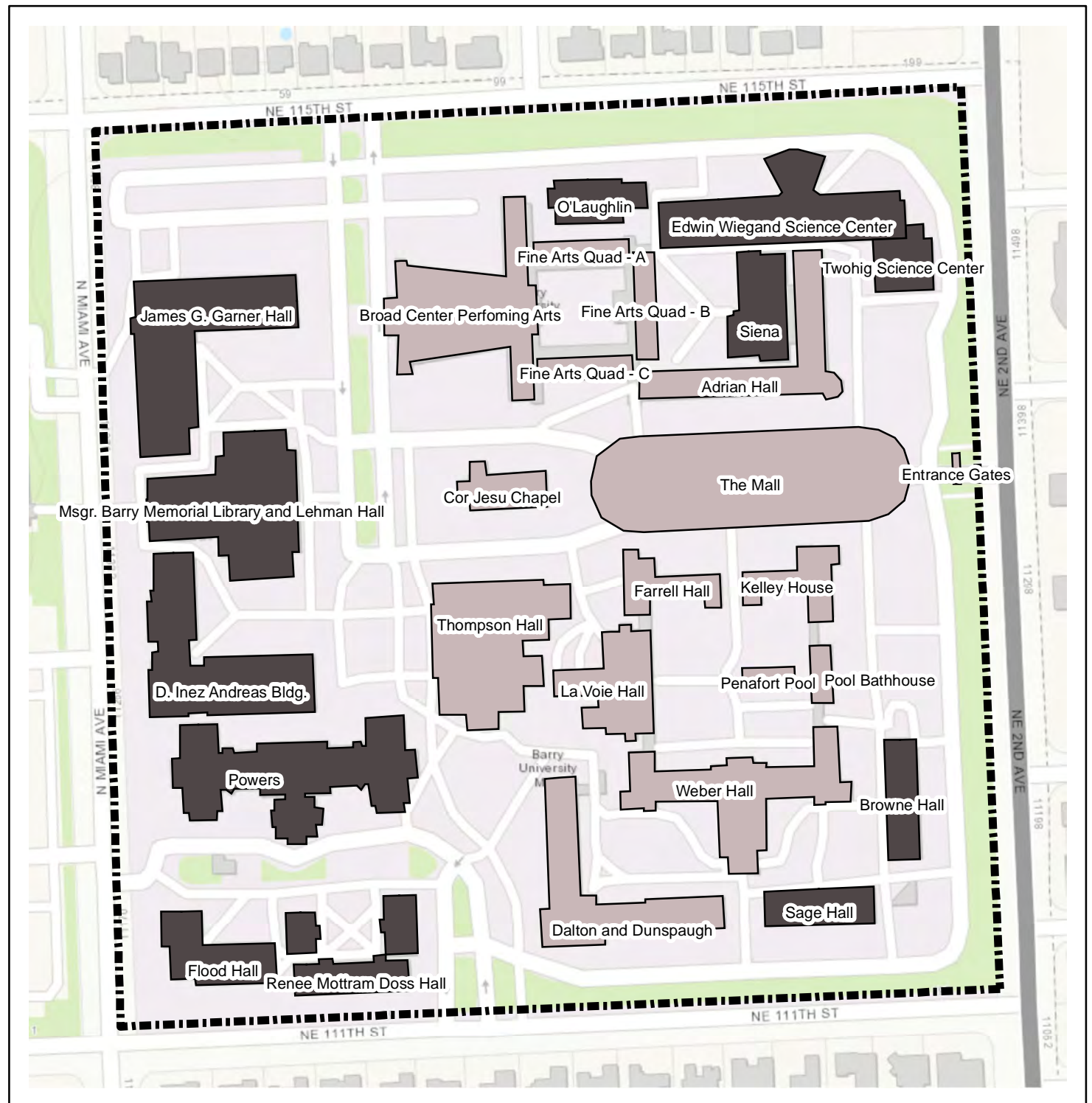
Date: 10/25/2019

1:2,750

0 115 230 460 Feet

0 25 50 100 Meters

Source: Esri, DigitalGlobe, GeoEye,
Earthstar Geographics, CNES/Airbus
DS, USDA, USGS, AEX, Getmapping,
Aerogrid, IGN, IGP, swisstopo, and
the GIS User Community

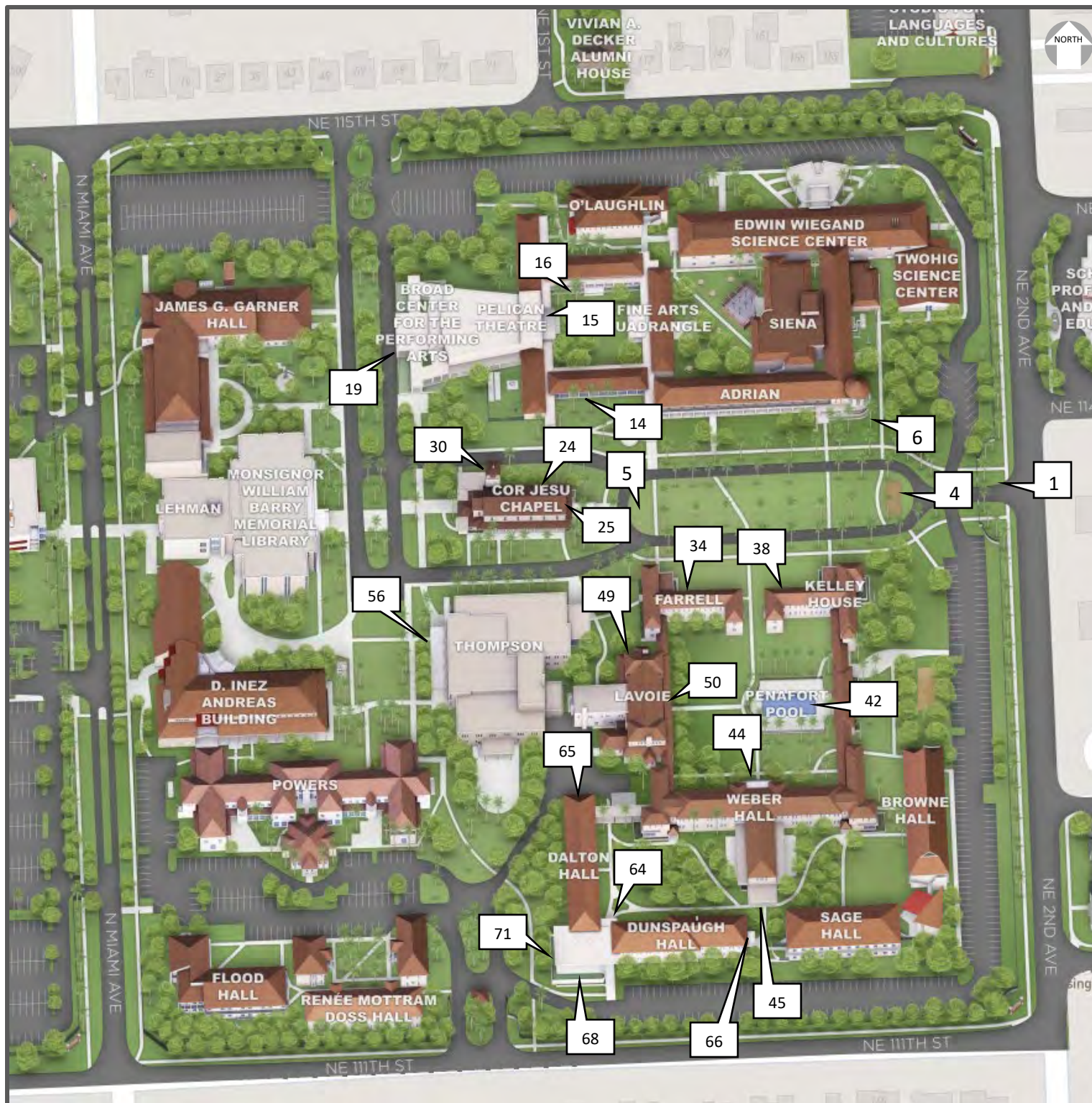


BARRY UNIVERSITY HISTORIC CAMPUS



NATIONAL REGISTER
NOMINATION
SUBMITTED JULY 2019

MAP KEYED TO
EXISTING CONDITIONS
PHOTOS





BARRY
COLLEGE



FOR
WOMEN

BARRY
COLLEGE



FOUNDED 1940









Adrian







an Hall

- Fine Arts Quadrangle ↑
- O'Laughlin ↑
- Broad Center/Garner ←
- Library/Lehman ←
- Farrall/LaVoie/Campus Housing ↓
- Powers/Andreas ↓
- Kelley House (Admissions) ↓
- Adrian/Wiegand/Twobig →
- Siena →
- Alumni House (103 NE 18th St) ↑
- Landon Student Union/Health and Sports Center ←
- Thompson ↓

Berry University
I'm Barry
Happy
barry.edu Love

CALLBOX
Public Safety
352-243-1111











Fine Arts Quadrangle











NO
SMOKING
FOOD OR DRINKS
IN AUDITORIUM

NO
SMOKING
FOOD OR DRINKS
IN AUDITORIUM

NO
SMOKING
FOOD OR DRINKS
IN AUDITORIUM





















Cor Jesu
Chapel

Campus
Ministry



Campus
Ministry









Farrell Hall



Farrell Hall

Farrell Hall



MARIS
STELLA
1940





Kelley House

Admissions
Financial Aid







STAIR
LEVEL 1







Weber Hall











LaVoie
Hall

FDC



LaVoie
Hall

Achieve
Greatness





CALAROGA
1940





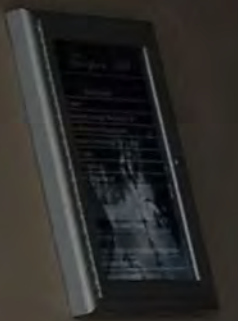








Thompson Hall







If you
SEE
something
SAY
something

Let your eyes see something
unusual or wrong
or something that
isn't right?

Let your voice say
something that
others won't say?

Report suspicious activity
Call: 800-FLA-SAFE
or 888-326-7243
If you're off-duty,
call 911.

Barry University • PUBLIC SAFETY DEPARTMENT
y University | www.barry.edu | Home of the Buccaneers - Do you want your content on this display? S







A two-story, light-colored building with a red-tiled roof and multiple windows. A palm tree is on the left, and a dense green hedge is in the foreground. A parking sign is visible near the entrance.

Dalton House

RESERVED
PARKING
GENERAL
COUNSEL
ENFORCED
24 HOURS



Dunspaugh
House



Dalton-Dunspaugh House









georges cuvier-
anatomist



louis pasteur-
bacteriologist



saint albert
the great-
pioneer scientist



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Barry University Historic District

Multiple Name:

State & County: FLORIDA, Dade

Date Received:
11/6/2019

Date of Pending List:
12/6/2019

Date of 16th Day:
12/23/2019

Date of 45th Day: 12/23/2019
Date of Weekly List:

Reference number: SG100004782

Nominator: SHPO

Reason For Review:

X Accept Return Reject 12/23/2019 Date

Abstract/Summary
Comments: Of local significance in education and architecture

Recommendation/
Criteria Accept / A & C

Reviewer Jim Gabbert

Discipline Historian

Telephone (202)354-2275

Date

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



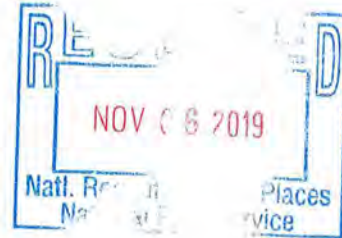
FLORIDA DEPARTMENT of STATE

RON DESANTIS
Governor

LAUREL M. LEE
Secretary of State

October 25, 2019

Dr. Julie Ernstein, Deputy Keeper and Chief,
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240



Dear Dr. Ernstein:

The enclosed disks contain the true and correct copy of the nomination for **Barry University Historic District (FMSF#: 8DA16452) in Miami-Dade County**, to the National Register of Historic Places. The related materials (digital images, maps, and site plan) are included.

Please do not hesitate to contact me at (850) 245-6364 if you have any questions or require any additional information.

Sincerely,

Ruben A. Acosta
Supervisor, Survey & Registration
Bureau of Historic Preservation

RAA/raa

Enclosures