

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Trinity Episcopal Cathedral
AND/OR COMMON

2 LOCATION

STREET & NUMBER

464 N.E. 16th Street

NOT FOR PUBLICATION

CITY, TOWN

Miami

VICINITY OF

CONGRESSIONAL DISTRICT

15

STATE

Florida

CODE

12

COUNTY

Dade

CODE

025

3 CLASSIFICATION

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

4 OWNER OF PROPERTY

NAME

Trustees of Trinity Episcopal Cathedral

STREET & NUMBER

464 N.E. 16th Street

CITY, TOWN

Miami

VICINITY OF

STATE

Florida

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,

REGISTRY OF DEEDS, ETC.

Dade County Courthouse

STREET & NUMBER

CITY, TOWN

Miami

STATE

Florida

6 REPRESENTATION IN EXISTING SURVEYS

See Continuation Sheet One

TITLE

Florida Historic Site Survey

DATE

1972

 FEDERAL STATE COUNTY LOCALDEPOSITORY FOR
SURVEY RECORDS

Florida Division of Archives, History and Records Management

CITY, TOWN

Tallahassee

STATE

Florida

4

FHR-8-300A
(11/78)

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CONTINUATION SHEET one ITEM NUMBER six PAGE one

REPRESENTATION IN EXISTING SURVEYS

TITLE: Dade County Historic Survey

DATE: 1978

DEPOSITORY: Dade County Parks and Recreation Department in Miami, Florida AND
Florida Division of Archives, History and Records Management in
Tallahassee, Florida

DESCRIPTION

CONDITION
 EXCELLENT
 GOOD
 FAIR

DETERIORATED
 RUINS
 UNEXPOSED

CHECK ONE
 UNALTERED
 ALTERED

CHECK ONE
 ORIGINAL SITE
 MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Romanesque Revival Trinity Episcopal Cathedral was designed by Harold Hastings Mundy in 1922. Constructed on a concrete and piling foundation, it has a gable roof whose surface ^{was} changed from copper to composition shingles in 1970.

The west (main) facade has a gabled parapet with a cross finial. The corners of the building are supported by buttresses. The arcaded, three-bay projecting porch has recessed doorways. Multi-colored mosaic religious scenes fill the arches above the entrances. Subsidiary blind colonnades flank the doorways.

The entrance facade is also detailed by two sets of miniature arcaded corbel tables; one above the porch and the other along the gable parapet. Above the central door is a large stained glass rose window over which is a large stucco Latin Cross.

The 10-bay side (north and south) elevations are uniform and each bay is delineated by a suppressed buttress. Fenestration in the aisles is composed of double arched stained glass Venetian windows while the clerestory has tripartite stained glass Venetian windows. The side elevation also continues in the use of a corbelled cornice. One of the two projecting pavillions on the south elevation houses a staircase. Other projecting pavillions on both elevations provide secondary porches for the church.

The interior of the church reflects a Basilica plan with aisles which are expressed on the exterior elevations. An ambulatory surrounds the apse. The nave is approximately seventy feet high and about 140 feet long and the details in this space reflect the Romanesque design of the exterior. The nave contains a series of semi-circular arches which carry the roof of the church. The apse ceiling and interior arch designs are composed of multi-colored glass mosaics. The apse is set off by a semi-circular molded arch with five rondels detailed with glass mosaics depicting the religious symbols of Christ, Luke, Matthew, Mark and John. The altar, baldachino and floor designs combine five different Florentine marbles. Behind a wooden screen at the rear of the Altar is the organ which was designed by Ernest M. Skinner in 1926. The narthex has a Spanish tile floor with religious symbols and is separated from the nave by a carved wood screen.

Alterations to the building have been minor. In 1977 the level of North Bayshore Drive was raised because of Federal Flood Control Regulations. Several aluminum awning windows have replaced double hung sash windows in 1965.

SIGNIFICANCE

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

SPECIFIC DATES 1923

BUILDER/ARCHITECT Harold Hastings Mundy

STATEMENT OF SIGNIFICANCE

Designed by H. Hastings Mundy in 1923, the Trinity Episcopal Cathedral was the third church building constructed to serve Miami's first Episcopal congregation. Being one of the "great monuments of boom architecture," the Cathedral represents an excellent example of the Romanesque Revival style.

Predominantly used for churches and public buildings, the Romanesque Revival style prospered during the 1850s and 1860s. Although not extremely popular in England, Romanesque Revival managed to make its way to America from France and Germany where the movement was quite strong. Introduced by Richard Upjohn and James Renwick in the United States, the style, which featured the semi-circular arch, arcaded corbel tables, buttresses and towers, was predominantly used for public buildings until 1900.

Inspired by the Romanesque Church of St. Giles near Nimes, France, Mundy designed his church in the Romanesque Revival style.¹ Its semi-circular arched openings, two-towered facade, and miniature arcaded corbel tables are indicative of that popular nineteenth century style. During an interview with a member of the Miami Daily News staff shortly after the completion of the Church, Mundy explained several of the symbolic details found in the building. "The three entrances to the Church are symbolic of the Trinity." The panels on each side of the main entrance, consisting of palms and lilies are symbolic of Easter and the Resurrection. The capitals of the interior arcades have the carved symbols for Christ (shepard) with Matthew (young man), Mark (lion), Luke (bull) and John (eagle).²

The Miami Episcopal parish, begun sometime after Bishop William Crane Gray's visit to the Biscayne area in 1893, held services in several buildings before the Trinity Episcopal Cathedral was constructed.³ Services were held in Julia D. Tuttle's (an early Miami settler) home and in a public hall on Avenue D before the first church to serve the parish was actually constructed. This small frame church was built on what is now Northeast 2nd Avenue and 2nd Street sometime after 1896.⁴ By 1912 it was too small for the growing parish and a second stone church was constructed in 1916 on a different corner of the same intersection.⁵

Due to the growth of the city, the Church was, by the 1920s, located in the commercial sector of Miami and suffered from the downtown problems of congestion, noise, and lack of parking facilities. The vestry decided to sell their property for \$275,000 in 1922, and bought the site of the present Trinity Episcopal Cathedral.⁶ It was chosen because, at that time, the Miramar area was considered

CONTINUED ON SHEET TWO

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DATE ENTERED

CONTINUATION SHEET

two

ITEM NUMBER

eight

PAGE

one

STATEMENT OF SIGNIFICANCE continued

to be the center of Miami's Episcopal population. The church was completed in 1925 at the cost of \$470,000; \$70,000 more than the projected cost.⁷ On Easter Day, 1970 the Church was consecrated a Cathedral by Bishop James L. Duncan.⁸

Prominent members of the church have included Julia Deforest Tuttle, Alfred I. Barton (founder of the Surf Club, Miami Beach), Rodney and Freeman Burdine (founders of the Burdine's Department Stores), Diana Manson Hull, and Ernest Seiler (founder of the Orange Bowl Parade). Benefactors of the church have also included: Harvey Firestone, Arthur Vining Davis and Col. Robert Pentland, Jr.⁹

In addition to providing a place for worship, the building has accommodated several community services and activities. The Cathedral has been used for choir and organ workshops and has offered ^{an} annual concert series since 1930. Organists such as Virgil Fox, Frederick Swan, Marcel Dupree, and Jean Langlais have performed on the Church's 52 rank Aeolian-Skinner organ.¹⁰

¹ Grace Stone Hall, "Hands and A Cathedral Linked in This Man's Performance," Miami Daily News, April 4, 1926, Section II, p. 12.

² Ibid.

³ Joseph D. Cushman, Jr., The Sound of Bells, The Episcopal Church in South Florida 1892-1969 (Gainesville, University Presses of Florida, 1976), pp. 77, 78.

⁴ John Sewell, John Sewell's Memoirs and History of Miami (Miami: Franklin Press, 1938), p. 116

⁵ Cushman, Sound of Bells, p. 158

⁶ Ibid.

⁷ Ibid., p. 159.

⁸ Adon Taft, "The Old Church Starts New Career," Miami Herald, June 5, 1971, p. 6, B.

SEE CONTINUATION SHEET THREE

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⁹ Personal communication from The Very Reverend George McCormick to Elizabeth B. Monroe, June 30, 1980.

¹⁰ Taft, "The Old Church"; Frederick Swann Program (Miami: Trinity Episcopal Cathedral, 1979).

9 MAJOR BIBLIOGRAPHICAL REFERENCES

SEE CONTINUATION SHEET FOUR

10 GEOGRAPHICAL DATAACREAGE OF NOMINATED PROPERTY Less than oneQUADRANGLE NAME USGS Miami 7.5 Min. 1962 (PR 1969)QUADRANGLE SCALE 7.5 Min

UTM REFERENCES

A 17 51811 51410 2181512 51110C E G B D F H

VERBAL BOUNDARY DESCRIPTION

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

STATE CODE COUNTY CODE

STATE CODE COUNTY CODE

11 FORM PREPARED BY

NAME / TITLE

Strassburger, Robin R.April 17, 1980

ORGANIZATION

Florida Division of Archives, History and Records Management

DATE

STREET & NUMBER

The Capital

TELEPHONE

487-2333

CITY OR TOWN

Tallahassee

STATE

Florida**12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION**

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL X

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE State Historic Preservation OfficerDATE July 8, 1980

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

ATTEST:

KEEPER OF THE NATIONAL REGISTER

DATE

CHIEF OF REGISTRATION

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CONTINUATION SHEET

FOUR

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- _____, _____ Letter to Elizabeth B. Monroe, June 30, 1980.
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