

Historical Context

When the Merrick family moved to south Florida at the end of the 19th century, Miami had only recently been incorporated into a city, and a small Bahamian village named Coconut Grove had sprouted few miles to the south along the coast.

After studying law in New York, George Merrick returned home to maintain his father's citrus plantation, a few miles inland to the west. He soon engaged real estate as a businessman, but as a poet he looked to the landscape and envisioned a city of castles.

Coral Gables was conceived by a team of artists to illustrate Merrick's dream and design the landscaped streets, the public spaces, civic structures, and private residences. Among the central figures of that team was architect H. George Fink, Merrick's relative, who had already been at work in the area with Carl Fisher and August Geiger.

He soon developed a national marketing campaign for one of America's first planned garden suburbs, calling Coral Gables the Miami Riviera and advertising its 40 miles of waterfront in newspapers across northern U.S. cities.

Those he inspired to take the train down the Florida peninsula would arrive in bustling downtown Miami, and then Merrick would bus them down the new Tamiami (Tampa-Miami) Trail where large stone entrance plazas would welcome the visitors into the new development. The tour of public spaces and private lots would culminate at the Colonnade Building where the sales team would close real estate deals.

The new property owners would then need an architect to design a custom home for their newly acquired lots. Just a block south of the real estate office on Ponce de Leon Boulevard they would find Fink's Studio, which he had composed as an expression of a new vision for architecture that would come to be known as Mediterranean. Many of the building components in the studio would be fabricated a little further down the street in the Arts and Crafts Section of the city, and would later be found in the approximately one thousand homes built in Coral Gables in the early 1920's.

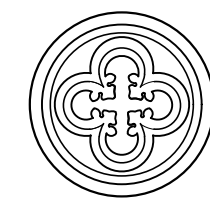
Site and Structure

The building is located in the heart of the commercial district on a mid-block lot.

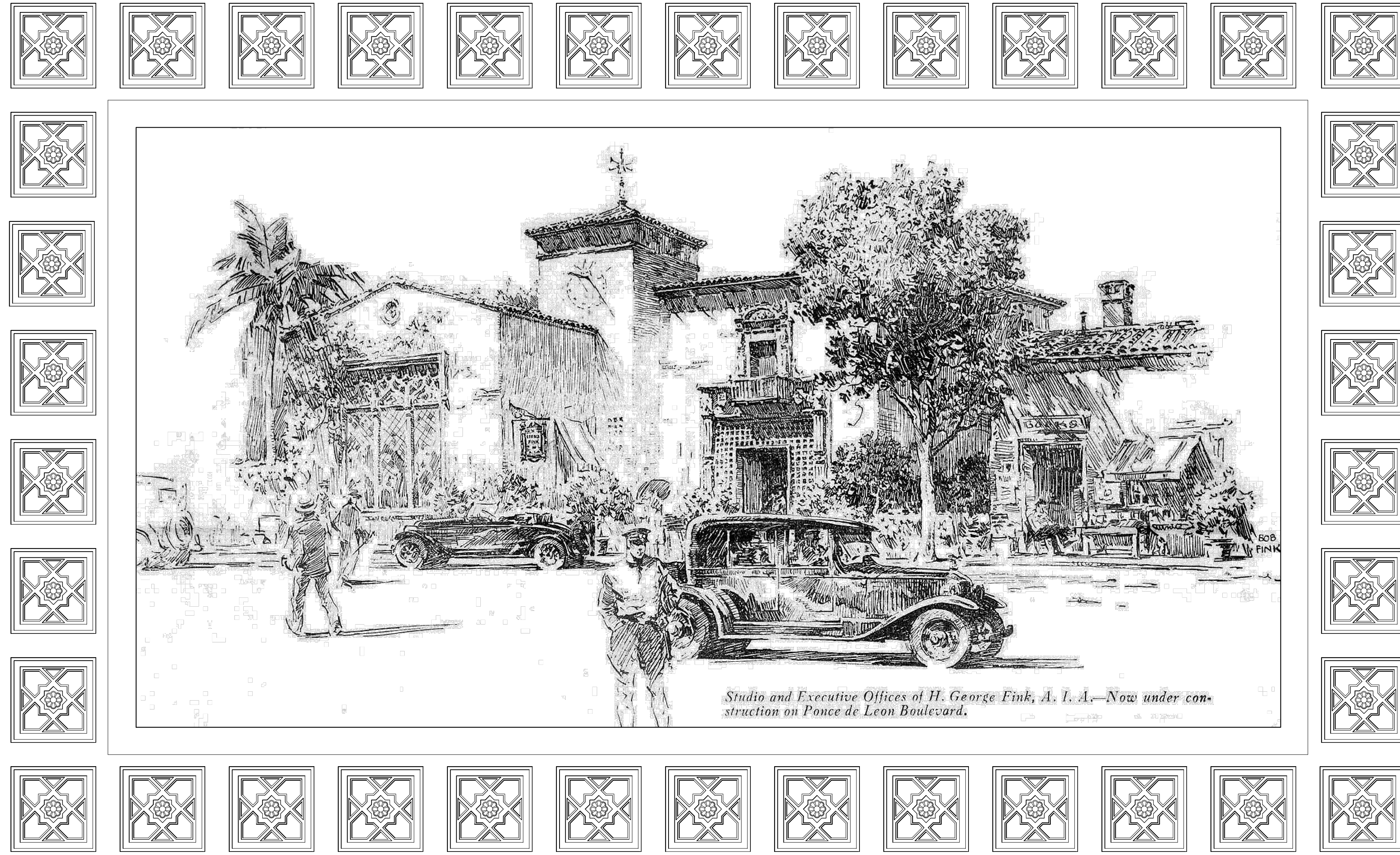
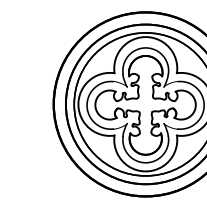
Rather than build out the property to its maximum capacity, it is designed to shape outdoor spaces by sculpting a diverse assemblage of volumes - a collection of buildings - to resemble a fragment of a new city.

The edifice meets the street with a tall one story gabled structure on the sidewalk and next to it a recessed two story facade and stair tower fronting a terrace, a gesture that gives form to a semi-public space which would have been welcomed in the early days of the community.

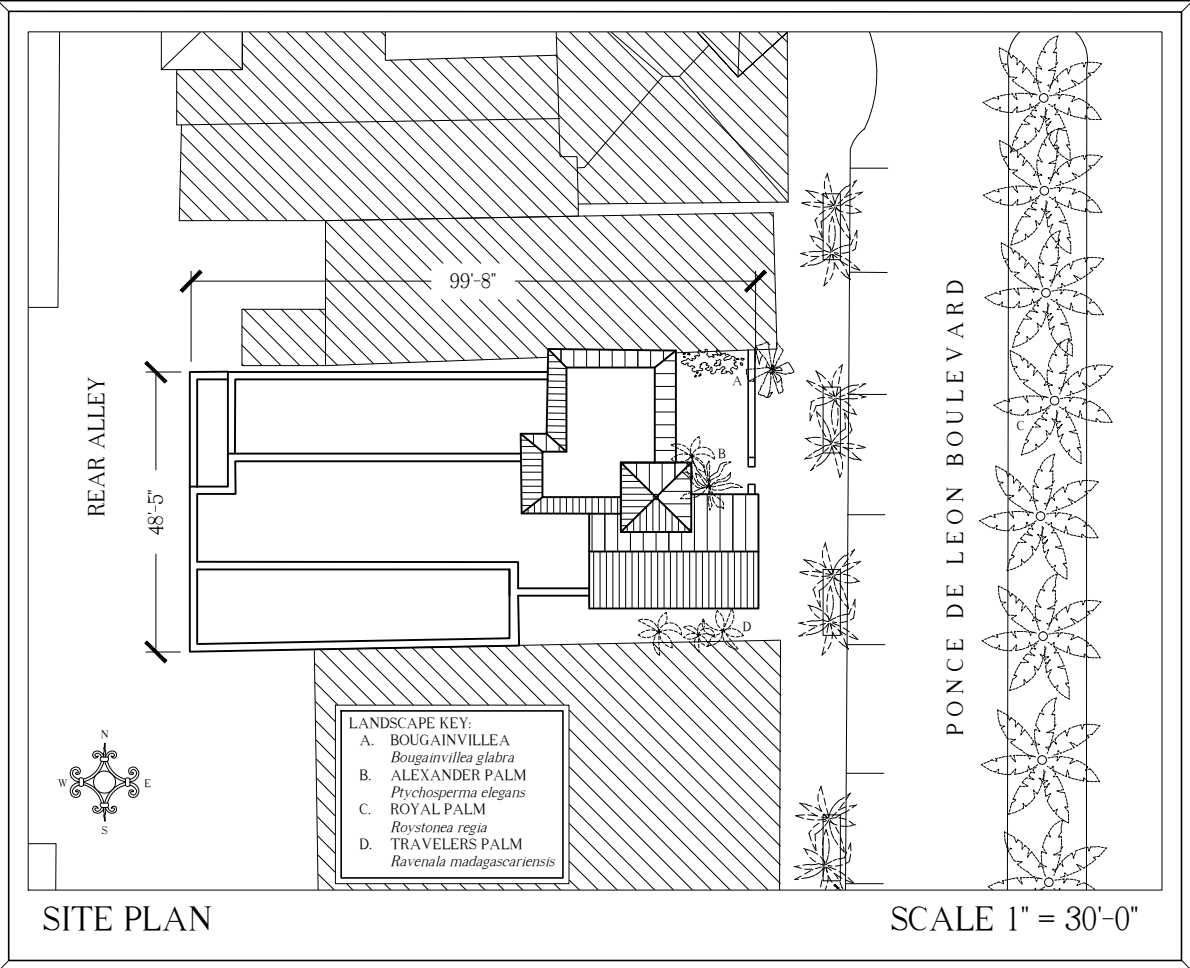
The tail of the building was a single volume space, a drawing room flanked by long thin side gardens to either side allowing for cross ventilation and natural light for the draftsmen.



H. GEORGE FINK STUDIO



Studio and Executive Offices of H. George Fink, A. I. A.—Now under construction on Ponce de Leon Boulevard.



BUILDING NAME:
H. George Fink Studio Building

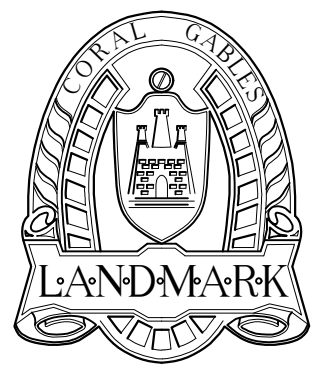
LOCATION:
2506 Ponce de Leon Boulevard
Coral Gables, Florida 33134

OWNER:
City of Coral Gables

DATE OF ERECTION:
1925

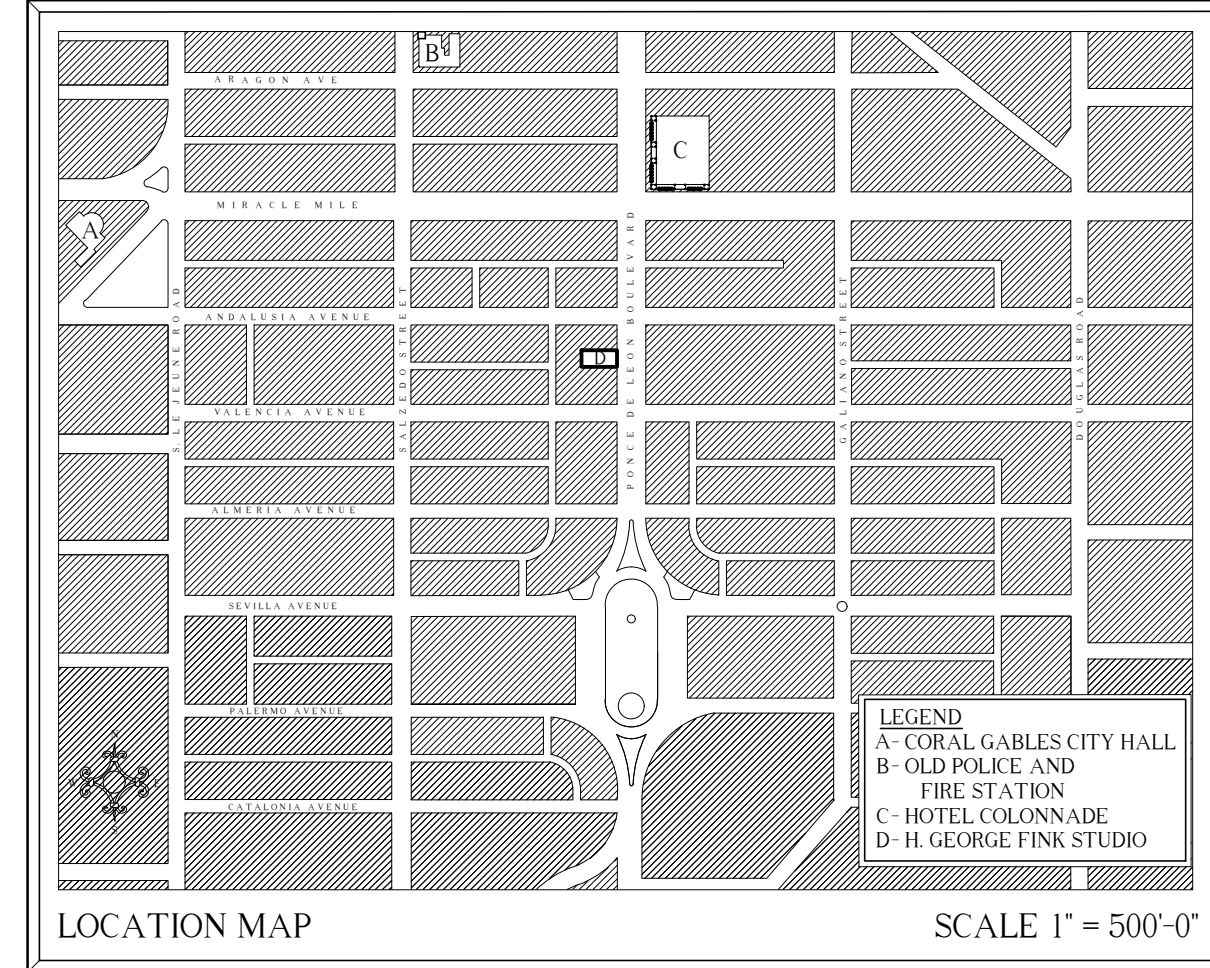
ARCHITECT:
H. George Fink

BUILDER:
George John, Inc.



This 1925 church-like building was the office of prominent architect H. George Fink, who is credited with coining the term Mediterranean to describe the unique Coral Gables-style buildings. It is an outstanding interpretation of this style and an excellent example of Mr. Fink's prodigious talent. Fink was one of Coral Gables' earliest and most prolific architects.

As described by B. Dunlop, H. Blount and D. Spain for the Greater Miami Convention & Visitors Bureau.



Stylistic Character

At the Studio Building, Fink's Mediterranean Architecture is very much like the Spanish *Plateresco* in the use of eclectic ornamental motifs: Gothic, Renaissance, and Moorish.

The building's churchlike appearance is derived in the single volume gabled space with a central opening in the form of a large Venetian Gothic Window. The tripartite composition of the window includes two sets of cast concrete columns supporting cast stone ogee arches and tracery within the 28" thick east wall. The casement windows contain leaded glass lites as does the transom, and they are operated with unfolding levers.

On the recessed facade is an image more akin to a mosque in Spain with a monumental entrance centered on a courtyard framed by a garden wall. The doorway is surrounded by cast stone rosette blocks in the *Albanega* and contained by the rectangular *Alfiz* of cast stone piers and moldings, over which a wrought iron balcony projects.

A single upper doorway is also decorated with a frame, an aedicule of composite colonettes and a curved pediment, all of which are decorated in low relief floral and geometric figures, and capped with a row of chimera. Its reduced scale set upon the balcony, and even elevated on pedestals, makes the portal appear proportionally more commanding of the wall and the patio, enhancing its presence to the street.

Entering into the Reception, through a double Archway, and into the tall Private Office, one finds the oversized chimney has a similar effect, miniaturizing the visitor and making the interior of the room appear larger.

Wood brackets support a coffered ceiling and also reveal another set of grimacing human figures. The beams are all decorated in geometric colorful patterns. The tall thin windows have wood screens that further filter light through eight pointed stars and circles. Ceramic tiles, some imported from north Africa, decorate the floors and the stairs. Nearly each riser has a different floral or geometric pattern, culminating with an inscription on the last riser as one arrives at the second floor: the motto of the Nasrid Rulers who built the Alhambra, "There is no victory except for God."

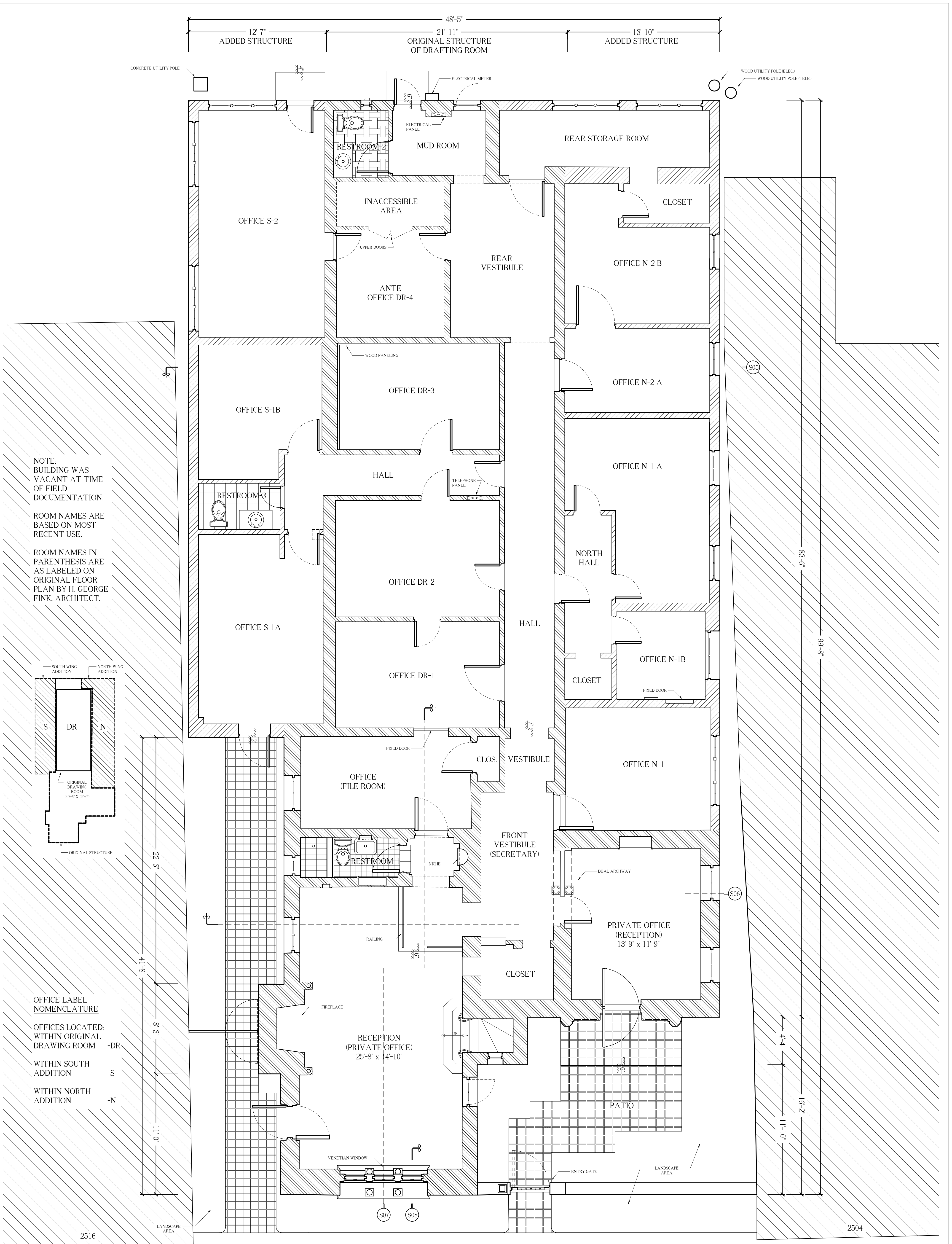
Legacy

The eclectic amalgam of architectural traditions from many shores of the Mediterranean that is present in the Fink Studio provides a commonality that connects people in spite of their race and history. It represents a collective human culture that lives on with continued renewal.

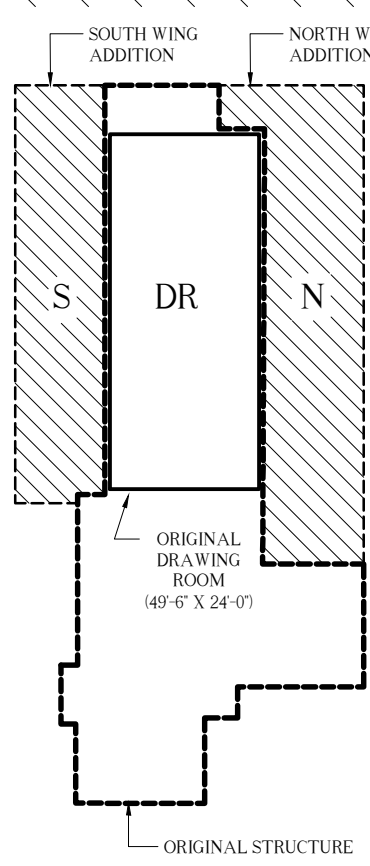
The dream of building a City Beautiful continues today with ongoing growth and development guided by a planning effort to extend the character established by the city's early architectural landmarks.

The effort to preserve the historic buildings and landscapes that continue to give value to Coral Gables has recently manifested in the city purchasing the Fink Studio so that it may serve the community as a link to its rich history and a guide for its stewardship.

The University of Miami has produced these drawings in support of the City of Coral Gables in this effort.



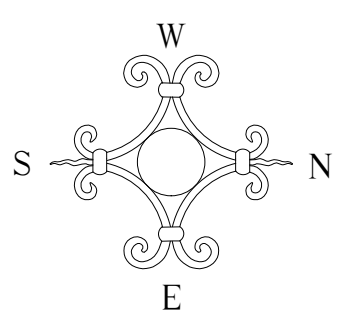
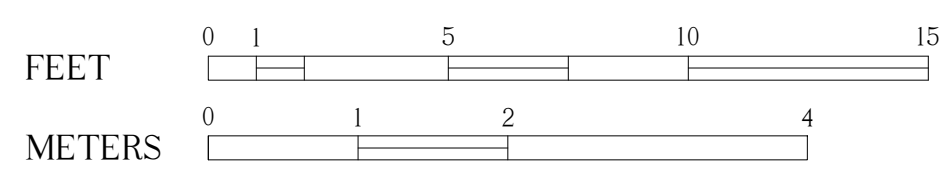
NOTE:
BUILDING WAS
VACANT AT TIME
OF FIELD
DOCUMENTATION.
ROOM NAMES ARE
BASED ON MOST
RECENT USE.
ROOM NAMES IN
PARENTHESES ARE
AS LABELED ON
ORIGINAL FLOOR
PLAN BY H. GEORGE
FINK, ARCHITECT.



OFFICE LABEL
NOMENCLATURE
OFFICES LOCATED:
WITHIN ORIGINAL
DRAWING ROOM -DR
WITHIN SOUTH
ADDITION -S
WITHIN NORTH
ADDITION -N

GROUND FLOOR PLAN

SCALE : 1/4" = 1'-0"



DRAWN BY: KIRSTIN MARSHALL, FRANK T NOSKA IV & AMANDA ARRI ABALAGA

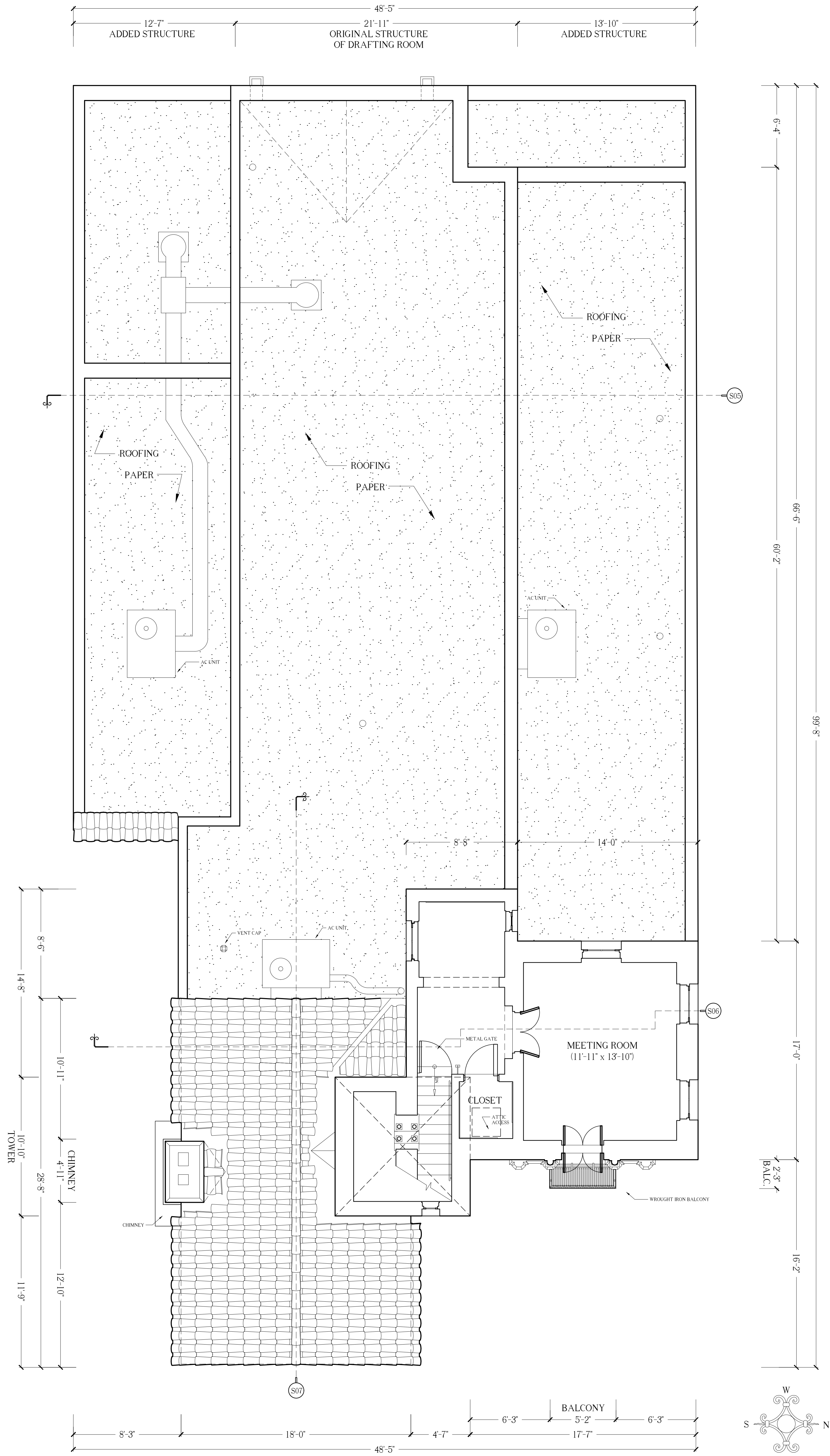
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

H. GEORGE FINK STUDIO
2506 PONCE DE LEON BOULEVARD CORAL GABLES MIAMI-DADE COUNTY FLORIDA

SURVEY NO. FL-465
HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 02 OF 13 SHEETS

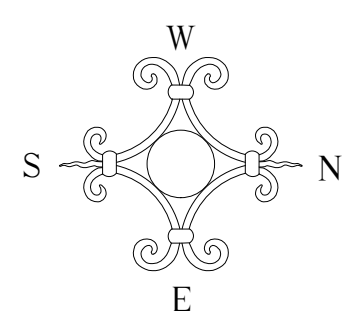
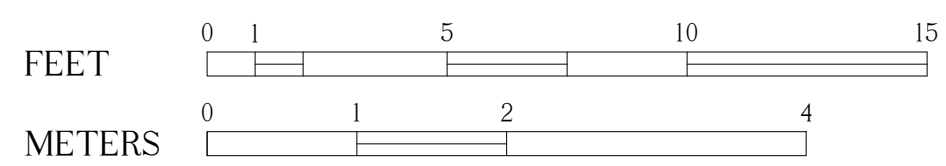
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SECOND FLOOR PLAN

SCALE : 1/4" = 1'-0"



DRAWN BY: FRANK T NOSKA IV

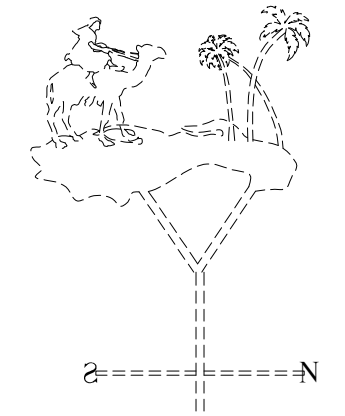
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HISTORIC AMERICAN
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SHEET 03 OF 13 SHEETS

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MISSING CONC. FINIAL AND METAL WEATHER VANE FOUND ON SITE IN POOR CONDITION. HISTORICAL PHOTOS SHOW WEATHER VANE WITH A PROFILE OF A MAN RIDING ON CAMEL TOWARDS PALM TREES

28'-10"
APPROX TOP OF EXISTING ROOF

22'-0"
BOTTOM OF SOFFIT

19'-6"
TOP OF RIDGE

12'-11 1/2"
TOP OF BALCONY

3'-4 1/2"
TOP OF GARDEN WALL

0'-0"
GRADE

NEIGHBORING BUILDING

NEIGHBORING BUILDING

WROUGHT IRON PICKET FENCE AND GATE

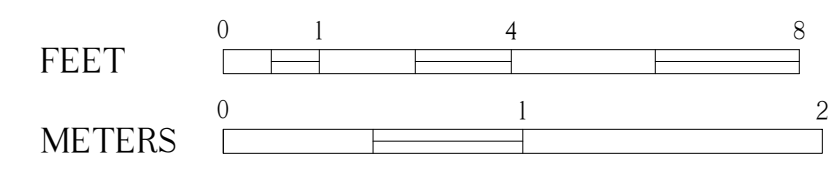
SEE SHEET 09 WINDOW DETAIL

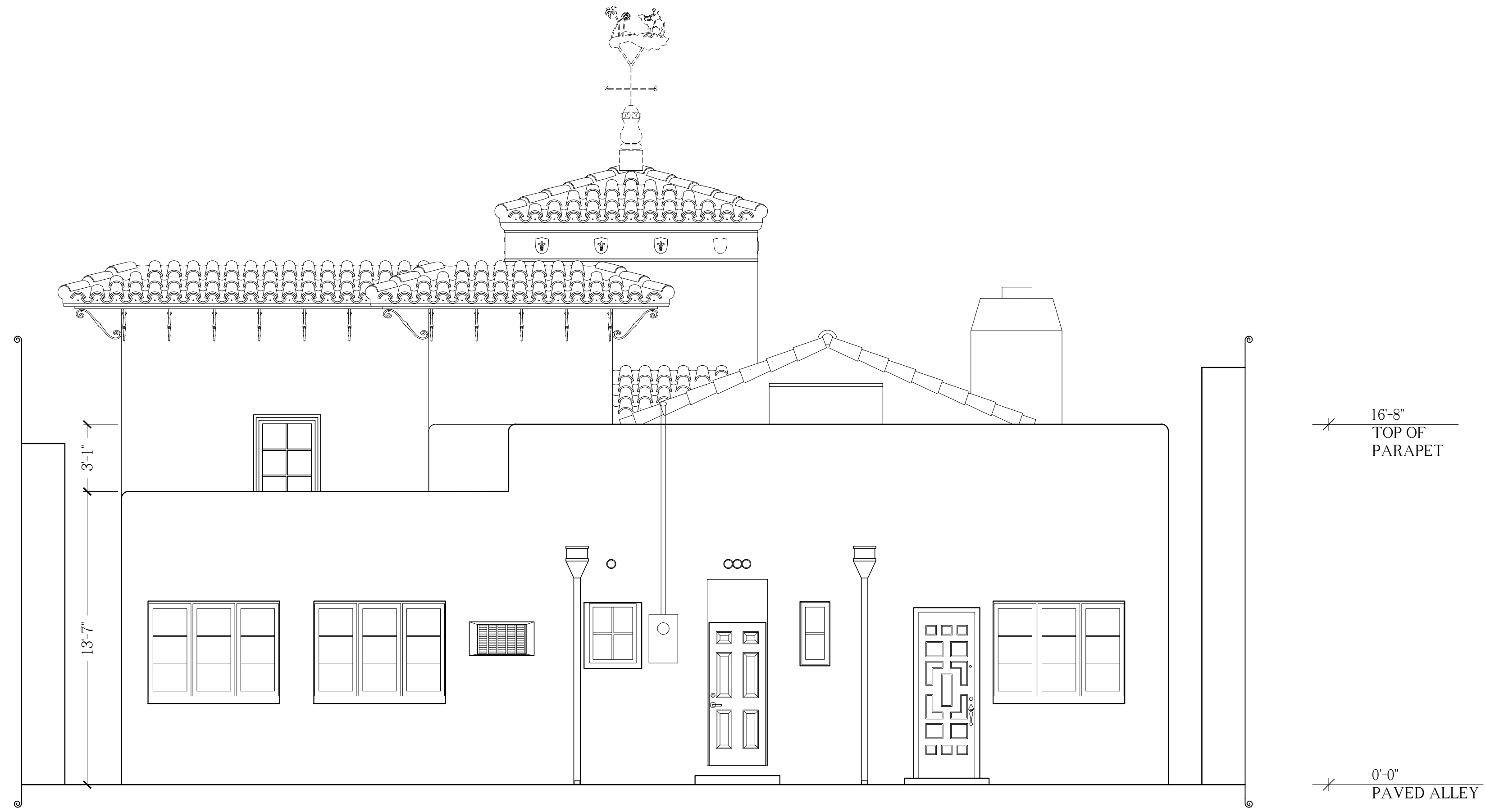
SEE SHEET 10 GATE DETAIL

SEE SHEET 01 ENTRY DETAIL

EAST ELEVATION

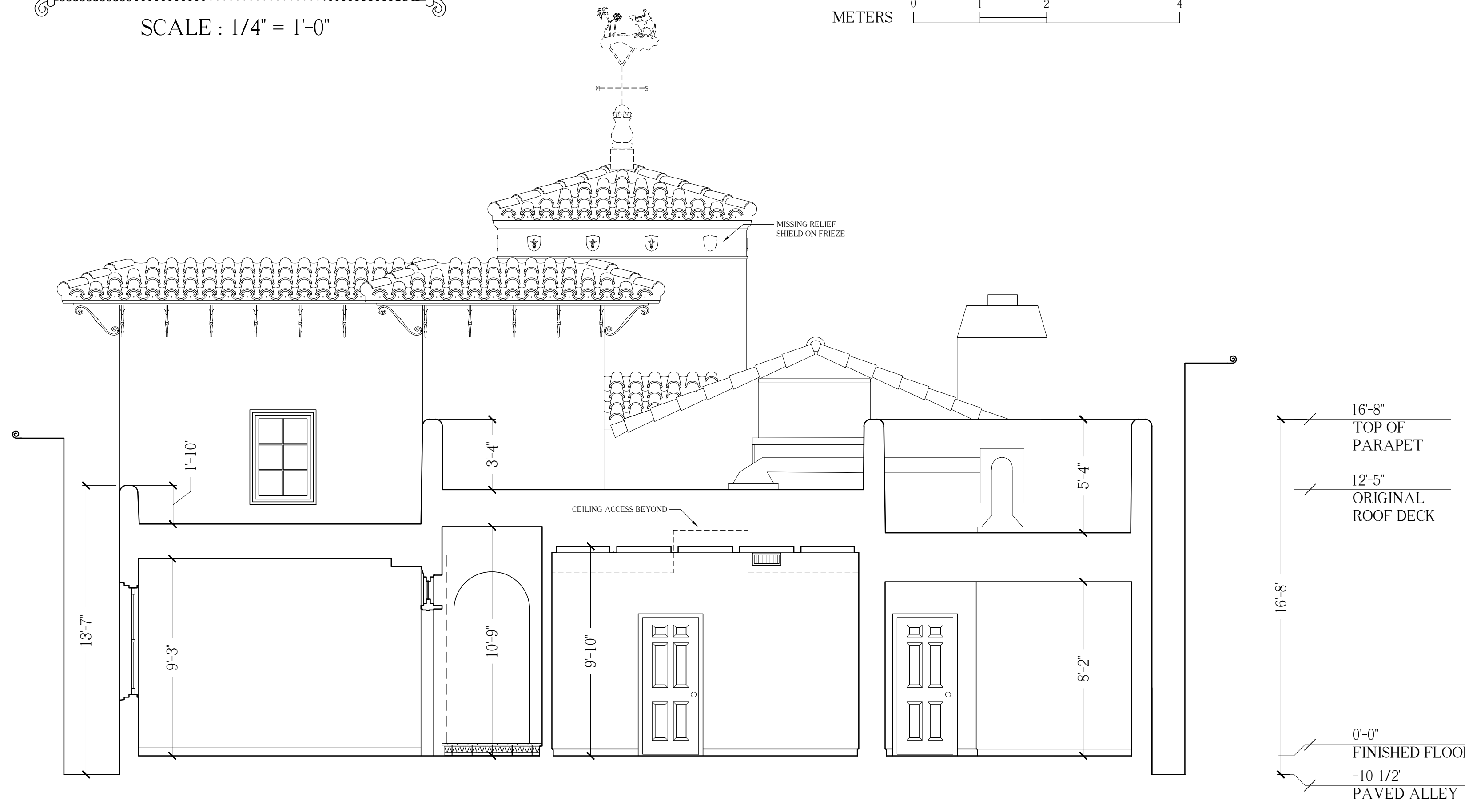
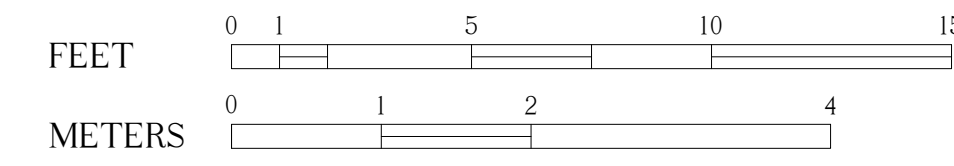
SCALE : 1/2" = 1'-0"





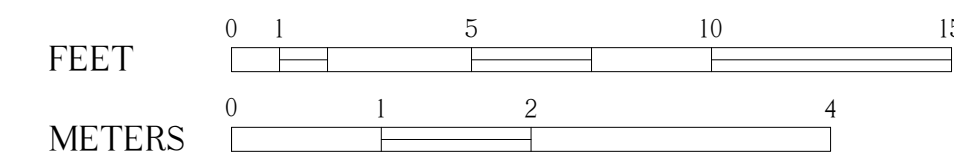
WEST ELEVATION

SCALE : 1/4" = 1'-0"



REAR CROSS SECTION

SCALE : 1/4" = 1'-0"



DRAWN BY: FRANK T. NOSKA IV

NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

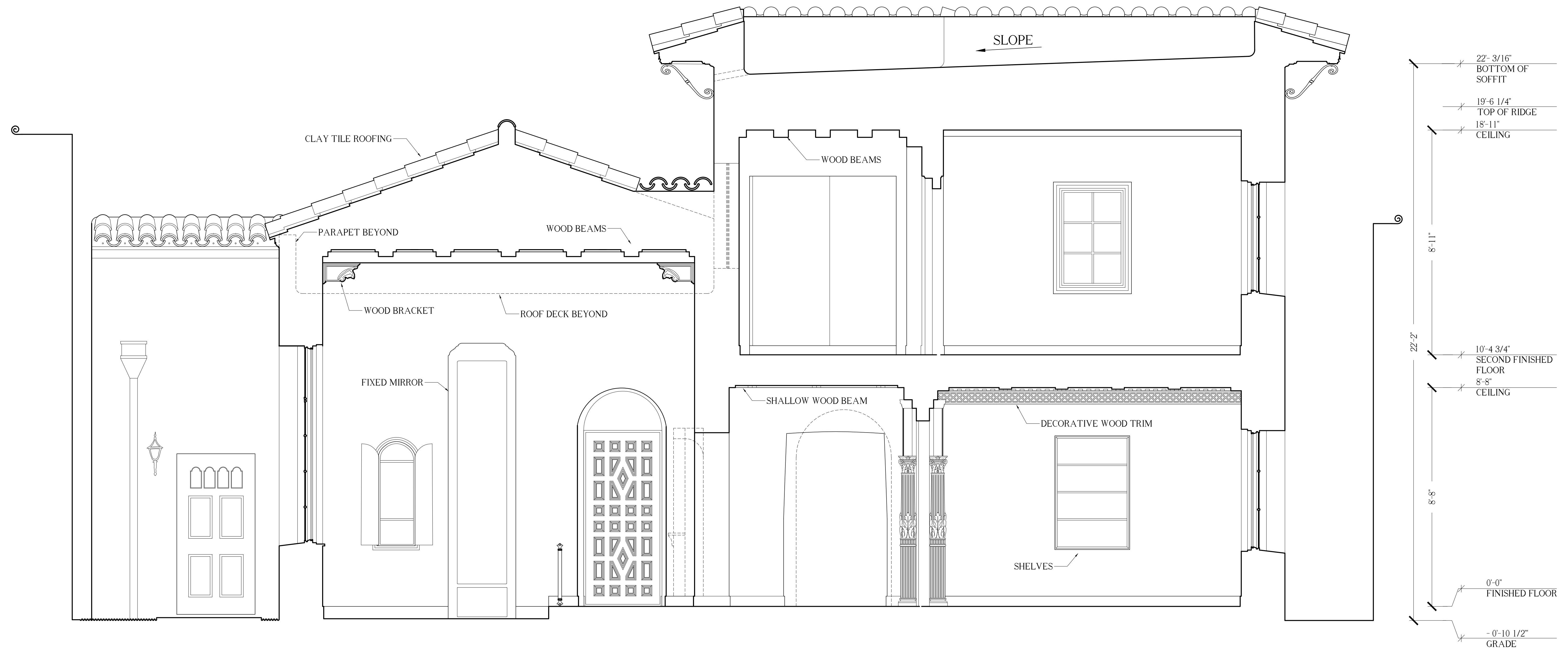
2506 PONCE DE LEON BOULEVARD CORAL GABLES MIAMI-DADE COUNTY FLORIDA

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 05 OF 13 SHEETS

PROPERTY NO.
FL-465

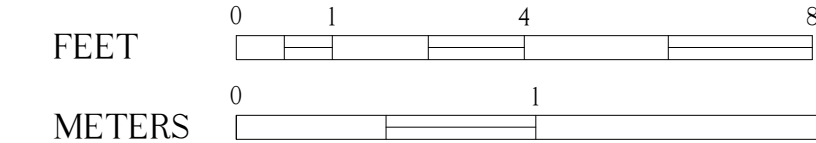
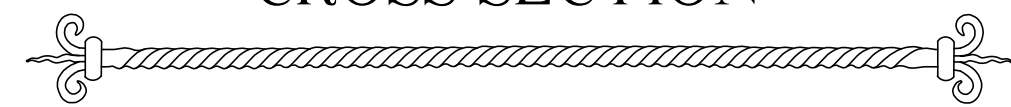
UNIVERSITY OF CALIFORNIA
ARCHITECTURE

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CROSS SECTION

SCALE : 1/2" = 1'-0"



DRAWN BY: JINGSHI WANG

NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

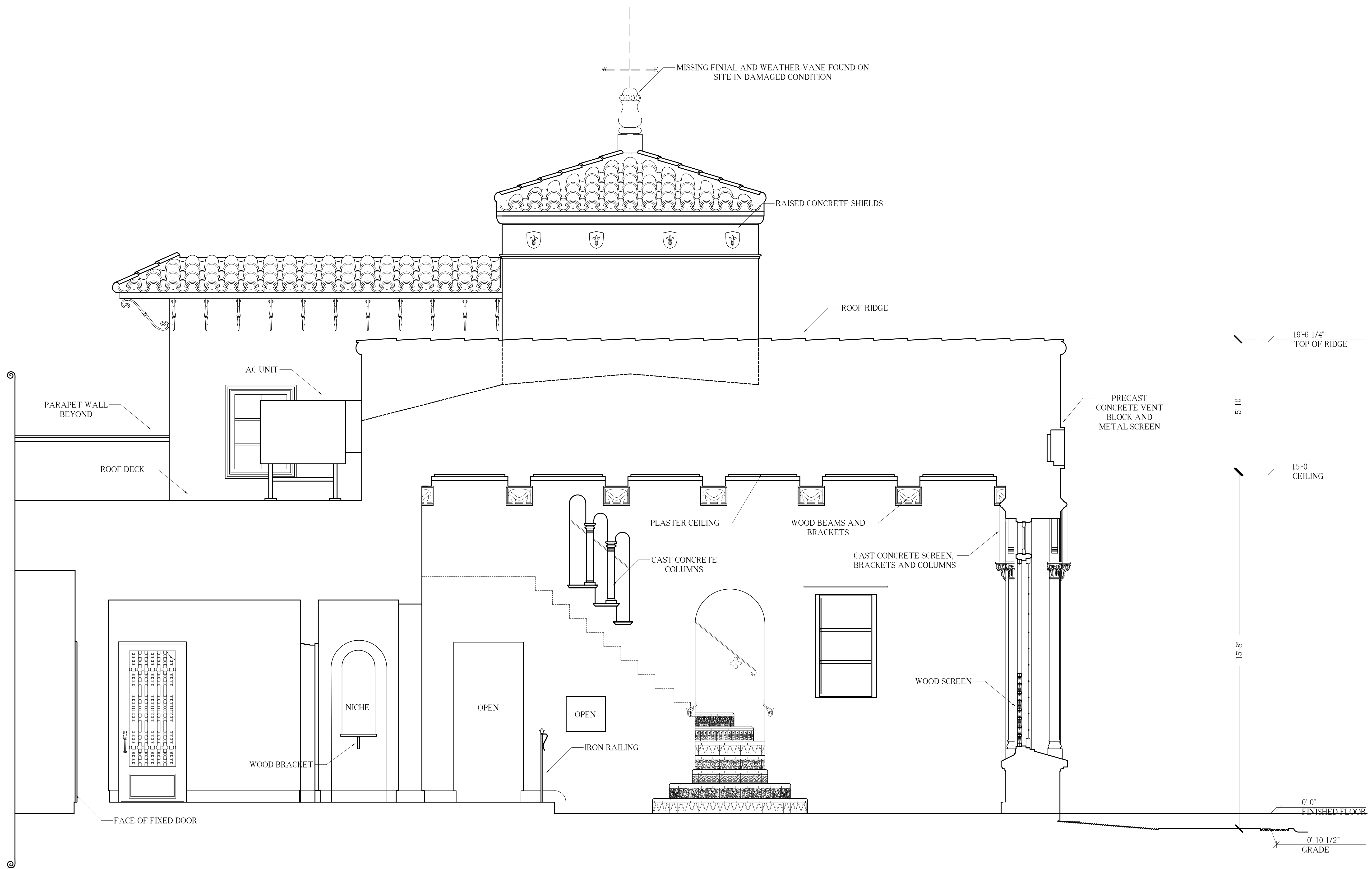
2506 PONCE DE LEON BOULEVARD CORAL GABLES MIAMI-DADE COUNTY FLORIDA

HISTORIC AMERICAN
BUILDINGS SURVEY
SHEET 06 OF 13 SHEETS

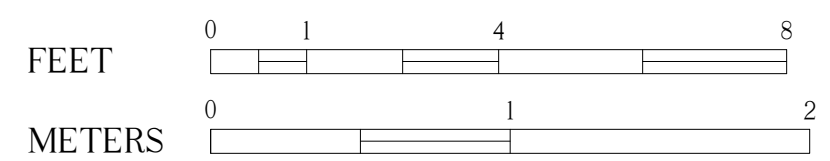
FL-465

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ARCHITECTURE

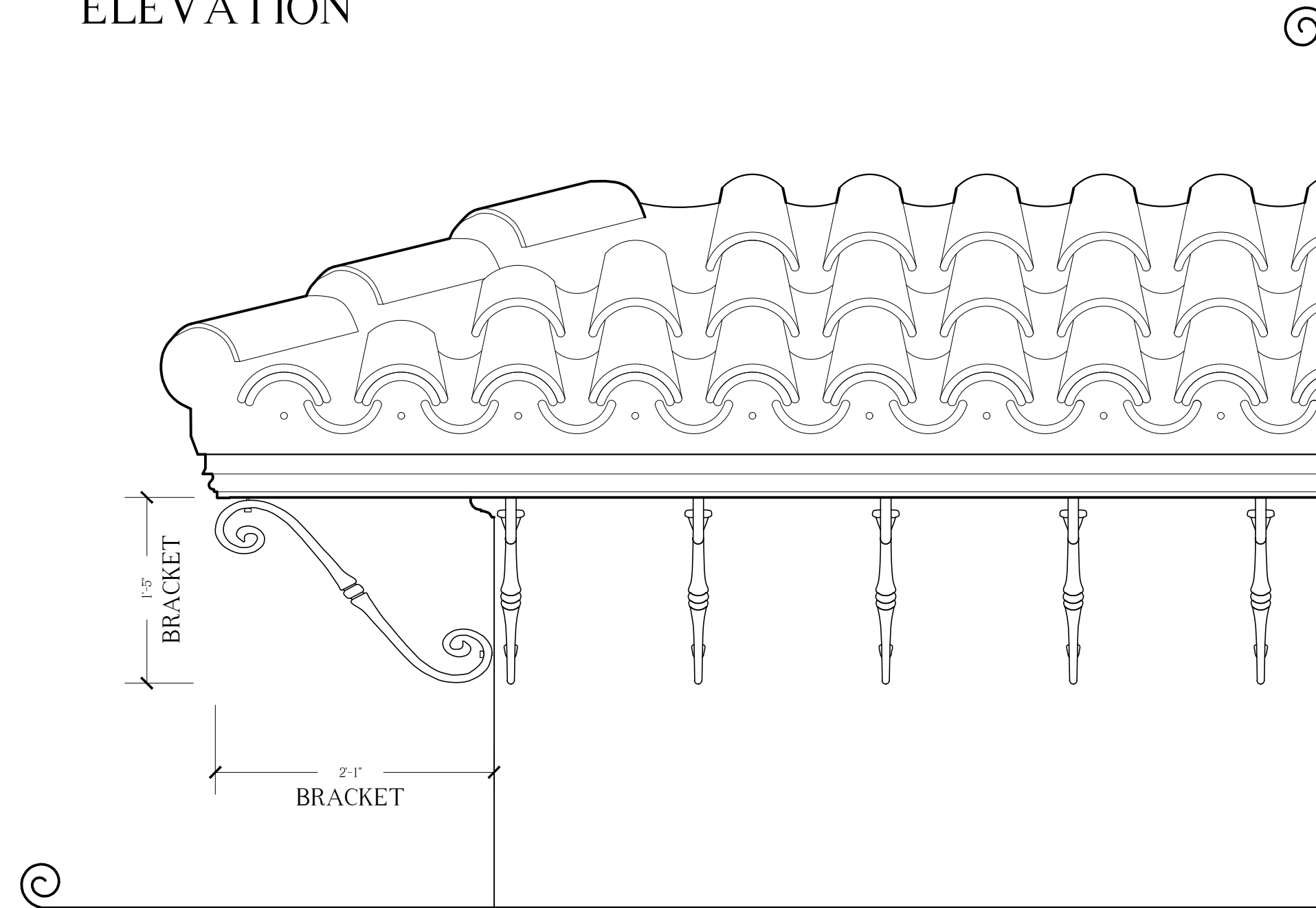
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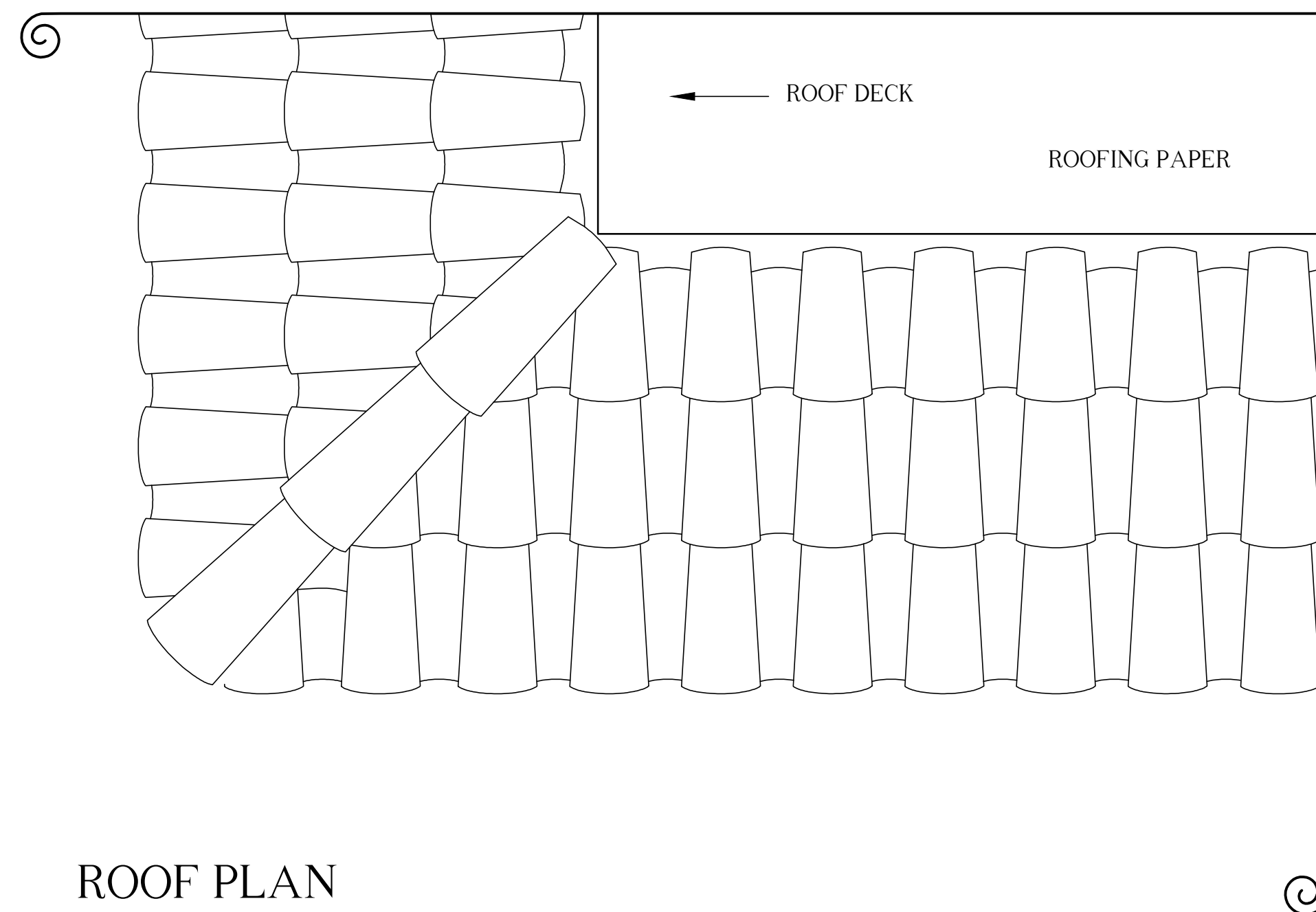
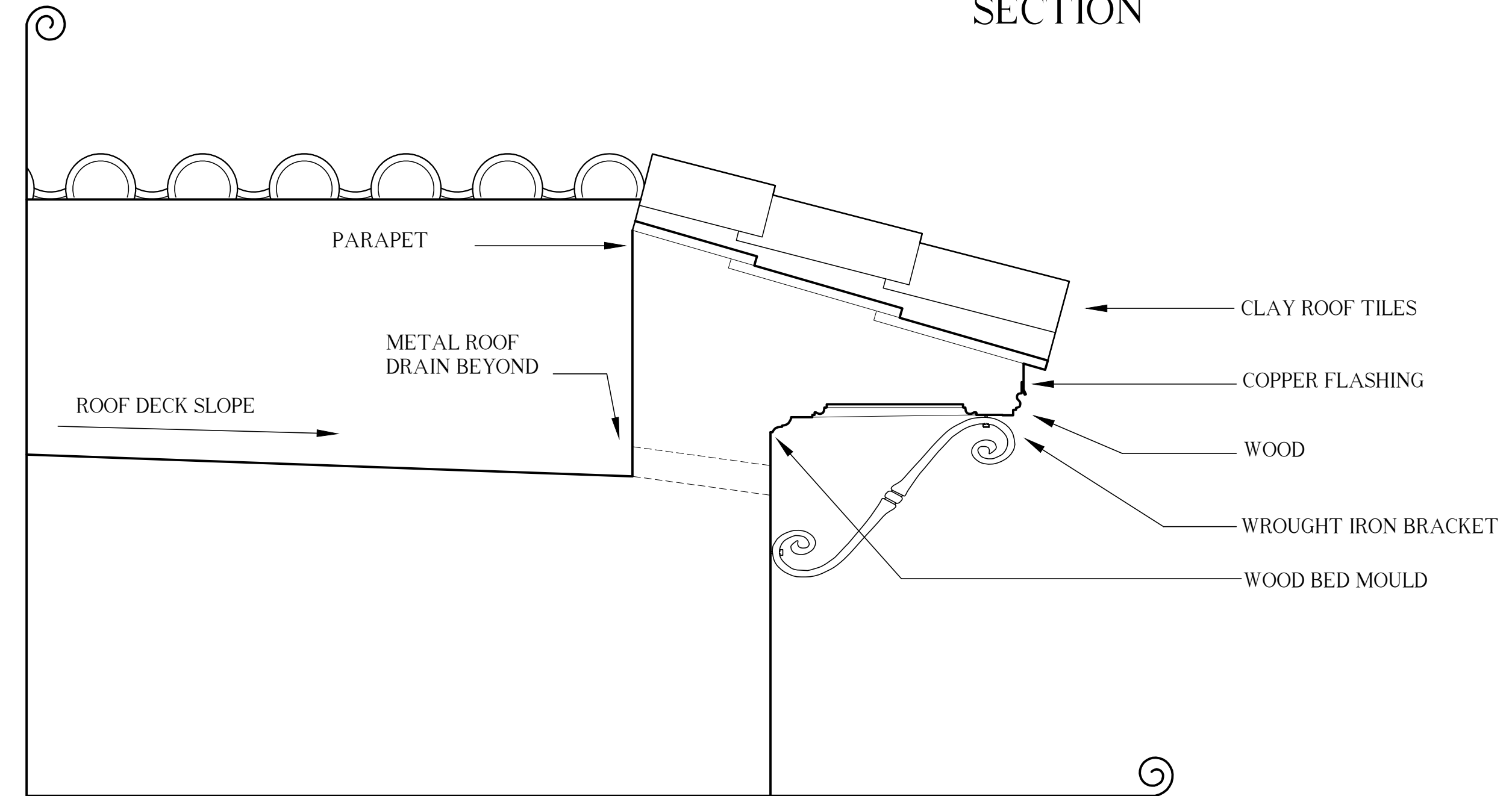
LONGITUDINAL SECTION
 SCALE : 1/2" = 1'-0"



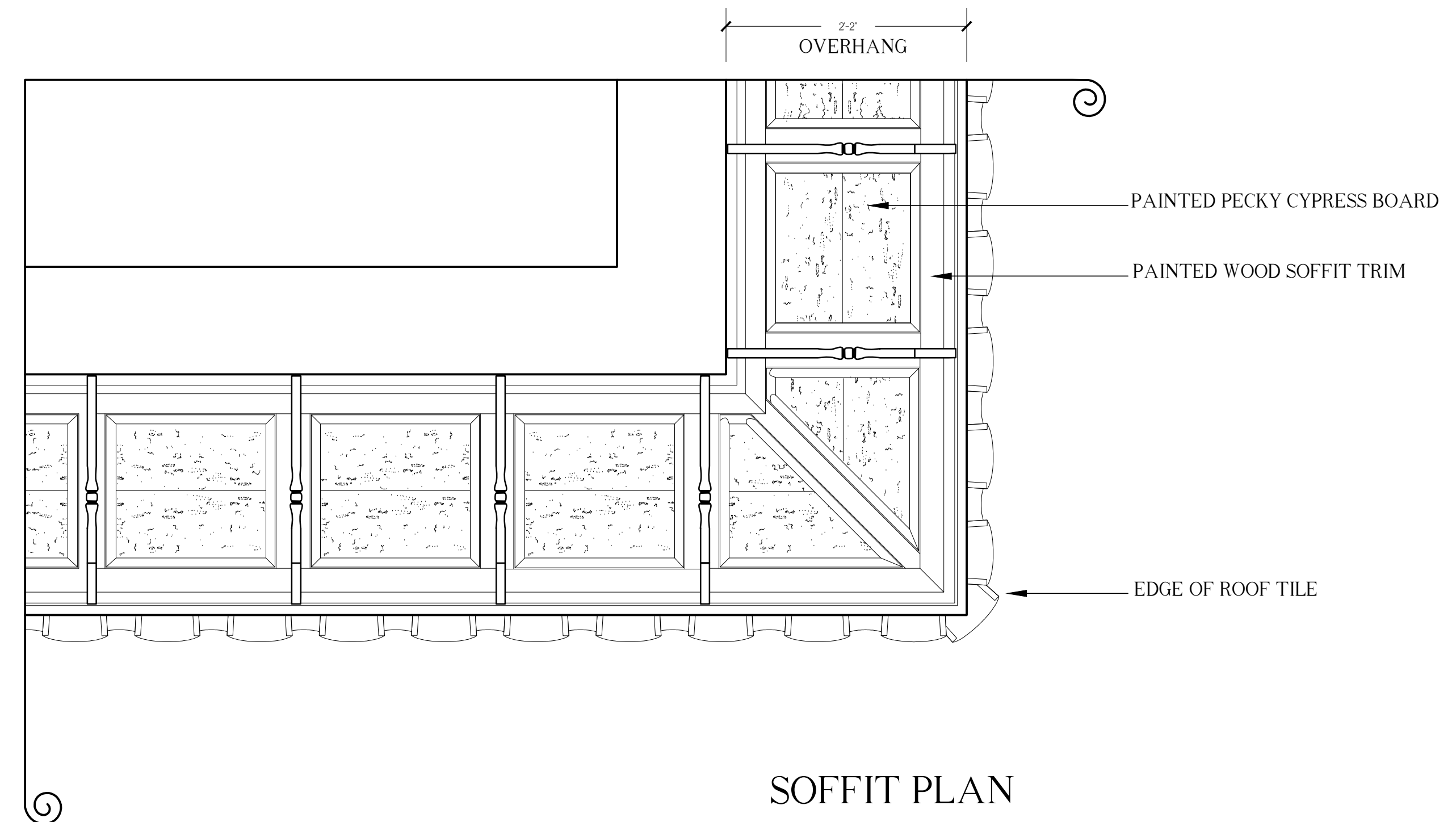
ELEVATION



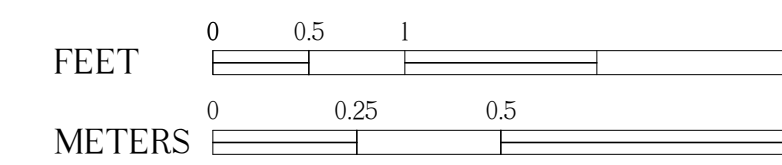
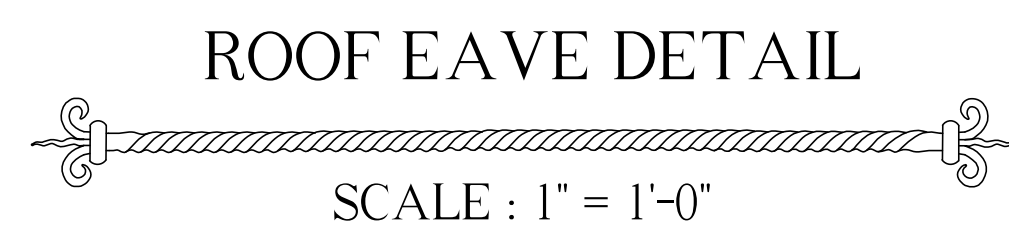
SECTION

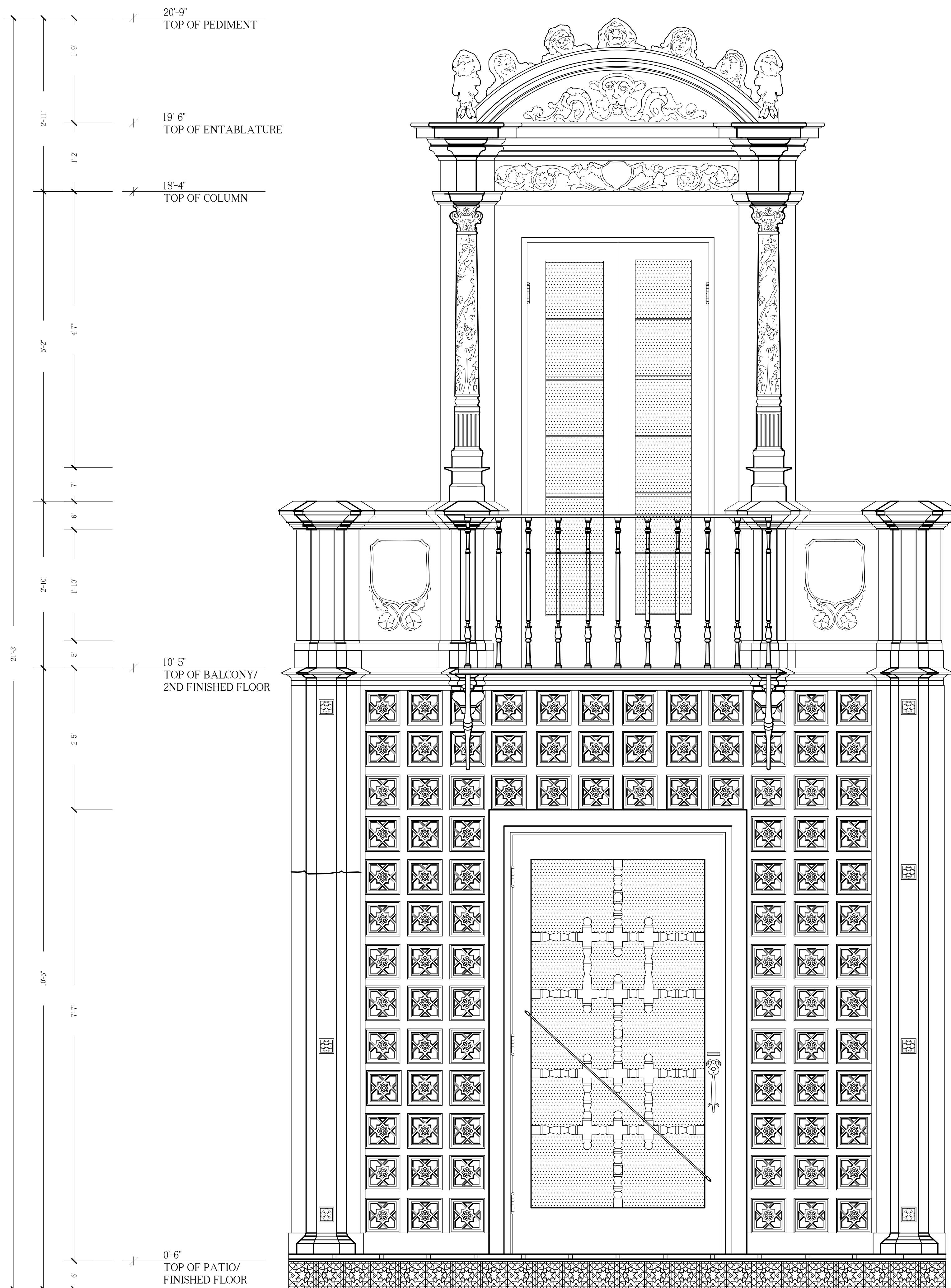


ROOF PLAN



SOFFIT PLAN



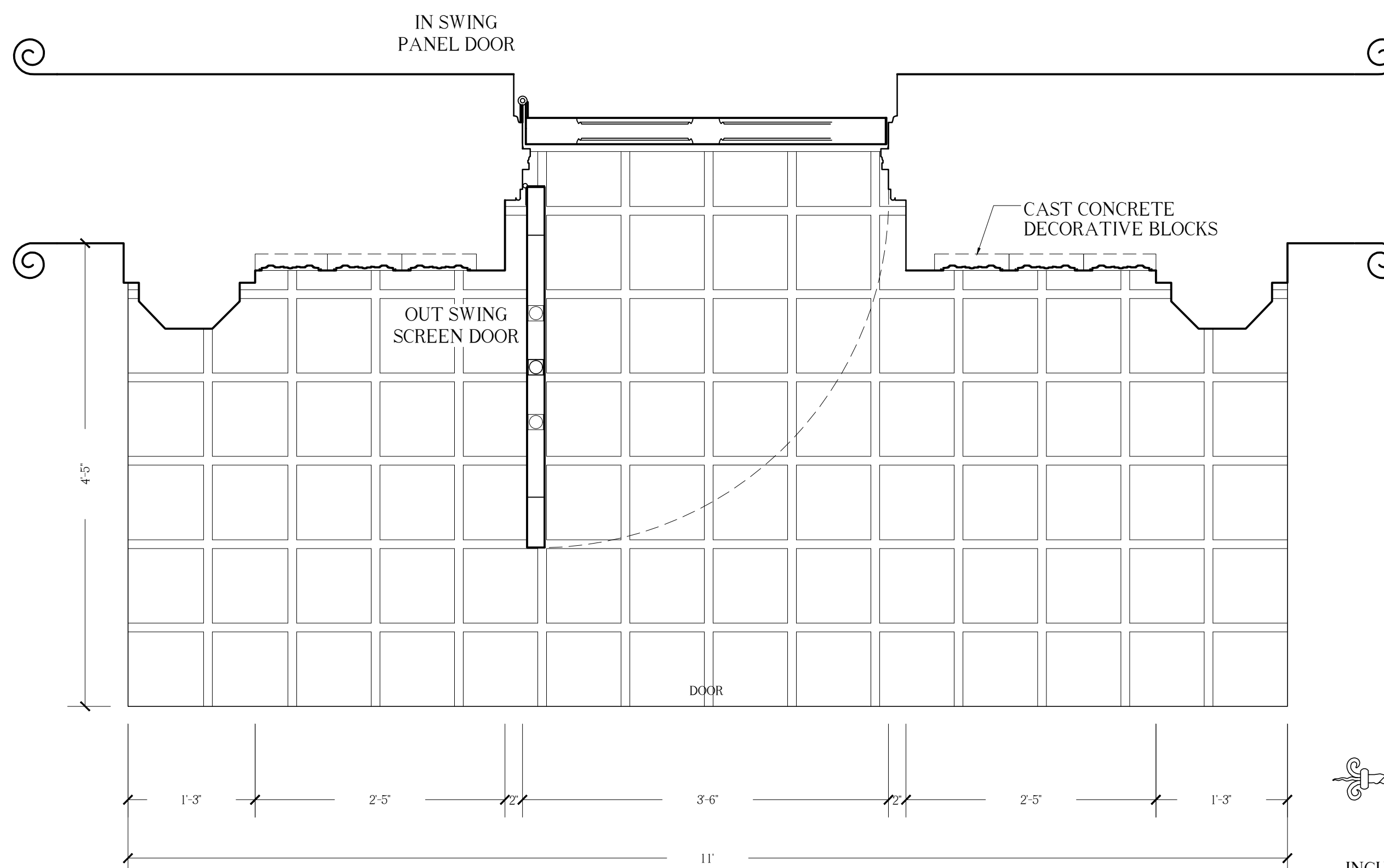


ENTRY DETAIL

SCALE : 1" = 1'-0"

INCHES 0 0.5 1 3

METERS 0 0.25 0.5 1



ENTRY PLAN

SCALE : 1" = 1'-0"

INCHES 0 0.5 1 3

METERS 0 0.25 0.5 1

DRAWN BY: CAMILLE CORTES, DAVID HOLMES & FRANK T NOSKA IV

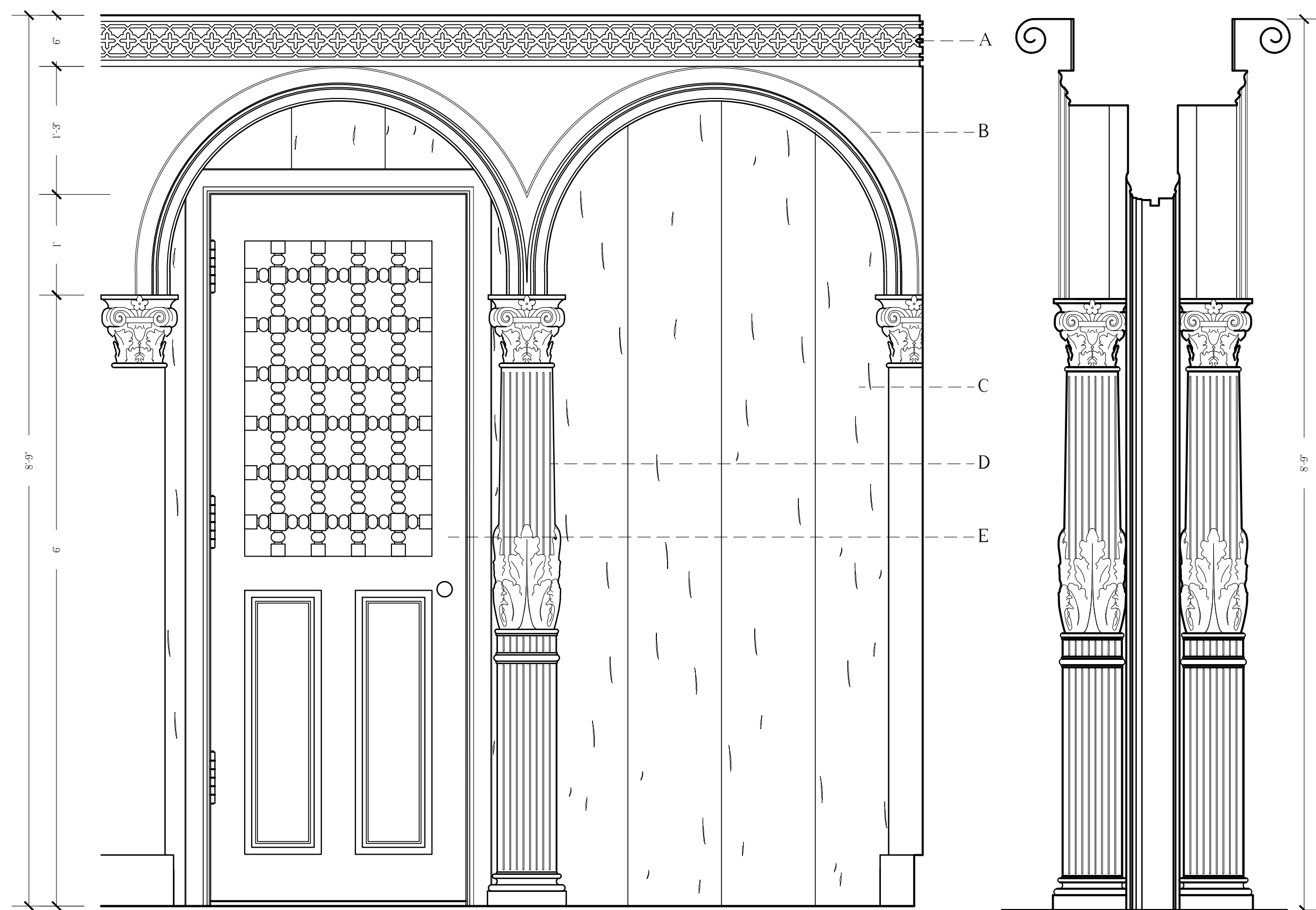
NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

H. GEORGE FINK STUDIO
2506 PONCE DE LEON BOULEVARD CORAL GABLES MIAMI-DADE COUNTY FLORIDA

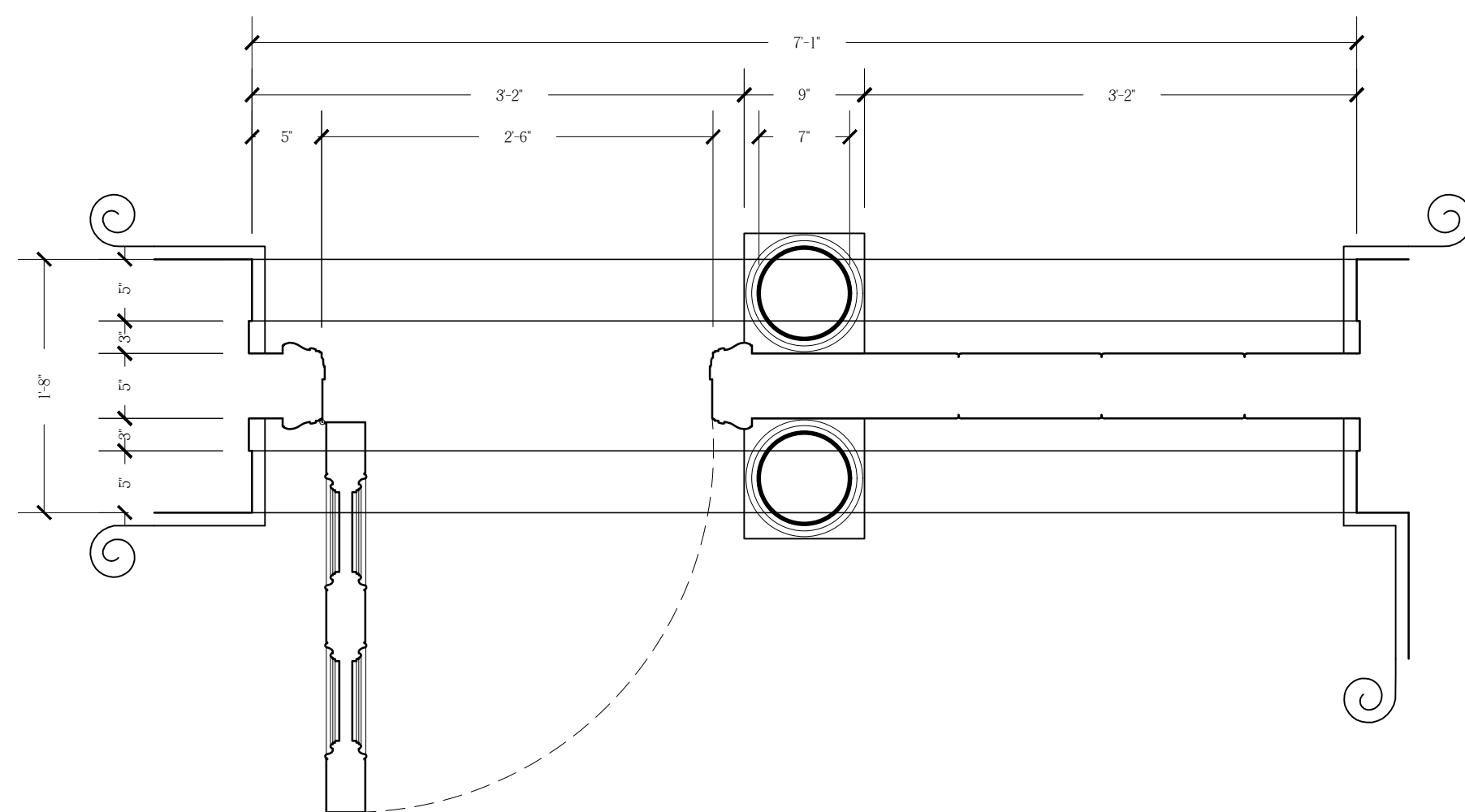
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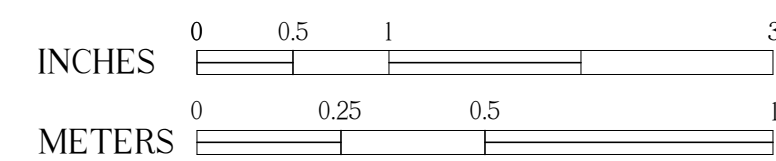


SEE DOOR DETAIL
SHEET 12

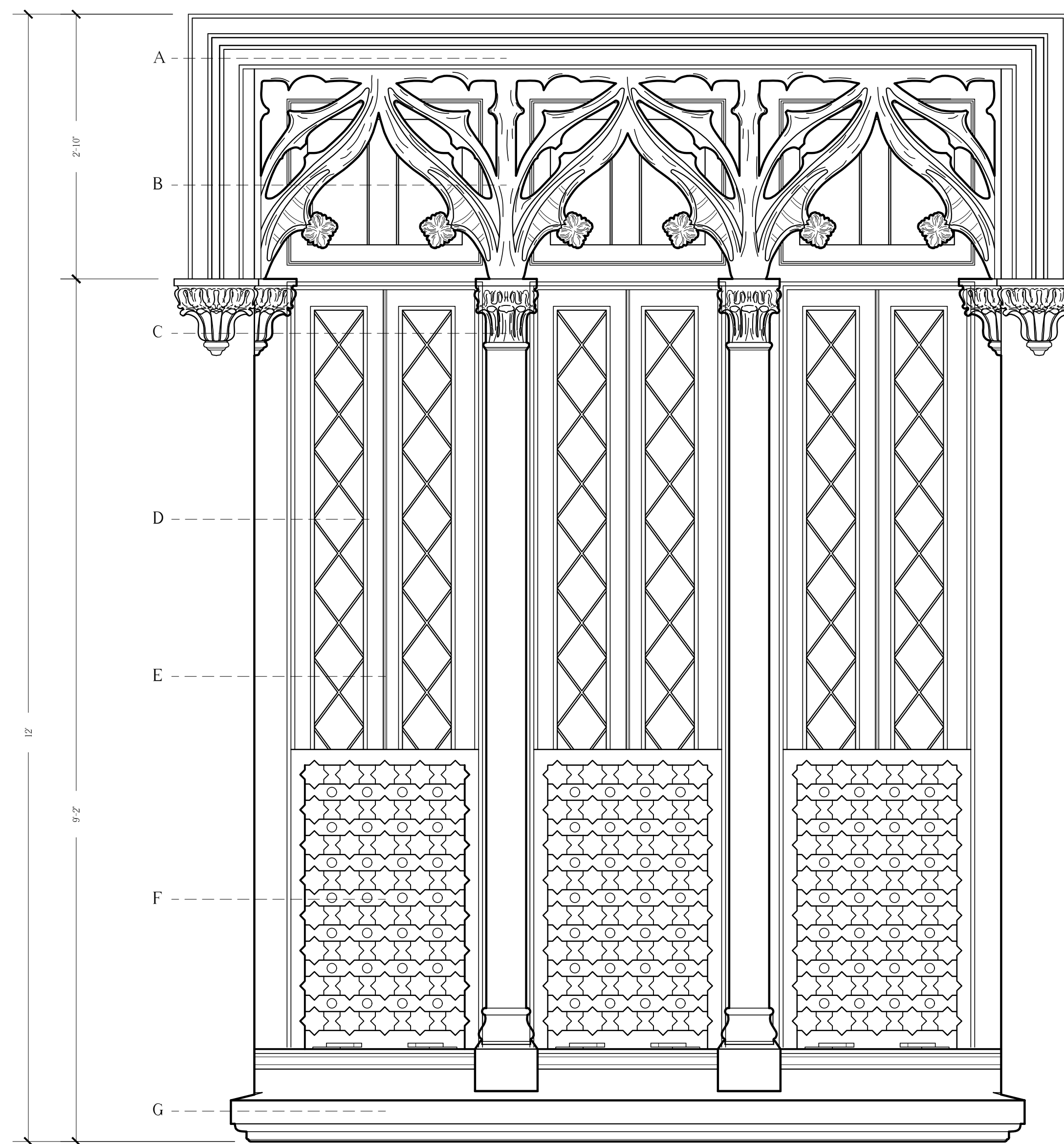


ARCHWAY DETAIL

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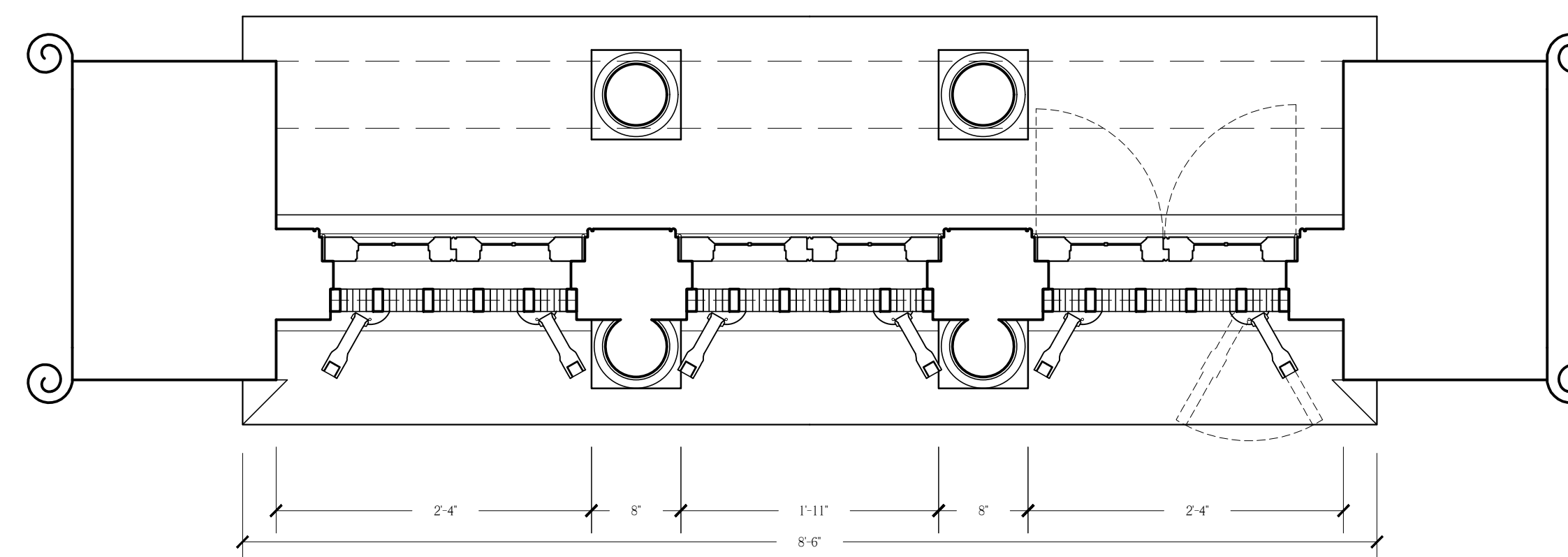
- COLUMNAR ARCHWAY KEY
- A. PAINTED WOOD FRIEZE MOLDING
 - B. CAST CONCRETE ARCHITRAVE
 - C. STAINED WOOD BOARD PARTITION
 - D. CAST CONCRETE COLUMN
 - E. WOOD PANEL DOOR WITH TURNED WOOD SCREEN



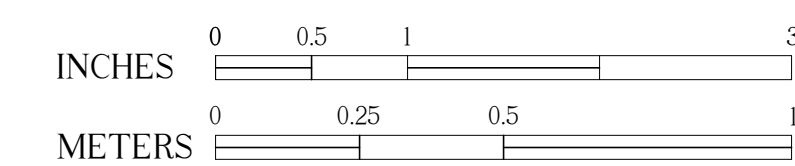
VENETIAN WINDOW DETAIL

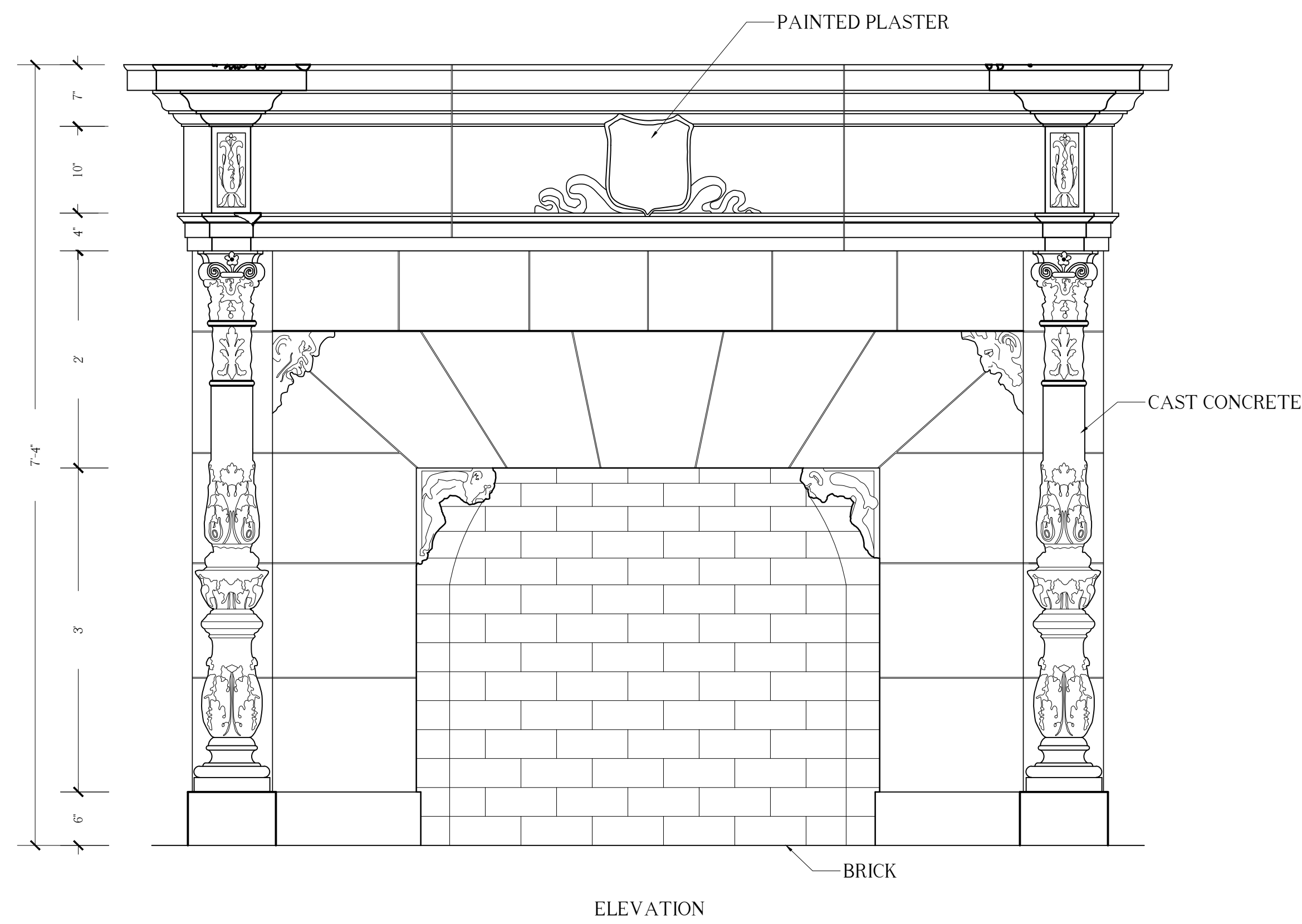
SCALE: 1" = 1'-0"

INTERIOR EXTERIOR

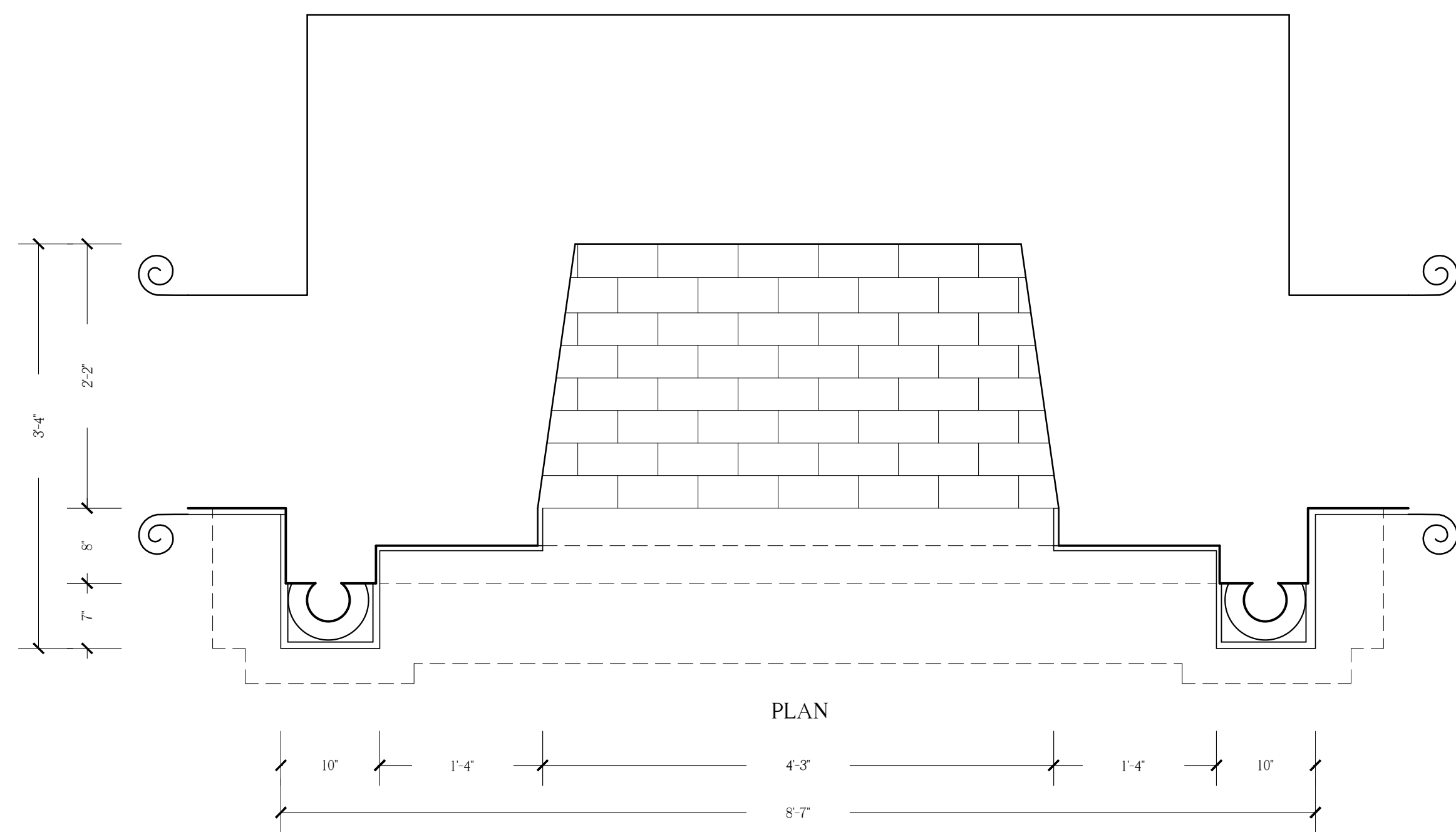


- VENETIAN WINDOW KEY
- A. CONCRETE MOLDING
 - B. CONCRETE SCREEN
 - C. CAPITAL
 - D. OPERABLE LEADED LIGHTS
 - E. COLUMN
 - F. WOOD SCREEN WITH METAL MESH
 - G. SILL



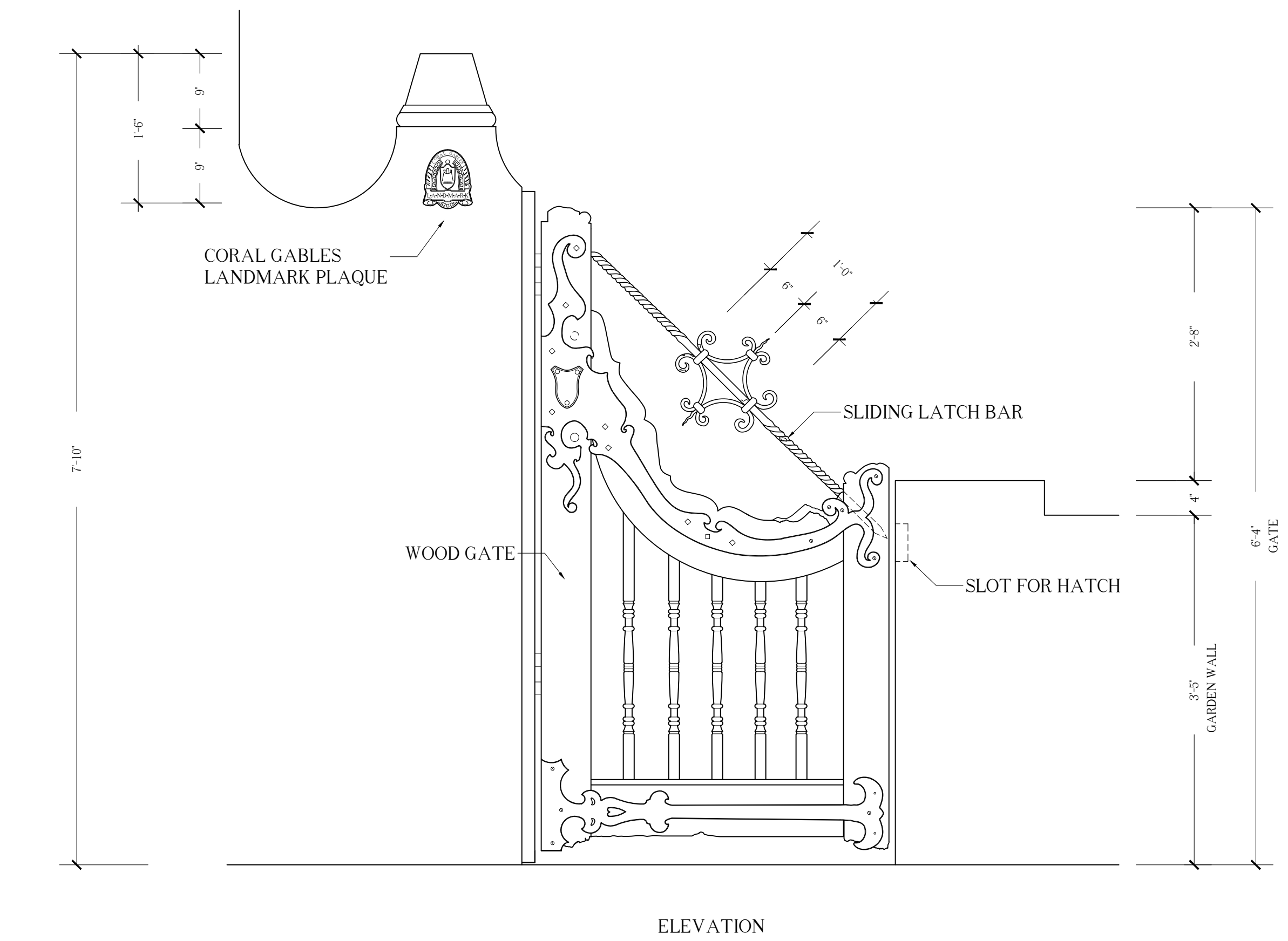
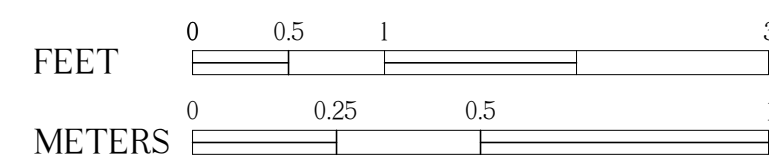


ELEVATION

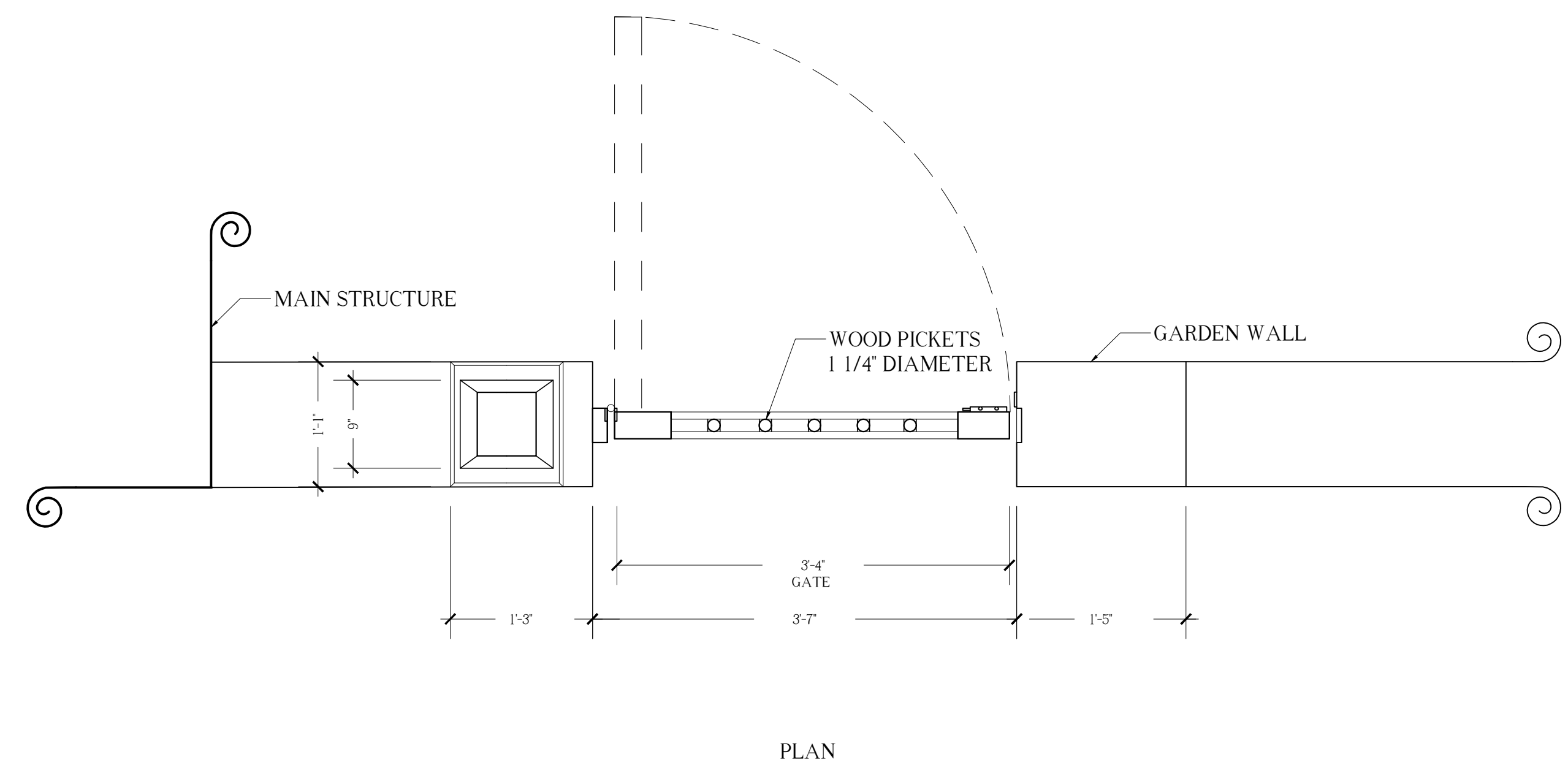


FIREPLACE DETAIL

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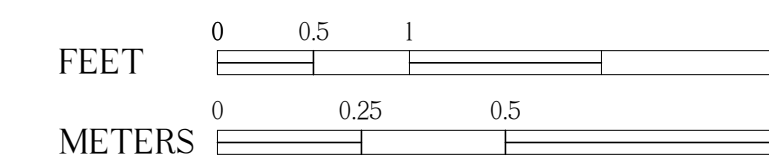
ELEVATION

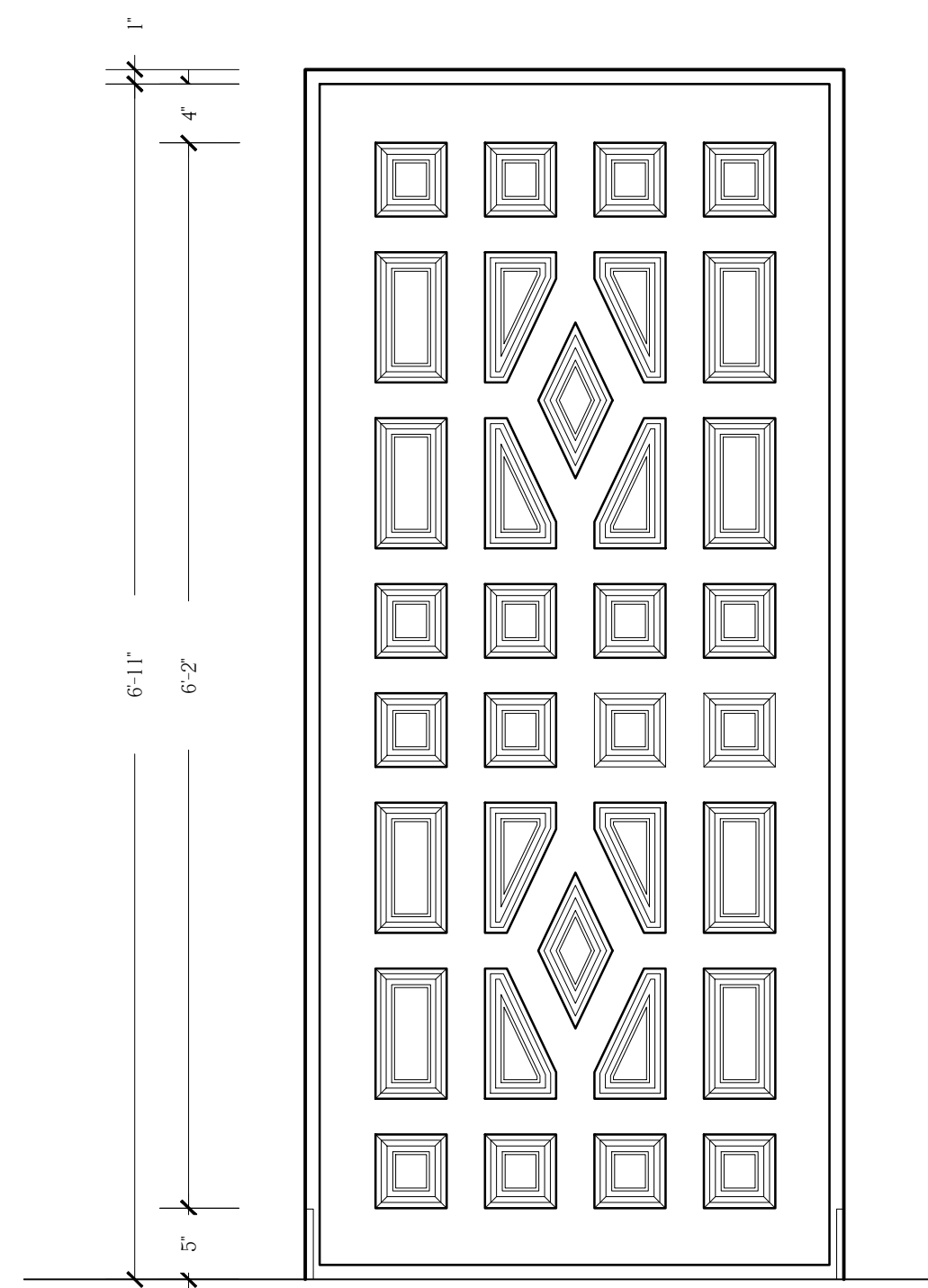


PLAN

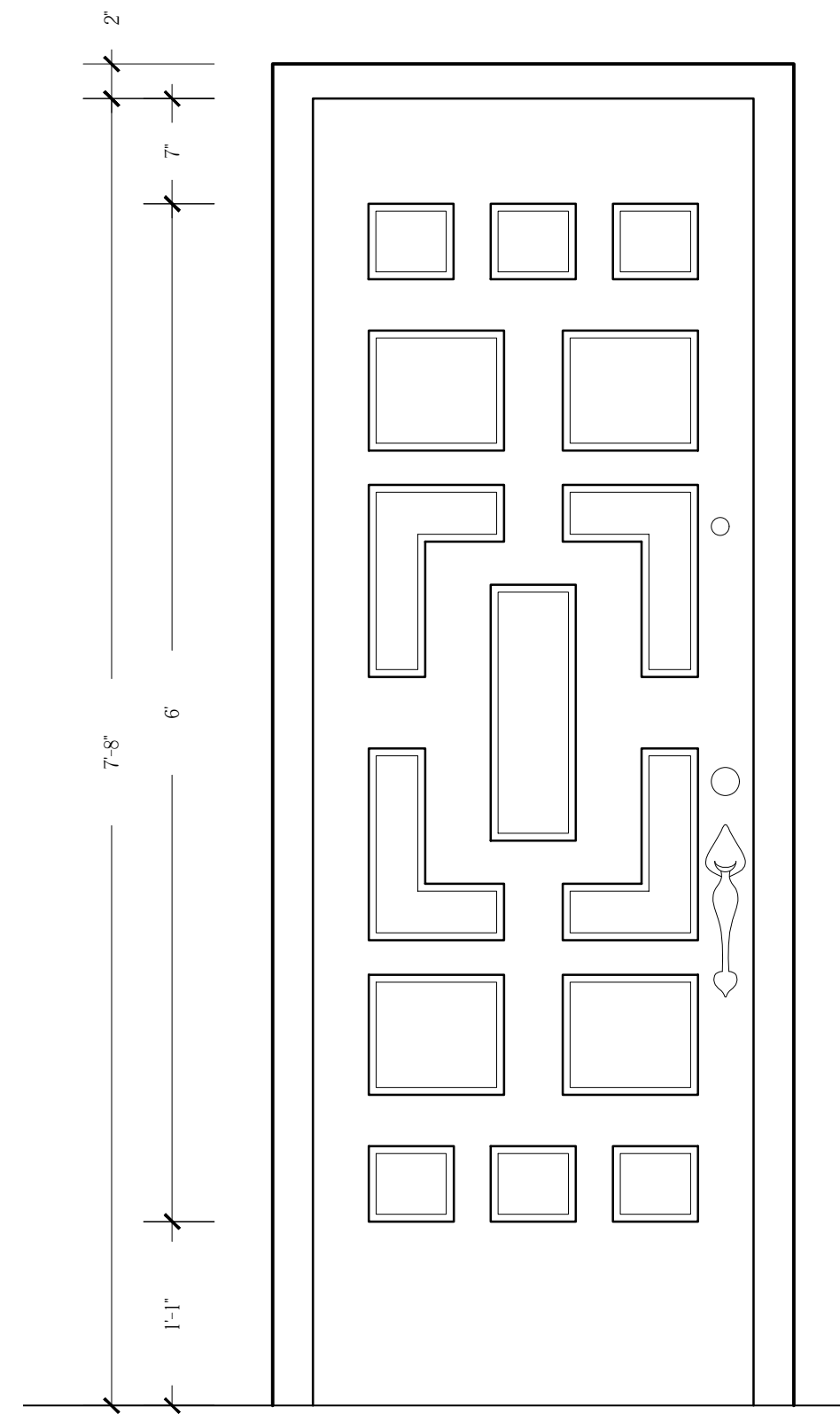
ENTRY GATE DETAIL

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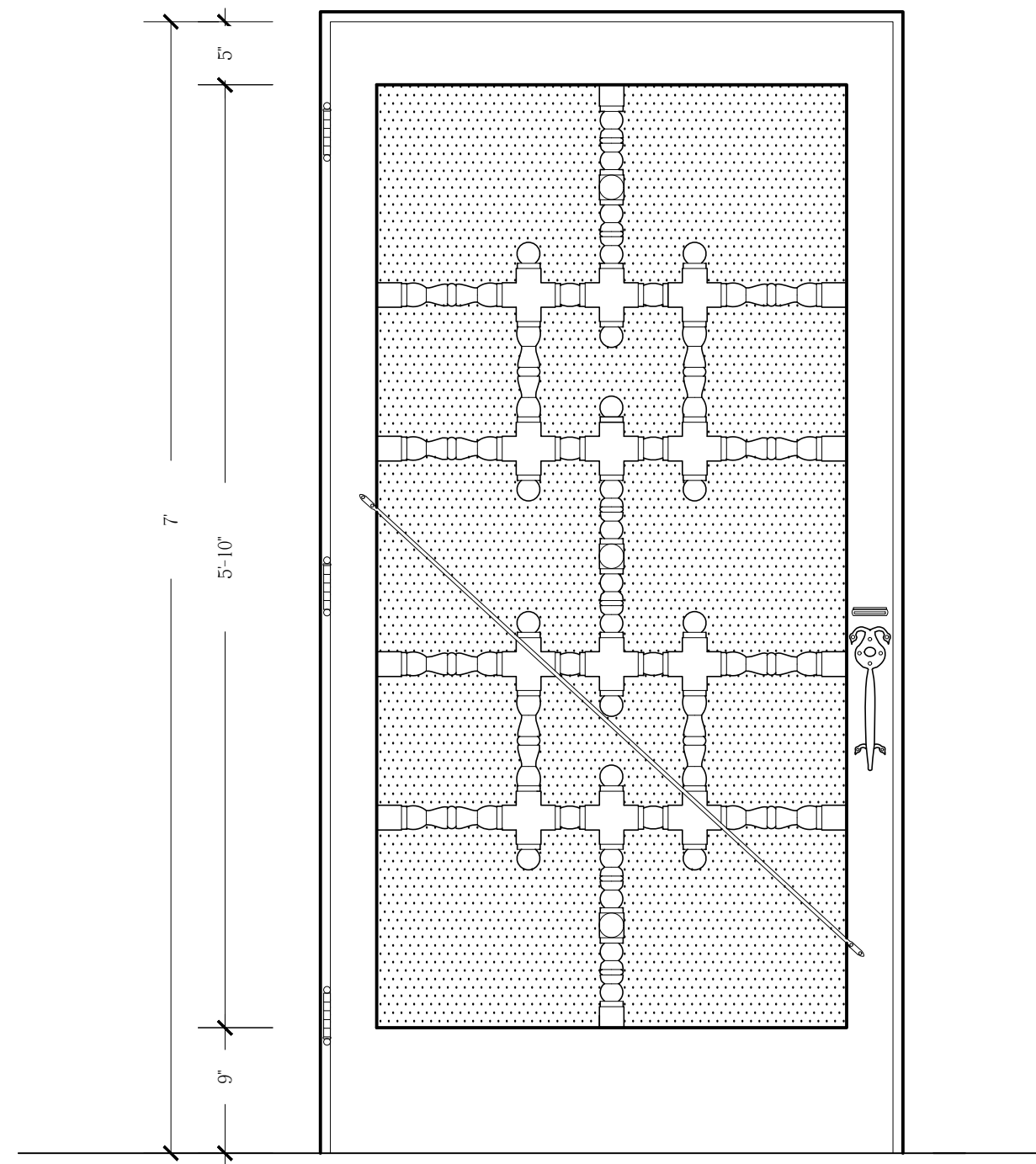




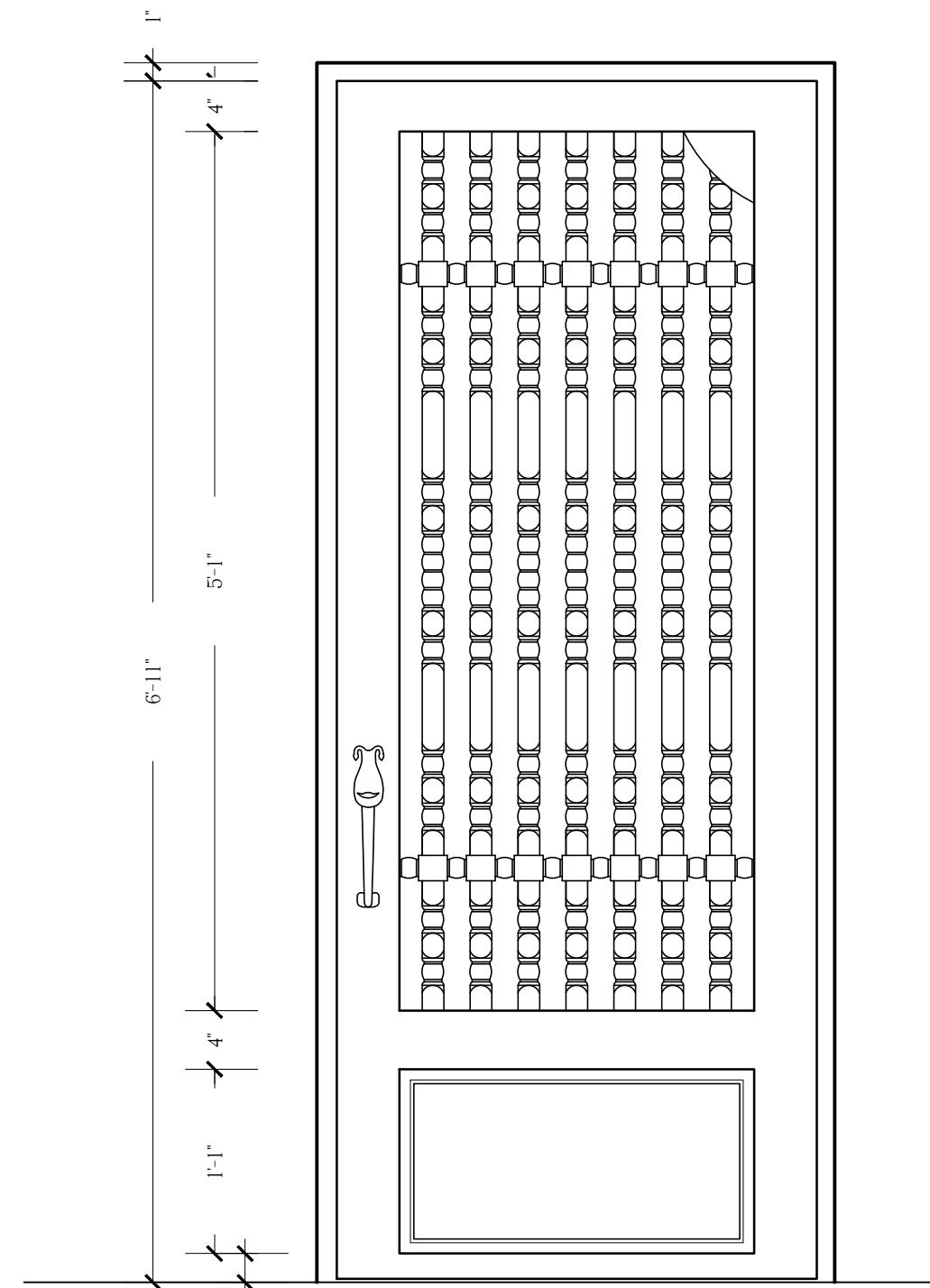
FILE ROOM ENTRY



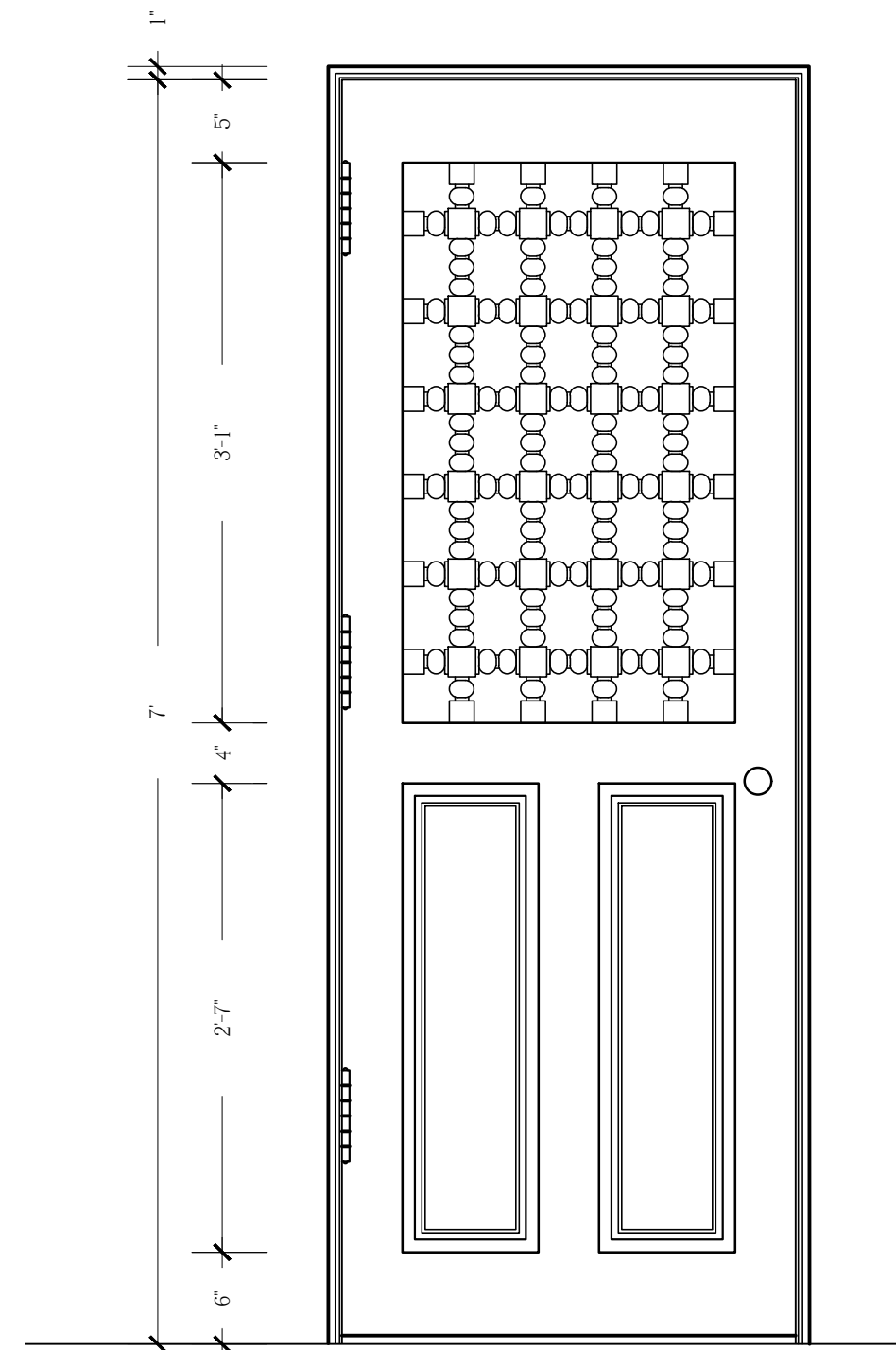
REAR ENTRY DOOR



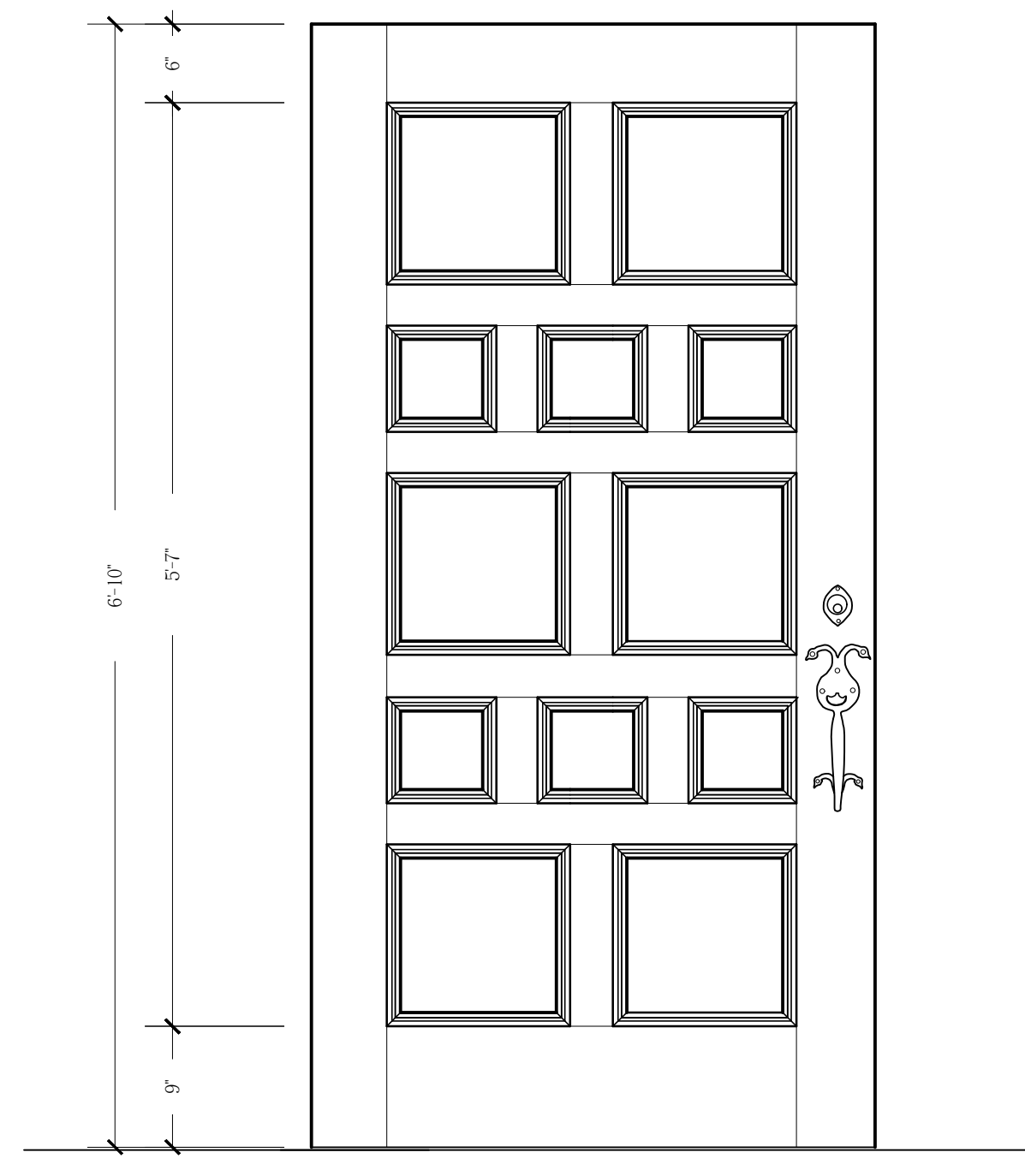
ENTRY SCREEN DOOR



CLOSET ROOM DOOR

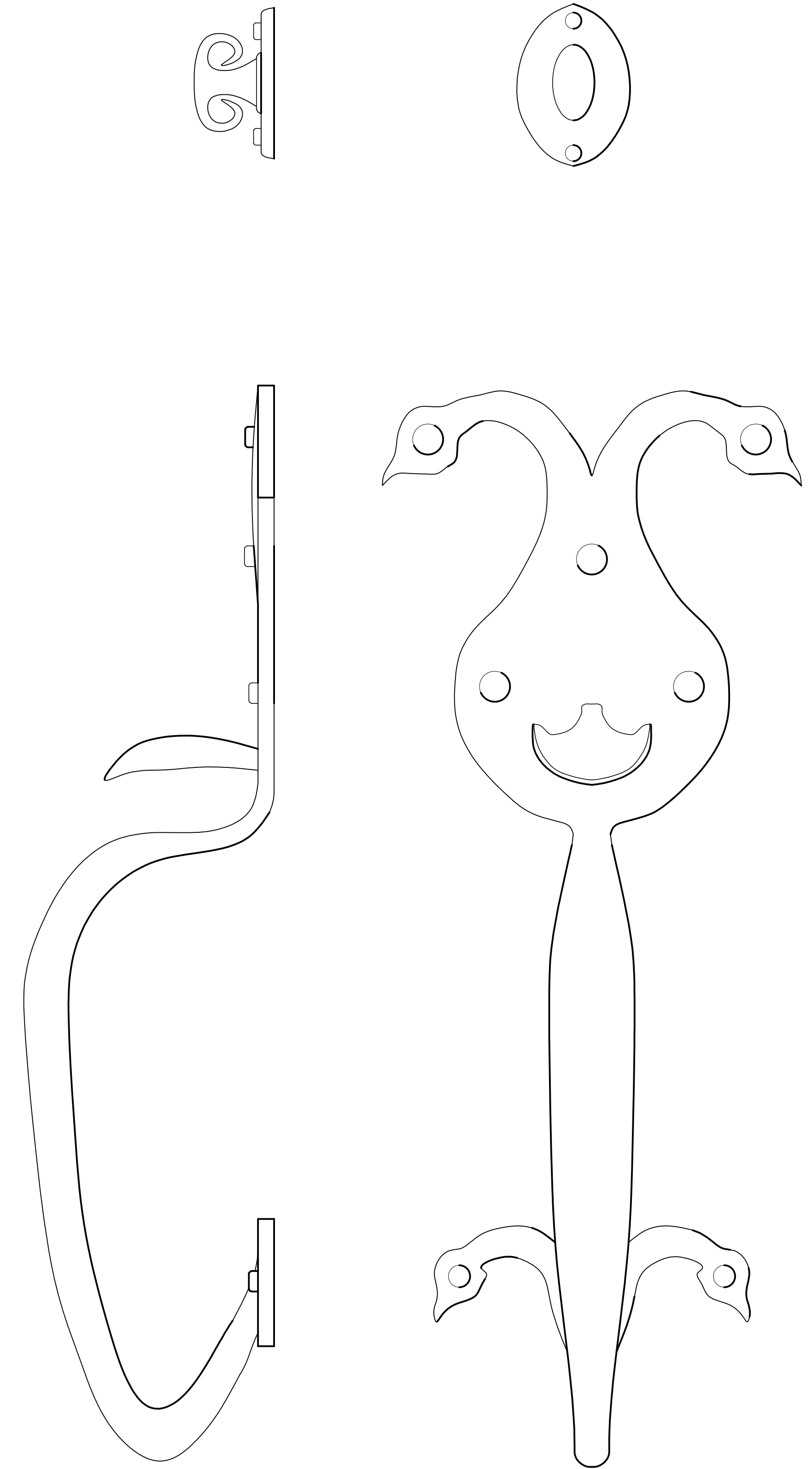
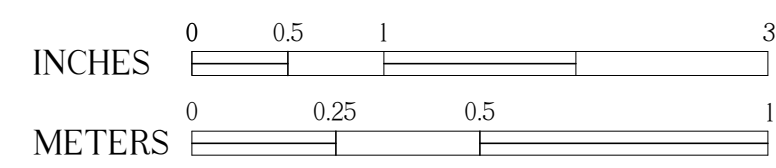


RECEPTION ARCHWAY



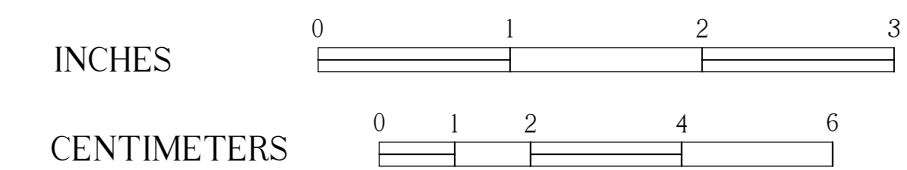
ENTRY MAIN DOOR

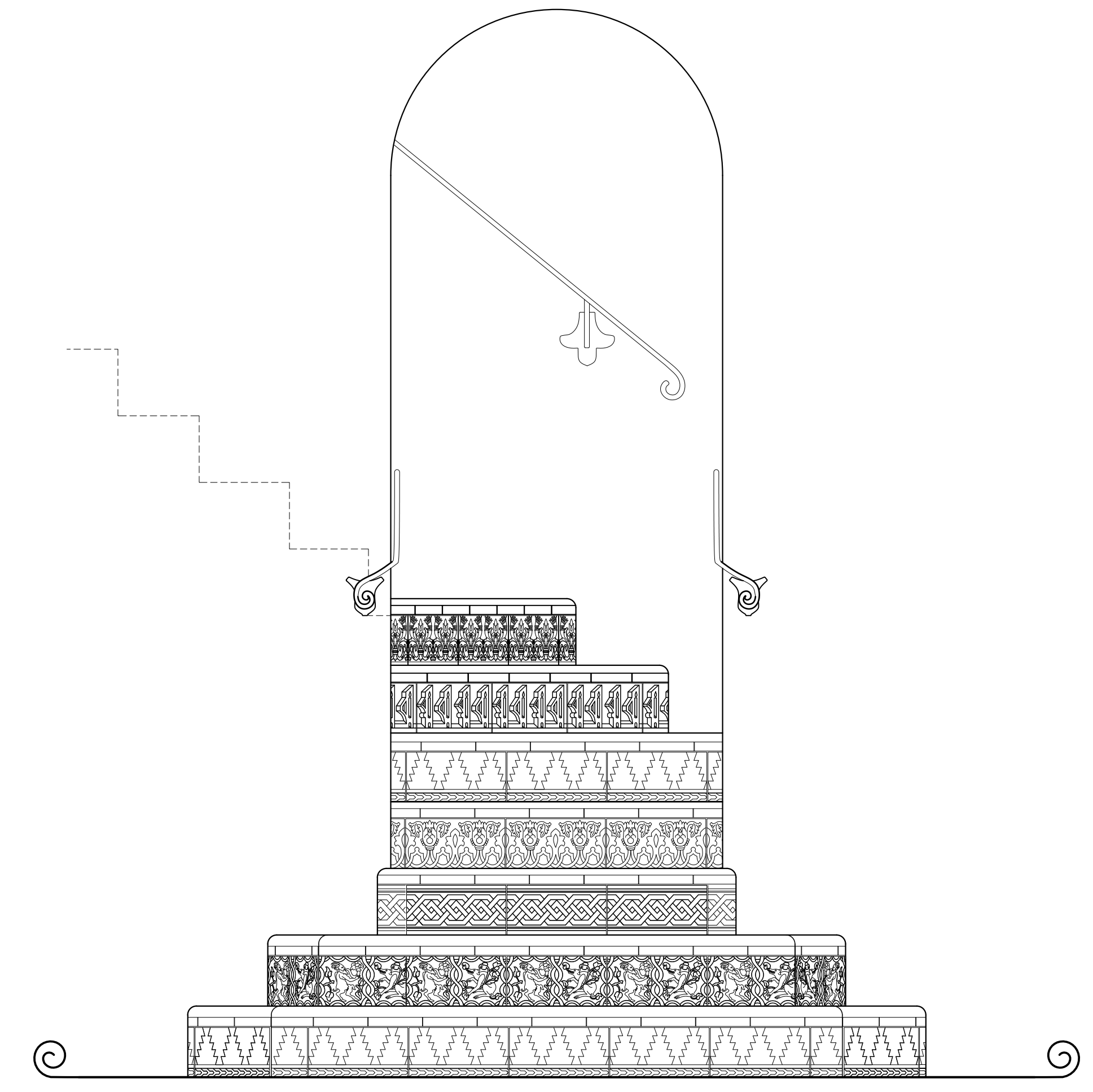
SCREEN & FRONT DOORS
SCALE : 12" = 1'-0"



DOOR HANDLE DETAIL

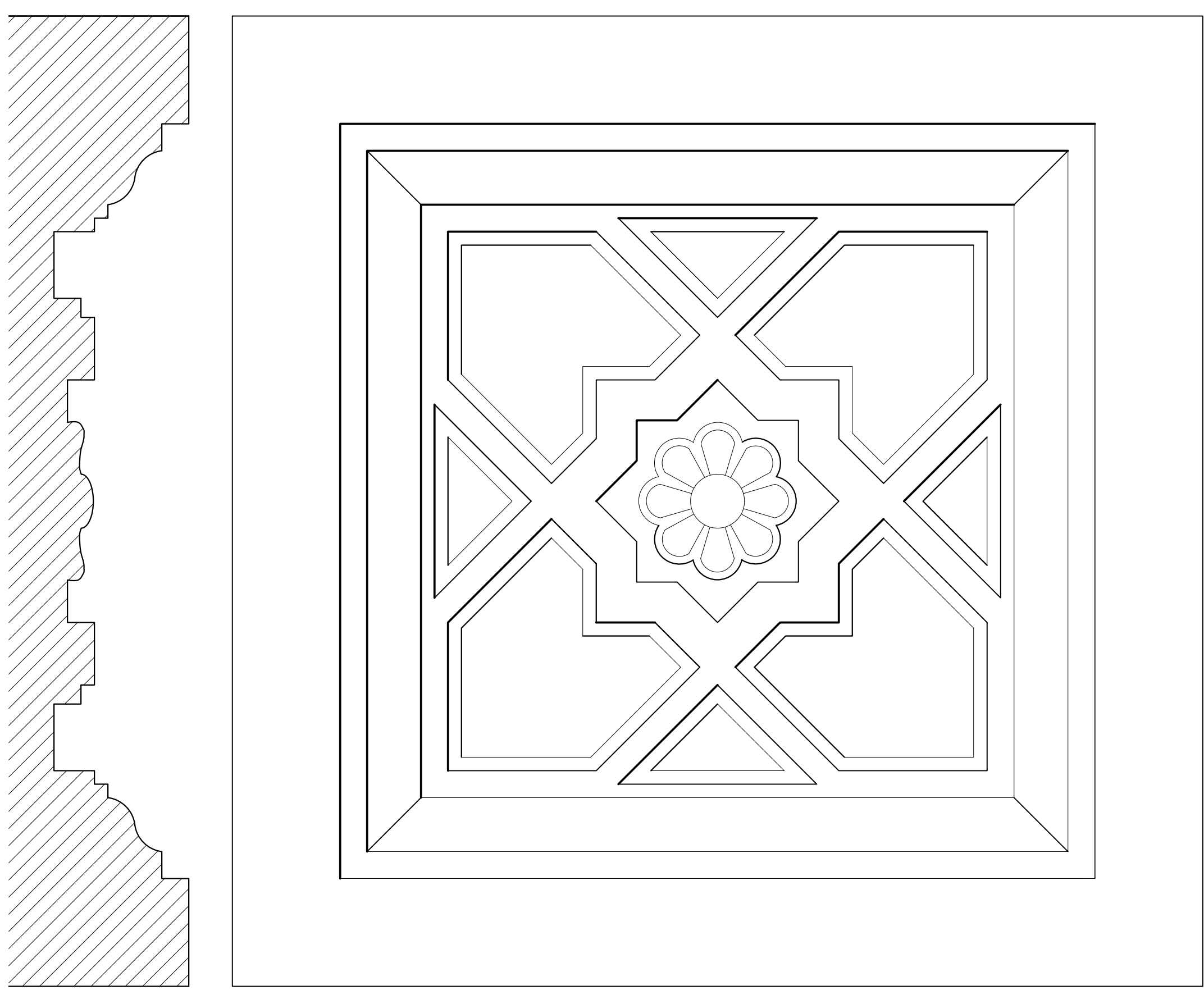
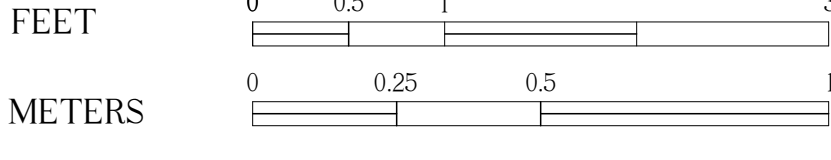
FULL SCALE





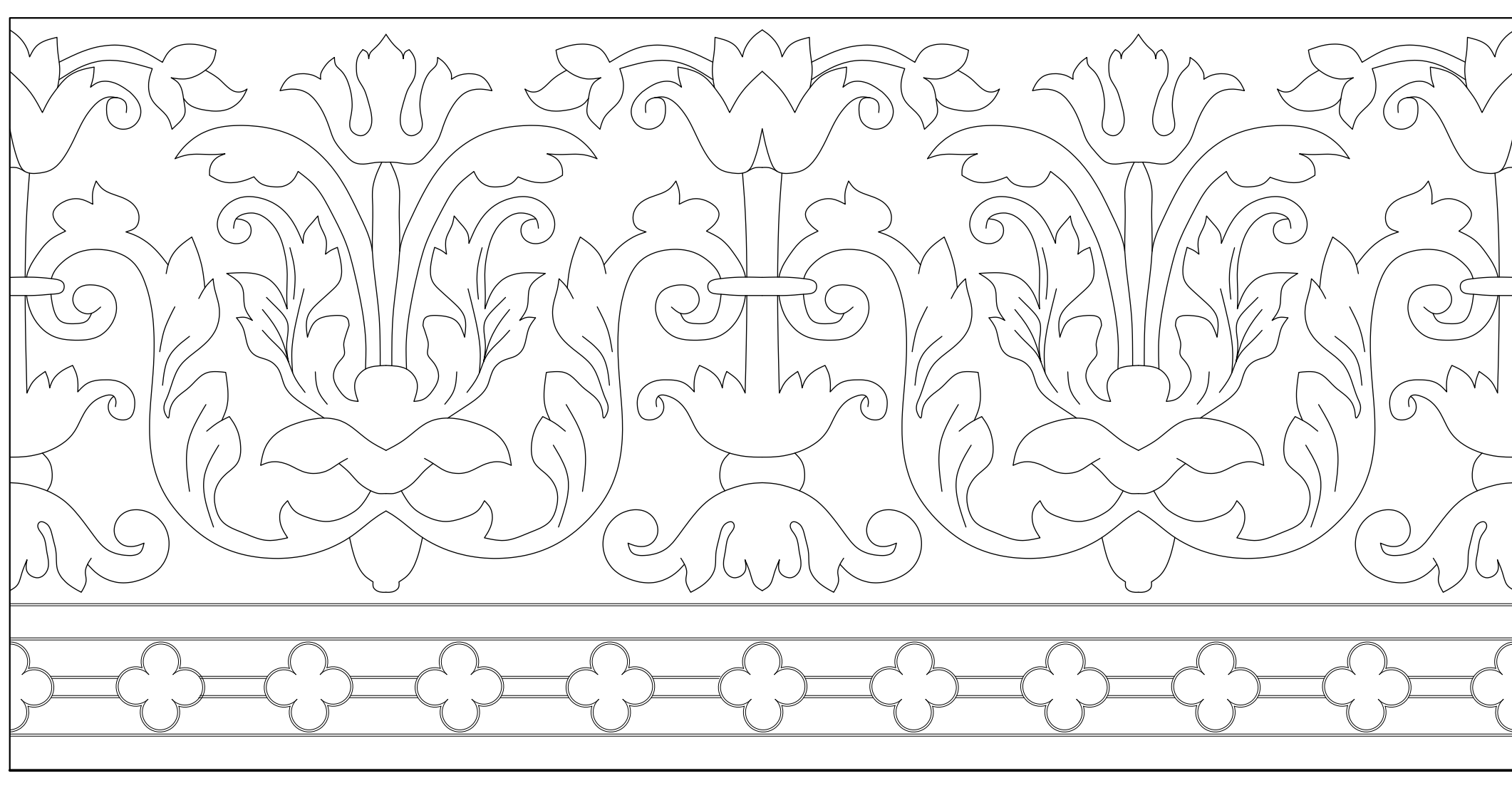
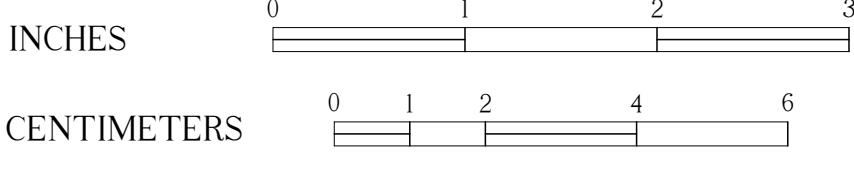
STAIR DETAIL

SCALE : 12" = 1'-0"



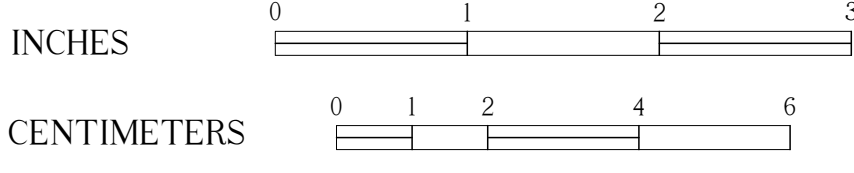
DECORATIVE CONCRETE BLOCK

FULL SCALE

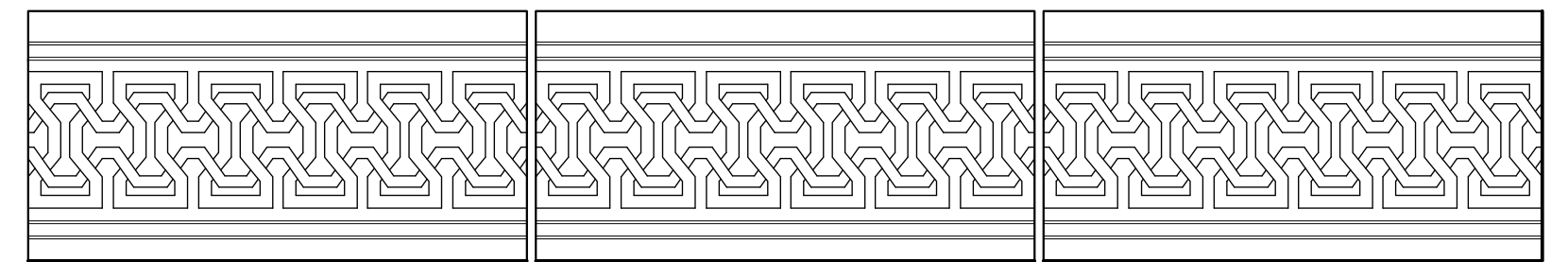


RECEPTION TILE

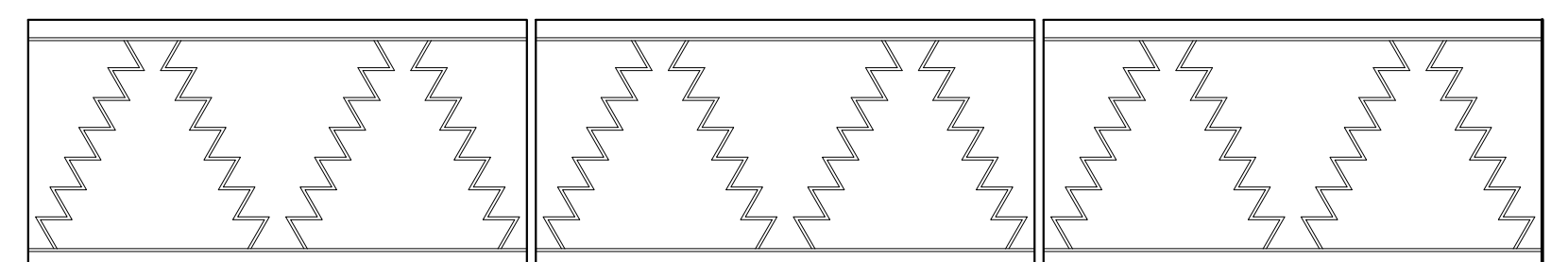
FULL SCALE



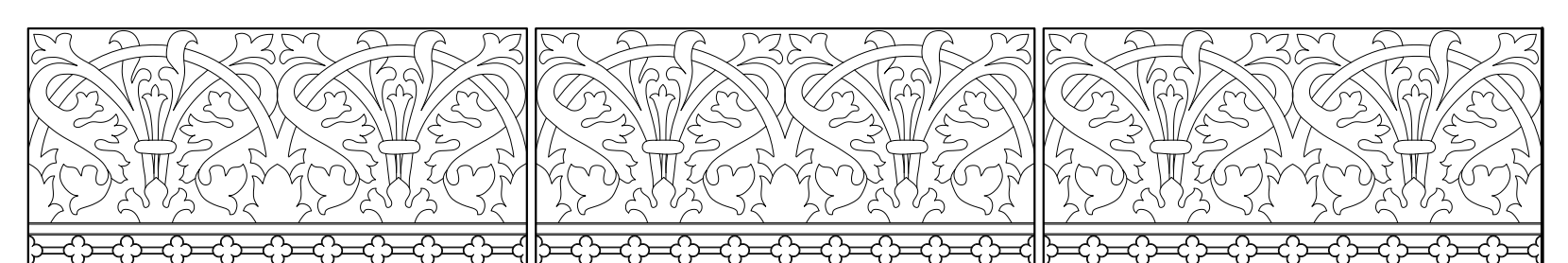
RISER 17



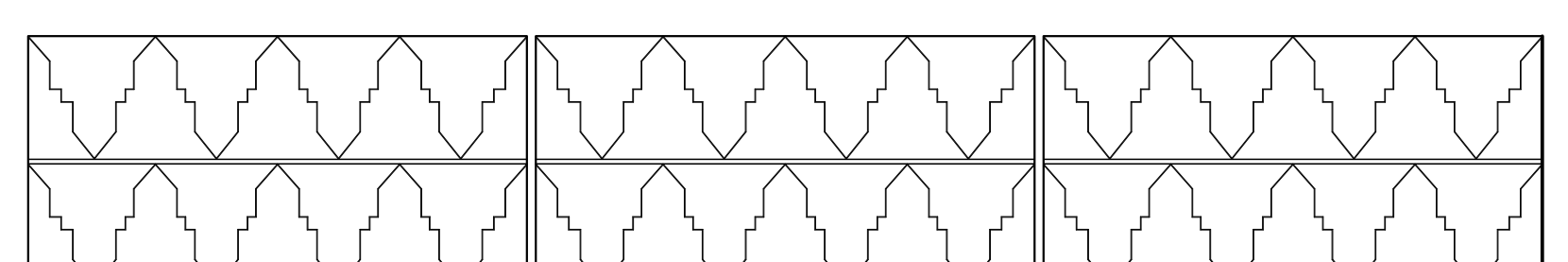
RISER 16



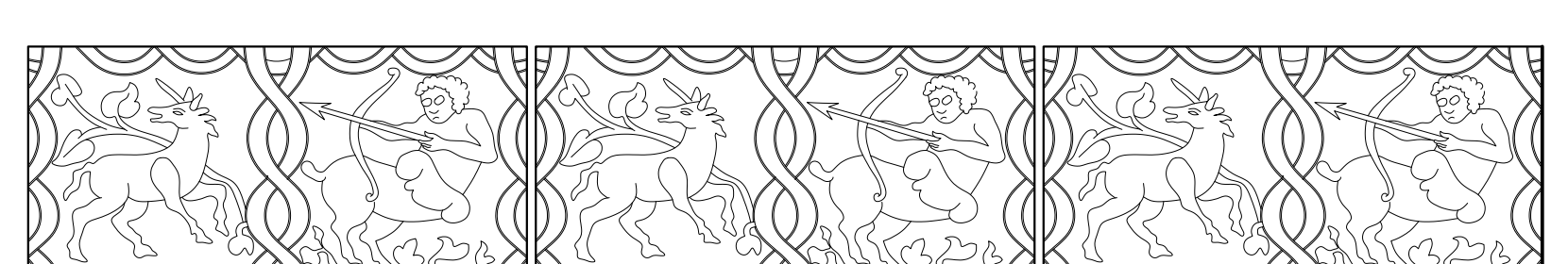
RISER 14



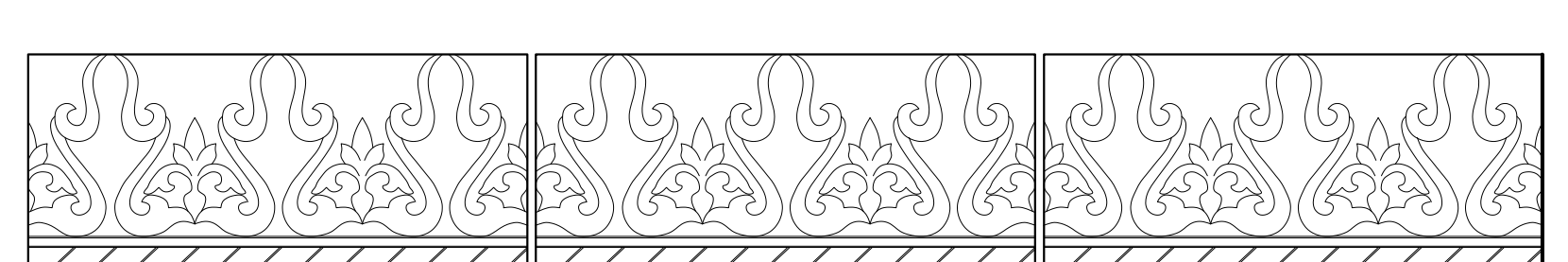
RISER 13



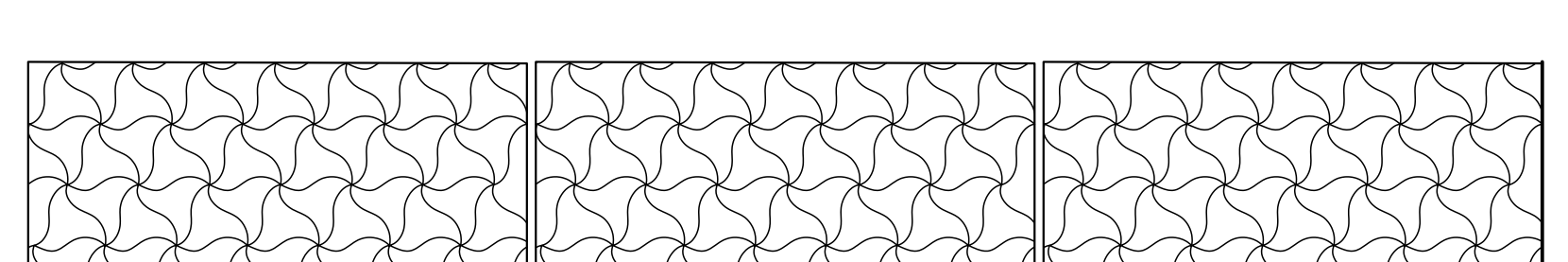
RISER 12



RISER 10



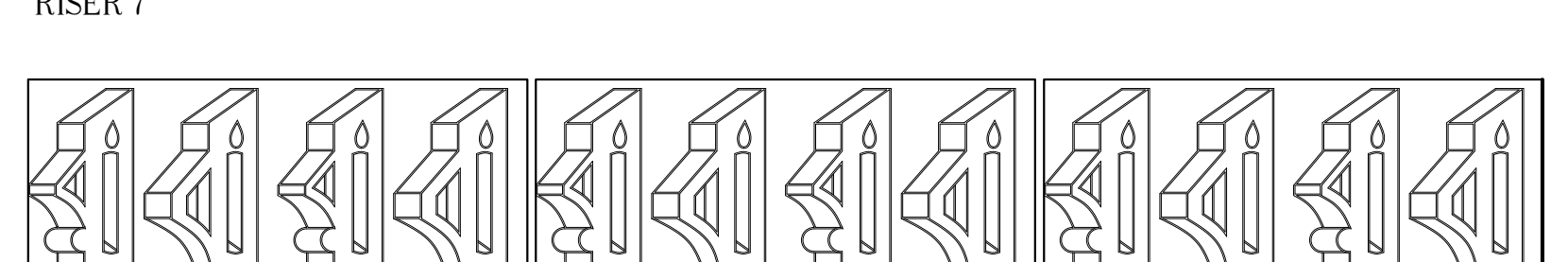
RISER 9



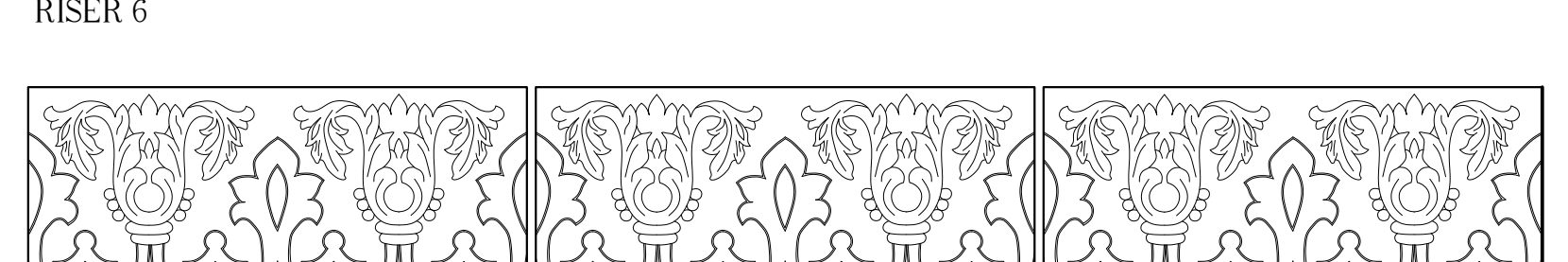
RISER 8



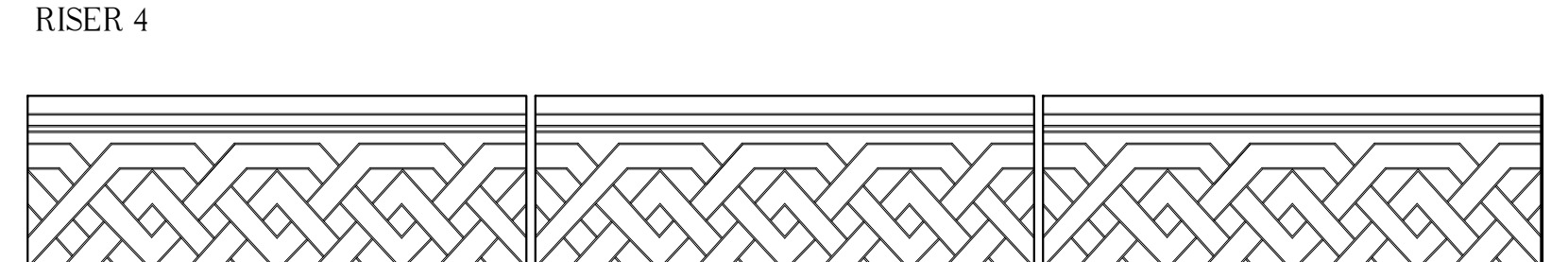
RISER 7



RISER 6



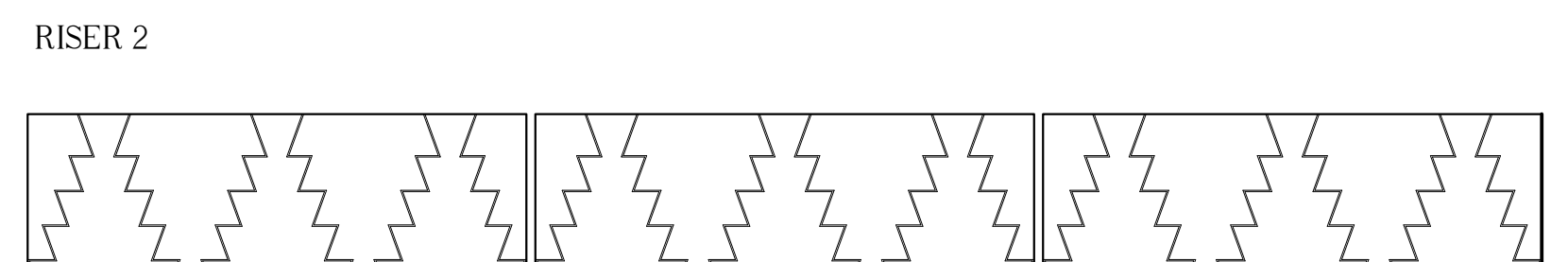
RISER 4



RISER 3



RISER 2



RISER 1, 5, 11 AND 15



RISER 1, 5, 11 AND 15

TILE CATALOG

SCALE : 3" = 1'-0"

FEET 0 1' 2' 4' 6' 1'

CENTIMETERS 0 2 4 8 12 20 30

DRAWN BY: LAURA BELTRAN, CAMILLE CORTES & FRANK T NOSKA IV

NATIONAL PARK SERVICE
U.S. DEPARTMENT OF THE INTERIOR

H. GEORGE FINK STUDIO
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