

United States Department of the Interior  
National Park Service

RECEIVED 2280

NOV 27 2015

# National Register of Historic Places Registration Form

Nat. Register of Historic Places  
National Park Service

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

### 1. Name of Property

historic name Villa MiraFlores  
other names/site number \_\_\_\_\_

### 2. Location

street & number 1214 Villa Drive  not for publication  
city or town Atlanta  vicinity  
state Georgia code GA county DeKalb code 089 zip code 30306

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this X 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 X meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:  
\_\_\_ national \_\_\_ statewide X local

William R. Hoover for William R. Hoover Date 20 November 2015  
Signature of certifying official/Title for Date  
Dr. David C. Crass/Historic Preservation Division Director/Deputy SHPO

State or Federal agency/bureau or Tribal Government \_\_\_\_\_

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.  
Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government \_\_\_\_\_

### 4. National Park Service Certification

I hereby certify that this property is:  
 entered in the National Register  determined eligible for the National Register  
 determined not eligible for the National Register  removed from the National Register  
 other (explain:) \_\_\_\_\_  
Dozoline Signature of the Keeper 6/23/16 Date of Action

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**5. Classification**

**Ownership of Property**  
 (Check as many boxes as apply.)

**Category of Property**  
 (Check only one box.)

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

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
2	1	buildings
1	0	sites
0	1	structures
0	0	objects
3	2	Total

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

**Number of contributing resources previously listed in the National Register**

N/A

N/A

**6. Function or Use**

**Historic Functions**  
 (Enter categories from instructions.)

**Current Functions**  
 (Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: single dwelling

DOMESTIC: secondary structure

DOMESTIC: secondary structure

**7. Description**

**Architectural Classification**  
 (Enter categories from instructions.)

**Materials**  
 (Enter categories from instructions.)

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS:  
 Mission/Spanish Colonial Revival

foundation: CONCRETE; BRICK

walls: STUCCO; TILE

roof: TILE; ASPHALT

other:

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### Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

#### Summary Paragraph

Villa MiraFlores is a two-story Mediterranean Revival-style house with garage, pool house, and garden on property of less than one acre. The house sits atop hilly terrain in a residential area of northeast Atlanta called Druid Hills Heights. This area is located just outside of the Druid Hills Historic District. Designed by Atlanta architect Henry H. Jordan, in conjunction with James L. Turner, a developer, and completed in 1925, the house features a two-story central block with two-story side wings. The house is constructed of hollow tile and cement and covered with smooth stucco and a tile roof. The house retains its original floor plan, with two-story central court, with some modifications to room usage. Cypress exterior and interior doors, as well as cypress molding and rosewood floors, are significant features. The Italian Revival landscape design at the rear of the house retains its hardscape features; however, the majority of the planting material is new due to loss of original materials over time.

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### Narrative Description

*The following was taken from the draft March 12, 2015 National Register of Historic Places Registration Form written by Charlie Paine. The form is on file at the Historic Preservation Division, Georgia Department of Natural Resources, Stockbridge, Georgia.*

Villa MiraFlores was built in 1925 in the Mediterranean Revival style (photograph 1). The property is the first of six houses built by James Turner in Druid Hills Heights near the intersection of North Decatur and Briarcliff roads. The house to the west of Villa MiraFlores pre-existed Turner's development and was owned by his daughter. That house burned in 1934 and the lot was transformed into formal gardens, which are now overgrown with weeds and briars. The adjacent lot to the east of the house was once the rose gardens for Villa MiraFlores. Today there is an apartment building on that lot. Across the street from Villa MiraFlores is a ravine, formerly known as Villa Park.

Villa MiraFlores has a two-story central block with two-story side wings. The central block has a low-pitched tile roof with overhanging eaves. The roof on the side wings is flat with a parapet wall. A concrete terra-cotta-colored frieze remains on the front of the central block under the eaves, but is no longer extant on the rear.

Centrally located on the first floor in the center block of the house is a double door of carved cypress. It is original to the house and has a concrete quoin surround. There are two door/window openings located on each side of the central entrance door. These are replacement doors/windows due to deterioration or complete loss of originals over time. The doors are covered by a small wood awning with brackets and tile roof.

Tiled steps with a curved, concrete rail lead up to the front tiled patio from the driveway (photograph 2). The patio has a low concrete wall surround. There are lamp posts at each front corner of the patio with cast-iron and blown-glass lanterns. The front wall of the patio extends down several feet with the slope of the front lawn. There is a small arched opening with a statue (photograph 1). The statue was originally located in the back garden statuary niche.

Centrally located within each of the side wings are replacement French doors with original cast-iron balconies that open into the den and dining rooms. Above each of these doors is an arch with a classical shield motif. On

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the front façade, the side wings contain paired windows that are centrally located above the French doors (photograph 1).

Within the center block on the second floor and located above the first-floor entrance door is another cast-iron faux balcony (photograph 1). There are three sets of paired windows on this facade, all topped by arches. The central pair of windows has a large arch with classical shield motif. Single windows surrounded by curved concrete detail are located above the first-floor doors with awnings.

There are two large concrete chimneys, one on each side of the house. On the sides and rear elevations, the second-floor windows into the bedrooms are topped with a lip of tile.

In the back of the house, the side wings extend out enclosing the rear patio on three sides (photograph 4). The patio is tiled and contains the rear entrance door, which is located within the central block. The door is a French door that is surrounded on either side by two rectangular windows. On each side, one of the windows is higher than the other, providing light to the interior staircase. The second floor on this elevation contains three sets of paired windows that light the mezzanine. On the second floor, the side wings contain paired windows in addition to a small window on each wing.

The interior of the house is based around a two-story central court (photographs 10 and 11). The court has blue and white diagonally checkered porcelain-tile flooring on a separate brick foundation within the main foundation of the house.

Each of the two floors of the court is surrounded by arched openings in the walls. The iron sconces between the arches on the first floor are original and have been re-wired. There are four murals above each center arch in the court that are embedded into the rough stucco walls. The murals represent the four seasons of the year: spring, summer, fall, and winter.

The ceiling in the court is made of exposed cypress beams that were imported from Morocco in the 1920s (photograph 17). There is bold coloration of yellow, blue, and maroon that helps to define the beams and the coffered ceiling. There is also a hidden steel beam that was added c.2004-2008 to assist in holding the 600-pound chandelier.

All of the interior rooms are located around the central court with the dining room and kitchen on the west side and the den and office on the east side. While the floor plan is intact, the uses of some of the rooms has changed over time. All interior doors are the original cypress doors held together by pegs of wood.

What is today used as a den was historically used as the dining room (photograph 12). The moldings in this room are replacement cypress as is the large cypress fireplace mantel that was constructed c.2004-2008 by previous owners, William Musso and Mabry Cook. There are two original sconces in the paneling of the fireplace. The front of the fireplace is tan-colored glazed tile with a keystone. The parquet rosewood flooring is original to the house. The ceiling is drywall; the original was plaster. The walls are the original smooth concrete, but are covered in grasscloth due to cracking in the concrete.

Adjacent is the bar/butler's pantry, which is wood-paneled with a replacement marble countertop and added wine cooler and sink. The cabinets have new glass fronts and hardware. Some of the wood has been replaced due to deterioration. The ceiling in this room is drywall. The parquet flooring continues into this room (photographs 14 and 15).

The office (original kitchen) has a drywall ceiling and walls of smooth concrete (photographs 14 and 15). A carpet covers several flooring modifications. The original rosewood floors are under a layer of linoleum floor tiles and carpet. There is similar replaced cypress molding in this room as the den.

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The laundry room is located off of the office. A small cypress door provides access. The room originally housed an icebox and stove. It has linoleum flooring, a drywall ceiling, and smooth concrete walls.

Directly outside of the laundry room is a narrow hallway. This hallway goes underneath the staircase where there is a curved concrete ceiling made by the interface of the staircase above. Underneath the staircase on both sides are small cypress doors opening into a small space for storage.

On the west side of the house are the dining room and kitchen. The current dining room was the den when J.L. Turner lived here (photograph 13). There is an identical tan-colored tile fireplace in this room as there is in the den. A cypress mantel was constructed c.2004-2008 due to the absence of one upon the previous owner's purchase of the house. This room has original cypress moldings that have been painted over to hide damage. The ceiling is drywall. The walls are smooth concrete. The floor is rosewood parquet. The narrow archway from this room into the kitchen was cut out c.2004-2008.

Continuing through a small archway was the original library, now kitchen. The ceiling is drywall, and most of the rosewood floorboards remain. There is no molding in this room. Cabinets were built in front of about  $\frac{3}{4}$  of the concrete walls. Both of the narrow arches entering the kitchen from the dining room and the court were cut out c.2004-2008. The original entrance into this room was through what is now the coat closet underneath the staircase. That entrance was walled off and kitchen cabinets were built in front of it.

Behind a faux-wall in the kitchen is the pantry. The composite wood door looks like a continuation of the concrete wall in the kitchen. The floors in this small room are linoleum, and there is a drywall ceiling. This room was likely a bathroom originally.

The second floor mezzanine is accessible by the two curved cypress staircases that are located just inside the rear entrance doors. Original rosewood parquet flooring is located on the mezzanine and in the downstairs halls outside of the court (photographs 16 and 17).

On the east and west sides of the mezzanine, there are 7' x 2' indentions in the wall for displaying paintings, tapestries, or mirrors.

Bedroom one (photograph 19) on the east front side of the house has the original tile, stone, and cast-iron fireplace, and mantel, in addition to the original cypress molding in the ceiling. The walls in this room are concrete with a drywall ceiling. All bedrooms have the original rosewood plank flooring.

Between bedroom one and bedroom two is a renovated shared bath with concrete walls covered in wallpaper, newly tiled floors, and a drywall ceiling.

Bedroom two has an original wood-pegged arched entrance door. The walls are concrete; the ceiling is drywall. This room has original rosewood flooring and cypress molding.

Bedroom three is located on the west front of the house (photograph 18). Behind the bed is an upholstered-over fireplace that is identical to the one in bedroom one. The chandelier is original to the room. The walls are concrete and the ceiling is drywall. The rosewood floorboards remain intact.

The adjacent bath was renovated into closet space, but most of the concrete walls remain. Rosewood flooring was reused in the closet floors. The drywall ceiling continues from the master bedroom through the closet into the master bathroom.

The fourth bedroom was changed to a large bathroom c.2004-2008. The room has tile floors with drywall ceilings. The walls are a mix of tile and concrete.

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In the basement the concrete and clay cinderblock foundation and the interior brick foundation to support the arches and court are visible. The original Hart and Crouse boiler is located here.

The garage, built in 1925, is a three-car garage located at the top of the driveway adjacent to the gardens (photograph 3). It is connected to the main house with a wall of five arches that have cast-iron gates. The wall separates the garden from the driveway and garage. The garage is made of the same material as the house and has new drywall interiors. The doors are not original. A shaped parapet caps the garage. The garage is a contributing building.

A pool house/guest house is attached to the back of the garage (photograph 5). Part of the building dates from 1965; the extension of the building dates from c.1972. The building was constructed in the Mediterranean Revival style with a stucco exterior, large arched openings, and deep overhangs. It reflects the style of the main house, but due to its later date of construction, it is noncontributing to this nomination.

The Italian Revival landscape design at the rear of the house retains its hardscape features; however, the majority of the planting material is new due to loss by neglect over time. This classically inspired landscape, common to revival architecture of the 1920s, can be seen through its hardscape features. The garden is a large square surrounded by smooth concrete walls. On the east side of the garden is a concrete wall of five arches that borders the garden and links the house to the garage (photograph 3). The garage becomes part of the eastern edge of the garden. The north wall of the garden has steps through an arch with an iron gate (photograph 6) that lead up to the pool and pool house (photograph 5). The former pool was considered the largest pool in DeKalb County at one time. Due to neglect and deterioration over time, the pool was rebuilt in c.2004-2008 and is smaller than the original. The pool is a noncontributing structure to this nomination due to its recent date of construction.

In the center of the garden is a paved patio area with four curved walls (photograph 9). The north section of this area contains an original pond, which is square in shape; the fountain is nonhistoric (photograph 8). Rising above this north wall of the garden is a curved arch with a statuary niche, which is centrally located above the pond. At the western corner of this wall is a concrete bat-house with circular tile openings and tile roof that is original to the garden wall.

The west concrete garden wall formerly divided Villa MiraFlores from another house that burned down in 1934. On this wall there is an arched opening with an original iron gate that connected the backyards. The west wall of the garden descends with the topography of the hill towards the front of the house culminating in two arches with iron gates.

Due to many years of neglect, the plantings had deteriorated over time and were replaced c.2004-2008. Plantings within the garden include Loropetalum, American boxwoods, azaleas, gardenias, Knockout roses, camellias, and mondo grass. Previous owners Bill Musso and Mabry Cook planted most of these plants. Plants were chosen based on their flowering ability and similarity to the plants used in the formal gardens next door. Other than a holly tree and a magnolia in the front of the house, there are no known surviving plants that are original to the home. There are no records indicating what plants once filled this garden. The hardscapes of the gardens such as the exterior walls, interior walls, and pond were built and designed by Turner and Henry H. Jordan and retain integrity. The entire garden is counted as one contributing site.

Pillars of a parabolic design, built of stuccoed-over-tile concrete blocks, were located at the corner in front of the house, but after they were hit and destroyed by a truck driver in the 1960s, they were not rebuilt.

The house is an unusual example of the Mediterranean Revival style in Atlanta. Good integrity is found throughout the property, which retains its outbuildings and gardens.

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**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 old or achieving significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE

LANDSCAPE ARCHITECTURE

**Period of Significance**

1925

**Significant Dates**

1925 – date of construction of house and garage

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Jordan, Henry Hunter

**Period of Significance (justification)**

The period of significance is 1925, which includes the date of construction of the house and the garage.

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**Criteria Considerations (explanation, if necessary)**

N/A

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance and applicable criteria.)

Villa MiraFlores is significant at the local level under Criterion C in the area of architecture as a good example of a two-story Mediterranean Revival-style house. According to *Georgia's Living Places: Historic Houses in Their Landscaped Settings*, houses in the Mediterranean Revival style were built in Georgia during the 1920s and 1930s, but are not as common in Georgia as other revival styles. Villa MiraFlores is also significant at the local level under Criterion C in the area of landscape architecture for its landscape design by Henry H. Jordan and James L. Turner. Hardscapes include raised walls, arched openings, a pond, and a bat house. The landscape is a good example of an Italian revival landscape for a Mediterranean villa, as defined in *Georgia's Living Places: Historic Houses in Their Landscaped Settings*. Due to neglect over the years, most of the plant material has been replaced; however, the layout of the garden remains intact.

**Narrative Statement of Significance** (Provide at least one paragraph for each area of significance.)

Villa MiraFlores was the conception of developer, James Lawrence Turner, and architect, Henry Hunter Jordan. Turner based his idea for his development in Druid Hills Heights upon houses he had seen during his coastal European travels. A Georgia native, Turner bought several lots on Villa Drive in northeast Atlanta in 1911 to build his vision of Mediterranean-inspired houses. Turner's venture was short-lived, as he went bankrupt in 1928.

Villa MiraFlores is significant in the area of architecture as a good example of a large two-story Mediterranean Revival-style house in Atlanta. According to *Georgia's Living Places: Historic Houses in Their Landscaped Settings*, a statewide context for Georgia, houses in the Mediterranean Revival style were built in Georgia during the 1920s and 1930s, but are not as common in Georgia as other revival styles. The style combines elements of the Italian and Spanish traditions and the houses are almost always architect designed. The Mediterranean Revival-style house was based on vernacular country houses that were built in the Mediterranean Sea area. Architectural elements of this style and of Villa MiraFlores include smooth masonry walls, a low-pitched clay-tile roof on the central block, a flat roof on the side wings, overhanging eaves, and arched windows that are grouped together. Villa MiraFlores has more elements of the Italian tradition than the Spanish. It is symmetrical with a hipped roof and side projecting wings. The upper-story windows are smaller than those on the first floor and the entrance is accentuated by a concrete surround with quoins.

American Renaissance in Atlanta

The 1920s were a time of changing residential patterns in Atlanta. A rapid increase in the white middle-class population, rising property values, access to streetcar lines, and the rise of automobile transportation led to the construction of residential neighborhoods away from the city center. Other factors in this outward movement included economic growth, job opportunities, the establishment of regional corporate offices and the construction of parks and recreation areas. During this period, there was a boom of new housing, hotels, and apartments as well. A 1924 *City Builder* article cites the construction of several new hotels and office buildings and noted the importance of offering newcomers to Atlanta the advantages of climate and business, but most importantly, adequate and modern housing. New suburbs, such as Druid Hills and Ansley Park attracted affluent businessmen and their families.

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Architects of the early 20<sup>th</sup> century in Atlanta and elsewhere in this country sought to revive architectural traditions, generally Colonial and Federal in nature and break away from the Victorian styles of the past. Many traveled abroad to study historic architectural traditions and translated that study into what they deemed appropriate for a new era. Much of the new design was eclectic in style, borrowing from many sources. During this time period, which some called the American Renaissance, architects often infused European traditions, especially the Italian and Spanish, with Colonial Revival details in their designs. Architects Neel Reid (1885-1926) and Hal Hentz (1883-1972) brought this Renaissance to Atlanta after their studies at Columbia University under the influence of Charles McKim, the renowned Beaux Arts classicist, and then their later studies in Paris at the École des Beaux Arts.

The study of architecture in the United States was a relatively new pursuit -- Columbia University's architecture program in New York had only begun in 1881. McKim's emphasis on the Italian Renaissance and historical revivalism was pronounced. His students, Reid and Hentz, would absorb this revival tradition and incorporate it in most of their work. When Reid and Hentz began their studies in 1905 in New York there was no option for architectural study in the South. By the time that Henry Jordan began his studies, the Georgia Institute of Technology architecture school had opened in 1908 to facilitate the number of architects that would be needed for the growing city of Atlanta.

The firm of Hentz, Reid, and Adler began in 1909 when Hal Hentz and J. Neel Reid partnered with the older, more established architect Gottfried Norrman to form Norrman, Hentz, and Reid. However, shortly after this partnership formed, Norrman died and Rudolph Adler, another Columbia graduate and Southerner by birth, became a partner in the firm in 1913.

Reid is credited by Francis Butler Simkins in *The South, Old and New* (1947) as setting a style for house and garden that was followed by most of the architects who succeeded him. This trend and Reid's impact on the growing city of Atlanta would have been apparent to Henry Jordan.

William Mitchell in his book, *J. Neel Reid Architect*, gives Reid credit for the impact he had on Atlanta suburbs as quite significant. Per Mitchell, Reid always had the Italian villa in its garden setting in the back of his mind. Reid had first traveled to Italy in 1907 and then again in 1922. The first of the Atlanta suburbs that Reid impacted was Druid Hills, adjacent to Druid Hills Heights. The residential neighborhood of Druid Hills, with its pastoral setting designed by Frederick Law Olmsted, set the stage for the surrounding developments that succeeded it, including Druid Hills Heights.

The affluent mid-1920s was also a boom period in Florida that spawned many houses in the Mediterranean Revival style. Many developers and architects took advantage of the building boom, including Henry Jordan and Hentz, Reid & Adler (HRA). HRA maintained a Tampa office and were clearly influenced by the design trends of the Florida boom period; however, they closed their Tampa office at end of 1925 as the Florida boom slowed down. However, the Mediterranean influence translated to Atlanta in the mid-1920s and can be found in several suburban areas of the city that were growing at that time – Druid Hills, Ansley Park, and Buckhead.

#### Henry H. Jordan and Druid Hills Heights

Villa MiraFlores was designed by Henry H. Jordan, who specialized in schools, churches, and commercial buildings. Jordan (1894-1989) was a graduate of Georgia Institute of Technology in 1915. The department of architecture had opened in 1908 and was dominated by the study of classical architecture. Jordan began his career, first as a draftsman for P. Thornton Mayre, and then for Lockwood Greene & Company, both in Atlanta. Then according to Atlanta City Directories, he struck out on his own in 1922. Jordan, a Monticello, Georgia native, practiced architecture in Atlanta until his death in 1989. One of his early public commissions was the Monticello High School in Jasper County in 1922 (listed in the National Register in 1978).

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No complete study of his works has been undertaken and his papers are known to have been lost after his death.

All of the houses built by James Turner and Henry Jordan in Druid Hills Heights were constructed of hollow tile and concrete with cypress interior details in the Mediterranean Revival style. Villa MiraFlores is the largest and most intact of these houses. The houses are set on a rise, with lawns sloping down towards the winding road, and are adjacent to the Druid Hills development. Villa Casa Rosa is located two lots to the west of Villa MiraFlores at 1208 Villa Drive and was featured in an April 19, 1925 *Atlanta Constitution* article about Turner's houses. It is a two-story Mediterranean Revival-style house that has been altered since its construction. Both the front porch entry and the front balcony have been enclosed. A second story was added to the garage.

Adjacent to Villa Casa Rosa is La Casa del Rey at 1194 Villa Drive. This two-story house is also mentioned in the April newspaper article and is designed in the Mediterranean Revival style. Both of the front porches have been enclosed. The owners replaced the original tile roof with asphalt shingle, removed an arched curvilinear wall, and removed steps to the front door to add a breakfast room on the façade in the 1970s.

Two lots to the west of La Casa del Rey is an unnamed house at 1181 Briarcliff Circle/North Decatur Road. It is not featured in any of the articles of Turner's homes, and no building permit was found. However, it is believed to be one of Turner's houses based upon its style and use of hollow tile construction per the 1931 Sanborn map. The front facade of this Mediterranean Revival-style house is mostly intact, but the flat tile roof of the porte-cochere was replaced with a shingle roof. The back of the main house received two additions by 1965 and the garage has been expanded.

Two lots north of 1181 Briarcliff Circle/North Decatur Road is Villa Alta Vista, located at 1197 Briarcliff Circle/North Decatur Road. Villa Alta Vista is a two-story, yellow-stucco, Spanish Revival-style house. The house maintains its integrity. It was featured in the 1925 newspaper article, along with La Casa del Rey and Villa Casa Rosa. The porch was expanded sometime before 1965 and a new garage in the same style now connects the main structure to the original garage.

Across the street and about four lots east of Villa Alta Vista is an unnamed Mediterranean Revival-style house with a front tower, tile roof, and stucco walls (1218 Briarcliff Circle/North Decatur Road). The house appears to have few changes and retains integrity. The building permit identifies the owner as The Metropolitan Land Company, J.L. Turner's company, but does not provide the name of the architect. A wooden porch and breezeway connecting the house to the two-car garage were added after 1965.

Located further west of Villa MiraFlores at 1163 University Drive (an extension of Villa Drive) is another Mediterranean inspired house that was built by Turner. An ad for the house in *The Atlanta Constitution* on August 8, 1926 indicates it was built for N.P. Pollit. This one-story house has received multiple additions over the years.

In the early 1920s, Jordan was also working as a vice president with the Butler Construction Company, with offices in both Atlanta and Miami, Florida. According to a December 7, 1926 article in *The Miami Herald*, Butler Construction Company built the Exotic Gardens Building on West Flagler Street in Miami. The article noted that the plans for this Spanish Revival-style building included iron gates, arches, and concrete construction. Jordan and his business partner, J.D. Butler, were known to have also built houses in Miami and Miami Beach. Two houses in Coral Gables, Florida, are definitely attributed to Jordan per a City of Coral Gables Designation Report. Those houses, located at 916 Medina Avenue and 451 Majorca Avenue, were constructed in 1925 with Mediterranean Revival-style elements. Once the Florida building boom crashed, Jordan and Butler returned to Atlanta.

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Other known residential works of Jordan include a house in Monticello, Georgia, designed in the Classical Revival style in 1916 for J.S. Malone. Jordan's own home, located at 475 Clifton Road in Atlanta, was a one-story Colonial Revival cottage constructed in 1922.

Based on an HPD staff interview with the architect in 1978, Jordan indicated that he designed the Morosgo and Lindmont apartment complexes in Atlanta. These complexes were designed with Art Deco influences and have been demolished. The 1952 Education Building of the Park Street Methodist Episcopal Church, South in Atlanta (listed in the National Register in 1997) is a Jordan design. Other known Atlanta buildings include the Skyland Apartments (status unknown), the mid-20<sup>th</sup> century Westgate shopping center on Campbellton Road (extant), and the mid-20<sup>th</sup> century Skyland Shopping Center on Clairmont Road (extant). Jordan's designs span the broad range of 20th century architecture in Atlanta as he practiced from his 1915 graduation until his death in 1989.

Villa MiraFlores is also locally significant in the area of landscape architecture for its landscape design by Jordan and Turner. Due to neglect over the years, most of the plant material has been replaced; however, the layout of the gardens remains intact. Hardscapes include raised walls, arched openings, a pond, and a bat house.

The landscape of Villa MiraFlores is a good example of an Italian revival landscape for a Mediterranean villa in Atlanta, as defined in *Georgia's Living Places: Historic Houses in Their Landscaped Settings*. The new structured landscape of the revival period provided a more formal setting (more orderly, less cluttered) for the larger houses of the new century. An Italian or Mediterranean-style villa would often be given an "Italian" landscape, featuring enclosed gardens and paved courtyards in front and formal geometric gardens in the back yard as would be found in the Mediterranean coastal area. Villa MiraFlores retains its front and rear paved patios and formal rear geometric spaces that help define its Italian landscape design.

At the turn of the 20<sup>th</sup> century, there was a backlash against the informality of the late 19<sup>th</sup> century New South landscaping. Revival landscapes were a contrast to what was perceived as picturesque randomness of the New South landscapes. As the profession of landscape architecture emerged, those professionals wanted to create more of a sense of their design on the landscape. And as revival architecture became prominent, landscapes followed a similar path. In Georgia, the interpretation of historic classical landscapes with geometric design was usually created by landscape architects for specific clients. These types of revival landscapes occurred in new suburban developments such as Druid Hills Heights. Usually the landscape corresponded to the style of the house. In the case of Villa MiraFlores, the Mediterranean villa was given an Italian landscape design.

While it cannot be formally documented, it is clear that Turner and Jordan took much of their inspiration both from the trends that were developing around them in Atlanta during the first part of the 20<sup>th</sup> century and from their European travels. In Atlanta, Neel Reid and his contemporaries were incorporating gardens into the overall plan of houses built in the revival styles popular at this time. Atlanta was a relatively small city with new intown neighborhoods being constructed. Nearby Druid Hills, where designed landscapes were pronounced, was being built at the same time as Druid Hills Heights and was influenced by Reid, and other architects. The Druid Hills Parks and Parkways National Register nomination (1975) noted the importance of the work of the eminent landscape architect, Frederick Law Olmsted, Sr. whose design of Druid Hills and the system of parks along the Ponce de Leon Road corridor set the tone for the entire surrounding residential neighborhood.

According to the Druid Hills Historic District National Register nomination in 1979, the planning and development of Druid Hills exerted a powerful influence on the direction of future suburban development in the Atlanta area. Most significantly, as a major real-estate undertaking, it strengthened the move toward suburban housing and away from downtown living. Along with Inman Park, Joel Hurt's earlier suburb, Druid

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Hills shifted the course of suburban residential development to the east and northeast of downtown. The establishment of the Ponce de Leon Road corridor through Druid Hills bolstered this suburban development.

The Olmsted tradition of winding streets, designed residential landscapes, and hilltop placement of houses (as seen in Druid Hills and Ansley Park, both developed prior to Druid Hills Heights) is reflected in Villa MiraFlores with its hilltop placement, winding street setting, and designed landscape. Villa MiraFlores is a good example of the landscape traditions that complemented revival architecture during the 1920s in Atlanta with its retention of hardscape elements including paved patios and rear formal geometric garden plan.

A rose garden, located beside Villa MiraFlores in a separate lot that was sold in 1964, is no longer extant. It is unknown whether the other houses designed by Jordan had revival landscapes; if they did, they are no longer intact.

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**Developmental history/additional historic context information (if appropriate)**

*The following was taken from the draft March 12, 2015 National Register of Historic Places Registration Form written by Charlie Paine. The form is on file at the Historic Preservation Division, Georgia Department of Natural Resources, Stockbridge, Georgia.*

James Lawrence Turner and R.E.L. Whitworth purchased 40 acres of land off Briarcliff Road near Druid Hills from Dan Johnson for \$25,000 on June 16, 1911. Turner (1878-1936), a Georgia native, travelled to Europe accompanied by his "engineer", to study the architecture and unique designs of the mansions and castles of the Mediterranean coast before building the houses in Druid Hills Heights. His itinerary is unknown but he was clearly influenced by Italian traditions, which are reflected in Villa MiraFlores.

Turner returned to his office at the Equitable Building in downtown Atlanta, and after platting what would be called Druid Hills Heights in 1917 by O.F. Kauffman & Company engineers, Turner began designing homes for his neighborhood in the early 1920s with architect Henry Hunter Jordan. He formed the Metropolitan Land Company with himself as president. Turner sold some of the lots at auction in May 1921. An August 1925 article indicates several houses for sale and in September 1925 an ad in the *Atlanta Constitution* indicates several villas were complete and offered for sale. An August 1926 newspaper article indicates the Pollitt house to be built (Spanish/Mission Revival one-story). In each of the houses, he used hollow tile, concrete, cypress, and tile roofs. MiraFlores is the largest of the group.

Henry Hunter Jordan, born in 1894, was a graduate of the 1915 class of the Georgia Institute of Technology, and worked as an independent architect out of the Healy and Glenn buildings downtown from 1923 through 1960. In 1960 he shared an office with his son, Henry H. Jordan Jr., in the Broadview shopping center. During his six-decade architectural career until his death February 4, 1989, Jordan built mostly public buildings such as the Monticello High School, the Troop Lounge in Atlanta's Terminal Station, the Georgia Institute of Technology's Science School, the Wesley Avenue School, a "colored" school in Rockdale, Georgia, and many other buildings across the South.

MiraFlores was the largest of the villas designed by Turner and Jordan upon their return from Europe. The building permit was filed in January 1925. The building permits of the other villas surrounding MiraFlores were from February and April 1925. On July 5th, 1925 Turner opened Villa MiraFlores' doors and garden to the public. For the next three years the house was open to the public every day except Sunday. Turner kept Villa MiraFlores under ownership of the Metropolitan Land Company instead of his own name.

An indenture was made to the Atlantic Life Insurance Company October 22, 1925 not long after the house was completed. Turner lived in Villa MiraFlores for three more years. He went bankrupt in 1928 due to his Druid Hills Heights development, and the Metropolitan Land Company was obligated to give Villa MiraFlores to the

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Atlantic Life Insurance Company in Richmond, Virginia, due to the previously made indenture. James Lawrence Turner and his wife Ida Turner moved to Miami, Florida, where he died in April 1936.

After an 18-year time span during which the house remained vacant, the Atlantic Life Insurance Company sold the home to Agnes B. Redmond (1882-1971), who ran the Thomas Publishing Company out of the house during World War II. Redmond sold Villa MiraFlores in 1950 to Louise Coburn. Coburn sold the property March 31, 1964 to John Hornbuckle (1928-2004). Hornbuckle never lived in the house; it was during his short ownership that he sold the adjacent lot to the east of the house where the rose gardens had been located. An apartment building was constructed on that lot.

The house was sold June 28, 1965 to a film producer, William Richard Peterson (1931-1989). Peterson purposely built a pool in the backyard that was two inches larger than the largest pool in DeKalb County; it has been replaced. He also added a small section to the back of the garage to be used as a pool house. Over time, Peterson neglected the house and many items were removed. The sconces in the court were put in the basement, along with the master bedroom chandelier. The parquet was covered with a pink carpet that damaged some of the flooring when water infiltrated the house. It has been repaired. The two downstairs fireplace mantels (den and dining room) were removed and replaced with shelving; this was most likely done during this period. The tile in the main court was unaffected by the water but seems to have marks from what appears to be fire. After Peterson's death on April 22, 1989, his partner Jack R. Love (1935-1993), inherited the property.

Shortly thereafter, it was sold to Hans Van Den Reek (1946 - ) and Diana Glad who made minor repairs to the house. The couple sold the property to Bill Musso (1962- ) and Mabry Cook (1964- ) in 2004.

Interior designer Bill Musso and Bryan Cook rehabilitated the property over a four-year period (2004-2008). They restored the murals (and added the seal "VMF"), added the chandelier to the court, and restored and rewired the master bedroom chandelier, found in the basement. They also moved the kitchen to the former library. The entrance underneath the staircase that was original to the library was drywalled over. All of the casement windows in the house were replaced with new windows that open in the same manner. Many of the original windows were deteriorated or missing. The two new narrow arches into the dining room and court were cut out. According to Bill Musso, the first floor fireplace mantels were replaced with shelves by the previous owners. Musso and Cook rebuilt two new fireplace mantels that were deemed appropriate for the house. The dining room mantel was copied from a photograph that appeared in an *Atlanta Constitution* article about the house titled "The House Eternal." The couple also added drywall to the interior of the garage, added plantings, and revived the dying 1925 garden.

The house was sold to John and Jennifer Waddy, the current owners, in November of 2013. The Waddy family dealt with plumbing problems in the spring of 2014 when a shift in the foundation cracked the sewage pipe. Plumbers wanted to remove the front staircase built in 1925, but instead, the Waddy family relined the pipe with new commercial plumbing balloons to save the staircase.

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Name of Property

DeKalb County, Georgia  
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## 9. Major Bibliographical References

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**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

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Name of Property

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"Two Elaborate Exhibits at Big Home Show." *Atlanta (GA) Constitution*. April 10, 1925, p.5.

"VillaMiraFlores, Unique Dwelling." *Atlanta (GA) Constitution*. July 26, 1925, p. A3.

**Previous documentation on file (NPS):**

preliminary determination of individual listing (36 CFR 67 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 # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
Name of repository: \_\_\_\_\_

Historic Resources Survey Number (if assigned): N/A

**10. Geographical Data**

**Acreage of Property** Less than one acre  
(Do not include previously listed resource acreage.)

**Latitude/Longitude Coordinates**

**Datum if other than WGS84:** \_\_\_\_\_

(enter coordinates to 6 decimal places)

1. **Latitude:** 33.790659

**Longitude:** -84.340050

**Verbal Boundary Description** (Describe the boundaries of the property.)

The boundary is indicated by a heavy black line on the attached survey plat, which is drawn to scale.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary includes the entire current legal boundary of the property.

**11. Form Prepared By**

name/title Lynn Speno, National Register Specialist  
organization Historic Preservation Division Department of Natural Resources date March 2016  
street & number 2610 Georgia Highway 155 telephone 770-389-7842  
city or town Stockbridge state GA zip code 30281  
e-mail Lynn.speno@dnr.ga.gov

Villa MiraFlores  
Name of Property

DeKalb County, Georgia  
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### Additional Documentation

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Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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### Photographs:

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Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Villa MiraFlores

City or Vicinity: Atlanta

County: DeKalb State: Georgia

Photographer: Charlie Paine

Date Photographed: June 1, 2015

Description of Photograph(s) and number:

- 1 of 19. Façade of house; photographer facing northwest.
- 2 of 19. Steps to front patio; photographer facing west.
- 3 of 19. Garage and east garden wall; photographer facing northwest.
- 4 of 19. Rear elevation of house; photographer facing south.
- 5 of 19. Pool and guesthouse; photographer facing east.
- 6 of 19. Rear garden; photographer facing northwest.
- 7 of 19. West garden wall; photographer facing southeast.
- 8 of 19. Garden pond; photographer facing northwest.
- 9 of 19. Garden patio; photographer facing northwest.

Interiors:

- 10 of 19. Rear entrance doors; photographer facing northwest.

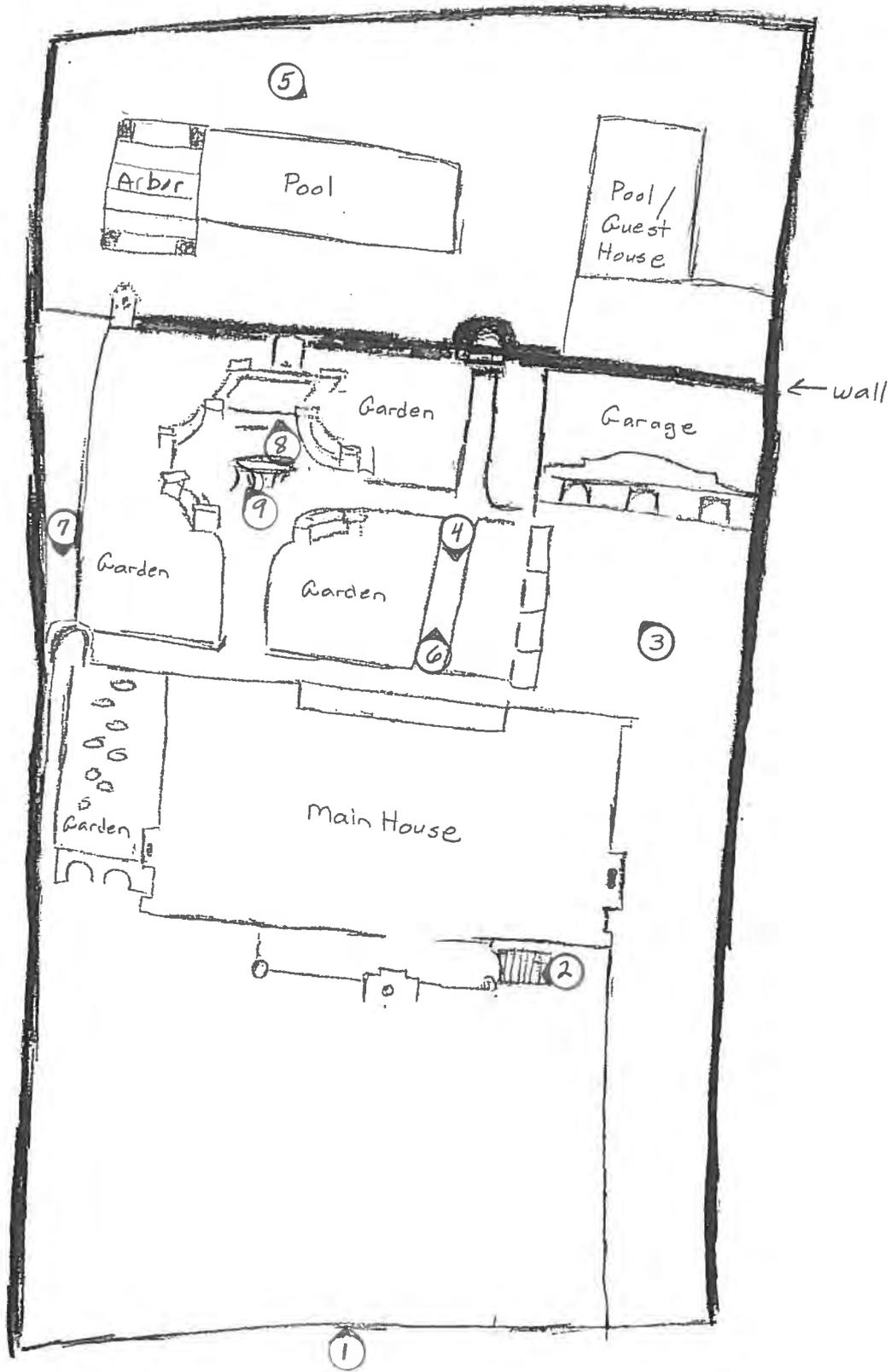
Villa MiraFlores

Name of Property

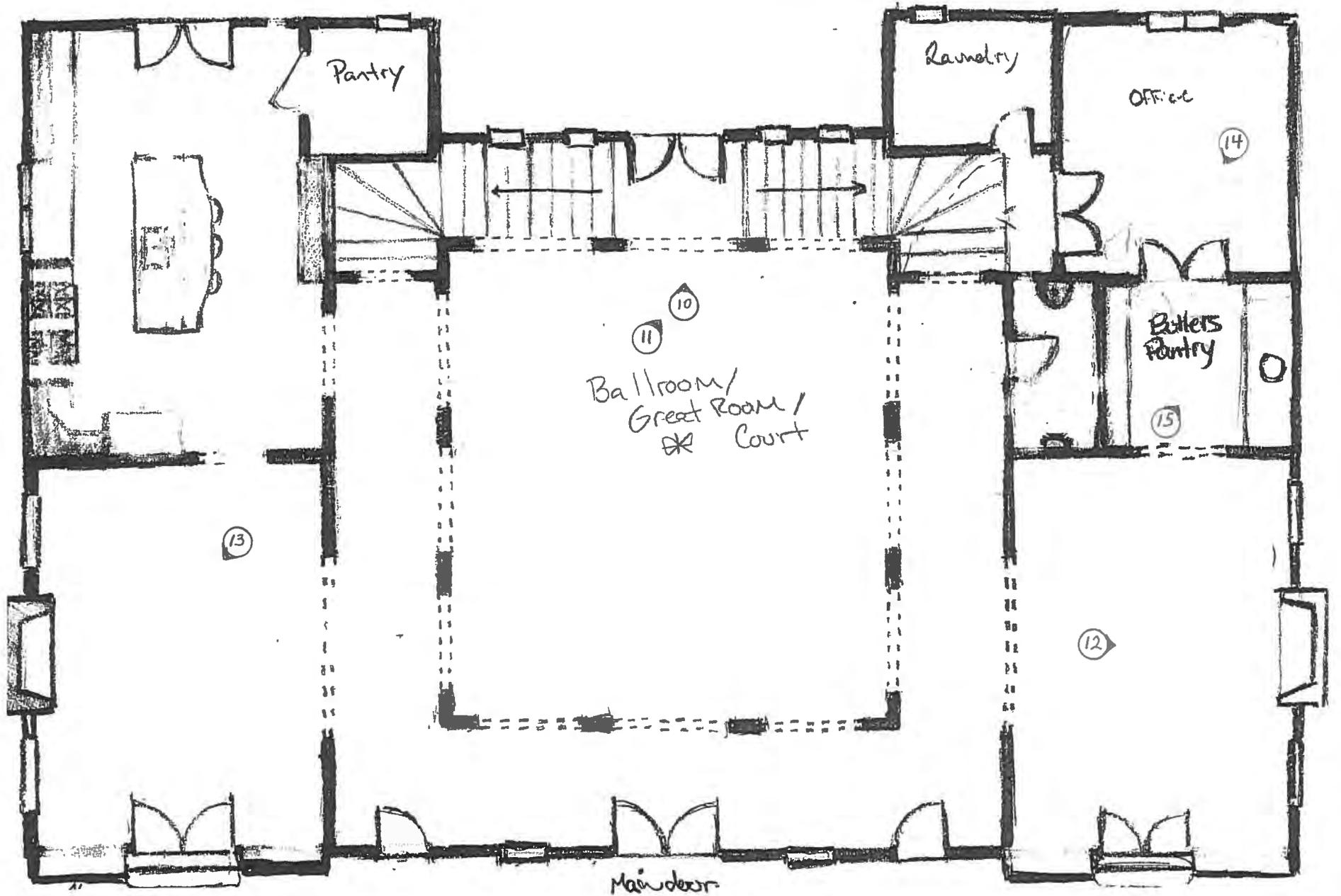
DeKalb County, Georgia

County and State

- 11 of 19. Court and mezzanine; photographer facing north.
- 12 of 19. Den; photographer facing northeast.
- 13 of 19. Dining room; photographer facing south.
- 14 of 19. Office and butler's pantry; photographer facing southeast.
- 15 of 19. Butler's pantry; photographer facing north.
- 16 of 19. Mezzanine; photographer facing northeast.
- 17 of 19. Court from mezzanine; photographer facing northeast.
- 18 of 19. Bedroom three; photographer facing southwest.
- 19 of 19. Bedroom one; photographer facing southeast.

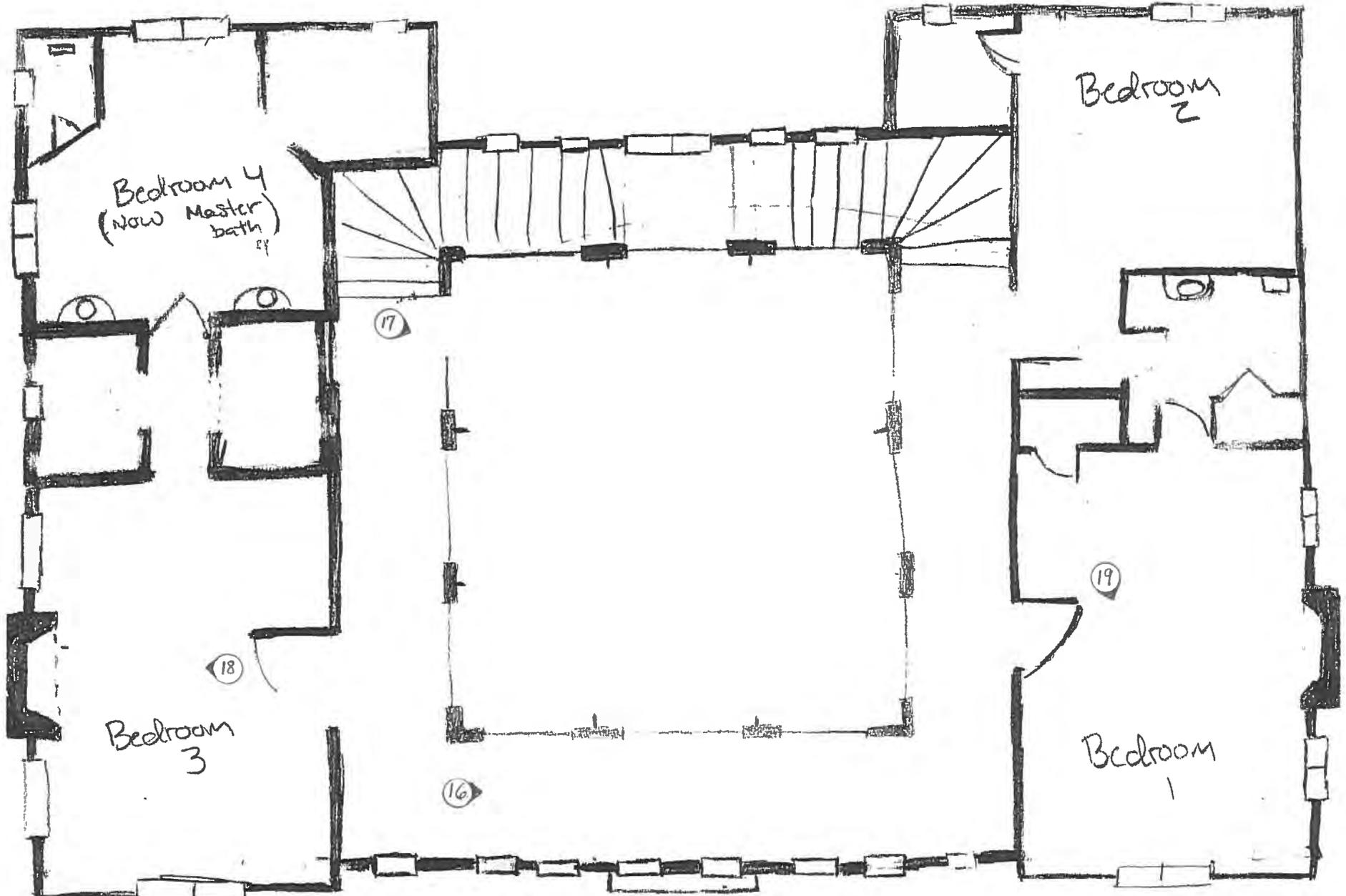


VILLA MIRAFLORES  
 DEKALB COUNTY, GEORGIA  
 SITE PLAN  
 PHOTOGRAPH/DIRECTION OF VIEW: (#)  
 NORTH: ↗

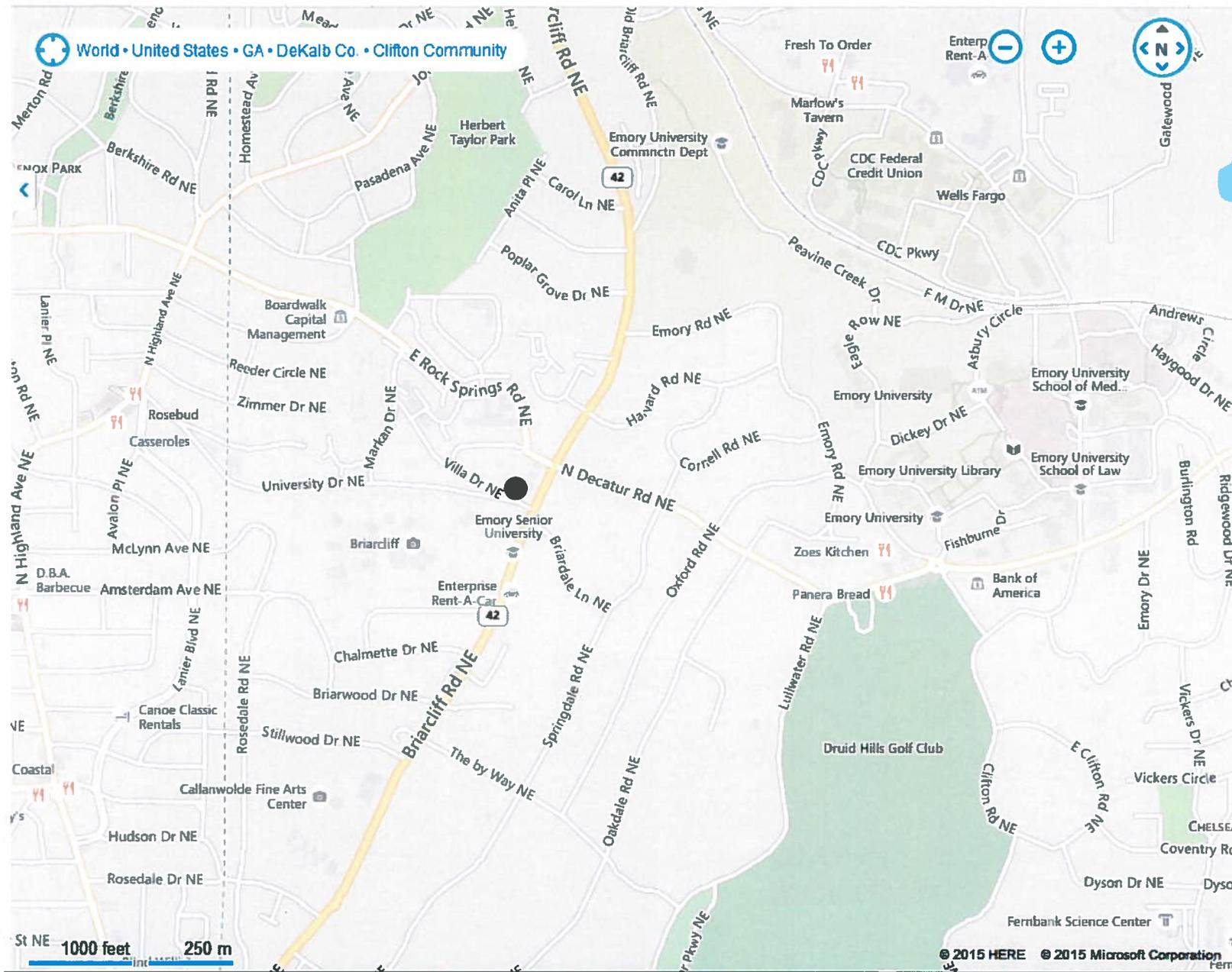


VILLA MIRAFLORES  
 DEKALB COUNTY, GEORGIA  
 FIRST FLOOR PHOTO KEY  
 PHOTOGRAPH/DIRECTION OF VIEW: (#)  
 NORTH: ↗

Street  
 ↓



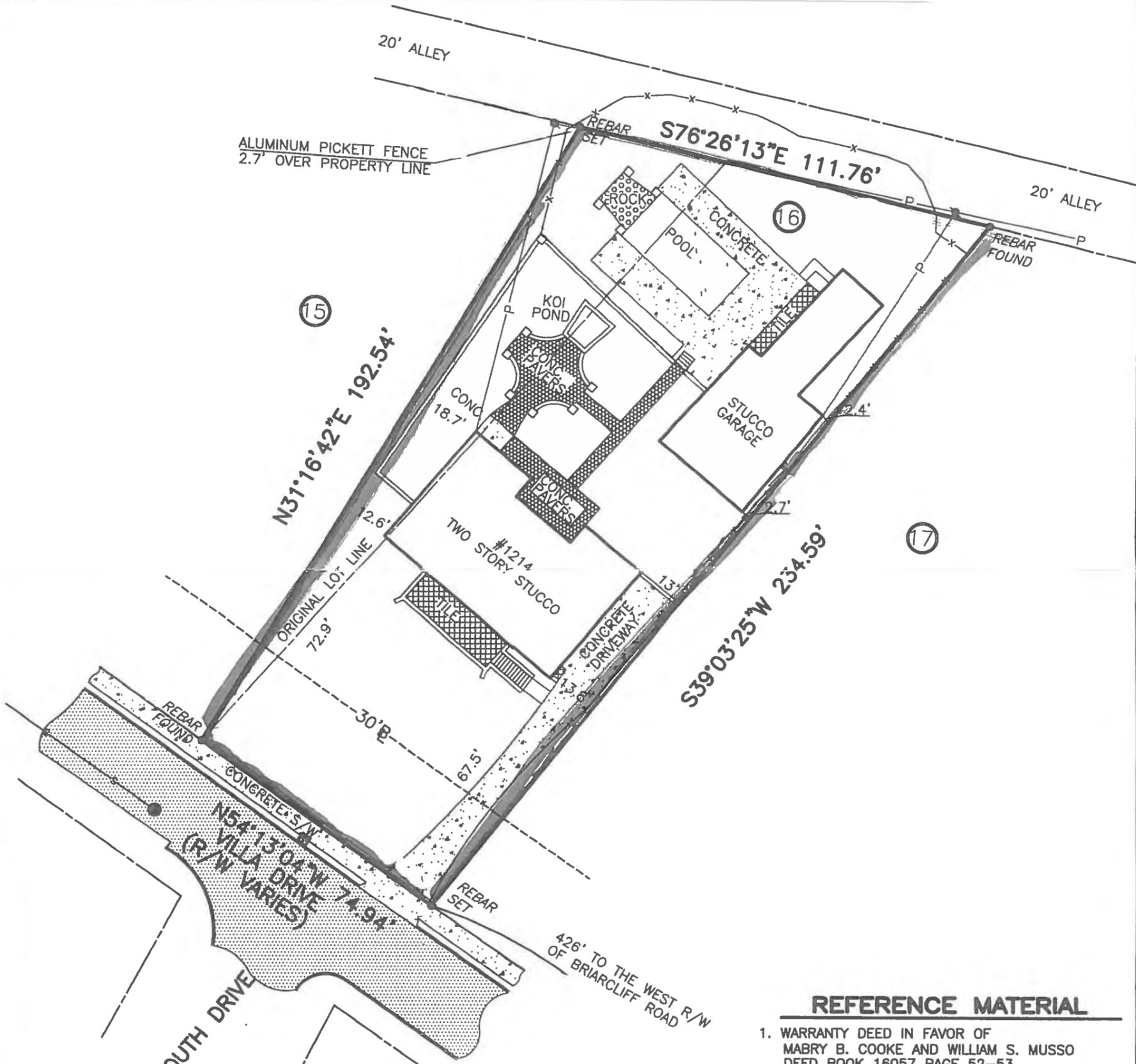
**VILLA MIRAFLORES**  
**DEKALB COUNTY, GEORGIA**  
**SECOND FLOOR PHOTO KEY**  
**PHOTOGRAPH/DIRECTION OF VIEW: (#)**  
**NORTH: ↗**



**Villa MiraFlores**  
1214 Villa Drive, Atlanta  
DeKalb County, Georgia

Lat: 33.790659 Long: -84.340050

VILLA MIRAFLORES  
 DEKALB COUNTY, GEORGIA  
 NATIONAL REGISTER BOUNDARY: \_\_\_\_\_

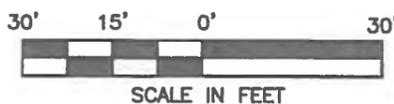


**REFERENCE MATERIAL**

1. WARRANTY DEED IN FAVOR OF MABRY B. COOKE AND WILLIAM S. MUSSO DEED BOOK 16057 PAGE 52-53 DEKLAB. COUNTY, GEORGIA RECORDS

TOTAL AREA= 0.437± ACRES  
 OR 19,025± SQ.FT.

1214 VILLA DRIVE  
 ATLANTA, GEORGIA

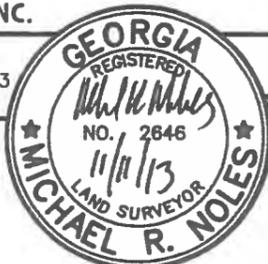


**McLUNG SURVEYING SERVICES, INC.**

4833 South Cobb Drive Suite 200  
 Smyrna, Georgia 30080 (770) 434-3383  
 Certificate of Authorization #LSF000752

This property is not located in a Federal Flood Area as indicated by F.I.R.M. Official Flood Hazard Maps.

In my opinion this plat is a correct representation of the land platted.



Michael R. Noles  
 Georgia RLS #2646  
 Member SAMSOG

**LEGEND**

- RCP REINFORCED CONCRETE PIPE
- CMP CORRUGATED METAL PIPE
- POWER POLE
- LIGHT POLE
- POWER METER
- POWER BOX
- AIR CONDITION
- TELEPHONE BOX
- GAS METER
- GAS VALVE
- WATER METER
- WATER VALVE
- JUNCTION BOX

SURVEY FOR  
 JOHN WADDY  
 JENNIFER WADDY

LOT 16 AND PART OF LOT 15 BLOCK "D"  
 DRUID HILLS HEIGHTS

LAND LOT 55  
 DISTRICT 18TH.  
 DEKALB COUNTY  
 GEORGIA





































