APPENDIX "A"

PALM VIEW HISTORIC DISTRICT

DESIGNATION REPORT

Figure 1 Constructed in 1925 and designed by the internationally recognized firm of Schultze and Weaver, this canalfront building, located at 1818 Michigan Avenue, was occupied by the American portrait painter Henry Salem Hubbell from 1930 until 1940. It was widely depicted in tinted postcards and atmospheric photographs, complete with gondolas on the Collins Canal.

PREPARED BY:

CITY OF MIAMI BEACH
PLANNING DEPARTMENT

FEBRUARY 9, 1999

(Revised February 10, 1999)
(Revised March 24, 1999)

CITY OF MIAMI BEACH

HISTORIC DISTRICT DESIGNATION REPORT

FOR THE

PALM VIEW HISTORIC DISTRICT

Prepared By:

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FEBRUARY 9, 1999

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PALM VIEW HISTORIC DISTRICT

CITY OF MIAMI BEACH
HISTORIC DISTRICT DESIGNATION REPORT

TABLE OF CONTENTS

I. REQUEST 1

II. DESIGNATION PROCESS 2

III. RELATION TO ORDINANCE CRITERIA 3

IV. GENERAL DESCRIPTION OF BOUNDARIES 8

V. PRESENT OWNERS 10

VI. PRESENT USE 10

VII. PRESENT ZONING 10

VIII. HISTORICAL BACKGROUND 11

IX. ARCHITECTURAL BACKGROUND 19

X. PLANNING CONTEXT 30

XI. PLANNING DEPARTMENT RECOMMENDATIONS 35

XII. FIGURE INDEX 37

VIII. BIBLIOGRAPHY 39

APPENDIX I - Properties Located Within the Palm View Historic District (Revised February 10, 1999) 42

PALM VIEW HISTORIC DISTRICT DESIGNATION REPORT

I. REQUEST

At the October 27, 1998, meeting of the Historic Preservation Board, the City of Miami Beach Planning Department requested the Board to consider directing staff to prepare a preliminary evaluation report with recommendations regarding the possible designation of the area of the City bounded on the north by Dade Boulevard, on the south by 17th Street, on the east by Meridian Avenue, and on the west by Lenox Court as a local historic district. The Board reviewed said request and unanimously approved a motion (5 to 0; 2 absences, 2 vacancies) to direct staff to prepare a preliminary evaluation report with recommendations regarding the possible designation of the Palm View area as a local historic district.

At its November 10, 1998, meeting, the Historic Preservation Board reviewed the preliminary evaluation report with recommendations prepared by the staff of the Planning Department regarding the designation of the Palm View neighborhood as an historic district. The Board unanimously approved a motion (8 to 0; 1 vacancy) to direct staff to prepare a designation report and schedule a public hearing in a timely manner relative to the designation of this new historic district, to be known as the Palm View Historic District, and found the structures and sites located within the proposed boundaries to be in compliance with the criteria for designation listed in Sections 118-591 through 118-593 in the Land Development Regulations of the City Code.

At its February 9, 1999, meeting, the Historic Preservation Board unanimously approved a motion (8 to 0; 1 vacancy) to recommend approval of the Designation of the Palm View Historic District in accordance with staff recommendations, as reflected in this designation report, with the modification of the proposed boundaries of the historic district which excludes the existing Meridian Avenue/Dade Boulevard Bridge over the Collins Canal under the stipulation that the presently proposed bridge replacement at said location, although not within the proposed boundaries of the historic district, shall be subject to the review and approval by the Historic Preservation Board prior to its construction due to its potential impact upon the proposed historic district. This stipulation was agreed to by the Florida Department of Transportation at the February 9, 1999, meeting of the Historic Preservation Board.

On March 23, 1999, the Planning Board unanimously approved a motion (6 to 0; 1 absence) to recommend approval of the Designation of the Palm View

Historic District in accordance with staff recommendations, as reflected in this designation report, and adopted the district boundaries as amended by the Historic Preservation Board at its February 9, 1999, meeting. The Planning Board further recommended that the City Commission establish rigid standards for the use of personal water craft on the Collins Canal in order to protect its historic integrity and tranquil character.

II. DESIGNATION PROCESS

The process of historic designation is delineated in Sections 118-591 through 118-593 in the Land Development Regulations of the City Code. An outline of this process is provided below:

Step One: A request for designation is made either by the City Commission, the Historic Preservation Board, other agencies and organizations as listed in the Land Development Regulations of the City Code, or the property owners involved. Proposals for designation shall include a completed application form available from the Planning Department.

Step Two: The Planning Department prepares a preliminary evaluation report with recommendations for consideration by the Board.

Step Three: The Historic Preservation Board considers the preliminary evaluation to determine if proceeding with a designation report is warranted.

The designation report is an historical and architectural analysis of the proposed district or site. The report:

1) describes the historic, architectural and/or archeological significance of the property or subject area proposed for Historical Site or District designation;

2) recommends Evaluation Guidelines to be used by the Board to evaluate the appropriateness and compatibility of proposed Developments affecting the designated Site or District; and

3) will serve as an attachment to the Land Development Regulations of the City Code.

Step Four: The designation report is presented to the Board at a public hearing. If the Board determines that the proposed site satisfies the requirements for designation as set forth in the Land Development Regulations of the City Code, the Board transmits a recommendation in favor of designation to the Planning Board and City Commission.

Step Five: The Planning Board will hold a public hearing on the proposed designation, and shall consider the proposed historic designation as an amendment to the Land Development Regulations of the City Code and, subsequently, transmit its recommendation to the City Commission.

Step Six: The City Commission may adopt an amendment to the Land Development Regulations of the City Code which thereby designates the Historic Preservation Site or Historic District after one (1) public hearing for a parcel of land less than ten (10) contiguous acres or after two (2) public hearings for a parcel of land which is more than ten (10) contiguous acres.

III. RELATION TO ORDINANCE CRITERIA

1. In accordance with Section 118-592 in the Land Development Regulations of the City Code, eligibility for designation is determined on the basis of compliance with the listed criteria set forth below.

   (a) The Historic Preservation Board shall have the authority to recommend that properties be designated as Historic Buildings, Historic Structures, Historic Improvements, Historic Landscape Features, Historic Interiors (architecturally significant public portions only), Historic Sites or Historic Districts if they are significant in the historical, architectural, cultural, aesthetic or archeological heritage of the City of Miami Beach, the county, state or nation. Such properties shall possess an integrity of location, design, setting, materials, workmanship, feeling or association and meet at least one (1) of the following criteria:

(1) Association with events that have made a significant contribution to the history of Miami Beach, the county, state or nation;

(2) Association with the lives of Persons significant in our past history;

(3) Embody the distinctive characteristics of an historical period, architectural or design style or method of construction;

(4) Possesses high artistic values;

(5) Represent the work of a master; serve as an outstanding or representative work of a master designer, architect or builder who contributed to our historical, aesthetic or architectural heritage;

(6) Have yielded, or are likely to yield, information important in pre-history or history;

(7) Listed in the National Register of Historic Places;

(8) Consist of a geographically definable area that possesses a significant concentration of Sites, Buildings or Structures united by historically significant past events or aesthetically by plan or physical development, whose components may lack individual distinction.

(b) A Building, Structure (including the public portions of the interior), Improvement or Landscape Feature may be designated historic even if it has been altered if the alteration is reversible and the most significant architectural elements are intact and repairable.

2. The proposed Palm View Historic District is eligible for designation as it complies with the criteria as specified in Section 118-592 in the Land Development Regulations of the City Code outlined above.

(a) Staff finds the proposed historic district to be eligible for historic designation and in conformance with the designation criteria for the following reasons:

(1) Association with events that have made a significant contribution to the history of Miami Beach, the County, state or nation:

The proposed Palm View Historic District represents the rapid rate of development in Miami Beach beginning with the City's first major land development period from 1915 to 1926. After Carl Fisher's Alton Beach Realty Company filed for subdivisions of the Palm View area in April of 1920, the construction of many fine private residences quickly ensued and continued for the next three decades. The development of the area culminated with the construction of the row of post World War II apartment buildings on Meridian Avenue.

(2) Association with the lives of Persons significant in our past history:

The proposed Palm View Historic District is associated with two of the City's earliest pioneers, John Collins and Carl Fisher. Collins is responsible for the oldest structure within the proposed historic district, the Collins Canal, which joined Lake Pancoast to Biscayne Bay in an impressive engineering feat in 1912 in order to enable Collins' agricultural produce to be transported rapidly from the groves to Biscayne Bay. Fisher, often referred to as the "father of Miami Beach," developed the land from the northern edge of the Lummus brothers' Ocean Beach Realty Company tract to the southern side of John Collins and Thomas Pancoast's Miami Beach Improvement Company tract. The proposed historic district is also associated with Henry Salem Hubbell, an internationally recognized American artist of the 1920's through the 1940's who specialized in portrait painting and resided at his canalfront homes at 1039 18th Street from 1926 until 1929 and subsequently at 1818 Michigan Avenue from 1930 until

1940.

(3) Embody the distinctive characteristics of a historical period, architectural or design style or method of construction:

The unique Palm View area contains a rich and cohesive array of Miami Beach's architecture as it has evolved since the 1920's to the present. There are ten (10) architectural styles represented in the proposed Palm View Historic District that range from Masonry Vernacular to Mediterranean Revival, through Med/Deco Transitional to Streamline Moderne, then evolving into the Post World War II Modern and Garden Apartment styles. The architectural style with the most significant concentration in the proposed historic district is the Mediterranean Revival style, which was fashionable in the 1920's during the City's first major land development period.

(4) Possess high artistic values:

The buildings located within the proposed Palm View Historic District possess artistic value in building form, special materials (such as natural and colored keystone), detail, ornamentation, interior design, and site features. One building of exceptional historical significance is located at 1818 Michigan Avenue. Constructed in 1925 and designed by Schultze and Weaver, it was inhabited from 1930 until 1940 by portrait painter Henry Salem Hubbell. This structure was widely publicized in its time in tinted postcards and atmospheric photographs depicting its Venetian-style canalfront, complete with gondolas.

(5) Represent the work of a master designer, architect or builder who contributed to historical, aesthetic or architectural heritage:

There are many local "master" architects represented in the proposed Palm View Historic District, including Victor H. Nellenbogen, Russell T. Pancoast (grandson of John

Collins), Albert Anis, Carlos Schoeppl and Arnold Southwell, John and Coulton Skinner, Robert Law Weed, Henry Hohauser, and Robert E. Collins. The internationally recognized firm of Schultze and Weaver is also represented in the proposed historic district; this firm is credited with designing New York's Waldorf-Astoria, Coral Gable's Biltmore Hotel, Palm Beach's Breakers Hotel, Miami's Freedom Tower, and Miami Beach's original Roney Plaza Hotel (now demolished).

(6) Have yielded, or are likely to yield, information important in pre-history or history:

The proposed Palm View Historic District possesses an array of architectural styles that collectively trace the historical progression of architectural design and construction in Miami Beach from the 1920's through the mid 1960's. In addition, the Collins Canal, completed in 1912 by pioneer John Collins, is representative of the early development of Miami Beach as the area evolved from untamed land to one of agricultural promise then finally into today's seaside tourist attraction and residential community.

(7) Listed in the National Register of Historic Places:

Currently, the proposed Palm View Historic District is not listed in the National Register of Historic Places, although it appears to have substantial potential to be determined to be eligible.

(8) Consists of a geographically definable area that possesses a significant concentration of Sites, Buildings or Structures united by historically significant past events or aesthetically by plan or physical development, whose components may lack individual distinction:

The proposed Palm View Historic District maintains a consistency in land use, continuum of advancing architectural styles, scale, and period of development within

the proposed well-defined geographic boundaries through a significant concentration of contributing structures. Not every building in the proposed historic district may possess an equally high level of architectural significance when viewed individually; however, when viewed together with the neighboring buildings, each reinforces a unified aesthetic image which defines the area's special historic character.

(b) Altered structures proposed for designation in the City of Miami Beach may be designated historic structures if alterations are readily reversible and/or significant architectural elements are intact and repairable.

Although a few of the buildings within the proposed Palm View Historic District have been altered over the years, these structures maintain much of their original architectural integrity and contribute to the special character of the neighborhood. Exterior restoration could be successfully completed by following original architectural plans and available historical photographs and/or documentation. Despite alterations to these few structures, they continue to be representative of the architectural and cultural history of Miami Beach.

IV. GENERAL DESCRIPTION OF BOUNDARIES

The proposed Palm View Historic District includes portions of the Palm View and Golf Course Amended Subdivisions as indicated below. Both subdivisions were filed by Carl Fisher's Alton Beach Realty Company in April of 1920.

Lots 1 through 9 of Block 18, and Blocks 9, 10, 19, and 20 of the PALM VIEW SUBDIVISION, according to the plat thereof, recorded in Plat Book 6, at Page 29, Public Records of Miami-Dade County, Florida; and

Blocks 8, 8A, and 21 of the GOLF COURSE AMENDED SUBDIVISION, according to the plat thereof, recorded in Plat Book 6, at Page 26, Public Records of Miami-Dade County, Florida.

The boundaries of the proposed Palm View Historic District are defined as following: the south side of Dade Boulevard between Lenox Court and Meridian

Avenue (inclusive of the Collins Canal), the north side of 17th Street between Lenox Court and Meridian Avenue, the east side of Lenox Court between Dade Boulevard and 17th Street, and the west side of Meridian Avenue between Dade Boulevard and 17th Street (excluding the Meridian Avenue/Dade Boulevard bridge over the Collins Canal). The location of these boundaries has been determined through careful investigation and research of building records and historical documentation. They define a geographic area which possesses a significant concentration of historic buildings and sites. A detailed legal description of the proposed boundaries is as follows:

> The boundaries of the proposed Palm View Historic District commence at the intersection of the center line of 17th Street and Meridian Avenue, as shown in AMENDED PLAT OF GOLF COURSE SUBDIVISION OF THE ALTON BEACH REALTY COMPANY, recorded in Plat Book 6, at Page 26, Public Records of Miami-Dade County, Florida. Said point being the POINT OF BEGINNING of the tract of land herein described; thence run westerly, along the center line of 17th Street for a distance of 1,325 feet (more or less) to the center line of Lenox Court, as shown in PALM VIEW SUBDIVISION OF THE ALTON BEACH REALTY COMPANY, recorded in Plat Book 6, at Page 29, Public Records of Miami-Dade County, Florida; thence northerly, along the center line of Lenox Court to the point of intersection with the center line of Dade Boulevard; thence northeasterly, along the center line of Dade Boulevard to a point. Said point located 131 feet (more or less and calculated along the center line of Dade Boulevard) southwesterly of the point of intersection with the center line of Meridian Avenue; thence run southeasterly, at right angle with the center line of Dade Boulevard for a distance of 83.50 feet to the point of intersection with the south Right-of-Way of Collins Canal; thence northeasterly along the south Right-of-Way of Collins Canal to the point of intersection with the west Right-of-Way of Meridian Avenue; thence southerly, along the west Right-of-Way of Meridian Avenue for a distance of 202 feet (more or less) to a point of tangency; thence run along the arc of a curve, concave to the northwest, having a central angle of 90° 00' 00" and a radius of 15.00 feet for a distance of 23.56 feet to a point. Said point located in the north Right-of-Way of 19th Street, as shown in the above mentioned AMENDED PLAT OF GOLF COURSE SUBDIVISION OF THE ALTON BEACH REALTY COMPANY; thence run southerly, in a 90° 00' 00" angle with the north Right-of Way of 19th Street for a distance of 20.00 feet to a point located in the center line of

said 19th Street; thence easterly, along the center line of 19th Street for a distance of 50.00 feet to the point of intersection with the center line of Meridian Avenue; thence southerly along the center line of Meridian Avenue for a distance of 995 feet (more or less) to the POINT OF BEGINNING. Said lands located, lying, and being in Section 34, Township 53 South, Range 42 East, City of Miami Beach, Miami-Dade County, Florida.

The described boundaries, as recommended by the Planning Department and proposed by the Historic Preservation Board, are shown on the following Proposed Palm View Historic District Map (see **Map 1**).

V. PRESENT OWNERS

The property located within the boundaries of the proposed Palm View Historic District is held by multiple owners.

VI. PRESENT USE

The current use within the proposed historic district is predominately residential with one- and two-story single-family dwellings and low rise apartment buildings. At present, 52 out of a total 74 structures in the Palm View area are single-family residences.

VII. PRESENT ZONING

Established Zoning Districts within the boundaries of the proposed Palm View Historic District are as follows:

RS-4	Residential Single Family
RM-1	Multiple Family, Low Intensity
RM-2	Multiple Family, Medium Intensity

Please refer to the zoning map (**Map 2**) for more detailed information.

PROPOSED PALM VIEW HISTORIC DISTRICT

Map 1: Proposed Palm View Historic District.

ZONING DISTRICTS WITHIN THE PROPOSED PALM VIEW HISTORIC DISTRICT

Proposed Palm View Historic District

Map 2 : Zoning districts within the boundaries of the proposed Palm View Historic District and the surrounding areas as of February 9, 1999.

VIII. HISTORICAL BACKGROUND

In the late 19th Century, one of the City's earliest pioneers, John Collins, felt that there was agricultural promise in the land that would become Miami Beach. Collins, a Quaker and an Horticulturalist from New Jersey, first became interested in the area when he invested $5,000 into a soon-to-fail coconut business. The business was established by Henry Lum, Ezra Osborn, and Elnathan Field in late 1882. Collins first visited the Miami area in 1896 when he became frustrated with his partners' inability to successfully raise coconuts commercially. During that visit, he undoubtedly saw several coconut trees and imagined a new frontier of horticulture. In 1907, Collins bought a half interest in the venture and later became sole owner of the lands between present-day 14th and 67th Streets from Biscayne Bay to the Atlantic Ocean. That same year Collins planted 2,945 avocado trees on a strip of high ground west of Indian Creek. In addition to avocados, he also planted mangoes, tomatoes, and potatoes. At first, it seemed that the farming of avocados would fail like the coconut plantings. The strong winds from the ocean were damaging the crops. Collins planted Australian Pine trees to act as a buffer to protect his investment along today's Pine Tree Drive.[1]

The railroad that Henry Flagler brought to Miami in 1896 opened up the market for Collins' agricultural crops, but transporting the crops from the Beach to the trains in Miami was a tedious process. The produce was carried overland to the western edge of the barrier island where it was then barged up a seven (7) mile loop around the shallows of Biscayne Bay to Miami. In 1911, Collins decided to build the Beach's first canal from Indian Creek to Biscayne Bay to move the crops more easily to market by eliminating the overland route. The canal was cut from a grass-covered pond on the southern edge of Indian Creek southwest to Biscayne Bay. The fill from the Collins Canal was used to create today's Dade Boulevard.[2]

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[1] Howard Kleinberg, Miami Beach: A History (Miami, Florida: Centennial Press, 1994), p. 17-24.

[2] Kleinberg, p. 24-25.

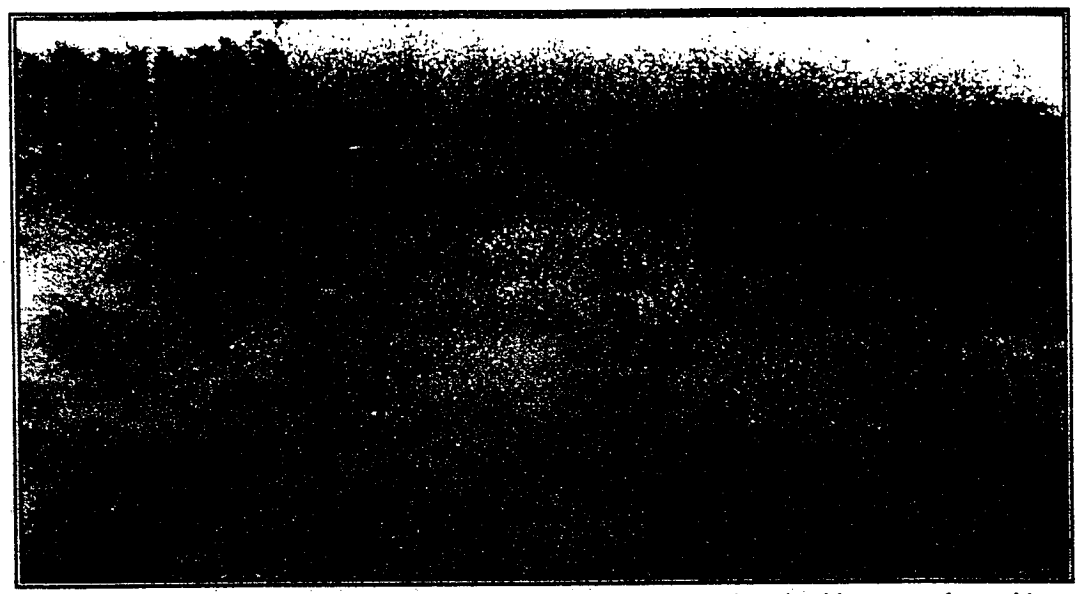

Figure 2 This 1916 photograph of the Collins Canal was taken looking east from Alton Road. Present day Dade Boulevard is located on the left side of the photograph, and the area on the right side would become the Palm View Subdivision in 1920.

When the canal was nearing its completion in 1912, Collins began construction of a two (2) mile long wooden bridge across Biscayne Bay from the outlet of the Collins Canal. This bridge was an engineering feat comparable to Flagler's overseas highway to Key West. Construction of the bridge totally depleted Collins' funds when it was a half mile short of completion. It was finished in 1913 with the financial aid of Carl Fisher in exchange for 200 acres of land. The Collins Bridge was later replaced by the present-day Venetian Causeway.[3]

The Palm View area is part of the 200-acre strip of land from Biscayne Bay to the Atlantic Ocean, north of the Lummus property and present day 14th Street (approximately), that was ceded to Carl Fisher by John Collins in exchange for Fisher's financial aid to complete the Collins Bridge in 1913. Carl Fisher was a highly successful Indiana industrialist who acquired a fortune by developing the Prest-O-Lite automobile headlamp; he is also credited for building the Indianapolis Speedway, the Lincoln Highway from California to the east coast, and the Dixie Highway from Chicago and Upper Michigan to Miami. In Miami

[3] Kleinberg, p. 25-30.

Beach, he developed the land north of the Lummus brothers' Ocean Beach Realty Company tract of land and south of John Collins' and Thomas Pancoast's Miami Beach Improvement Company tract of land.[4]

Although incorporated as a City on January 26, 1915, Miami Beach still retained much of its agricultural roots. A 1919 photograph shows the Palm View area as cultivated, but unpopulated, land with a water tower (no longer existing) on what is now the City-owned lot located at 1755 Jefferson Avenue.[5] Miami Beach claimed to have the largest avocado and mango grove in the world in 1922, but the existence of the avocado and mango trees would not last beyond the next few years due to the explosion of new development.

Figure 3 This 1919 aerial photograph (taken looking southwest from the radio tower across the golf links) shows the Palm View area as cultivated but unpopulated land. Notice the Collins Canal in the upper-right corner and the water tower (no longer existing) at present day 1775 Jefferson Avenue in the top-middle area of the photograph.

[4] Kleinberg, p. 39-40.

[5] Historical Museum of Southern Florida. Matlack Collection. Photograph No. 203-12, "Looking Southwest from Radio Tower across Golf Links," 1919.

The name "Palm View" for the proposed historic district is taken from the original name of this area filed by Fisher's Alton Beach Realty Company on April 24, 1920. All of the proposed district is located within the Palm View subdivision except for the Meridian Avenue portion; it lies within the Golf Course Amended Subdivision which was filed by the Alton Beach Realty Company on April 16, 1920.[6] The "golf course" name referred to the municipal golf course which was located between Lincoln Road and the Collins Canal west of Washington Avenue.[7] The 1916 Miami Beach Golf Course Clubhouse still remains at 2100 Washington Avenue as today's 21st Street Community Center, which is an individually designated historic structure on the local register of historic places.

Building of fine private residences on these plots ensued within a few years. One building of exceptional historical significance is located at 1818 Michigan Avenue. Constructed in 1925 and designed by the internationally renowned firm of Schultze and Weaver as a model apartment called Villa Biscayne,[8] the structure became the canalfront home and studio of portrait painter Henry Salem Hubbell in 1930. Schultze and Weaver are credited with designing New York's Waldorf-Astoria, Coral Gable's Biltmore Hotel, Palm Beach's Breakers Hotel, Miami's Freedom Tower, and Miami Beach's original Roney Plaza Hotel (now demolished).

Figure 4 This 1925 Mediterranean Revival building, located at 1818 Michigan Avenue, was designed by the internationally recognized firm of Schultze and Weaver and occupied by the famous painter Henry Salem Hubbell from 1930 until 1940.

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[6] Atlas of Miami Beach to Golden Beach (Inclusive) - Florida (Philadelphia, Pennsylvania: Franklin Survey Company, 1935), Sheet No. 8.

[7] Miami Public Library. Romer Collection. Photograph 620x, "Miami Beach Scenic: Municipal Golf Links, View from Lincoln Road and Washington Avenue," 14 February 1938.

[8] City of Miami Beach, Florida, Building Department. Building Permit No. 1632: 1818 Michigan Avenue. GPO, 4 December 1925.

Specializing in portrait painting, Henry Salem Hubbell (1870-1949) was an internationally recognized American artist who was a pupil of the Art Institute of Chicago and studied in Paris with Jean Paul Laurens, Raphael Collin, and Whistler; he also studied in Madrid, Spain, with Velasquez.[9] He made his debut at the Paris Salon in 1901. His painting style is described as having an attractive looseness of execution with the delicacy of drawing and a strong polychromatic palette of richness and depth of color. At the request of the Federal Government, Hubbell painted the official portraits of 15 Secretaries of the Interior, including Harold L. Ickes, as well as an outstanding portrayal of President Franklin D. Roosevelt addressing Congress in 1939.[10] Hubbell was one of the founding regents of the University of Miami when it was chartered in 1925. He was also an illustrator for Women's Home Companion and a former head of the school of painting and decoration at the Carnegie Institute of Technology, Pittsburgh.

Figure 5 Henry Salem Hubbell's work includes (starting clockwise from the upper-left corner): The Samovar, Winthrop, The Goldfish, and Children of Mr. and Mrs. Brown of New York; Hubbell's photograph is located in the center.

[9] Historical Museum of Southern Florida. Henry Salem Hubbell File. Miami Herald, "H.S. Hubbell, Noted Artist, Dies Here," 10 January 1949.

[10] Historical Museum of Southern Florida. Henry Salem Hubbell File. Times-Herald, "'Mystery' Portrait of President: Hubbell Canvas First Conceived Five Years Ago," 18 August 1939.

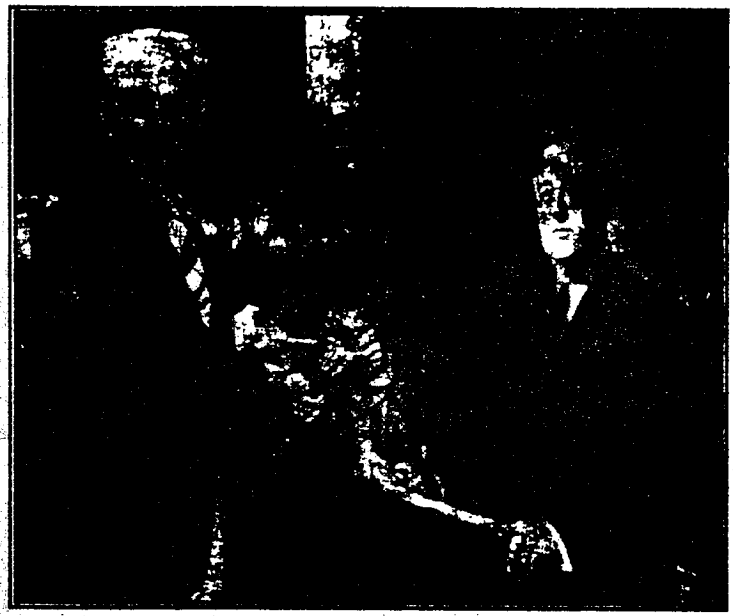

Figure 6 This newspaper photograph shows Henry Salem Hubbell putting the finishing touches on his famous portrait of President Franklin D. Roosevelt addressing Congress in 1939.

In February of 1924, Hubbell and his wife, Rose, a writer of considerable distinction, arrived in Miami Beach for the first time and spent the season in the area.[11] According to the City directories, Hubbell resided at 1039 18th Street (a 1924 Mediterranean Revival structure designed and built by the Watson Corporation) from 1926 until 1929. In 1930, Hubbell moved to 1818 Michigan Avenue, located immediately west of 1039 18th Street, and resided there until 1940.[12]

Both of these buildings were widely publicized in their time in tinted postcards and atmospheric photographs depicting their Venetian-style canalfronts complete with gondolas.[13] Each house had its own gondola landing on the Collins Canal.[14] The property located at 1818 Michigan Avenue was later sold to a New York family, Maxwell Lehrman and Joseph Ronai, around 1941.[15]

[11] Historical Museum of Southern Florida. Henry Salem Hubbell File. Newspaper Article, "Noted Artist a Guest Here for First Time," February 1924.

[12] Polk, R.L. Miami and Miami Beach City Directories. R.L. Polk and Company, 1926-1940.

[13] Miami-Dade Public Library Main Branch, Florida Room. Florida Department of Agriculture, Florida: A Land of Homes. Photograph, "Home of Henry Salem Hubbell, Portrait Painter, Miami Beach," 1934.

[14] Historical Museum of Southern Florida. Postcard Collection. Postcard, "A Bit of Venice at Miami Beach, Florida," 1934.

[15] Historical Museum of Southern Florida. Henry Salem Hubbell File. Newspaper Photograph, "Miami Beach Waterfront Show Place Purchased by New York Family," Date

Hubbell subsequently moved in 1941 to 730 N.E. 90th Street in Miami Shores where he lived and served as President of Trailer Grove Incorporated, a tourist camp, until his death in 1949.[16]

Figure 7 This 1924 Mediterranean Revival structure, located at 1039 18th Street, was the canalfront home of Henry Salem Hubbell from 1926 until 1929. Notice the gondola landing on the Collins Canal.

Figure 8 Constructed in 1925 and designed by Schultze and Weaver, this canalfront building located at 1818 Michigan Avenue was occupied by Henry Salem Hubbell from 1930 until 1940.

Hubbell's son, Willard, was the president of Hubbell and Hubbell, a general contracting firm established in 1925 and responsible for constructing many buildings in the Miami metropolitan area, including Casa Casuarina at 1116 Ocean Drive in Miami Beach (renowned as the recent home of the late Gianni Versace), a building for Dr. David Fairchild in Coconut Grove,[17] and, in 1926, a new home for Judge William H. Burwell still standing at S.W. 19th Avenue and Espanola Drive in Silver Bluff (the Coconut Grove area), which is similar in design to H.S. Hubbell's home in Palm View.[18] Hubbell and Hubbell also constructed 1810 Michigan Avenue, located immediately to the south of 1818

Unknown.

[16] Polk, R.L. Miami and Miami Beach City Directories. R.L. Polk and Company, 1941-1947.

[17] Historical Museum of Southern Florida. Henry Salem Hubbell File. Newspaper Article, "Contracting Firm's Work is Outstanding," 21 December 1930.

[18] Historical Museum of Southern Florida. Henry Salem Hubbell File. Newspaper Article, "Judge Burwell to Have a Beautiful Home in Silver Bluff," 1926.

Michigan Avenue on the same block, for H.S. Hubbell in February of 1925 (although Hubbell is never listed in the City directories as ever residing in this building).

The Palm View and Golf Course Amended Subdivisions were part of Carl Fisher's extensive holdings that he pointed out to prospective buyers during the boom years of the 1920's from his office at the top of the Lincoln Road Building (now the Van Dyke) at 846 Lincoln Road. Throughout the 1920's and 1930's, the finest local architects were enlisted to design homes in a smorgasbord of evolving architectural styles - from Masonry Vernacular to Mediterranean Revival, through Med/Deco Transitional to Streamline Moderne. One particularly interesting home was originally built at 1445 Washington Avenue, the corner of Espanola Way, around 1926 (the date of its first appearance in the City directories).[19] In June of 1938, it was relocated to 1745 Jefferson Avenue and the Cameo Theatre soon replaced it at its original site.[20]

Figure 9 Shown as originally constructed at the northeastern corner of Washington Avenue and Espanola Way (currently the site of the Cameo Theatre), this circa 1926 Mediterranean Revival building was moved to its present site at 1745 Jefferson in June of 1938. The round arches were replaced with flat arches, and new porches were added sometime after its relocation (see recent photo in Figure 11).

[19] Polk, R.L. Miami and Miami Beach City Directories. R.L. Polk and Company, 1926.

[20] City of Miami Beach, Florida, Building Department. Building Permit No. 11236: 1745 Jefferson Avenue. GPO, 1 June 1938.

After World War II, homes and apartment buildings in the Post War Modern and Garden Apartment styles were constructed, notably the apartments along Meridian Avenue. In the 1960's and 1970's, several rising Cuban architects, including Jorge Dorta-Duque, Juan S. Fernandez, Raul V. Gonzalez, and Jorge F. Mantilla, contributed more to the special character of this historic area in the Post World War II Modern styles. Contemporary buildings which were constructed in the 1980's and 1990's by later Cuban architects, such as Oscar Sklar and Nujim Nepomechie, further influenced the character of the area. Also, as testimony to both the Cuban and Jewish presence in Miami Beach over the years is the synagogue of the Cuban-Hebrew Congregation on 17th Street between Michigan Avenue and Lenox Avenue, which incorporates a former residence designed by Robert Law Weed in 1948.[21]

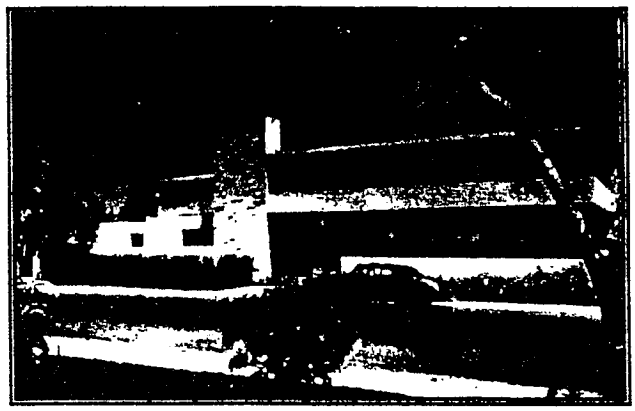

Figure 10 This photo, from the 1951 issue of Florida Architecture and Allied Arts, depicts a Post War Modern single-family residence at 1700 Michigan Avenue. Designed by Robert Law Weed and constructed in 1948, it was later occupied by the Cuban-Hebrew Congregation of Miami Beach in 1978, continuing to today.

IX. ARCHITECTURAL BACKGROUND

The special character of the Palm View neighborhood can be defined by the numerous detached, one- and two-story single-family dwellings and low rise apartment buildings surrounded by lush landscaping. There are many excellent examples of significant architectural styles represented which depict the historical development of the area and Miami Beach.

The architectural style with the most significant concentration in the proposed historic district is the Mediterranean Revival style, which was fashionable in the 1920's during the first major land development period - the Florida Land Boom

[21] "The Jorge B. Sanchez House, (1700 Michigan Avenue), Miami Beach, Florida," Florida Architecture and Allied Arts, 1951.

era. It was found to be an appropriate and commercially appealing image for the new Floridian seaside resort. A few of the other older architectural styles frequently represented in the proposed Palm View Historic District include Masonry Vernacular, Med/Deco Transitional, and Post War Modern. Only one (1) structure in the delineated area can be classified as Streamline Moderne.

At present, 52 out of a total of 74 structures in the Palm View area are single-family residences. After carefully researching and surveying the neighborhood, staff believes that approximately 86 percent (64 out of 74 structures) of the existing structures should be classified as "contributing" within the proposed historic district. The inventory listed below provides a summary of the architectural styles present in the proposed historic district.

Inventory of Architectural Styles in the Proposed Palm View Historic District

Architectural Styles	*Number of Structures*
Masonry Vernacular (circa 1900 to 1950)	11
Mediterranean Revival (circa mid 1910's to early 1930's)	18
Mission Revival (circa 1910's to 1930's)	4
Med/Deco Transitional (circa late 1920's to mid 1930's)	14
Art Deco/Streamline Moderne (circa late 1920's to 1940's)	1
Post World War II Modern (circa post World War II to 1965)	6
Garden Apartment Style (circa late 1940's to mid 1960's)	3
Minimal Traditional (circa 1935 to 1950)	3
Ranch (circa 1935 to 1975)	2
Split Level (circa 1955 to 1975)	1
Undefined	11

There are many existing structures in the proposed historic district that represent the work of master designers in Miami Beach from the 1920's throughout the 1950's. The list provided below identifies some of the prominent architects who are represented in the Palm View area.

Prominent Architects Represented in the Proposed Palm View Historic District

Architects	*Subject Properties*
Schultze and Weaver	1818 Michigan Avenue - 1925 Mediterranean Revival

Victor H. Nellenbogen	1760 Lenox Avenue - 1934 Mediterranean Revival 1829 Jefferson Avenue - 1935 Mediterranean Revival 1026-18th Street - 1936 Mediterranean Revival 1735 Michigan Avenue - 1936 Med/Deco Transitional 1815 Michigan Avenue - 1937 Med/Deco Transitional 1719 Lenox Avenue - 1940 Masonry Vernacular
Russell T. Pancoast	1753 Lenox Avenue - 1934 Med/Deco Transitional 1776 Michigan Avenue - 1934 Med/Deco Transitional
Albert Anis	1750 Jefferson Avenue - 1945 Masonry Vernacular
Carlos Schoeppl and Arnold Southwell	1800 Michigan Avenue - 1935 Med/Deco Transitional 1827 Michigan Avenue - 1936 Med/Deco Transitional
John and Coulton Skinner	1835 Michigan Avenue - 1931 Mediterranean Revival 1800 Jefferson Avenue - 1936 Mediterranean Revival
Robert Law Weed	1700 Michigan Avenue - 1948 Post War Modern
Henry Hohauser	1744 Lenox Avenue - 1935 Med/Deco Transitional 1850 Meridian Avenue - 1957 Garden Apartment
Robert E. Collins	841-19th Street - 1937 Med/Deco Transitional

In just a few short blocks, this area represents the whole span of Miami Beach history as well as its evolution of low-scale residential architecture. It would be difficult to find a neighborhood more worthy of historic designation. (For more detailed information, refer to **Appendix I - Properties Located Within the Palm View Historic District.**)

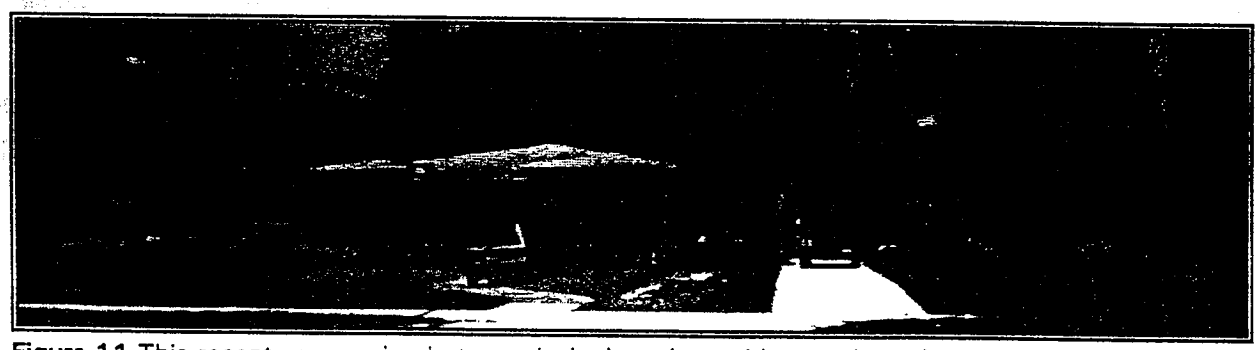

Figure 11 This recent panoramic photograph depicts the architectural continuum within the proposed Palm View Historic District. Notice the circa 1926 Mediterranean Revival structure at 1745 Jefferson Avenue (left side), the 1949 Ranch style building at 1735 Jefferson Avenue (middle area), and the 1934 Med/Deco Transitional structure at 1729 Jefferson Avenue (right side). These structures reinforce a unified image which defines the area's special historic character.

Architectural Styles Represented in the Proposed Historic District

Vernacular Style (circa 1900 to 1950)

Vernacular is not a style "per se," but rather a common method of typical early construction in South Florida. The materials and forms encompassed wood frame and masonry construction. Vernacular buildings were designed and constructed by local craftsmen from readily available materials.

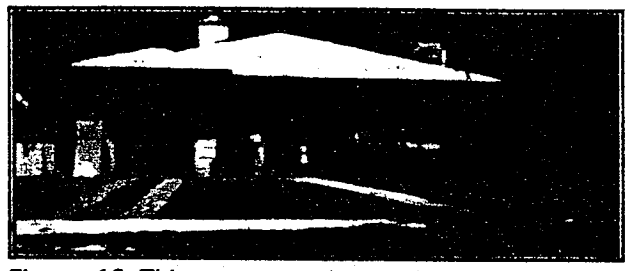

Figure 12 This structure located at 1719 Lenox Avenue is representative of the Masonry Vernacular style of architecture. It was constructed in 1940 and designed by Victor H. Nellenbogen.

Noted for stark simplicity, vernacular structures are usually rectilinear in form with little or no elaboration. Functional elements supply the only elaboration or decoration. Most are one- and two-stories in height with a flat, gabled, or hipped roof and a single story porch on the front elevation. Little or no ornamentation was intentionally applied to residential or commercial structures.

Mediterranean Revival Style (circa mid 1910's to early 1930's)

Mediterranean Revival architecture was the "style of choice" for the first major boom period in Miami Beach. Its connotation of Mediterranean resort architecture, combining expressions of Italian, Moorish, North African, and Southern Spanish themes, was found to be an appropriate and commercially appealing image for the new Floridian seaside resort; it was a style that was simultaneously being used expansively in California and other areas of similar climate.

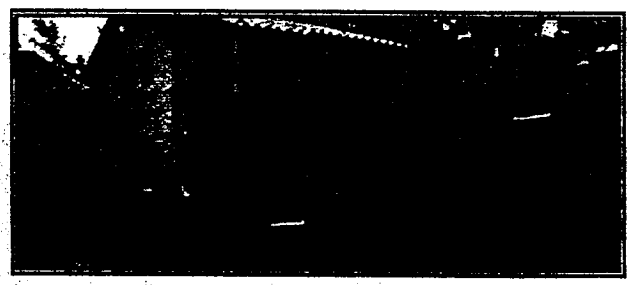

Figure 13 Constructed in 1932 and designed by Lester Avery, this structure located at 1750 Lenox Avenue is an excellent example of the Mediterranean Revival style of architecture.

During the mid 1910's through the early 1930's, the style was applied to hotels, apartment buildings, commercial structures, and even modest residences. Its architectural vocabulary was characterized by stucco walls, low pitched terra cotta and historic Cuban tile roofs, arches, scrolled or tile capped parapet walls, and articulated door surrounds, sometimes utilizing Spanish Baroque decorative motifs and Classical elements. Feature detailing was occasionally executed in keystone or patterned ceramic tile.

Application of the architectural vocabulary in Miami Beach ranged from sparing to modestly exuberant, and building massing varied from simple rectangular form to stepped massing with recessed wall planes and tower-like corner features. Wooden casement or double-hung windows of several configurations provided additional detail to the facades.

Mission Revival Style (circa 1910's to 1930's)

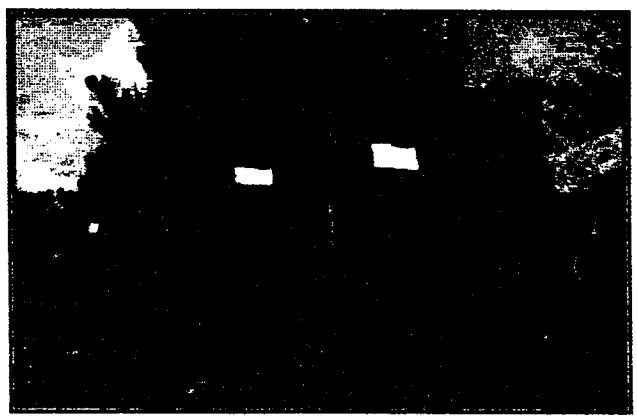

Figure 14 This structure located at 1722 Jefferson Avenue is an excellent example of the Mission Revival style of architecture. It was constructed in 1924 and designed by P.L. Wilson.

California was the birthplace of the Mission Revival style; the earliest examples were constructed in the 1890's and began to spread eastward by 1900. Although never common outside of the southwestern states, scattered examples were built in the early twentieth century suburbs throughout the country.[22] Structures designed in the Mission Revival architectural style are less elaborate and more informal than Spanish Colonial and Mediterranean Revival buildings. Mission Revival buildings are generally one- and two-stories and are typified by terra cotta tile roof overhangs, large square piers supporting open front porches, and textured stucco walls. Other common features typical of the Mission Revival style include flat roofs with curved parapets and roof scuppers,

[22] Virginia McAlester and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 1984), p. 409-410.

decorative chimney tops, a front focus on wooden doors and showcase windows, arched openings, sash and casement style windows, and porte cocheres. This style emphasizes surface textures rather than architectural details. Decoration, when present, can include niches, architraves, tile, and wrought iron.[23]

Mediterranean Revival/Art Deco Transitional (circa late 1920's to mid 1930's)

"Med/Deco" in Miami Beach was a synthesis of Mediterranean Revival form and Art Deco decorative detail or vice versa. This unique hybrid style became a fascinating bridge between the "familiar" and the "new" as the allure of Art Deco found its way into the City's architectural vocabulary. Clean stepped roof lines and crisp geometric detailing replaced scrolled parapets, bracketed cornices, and Classical features on structures of clear Mediterranean Revival form. Likewise, sloped barrel tile roofs rested gracefully on edifices with spectacular Art Deco entrances and facade treatments.

Figure 15 Constructed in 1934 and designed by Lester Avery, this structure located at 1729 Jefferson Avenue is an excellent example of the Med/Deco Transitional style of architecture.

Some of the most celebrated architects in Miami Beach designed structures in this brief-lived but very significant style, including V.H. Nellenbogen, Henry Hohauser, Russell Pancoast, and T. Hunter Henderson. The predominant exterior material of Med/Deco Transitional was smooth stucco with raised or incised details. Featured stucco areas were often patterned or scored. Keystone, either natural or filled and colored, was frequently used to define special elements. Windows ranged from wood and steel casement to wood double-hung, and even large single windows in gracefully curved masonry openings.

[23] Mary Brandenburg and Dale Waters, Historic Preservation: A Design Guidelines Handbook (City of West Palm Beach, Florida, 1992), p. 44-45.

Art Deco Style/Streamline Moderne

Although Art Deco is the "mother" style, Streamline Moderne rapidly evolved and ran concurrently with Art Deco as the dominate design branches. Consequently, the examples of these styles in Miami Beach typically embody characteristics of both styles as summarized below.

Art Deco Style (circa late 1920's to 1930's). The style now commonly referred to as Art Deco is considered one of the first twentieth century architectural styles in America to break with traditional revival forms. It emanated largely from the impact of the 1925 Paris *Exposition des Arts Decoratifs et Industriels Modernes,* a design fair celebrating the reconciliation between the decorative arts and advancements in technology and industry.[24] Architects searching for design "purity" became eager to explore new possibilities afforded by the rapidly evolving Machine Age.[25] An architectural style unfolded which looked to both the past and the future for its design inspiration.

Building forms in the Art Deco style were typically angular and clean, with stepped back facades, symmetrical or asymmetrical massing and strong vertical accenting. The preferred decorative language included geometric patterns, abstracted natural forms, modern industrial symbols, and ancient cultural motifs employing Mayan, Egyptian and Indigenous American themes.

In Miami Beach, a unique form of Art Deco employed nautical themes as well as tropical floral and fauna motifs. Ocean liners, palm trees, flamingos, and numerous related elements graced the exteriors and interiors of the new local architecture. The favored materials for executing this distinctive "art" decor included bas-relief stucco, keystone, etched glass, a variety of metals, cast concrete, patterned terrazzo, and others. Today this distinctive design vocabulary, which further incorporated glass block, Vitrolite, and stunning painted wall murals, has become the hallmark of Miami Beach's internationally recognized Art Deco gems.

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[24] Metropolitan Dade County, From Wilderness to Metropolis, Second Edition (Metropolitan Dade County, Office of Community Development, Historic Preservation Division, 1992), p. 187.

[25] Barbara Capitman, Michael D. Kinerk, and Dennis W. Wilhelm, Rediscovering Art Deco U.S.A.: A Nationwide Tour of Architectural Delights (New York: Viking Studio Books, 1994), p. 2.

Figure 16 This structure located at 1730 Jefferson Avenue is representative of the Streamline Moderne style of architecture. It was constructed in 1938 and designed by Alexander Lewis.

Streamline Moderne Style (circa 1930's to 1940's). As "Art Deco" evolved in Miami Beach in the 1930's, modern transportation and industrial design began to have an even greater impact upon new construction. The "streamlined" character of automobiles, airplanes, trains, buses, ocean liners, and even home appliances inspired powerful horizontal design compositions, accentuated by striking vertical features and punctuated by icons of the technological era. Continuous "eyebrows," racing stripe banding, radio tower-like spires, portholes, and deck railings like those found on grand ocean liners, were among the unique features to set this architecture apart from anything before it. The creative incorporation of nautical themes showed this advancing form of Art Deco to be true to its origins in Miami Beach.

Smooth, rounded corners often replaced sharp ones on Streamline Moderne buildings, especially on corner lots. "Eyebrows" swept around the corners as did other details. Street corners became inviting architectural focal points, whether the special treatment employed was based upon curves or angles.

Like earlier Art Deco buildings, the Streamline Moderne style incorporated smooth and articulated stucco, architectural glass block, keystone, and a variety of metals used in detailing. Predominating surfaces became smooth, planar, and aerodynamic in character.

Post World War II Modern Style (aka Post War Modern)
(circa post World War II to 1965)

The Post War Modern style in Miami Beach exhibited many elements of its companion style of the period, Post War Deco, but clearly established a path of its own in terms of modern functional simplicity. Essentially the strong design personality of Art Deco, as it evolved over two decades in Miami Beach, significantly gave way to the dictates of function in the Post War Modern seaside resort architecture.

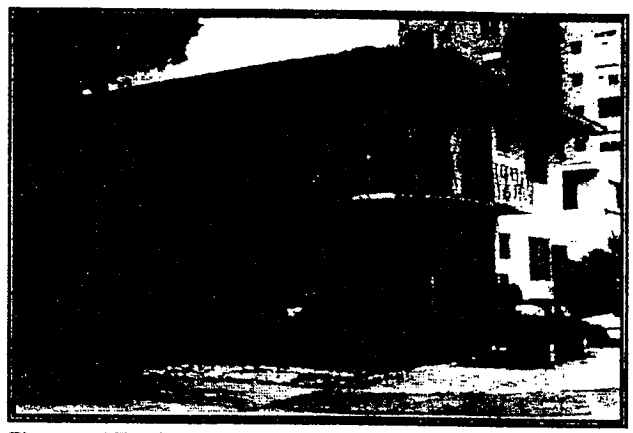

Figure 17 Constructed in 1956 and designed by Gilbert Fein, this structure located at 1800 Meridian Avenue is an excellent example of the Post War Modern style of architecture.

Floor plans were commonly reorganized from interior double loaded corridors to "open air" verandas and catwalks on one side or more. Single block massing remained a dominant characteristic, but new functional exterior elements profoundly impacted on design. Overhanging roof plates and projecting floor slabs became typical of the new "style" along with paired or clustered pipe columns to support them. Symmetrical open staircases became significant exterior design features.

Additional design elements and materials were added to the architectural vocabulary, including rounded eaves, rock face feature areas, cast concrete decorative panels, and applied masonry elements denoting marine and nautical themes, such as seahorses and anchors.

The Garden Apartment Style
(circa late 1940's to mid 1960's)

The primary defining characteristic of the Garden Apartment Style in Miami Beach is that the entryway and public walkways are placed on the exterior, where they are open to the natural elements and

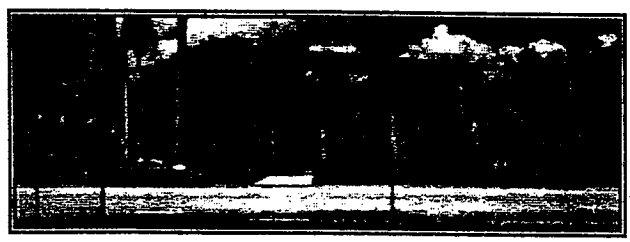

Figure 18 This structure located at 1770 Meridian Avenue is representative of the Garden Apartment Style. It was constructed in 1954 and designed by G.H. Mathes.

surround a common garden area. A large central front entry leads to an open symmetrical staircase, ascending to the upper level(s), and behind it the courtyard. The plan is "U" shaped and basically consists of two (2) identical two- to three-story buildings facing onto a shared central garden/courtyard, often with a fountain in the center, and joined at the rear. Visually and structurally the buildings are united by a grand low pitched gabled roof (typically) extending like gull wings across the front and over the open central entryway or some other form of powerful connecting element. The roof plate usually overhangs open walkways below and may be concluded in a rounded eave characteristic of late 1950's modern architecture in Miami Beach.[26]

Architectural ornamentation is generally modest and minimal in the Garden Apartment Style, normally consisting of cantilevered balconies with ornamental pierced block railings, and sometimes exuberantly detailed wrought iron rails on stairs and along open walkways. Occasionally the grand gabled roof visually rests on broad cut stone engaged pilasters.

In providing a large central open entry and situating the apartment units facing inward on a common garden area, this important modern building style in Miami Beach provides a sense of community facilitating greater social interaction and security for its occupants.[27]

Figure 19 Constructed in 1957 and designed by local master architect Henry Hohauser, this structure located at 1850 Meridian Avenue is an excellent example of the Garden Apartment style.

[26] Christine Giles, An Essay on 65-75 Washington Avenue, A Garden Style Apartment Building Designed by Gerard Pitt in 1963, 1995.

[27] Christine Giles, ibid.

Minimal Traditional Style (circa 1935 to 1950)

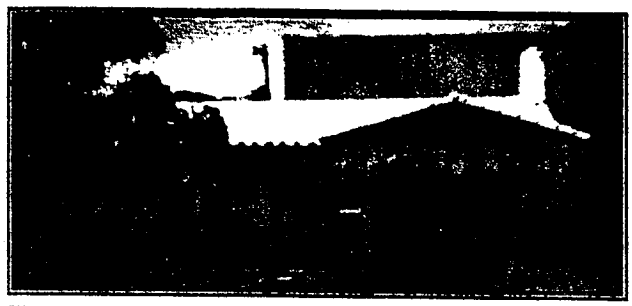

Figure 20 This structure located at 1720 Lenox Avenue is representative of the Minimal Traditional style of architecture. It was constructed in 1934 and designed by Alexander Lewis.

After World War II, domestic buildings based on historical precedent were largely abandoned in favor of new variations of modern styles. The Minimal Traditional style was a simplified form loosely based on the Tudor style which was popular in the 1920's and 1930's. Like Tudor houses, Minimal Traditional buildings generally have at least one dominant front gable and massive chimneys. Most of these buildings are small, one-story structures with low or intermediate roof pitches and close eaves. The Minimal Traditional style became popular in the late 1930's and was the dominate style in the mid 1940's and early 1950's.[28]

Ranch Style (circa 1935 to 1975)

Figure 21 Constructed in 1951 and designed by Harry O. Nelson, this structure located at 1736 Lenox Avenue is a good example of the Ranch style of architecture.

By the early 1950's, the Minimal Traditional style was replaced by the Ranch style which dominated domestic buildings through the 1960's. These buildings are one-story with very low-pitched roofs and broad, rambling facades. Decorative detailing, if present, includes decorative shutters, porch-roof supports, and decorative iron. Picture windows and ribbon windows are common. The popularity of the "rambling" Ranch style became possible by the country's increasing dependence on the automobile and

[28] Virginia McAlester and Lee McAlester, p. 477-478.

the accessibility to the suburbs where larger residential lots were available.[29]

Split Level Style (circa 1955 to 1975)

The Split Level style rose to popularity during the 1950's as a multi-story modification of the then dominant one-story Ranch house. It retained the horizontal lines, low-pitched roof, and overhanging eaves of the Ranch house, and it added a two-story unit by a one-story wing. This design provided three (3) types of interior spaces (quiet living areas, noisy living and service areas, and sleeping areas) that were located on separate levels. Decorative detailing is often designed with a Colonial inspiration.[30]

Figure 22 This structure located at 1745 Lenox Avenue is a good example of the Split Level style of architecture. It was constructed in 1951 and designed by Donald J. Reiff.

X. PLANNING CONTEXT

1. Development of Vacant Lots:

Cities evolve and change over time due to an array of circumstances. Historic district designation does not mean that privately owned vacant lots should remain undeveloped to preserve a current state of "openness." To the contrary, historic district designation is a vehicle which supports and promotes compatible contemporary development on vacant lots which were planned and zoned to be built upon. Appropriately developed new sites create the balance and richness of a successful urban environment.

[29] Virginia McAlester and Lee McAlester, p. 477 and p. 479.

[30] Virginia McAlester and Lee McAlester, p. 481.

2. **Historic District Designation Promotes:**

a. **Continuous Neighborhood Enhancement.** The neighborhood within the boundaries of the proposed Palm View Historic District is characterized by a significant number of contributing structures reflective of distinctive architectural and development patterns from the earliest days of Pre-World War II Miami Beach to the present.

The review and approval of projects in the proposed historic district under the City's Design Guidelines and the Historic Preservation Ordinance will ensure smart development which is sensitive to the unique aesthetic character of the area and respectful of its early origins. Miami Beach has one of the finest and most progressive historic preservation ordinances in the nation. It was custom designed to address the special needs of a rapidly redeveloping historic seaside resort community with a view toward wise management of historic resources in tandem with well controlled appropriate new development. Historic designation will reinforce and promote continuous quality enhancement of the neighborhood within the proposed Palm View Historic District just as it has done with remarkable success in the National Register Architectural District in south Miami Beach as well as the local Ocean Beach Historic District.

b. **Increased Architectural Consideration.** Historic district designation is a means of maintaining unified special character through increased architectural consideration when the construction of new buildings or additions to existing buildings are proposed.

Buildings, old and new, are usually the major defining elements in the makeup of a neighborhood's character. The special character of a neighborhood can be maintained and reinforced by highlighting and preserving the significant architectural features of its contributing building stock and by understanding and being considerate of those special qualities in the design of new construction and infill buildings.

Although some buildings within the boundaries of the proposed historic district are more representative of specific "styles" than others, there is a rich and cohesive array of architectural styles in the Palm View area from the 1920's to the present. In several instances individual buildings contain elements of more than one period, and often these acquired elements assume a significance of their own and lend yet another facet to the architecture of the Palm View area.

In other instances a single contributing structure may not seem to possess a special significance when viewed by itself; but when viewed together with its neighboring buildings, it reinforces a unified image of a distinct and attractive neighborhood contributing to the special character of the community's urban fabric. This quality is evident throughout the proposed historic district.

Historic District designation does not preclude the opportunity for appropriate new development to occur on existing vacant lots; it simply promotes compatible quality construction there.

c. **Sensitive New Construction.** New buildings and additions to existing buildings can blend into a neighborhood without imitating or trying to replicate an historic architectural period. By distilling and incorporating the important architectural qualities of a particular neighborhood into contemporary design and properly siting the building, a new structure can graciously add to its surroundings and be highly compatible with the neighborhood. By following existing design guidelines, renovations deemed appropriate by the Design Review and/or Historic Preservation Boards can be accomplished without being detrimental to the established character of the structure or to the neighborhood as a whole.

A number of elements work together to define not only a building's character, but also a neighborhood. These elements include a building's scale, proportion, massing, directional expression, roof shape, placement on the lot, rhythm of openings, sense of entry, windows and doors, and materials and

details. These basic elements found in all architecture are varied to create different styles.

Understanding these elements and their relationship to each other is essential for designing compatible renovations, additions, and new buildings. Along with current Design Guidelines, historic district designation promotes an understanding of such design features and does not require, recommend, or encourage reproductions of period architecture. To the contrary, appropriately expanding the City's design continuum is normally encouraged for new infill construction and additions. Historic district designation helps property owners make the most appropriate improvements to their properties.

3. **Compatibility with the Character of the Historic District Which Positively Influences:**

a. **Proportion and Scale.** Proportion deals with the relationship of the height to the width of the building and with the relationship of each part to the whole. Scale deals with the relationship of each building to the other buildings in the area - the part to the whole as well as the scale of the pedestrian. When there is a combination of building types surrounding a project site, scale and proportion of the buildings closest to the proposed construction should be observed. Additions to buildings should respect the original scale and proportions.

b. **Sense of Entry.** Every building has an entry but each may be articulated differently. The entry may be a simple door or it could be steps and a door or it might be strongly articulated by an enframement, a portico, porch, or other prominent architectural feature. If the existing building has a strong sense of entry, new construction should respect this character.

c. **Massing.** Massing deals with the volumes created by the sections of a building. For example, a simple Streamline Moderne structure may be one mass but a Mediterranean Revival building with a tower, wings, hip roof, etc., has varied massing. Placing a boxlike structure in a neighborhood of articulated

buildings may not be appropriate. Renovations or additions should respect the massing of existing buildings.

d. **Roof Shape.** There are several different roof types such as flat, shed, hipped, and gabled. The type and pitch/slope determine the overall roof shape. If one roof shape is predominant, any new building should take into consideration this shape and design a new roof that is compatible with the others. Additions and renovations should not adversely affect significant roof shapes, particularly in public view.

e. **Rhythm of Openings.** Rhythm of openings refers to the number and spacing of windows and doors in a facade. Each architectural style exhibits different rhythms. Any new construction should respect the predominant rhythm of other buildings in the area. Additions to an existing building should be harmonious with the original rhythm of openings. If renovations are planned, this rhythm should not be significantly changed by the removal or addition of openings.

f. **Placement on the lot.** A building may be close to the street or further back, parallel to the street or at an angle, and to one side or in the middle of the lot. Predominant siting patterns should be maintained, especially relative to front and side yard setbacks. In some neighborhoods, structures are placed on the front property line which creates a "street wall;" new construction is encouraged to respect prevalent placement characteristics.

g. **Directional Expression.** A building may have a vertical emphasis in its principal facade(s), a horizontal emphasis, a balance of the two, or no directional emphasis at all. Additions to existing buildings and new infill construction should be compatible with the predominant directional characteristics of significant structures in the area.

h. **Materials and Details.** Materials and details used on a building form an important part of a building's style and character. Materials used on the walls and roofs of new projects should be compatible with those on existing buildings. The use of

appropriate materials and textures help new buildings fit into existing neighborhoods and help additions to blend with the original architecture.

XI. PLANNING DEPARTMENT RECOMMENDATIONS

1. Criteria for Designation: The Planning Department finds the proposed Palm View Historic District to be in compliance with the Criteria for Designation listed in Section 118-592 in the Land Development Regulations of the City Code.

2. Site Boundaries: At its November 10, 1998, meeting, the Historic Preservation Board reviewed the preliminary evaluation report and adopted the boundary recommendations of the Planning Department for the proposed Palm View Historic District. The Board also requested the Planning Department to provide additional documentation of the area directly south of the proposed Palm View Historic District for its review and consideration.

   At its February 9, 1999, meeting, the Historic Preservation Board unanimously approved a motion (8 to 0; 1 vacancy) to recommend approval of the Designation of the Palm View Historic District in accordance with staff recommendations, as reflected in this designation report, with the modification of the proposed boundaries of the historic district which excludes the existing Meridian Avenue/Dade Boulevard Bridge over the Collins Canal under the stipulation that the presently proposed bridge replacement at said location, although not within the proposed boundaries of the historic district, shall be subject to the review and approval by the Historic Preservation Board prior to its construction due to its potential impact upon the proposed historic district. This stipulation was agreed to by the Florida Department of Transportation at the February 9, 1999, meeting of the Historic Preservation Board. (Refer to **Section IV, General Description of Boundaries**, for more detailed information.)

   On March 23, 1999, the Planning Board unanimously approved a motion (6 to 0; 1 absence) to recommend approval of the Designation of the Palm View Historic District in accordance with staff recommendations, as reflected in this designation report, and adopted the district boundaries

as amended by the Historic Preservation Board at its February 9, 1999, meeting. The Planning Board further recommended that the City Commission establish rigid standards for the use of personal water craft on the Collins Canal in order to protect its historic integrity and tranquil character.

3. **Areas Subject to Review:** The Planning Department recommends that the areas subject to review shall include all exterior building elevations and public interior spaces, site and landscape features, public open space and public right-of-way, and all vacant lots included within the proposed boundaries of the Palm View Historic District. Regular maintenance of public utilities, drainage, and mechanical systems, sidewalks, and roadways shall not require a Certificate of Appropriateness; however, any significant alterations to the Collins Canal structure, excluding the Dade Boulevard/Meridian Avenue bridge over the canal, may require Board review and approval.

4. **Review Guidelines:** The Planning Department recommends that a decision on an application for a Certificate of Appropriateness shall be based upon compatibility of the physical alteration or improvement with surrounding properties and where deemed applicable in substantial compliance with the following:

   a. The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, as revised from time to time;

   b. Other guidelines/policies/plans adopted or approved by resolution or ordinance by the City Commission;

   c. All additional criteria as listed under Section 118-564 (b) in the Land Development Regulations of the City Code;

   d. City of Miami Beach Design Guidelines as adopted by the Joint Design Review/Historic Preservation Board on October 12, 1993, amended June 7, 1994, as may be revised from time to time.

XII. FIGURE INDEX

Figure 1: Miami-Dade Public Library Main Branch, Florida Room. Florida Department of Agriculture. Florida: A Land of Homes. Photograph, "Home of Henry Salem Hubbell, Portrait Painter, Miami Beach," 1934.

Figure 2: Florida State Photo Archives. Wendler Collection. Photograph No. 293-12, "Collins Canal Looking East from Alton Road," 1916.

Figure 3: Historical Museum of Southern Florida. Matlack Collection. Photograph No. 203-12, "Looking Southwest from Radio Tower across Golf Links," 1919.

Figure 4: Historical Museum of Southern Florida. Postcard Collection. Postcard, "Looking Up Collins Canal, Miami Beach, Florida," Undated.

Figure 5: Historical Museum of Southern Florida. Henry Salem Hubbell File. Newspaper Photograph, "Henry Salem Hubbell: Portrait Painter Who Painted the Pictures Appearing on this Page," Undated.

Figure 6: Historical Museum of Southern Florida. Henry Salem Hubbell File. Times-Herald, "'Mystery' Portrait of President: Hubbell Canvas First Conceived Five Years Ago," 18 August 1939.

Figure 7: Historical Museum of Southern Florida. Postcard Collection. Postcard, "A Bit of Venice at Miami Beach, Florida," 1934.

Figure 8: Miami-Dade Public Library Main Branch. Romer Collection. Photograph 624z, "Miami Beach Home on the Collins Canal," 5 February 1938.

Figure 9: City of Miami Beach, Florida, Building Department. Building Permit No. 11236: 1745 Jefferson Avenue. GPO, 1 June 1938.

Figure 10: "The Jorge B. Sanchez House, (1700 Michigan Avenue), Miami Beach, Florida." Florida Architecture and Allied Arts, 1951.

Figure 11: City of Miami Beach, Florida, Planning Department. Photograph: 1729-1735-1745 Jefferson Avenue. November 1998.

Figure 12: City of Miami Beach, Florida, Planning Department. Photograph: 1719 Lenox Avenue. November 1998.

Figure 13: City of Miami Beach, Florida, Planning Department. Photograph: 1750 Lenox Avenue. November 1998.

Figure 14: City of Miami Beach, Florida, Planning Department. Photograph: 1722 Jefferson Avenue. November 1998.

Figure 15: City of Miami Beach, Florida, Planning Department. Photograph: 1729 Jefferson Avenue. November 1998.

Figure 16: City of Miami Beach, Florida, Planning Department. Photograph: 1730 Jefferson Avenue. November 1998.

Figure 17: City of Miami Beach, Florida, Planning Department. Photograph: 1800 Meridian Avenue. November 1998.

Figure 18: City of Miami Beach, Florida, Planning Department. Photograph: 1770 Meridian Avenue. November 1998.

Figure 19: City of Miami Beach, Florida, Planning Department. Photograph: 1850 Meridian Avenue. November 1998.

Figure 20: City of Miami Beach, Florida, Planning Department. Photograph: 1720 Lenox Avenue. November 1998.

Figure 21: City of Miami Beach, Florida, Planning Department. Photograph: 1736 Lenox Avenue. November 1998.

Figure 22: City of Miami Beach, Florida, Planning Department. Photograph: 1745 Lenox Avenue. November 1998.

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APPENDIX I

Properties Located Within the Palm View Historic District

(Revised February 10, 1999)

Property Address	*Architectural Style*	*Original Architect*	*Date Built*	*Historic Status*
EIGHTEENTH STREET				
1026 18th Street	Mediterranean Revival	Victor H. Nellenbogen	1936	Contributing
1039 18th Street	Mediterranean Revival	Watson Corporation	1924	Contributing
NINETEENTH STREET				
0841 19th Street	Med/Deco Transitional	Robert Collins	1937	Contributing
COLLINS CANAL				
Portion between Lenox Court and Meridian Avenue	Historic Engineering Structure	John Collins	1912	Contributing
JEFFERSON AVENUE				
1700 Jefferson Ave	Mediterranean Revival	Lester Avery	1934	Contributing
1710 Jefferson Ave	Masonry Vernacular	John L. Pope	1923	Contributing
1722 Jefferson Ave	Mission Revival	P.L. Wilson	1924	Contributing
1729 Jefferson Ave	Med/Deco Transitional	Lester Avery	1934	Contributing
1730 Jefferson Ave	Streamline Moderne	Alexander Lewis	1938	Contributing
1735 Jefferson Ave	Ranch	Robert Nordin	1949	Contributing
1740 Jefferson Ave	Contemporary Building	Jorge Dorta-Duque	1974	Noncontributing
1745 Jefferson Ave	Mediterranean Revival	Architect Unknown	Circa 1926	Contributing
1750 Jefferson Ave	Masonry Vernacular	Albert Anis	1945	Contributing
1760 Jefferson Ave	Mediterranean Revival	Architect Unknown	1928	Contributing
1764 Jefferson Ave	Mission Revival	Porter V. Skinner	1924	Contributing
1775 Jefferson Ave	Mediterranean Revival	John Bullen	1925	Contributing
1776 Jefferson Ave	Masonry Vernacular	William Snyder	1938	Contributing
1800 Jefferson Ave	Mediterranean Revival	J. &. C. Skinner	1936	Contributing
1810 Jefferson Ave	Mediterranean Revival	George Bruce	1937	Contributing
1820 Jefferson Ave	Masonry Vernacular	Robert M. Nordin	1949	Contributing
1821 Jefferson Ave	Contemporary Building	Jorge Dorta-Duque	1972	Noncontributing
1829 Jefferson Ave	Mediterranean Revival	Victor H. Nellenbogen	1935	Contributing
1830 Jefferson Ave	Masonry Vernacular	Robert M. Nordin	1949	Contributing
1836 Jefferson Ave	Mission Revival	Architect Unknown	1930	Contributing
1840 Jefferson Ave	Contemporary Building	Juan Fernandez	1978	Noncontributing
1843 Jefferson Ave	Mediterranean Revival	Architect Unknown	1926	Contributing
1853 Jefferson Ave	Contemporary Building	Joseph Kailer	1994	Noncontributing

Contributing Structures are indicated in a Boldfaced font.

Property Address	*Architectural Style*	*Original Architect*	*Date Built*	*Historic Status*
LENOX AVENUE				
1701 Lenox Ave	Contemporary Building	Oscar Sklar	1982	Noncontributing
1719 Lenox Ave	**Masonry Vernacular**	**Victor H. Nellenbogen**	**1940**	**Contributing**
1720 Lenox Ave	**Minimal Traditional**	**Alexander Lewis**	**1934**	**Contributing**
1729 Lenox Ave	**Med/Deco Transitional**	**Stefan H. Zachar**	**1936**	**Contributing**
1735 Lenox Ave	**Med/Deco Transitional**	**Lester Avery**	**1936**	**Contributing**
1736 Lenox Ave	**Ranch**	**Harry O. Nelson**	**1951**	**Contributing**
1744 Lenox Ave	**Med/Deco Transitional**	**Henry Hohauser**	**1935**	**Contributing**
1745 Lenox Ave	**Split Level**	**Donald J. Reiff**	**1951**	**Contributing**
1750 Lenox Ave	**Mediterranean Revival**	**Lester Avery**	**1932**	**Contributing**
1753 Lenox Ave	**Med/Deco Transitional**	**Russell T. Pancoast**	**1934**	**Contributing**
1760 Lenox Ave	**Mediterranean Revival**	**Victor H. Nellenbogen**	**1934**	**Contributing**
1761 Lenox Ave	**Masonry Vernacular**	**J.E. Petersen**	**1947**	**Contributing**
1769 Lenox Ave	**Mediterranean Revival**	**Mark B. Jones**	**1928**	**Contributing**
1770 Lenox Ave	**Masonry Vernacular**	**T. Hunter Henderson**	**1947**	**Contributing**
1780 Lenox Ave	**Masonry Vernacular**	**H. George Fink**	**1940**	**Contributing**
MERIDIAN AVENUE				
1710 Meridian Ave	**Post War Modern**	**Gerard Pitt**	**1954**	**Contributing**
1732 Meridian Ave	**Post War Modern**	**William Freidman**	**1965**	**Contributing**
1746 Meridian Ave	**Post War Modern**	**Gilbert M. Fein**	**1957**	**Contributing**
1754 Meridian Ave	Contemporary Building	Raul V. Gonzales	1969	Noncontributing
1770 Meridian Ave	**Garden Apartment Style**	**G.H. Mathes**	**1954**	**Contributing**
1800 Meridian Ave	**Post War Modern**	**Gilbert M. Fein**	**1956**	**Contributing**
1818 Meridian Ave	**Garden Apartment Style**	**R. & L. Glasser**	**1956**	**Contributing**
1830 Meridian Ave	**Post War Modern**	**Gilbert M. Fein**	**1962**	**Contributing**
1850 Meridian Ave	**Garden Apartment Style**	**Henry Hohauser**	**1957**	**Contributing**
1900 Meridian Ave	Contemporary Building	Juan S. Fernandez	1979	Noncontributing
1920 Meridian Ave	Modular Building	Jorge I. Mantilla	1974	Noncontributing
MICHIGAN AVENUE				
1700 Michigan Ave	**Post War Modern**	**Robert Law Weed**	**1948**	**Contributing**
1701 Michigan Ave	**Med/Deco Transitional**	**Edward A. Nolan**	**1941**	**Contributing**
1710 Michigan Ave	**Mediterranean Revival**	**William Heatley**	**1929**	**Contributing**
1711 Michigan Ave	**Med/Deco Transitional**	**Frank Wyatt Wood**	**1946**	**Contributing**
1733 Michigan Ave	**Med/Deco Transitional**	**Harold McNeil**	**1940**	**Contributing**
1735 Michigan Ave	**Med/Deco Transitional**	**Victor H. Nellenbogen**	**1936**	**Contributing**
1743 Michigan Ave	Contemporary Building	Nujim Nepomechie	1992	Noncontributing
1750 Michigan Ave	**Masonry Vernacular**	**David T. Ellis**	**1940**	**Contributing**
1753 Michigan Ave	**Masonry Vernacular**	**Howard B. Knight**	**1938**	**Contributing**
1760 Michigan Ave	**Minimal Traditional**	**Alexander Lewis**	**1950**	**Contributing**
1766 Michigan Ave	**Mediterranean Revival**	**Architect Unknown**	**1929**	**Contributing**
1776 Michigan Ave	**Med/Deco Transitional**	**Russell T. Pancoast**	**1934**	**Contributing**

Contributing Structures are indicated in a Boldfaced font.

Property Address	*Architectural Style*	*Original Architect*	*Date Built*	*Historic Status*
MICHIGAN AVENUE (Continued)				
1777 Michigan Ave	Contemporary Building	Jorge Dorta-Duque	1972	Noncontributing
1800 Michigan Ave	**Med/Deco Transitional**	**Schoeppl & Southwell**	**1935**	**Contributing**
1801 Michigan Ave	**Mission Revival**	**J. Cooper**	**1924**	**Contributing**
1810 Michigan Ave	**Mediterranean Revival**	**Hubbell & Hubbell**	**1925**	**Contributing**
1815 Michigan Ave	**Med/Deco Transitional**	**Victor H. Nellenbogen**	**1937**	**Contributing**
1818 Michigan Ave	**Mediterranean Revival**	**Schultze & Weaver**	**1925**	**Contributing**
1821 Michigan Ave	**Minimal Traditional**	**C.E. Haley**	**1941**	**Contributing**
1827 Michigan Ave	**Med/Deco Transitional**	**Schoeppl & Southwell**	**1936**	**Contributing**
1835 Michigan Ave	**Mediterranean Revival**	**J. & C. Skinner**	**1931**	**Contributing**

Contributing Structures are indicated in a Boldfaced font.

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