

**MUSEUM HISTORIC DISTRICT
EXPANDED DISTRICT DESIGNATION REPORT**



**Prepared by:
City of Miami Beach
Department of Historic Preservation and Urban Design**

May 1992

MUSEUM AREA HISTORIC DISTRICT

Expanded District Designation Report

I. REQUEST

On June 20, 1990, the Miami Beach City Commission adopted Ordinance No. 90-2693 designating the Flamingo Park and the Museum Historic Districts. With this action, the majority of the National Register Architectural District (commonly referred to as the "Art Deco District") was placed under the protection of the Miami Beach Historic Preservation Ordinance (see Exhibit 1). On December 5, 1991, the Historic Preservation Board proposed that all areas within the Architectural District not yet locally designated be nominated for local historic designation.

On January 2, 1992, in accordance with Section 19-5(A)(2) of the Zoning Ordinance, the Historic Preservation Board approved a preliminary review of the nominated areas, finding the nominated areas to be in general compliance with the criteria for designation listed in Section 19-5(B) of the Zoning Ordinance. The Board directed that nominated areas be included in either one (1) large local district or as part of an expansion of the existing local districts. It was the opinion of the City Attorney and with the consent of the Board to combine the nominated areas with their adjacent or most similar designated local district, thus expanding the boundaries of the local districts until they match the boundaries of the Architectural District.

This report consists of the previously adopted Museum Historic District report (1990) revised to include the nominated areas west of Collins Avenue to Washington Avenue, from Lincoln Lane North (as extended) to 23rd Street (see Exhibit 2).

II. DESIGNATION PROCESS

The process of historic designation is delineated in Section 19-5 of the Miami Beach Zoning Ordinance. An outline of this process is provided below:

Step One: A request for designation is made either by the City Commission, Historic Preservation Board, other agencies and organizations as listed in the Ordinance, or the property owners involved.

Step Two: The Historic Preservation and Urban Design Department prepares a Preliminary Review and recommendation for consideration by the Board.

Step Three: The Historic Preservation Board considers the Preliminary Review to determine general compliance with the criteria for designation and then votes to direct the Historic Preservation and Urban Design Department to prepare a Designation Report.

The Designation Report is a historical and architectural analysis of the proposed district or site. The report 1) serves as the basis for a recommendation for designation by the Board; 2) describes review guidelines to be utilized by the Board when a Certificate of Appropriateness is requested; and 3) will serve as an attachment to the Zoning Ordinance.

Step Four: The designation report is presented to the Board at a public hearing. If the Board determines that the proposed designation meets the intent and criteria set forth in the Ordinance, they transmit a recommendation in favor of designation to the Planning Board.

Step Five: The Planning Board will hold a public hearing on the proposed designation as a Zoning Ordinance amendment and, subsequently, transmit its recommendation to the City Commission.

Step Six: The City Commission may, after two (2) public hearings, adopt the amendment to the Zoning Ordinance which thereby designates the Historic Preservation Site or District.

III. HISTORIC PRESERVATION AND URBAN DESIGN DEPARTMENT ANALYSIS

1. GENERAL INFORMATION

Location: The general boundaries of the existing Museum District are:

Lincoln Lane North on the south; the centerline of block between James Avenue and Washington Avenue (between Lincoln Lane North and 17th Street) and the centerline of James Avenue (between 17th Street and 19th Street) and the centerline of Park Avenue on the west; the centerline of 22nd Street on the north; and, the centerline of Collins Avenue on the east.

The general boundaries of the expanded Museum District are:

Lincoln Lane North, from Washington Avenue extended through to Collins Avenue, on the south; the centerline of Washington Avenue on the west; Collins Canal and 23rd Street (including all properties fronting or having a property line on 23rd Street on the north; and the centerline of Collins Avenue to the east.

A map of the expansion area is seen in Exhibit 2. A legal description of the expanded district is included in Appendix A.

Present Owners: Multiple owners. A list is available at the Historic Preservation and Urban Design Department.

Present Land Use: The majority of land area is utilized for multi-family residential and hotel uses of low to moderate intensity. The nominated district includes limited entertainment and restaurant use associated with a hotel or as an independent use. There is also educational/institutional uses including the public library and Bass Museum of Art and public open space.

Present Zoning: The majority of the expanded district is zoned MXE, Mixed-Use Entertainment (a zoning map is attached as Exhibit 3). This zoning is intended to encourage the substantial rehabilitation of existing structures and allow for construction of new structures. MXE Districts are characterized by having a concentration of historic structures and strong pedestrian activity. The base Floor Area Ratio (F.A.R.) is 1.5 and can be increased to a maximum of 3.0, with design bonuses. If the project is a hotel, the maximum F.A.R. is 3.5 (local historic district designation does not change the F.A.R.).

Other zoning districts included within the nominated district include:

CD-3 Commercial, High Intensity: this district is designed to accommodate a highly concentrated business core in which activities serving the entire City are located.

GU Government Use: this district contains any land owned by the City or other governmental agency.

2. STATEMENT OF SIGNIFICANCE

Historical

At the turn of the century, the expanded district was part of the coconut plantation owned by Esra Osborn and Elnathan Field of Red Bank, New Jersey. In the 1880's, Osborn and Field purchased a 65 mile strip of land along the ocean beginning at

the Lum Plantation (approximately 14th Street) and extending north to present day Jupiter. When the initial attempts at coconut farming failed, John Styles Collins (a New Jersey farmer and investor in the Osborn/Field plantation) bought out Osborn for control of approximately 1675 acres of land north of present day 14th Street, ocean to bay. Collins and Field then utilized the property for the farming of avocados. In 1909 Field sold his percentage to Collins making him sole owner of the property.

Collins proposed construction of a bridge connecting his farm to the Miami mainland. Needing funds to complete the bridge project, Collins borrowed \$10,000 from the Southern Bank and Trust Company (J.N. Lummus, President) and \$15,000 from the Bank of Bay Biscayne (J.E. Lummus, President). When more money was needed, Standard Oil Attorney, Frank Shutts, suggested his friend Carl Fisher loan Collins the money to complete the bridge.

Carl Graham Fisher, millionaire developer of the Indianapolis Speedway and Prest-o-Lite Headlight Company had retired to Miami. It is said that Fisher had grown restless in retirement and, in response to Shutts' suggestion, loaned Collins \$50,000. He received, as a bonus on the loan, 200 acres of Collins' land from present day 14th Street to 19th Street, ocean to bay.

The expanded district includes the developments of Collins and Fisher, two of the most important pioneer developers of Miami Beach. The northern portion of the district was first platted by Collins' Miami Beach Improvement Company on February 10, 1916 (19th Street north to 27th Street).

Thomas J. Pancoast, Collins' son-in-law, had been Vice President and junior partner in the Collins and Pancoast Company of Merchantville, New Jersey. He first came to inspect the family property in South Florida in 1911. In 1912, Pancoast, Irving Collins, and John Collins formed the Miami Beach Improvement Company. Irving Collins and Thomas Pancoast would also be associated with Carl Fisher in the Miami Bay Shore Company which constructed the City's largest hotels on Biscayne Bay. The southern portion of the expanded district was first platted by Fisher's Alton Beach Realty Company on January 15, 1914.

The first road through the expanded district was Collins Avenue (originally known as Atlantic Boulevard), in 1913, paid for by Dade County, J.N. Lummus, and Carl Fisher. Lummus, Fisher, and Collins paid the Miami Electric Company to have the first electrical lines laid across Biscayne Bay. Drinking water was obtained from 14 foot deep wells, pumped by windmill. Sewage disposal was by septic tanks.

The layout of blocks and streets remaining in the expanded district is consistent with the original developments, although some street names have changed (ie. Cardinal Avenue became Park Avenue, Sheridan became Liberty Avenue, Miami Avenue became Washington Avenue, etc). Land use surrounding and within the district evolved as development pressures increased from the boom-time 1920's into the even more successful 1930's and 1940's.

Originally, in both the Fisher and Collins developments, Collins Avenue was predominantly single family. Photo aerials from 1921 and 1927 indicate the presence of large estate type residences north of 15th Street on both sides of Collins Avenue and to the west. Some of the residents were H.R. Duckwald, F.A. Seiberling, Carl Fisher, and Arthur Newby. Later aerial photographs indicate that many of these residents remained into the 1940's, some converted to hotels and office buildings. The property at 1700 James Avenue is an example of the single family architecture originally prominent in this area. The land area west of the district, now occupied by the Jackie Gleason Theater of the Performing Arts and the Miami Beach Convention Center, was originally the Alton Beach Golf and Country Club, a private golf course developed by Carl Fisher. The 21st Street Community Center Clubhouse was built in 1916 as the golf course's clubhouse. The 21st Street Community Center site was designated a local historic site in 1984.

Within the district, at James Avenue north of Lincoln Road, Fisher developed an indoor tennis complex within iron trusses supporting a glass roof. Further north, at Collins and 23rd Street, was Fisher's Miami Beach Bath and Beach Club, a bathing and entertainment complex which along with the golf course and tennis pavilion comprised the recreation amenities of Fisher's development.

Development within the district was sparse at the end of the 1920's. The 1927 and 1929 photo aerials indicate the concentration of Roney developments at 23rd Street, development of the Miami Beach Bath and Beach Club (later named the Riviera Bath Club), the houses on Collins Avenue, and the Palm Court, the Riviera Plaza, the Fairbanks Apartments and Garage (later named Fowler Apartments, now named the Santa Barbara Apartments) and the Ansonia Apartments. A number of small schools including the Drexel School and Lear School were located in the district.

In the 1930's, the development of property within the expanded district reflected the character of Miami Beach in the post-depression recovery period. Numerous small hotels and apartment buildings, designed in the Moderne style, were rapidly built to attract the growing numbers of middle class

tourists. By 1935, the building activity on Miami Beach surpassed that of the boom periods of the 1920's. In 1935, Miami Beach had \$9,487,350 in construction, ninth among all cities in the United States.¹ In 1935, the Florida census stated that there were 13,330 permanent residents and 60,000 winter residents in Miami Beach.² This would reach 18,000 and 75,000 respectively, by 1940.³

In addition to the hotel development typical of Miami Beach in the 1930s, the nominated district and adjacent streets developed as a nightclub/restaurant district. More so than in other neighborhoods within the National Register District, independent (not associated with a hotel) nightclubs and restaurants flourished along 23rd Street, Liberty Avenue, 22nd Street, and Park Avenue. At least ten (10) nightclubs and restaurants appear on maps and plats through the 1940s.

During World War II, Miami Beach was a primary training center for the Army Air Corps. In and around the nominated district was a concentration of buildings housing the Air Technical Service Command and a concentration of Army Ground and Service Forces Redistribution Stations. It is estimated that 20% of all Army Air Corps troops were trained in Miami Beach.⁴

A major feature of the nominated district is Collins Park, containing the Bass Museum of Art, the Miami Beach Public Library, and a 247 space beachfront parking lot. John Collins and the Miami Beach Improvement Company deeded the land to the City of Miami for Park purposes in 1913 (the City of Miami Beach was not yet incorporated). During its ownership, the City of Miami made some \$1500 in property improvements. In April of 1920, citing difficulties in maintaining a park outside its City limits, Miami sold the property back to the Miami Beach Improvement Company for \$1,000. Four months later, the property was sold to the City of Miami Beach for \$1.

The original design of Collins Park was a symmetrical arrangement of walks and hedges with specimen trees place in informal groups. Early photo aerials indicate the west portion of the park was completed by 1927, the eastern portion was not completed until the 1930's. By 1941, the eastern portion had been converted from a park to a parking lot. The central

¹ Polk, City Directory, 1937, p.14.

² Ibid, p.16.

³ Redford, Billion-Dollar Sandbar:A Biography of Miami Beach,p.204

⁴ Ibid, p.219

walkway which extended from the library building, across Collins Avenue to the beach remains.

The central focus of Collins Park was the Miami Beach Library and Art Center. The Library and Art Center was first endorsed at the Miami Beach Women's Club on June 8, 1927. Later, the Library and Art Institute of Miami Beach and the Chamber of Commerce proposed the building of a library as a memorial to John Collins in the park, and on April 2, 1930, the City Council granted its permission. On July 31, 1930, the deed giving the land to the City was amended to allow the construction of a library and art center. The structure was designed by Russell Pancoast, who was a popular architect and grandson of John Collins.

The center section of the structure was opened in 1934 with 18,000 volumes. In 1937, the south wing was completed (Russell Pancoast, architect) as a donation from Mrs. Pancoast Chair of the Library Board, in memory of her father, John Collins. The second floor art gallery was also constructed at this time. The library was under the direction of the Library Board until 1946 when it was made part of the City government. In 1950, the north and west wings were added to provide additional space, but by the end of the decade, it was determined that a new library was needed. In 1959, the electorate approved a \$6 million Bond issue which specified \$600,000 for a new library. The old library building was to be used for a Municipal Art Center. The new library was opened in 1962.

In 1964, the Bass Museum of Art opened in the old library building. The City had spent \$160,000 in improvements to house the collection of John and Johanna Bass. Mr. Bass was a 71 year old retired sugar magnet. When asked why he donated his collection to Miami Beach, he stated that "... Miami Beach has everything but culture, it really needed it".⁵

In the 1950's, newer and larger hotels were developed in areas north of the district. This was the beginning of the resort hotel, complete with numerous restaurants, nightclubs, shops, and private beaches. As these new hotels drew tourists from southern Miami Beach, the nightclubs and restaurants closed or were converted to other uses, and the hotels and apartments changed to an older and poorer clientele. Minimal improvement was performed on the buildings and serious deterioration occurred. Recently, trends favoring historic preservation and entertainment establishments have encouraged greater rehabilitation in the area.

⁵ New York Times, April 5, 1964.

Architectural

The basic form and layout of the expanded district was established during the early platting of property between 1912 and 1916. The uniformity of plat seen in the Lummus developments south of Lincoln Road are to some degree, absent in the neighborhood surrounding Collins Park. Although still platted at right angles, blocks vary in size and shape and tend to be wider, allowing greater landscape setbacks and courtyards.

During the earliest period of development, the majority of buildings were of relatively simple wood frame construction, often with stucco surface. The Fowler Apartments are a good example of this vernacular style. As the level of development increased following World War I, new, larger buildings were constructed in the Mediterranean Revival style. The oldest remaining example of this style in Dade County is El Jardin, designed in 1917 by the firm of Kiehnel and Elliot as the winter residence of John Bendley, President of Pittsburgh Steel Company.⁶ Mediterranean Revival became popular throughout south Florida. The style is reminiscent of the Mediterranean coast incorporating building styles from Spain, Italy, and Greece. The style was responsive to local environmental conditions with wide overhangs, open breezeways, and extensive use of cool tile and stone. Utilizing traditional architectural forms also gave a greater sense of legitimacy to the fledgling community.

The Mediterranean Revival style flourished in Miami Beach during the boom period between 1919 and 1926. In 1924, Russell Pancoast, architect and grandson of John Collins, commenting on the popularity of the Mediterranean Revival style said there more skilled iron workers in Miami than anywhere else in the world.⁷ There are outstanding examples of this style in the expanded district including the Palm Court, the Riviera Plaza and the Santa Barbara Apartments.

The majority of the buildings within the expanded district were constructed after the land bust of 1926 and the depression of 1929. This second major period of construction lasted from 1930 through World War II up to 1948-49. During this period, as Miami Beach recovered from the bust, architectural design shifted from the traditional to the modern. Architectural design followed the public's fascination with machinery, and the simplified form and ornamentation were well suited to the new economic and social conditions in Miami Beach. Smaller buildings, catering to the more modest means of middle-class visitors and seasonal residents were

⁶ Metropolitan Dade County, From Wilderness to Metropolis, p.89.

⁷ Redford, p.148.

constructed rapidly in great numbers to meet the increasing population of Miami Beach. This is the primary reason for the consistency of buildings in the nominated district. Of the 60 historic buildings in the expanded district, 45 (75%) were constructed between 1930 and 1949. Because so many buildings were constructed in so short a period of time, designed by so few architects, the nominated district is highly consistent in scale, architectural style, and design character.

The majority of significant buildings in the nominated district fall into four main stylistic categories, although it should be noted that the categories are not always distinct:

1. Art Deco. The earliest of the moderne styles, constructed primarily between 1930 and 1936. The Art Deco structures incorporated classical themes, such as Egyptian and Mayan, in a modern context. The building forms are angular, simpler than earlier Mediterranean Revival structures, with elaborate surface ornamentation. The most striking ornamentation is the use of bas-relief panels. Some panels utilize geometric patterns, others incorporated stylized forms of tropical birds and plants. In this way, the buildings reinforced the seaside environment promoted to visitors. Examples of Art Deco style buildings within the expanded district include: Collins Plaza Hotel, South Beach Hotel (originally named Liberty Arms Hotel) and the Bass Museum of Art (originally Miami Beach Memorial Library).

2. Streamline Moderne. This style incorporated images of the technical advances in transportation and communication in the 1930s. The buildings are even more simplified than earlier "Art Deco" structures and respond to a depression-ethic of restraint and machine-like refinement of detail. The Streamline Moderne style is characterized by rounded "aerodynamic" forms, projecting planes, and smooth surfaces of stucco, oolitic limestone, and cast stone.

Streamline Moderne buildings often have references to the nautical and futuristic. Antennas, spires, futuristic towers, chrome plating, neon, as well as fins, smokestacks, portholes, and pipe railings are popular features of these buildings. Example of the Streamline Moderne style within the expanded district include: Governor Hotel, Barclay Plaza Hotel, the Allen Apartments, Plymouth Hotel and the Collins Park Hotel.

3. Mediterranean Revival (and Masonry Vernacular): See discussion earlier in this section.

4. Combination or Transitional Styles. Many buildings in the expanded district incorporate the features of multiple architectural styles. As the Moderne style was the contemporary style of the time, it would not be unusual to use the moderne style as a base on which other styles were applied. Therefore, it is common to find a typical moderne building with Mediterranean

Revival style (or Neo-Classic, Colonial Revival, or Tudor Revival) features on the primary elevation. Architect Russell Pancoast was particularly adept at combining architectural styles and the Santa Barbara Apartments and Peter Miller Hotel are good examples.

The historic buildings in the expanded district are commonly described in the National Register application form as "resort architecture". This indicates a development theme of appealing to the needs and imagination of visitors. This explains the fantasy based architectural design from Mediterranean to futurism and is the key to the unique humor and frequently noted whimsical appearance of buildings within the nominated district. The resort theme also explains the frequent references to tropical and nautical themes seen in bas-relief panels, etched glass, and porthole windows. The buildings seem intended to continuously remind the visitor that Miami Beach was a seaside resort.

Many buildings, particularly hotel and commercial buildings, have significant interior design features including terrazzo floors, molded ceilings, murals, light fixtures and hardware, fireplaces, and stairways/railings.

In addition to the primary buildings, the nominated district includes significant site features such as entry features, fountains, patios, gardens, specimen trees, and small auxiliary buildings.

3. RELATION TO ORDINANCE CRITERIA

In Accordance with Section 19-5(B) of the Zoning Ordinance, eligibility for designation is determined on the basis of compliance with listed criteria. The first level is referred to as Mandatory Criteria, which is required of all nominated sites or districts. The second level is referred to as Review Criteria which requires compliance with at least one of several listed criteria. The proposed Historic Preservation District is eligible for designation as it complies with the criteria as outlined below.

Mandatory Criteria

Integrity of location, design, setting, materials, workmanship, and association.

Staff finds the expanded district to be in conformance with the mandatory criteria for the following reasons:

1. The expanded district is, in its entirety, located within the National Register Architectural District. Designation of the expansion areas is consistent with the intent to include all areas within the boundaries of the Architectural District under local historic preservation regulations.

2. The expanded district contains 60 buildings (50% of total sites) classified as historic in the Miami Beach Historic Properties Database. The historic buildings are representative of the predominant architectural styles of the period: Mediterranean Revival, Art Deco, and Streamline Moderne. In addition, there are 25 buildings, including such buildings as the Mansfield Park Apartments and the London House, classified as conforming, resulting in 78% of the expanded district classified as historic or conforming.
3. The existing layout of lots and buildings remain consistent with the original development patterns. The majority of buildings within the nominated district maintain mass, setbacks, and land use patterns.
4. There is consistent and creative use of building materials, such as stucco wall surfaces and decorative stone elements. There are significant interior features including decorative terrazzo floors, molded ceilings and original furnishings such as reception desks, fireplaces, and stairways. Also present are significant tree specimens and landscape/site features.
5. There are numerous examples of quality workmanship in stone and tile work in floors, veneers and stairs, and metal and woodwork in railings and grills, and other decorative elements such as wall plaques and relief ornamentation.
6. The expanded district is associated with the two major periods of Miami Beach development 1919 to 1926 and 1930 to 1948. The district is associated with the important early developers of Miami Beach, including Carl Fisher and John Collins. The nominated district is associated with the popular culture and social phenomenon of the depression and the war years.

Review Criteria

Analysis indicates that the nominated district is in compliance with the following review criteria:

1. **Association with events that have made a significant contribution to the broad patterns of our history;** The nominated district includes the areas of multi-family and hotel development from two important periods of development in Miami Beach; 1919-1926 and 1930-1948. The nominated district also served as a popular entertainment district during the later period of significance.

2. **Association with the lives of Persons significant in our past;** The nominated district is closely associated with early pioneer developers of Miami Beach including Carl Fisher and John Collins.
3. **Embody the distinctive characteristics of a type, period, or method of construction;** The nominated district includes approximately 60 buildings (50% of the total buildings and sites) in the Art Deco, Streamline, Moderne and Mediterranean Revival and Masonry Vernacular Architectural styles which were the predominant architectural styles in South Florida from the 1920's through the 1940's, the time period of major growth and development of Miami Beach.
4. **Possess high artistic values;** Buildings within the nominated district evidence artistic value in decorative use of building materials, building form, and ornamentation.
5. **Represent the work of a master;** In the context of the nominated district, the term "master" shall relate to architects. The determination of master status is based on the quality, quantity, and relative importance of the buildings designed by a given architect. The buildings evaluated to make this determination need not be located within the nominated district, or even within the City of Miami Beach or Dade County; however, an architect who was particularly influential in determining the character of buildings within the City would have additional importance.

Based on analysis of historic buildings listed on the Miami Beach Historic Properties Data Base and research into architectural records, it is the opinion of the Department that the nominated district contains the work of numerous local "master" architects including several buildings designed by Henry Hohauser, L. Murray Dixon, Albert Anis and Russell Pancoast. Other "master" architects represented in the nominated district include T.H. Henderson, C.B. Schoeppl, A. Skislewicz, R.A. Taylor, and R.L. Weed.

6. **Represent a significant and distinguishable entity whose components may lack individual distinction;** The expanded district represents a neighborhood within whose boundaries is a large number of significant buildings. Many buildings are simple, with minimal ornamentation, but are consistent in scale, setting, basic form, and period of construction. In addition, many non-historic buildings constructed in the 1950's are also consistent

in scale and setbacks so they contribute to the rhythm of the district.

4. PLANNING CONTEXT

Present Trends and Conditions

The proposed district and surrounding area was, during the period from 1930 through 1949 an important multi-family residential, hotel, and entertainment area of Miami Beach. Largely seasonal in population, the neighborhood began to decline in the 1950s and 1960s as tourist patterns changed and newer/larger hotels and apartment buildings were constructed to the north. Many restaurants closed and nightclubs converted to "adult" entertainment. Evolving into a lower cost neighborhood for retirees, the neighborhood remained stable until the 1970s and 1980s when increasingly poor and more transient residents occupied the area. The physical deterioration of buildings continued through the 1980's until the reduced property values combined with the availability of Federal Investment tax credits attracted rehabilitation-oriented developers. Within the Architectural District, approximately 200 buildings have been reviewed for substantial rehabilitation or new construction, hundreds more for cosmetic and minor improvements. Architectural interest, reasonable rents, proximity to the Convention Center and the Theater of Performing Arts, proximity to the Bass Museum of Art and the oceanfront, increased entertainment/cultural activities in southern Miami Beach can attract both visitors and young residents to the expanded district. This trend which is evident in the Flamingo Park District can also be seen in the expanded Museum District.

At the time of the initial designation of the Museum District, certain areas were left out of the district even though their historic significance was recognized. The primary reasons for the exclusion was to encourage the development of a convention center hotel either on Washington Avenue or on the ocean in close proximity to the Convention Center. It was believed that such a hotel was necessary for the success of the recently expanded Convention Center, but because of its size, character and/or potential location (the necessity for demolition of existing buildings), a convention center hotel could not be integrated within a designated historic district.

Since that time, the Administration has met with representatives of both the preservation and hotel development communities and believes that it is possible, through negotiation, to meet the needs of both. A plan for the area surrounding the Convention Center is being developed which will study means of integrating new hotel development within the district and preserving, to the greatest extent possible, existing historic resources. Development of a convention

center hotel(s) within the context of the historic district recognizes and takes advantage of the positive image the historic district has given greater Miami. The international media attention received by the historic district will be a powerful marketing tool for this important hotel development.

Conservation Objectives

Historic Preservation designation would compliment the efforts currently underway by area property owners and developers. Historic preservation designation will aid in the achievement of several important goals:

1. Preserve the character and architectural integrity of this historic area for future generations;
2. Protect important historic buildings, streetscape, and open space from inappropriate and undesirable alteration;
3. Provide the residential, commercial, and development community with a consistent policy of endorsing maintenance of scale and building type. This will encourage the economic vitality of the neighborhood through the continued rehabilitation of buildings.

IV. HISTORIC PRESERVATION AND URBAN DESIGN DEPARTMENT RECOMMENDATION

1. **Criteria for Designation:** The Department finds the expanded district in compliance with the Mandatory Criteria and Review Criteria (Numbers 1 through 6) as listed in Section 19-5(B) of the Zoning Ordinance.
2. **District Boundaries:** The Department recommends the Historic Preservation Board recommend historic district designation, in accordance with Section 19-5 of the Miami Beach Zoning Ordinance 89-2665 of the expanded Museum District with boundaries shown in Exhibit 2 and fully described in the legal description contained in Appendix A.
3. **Areas Subject to Review:** All building elevations and public/semi-public interior areas, site and landscape features, public open space and public right-of-way. Regular maintenance of public utilities, drainage and mechanical systems, sidewalks and roadways shall not require a Certificate of Appropriateness.

Vacant lots would be included within the designated historic district. The Zoning Ordinance section which provides for a maximum six-month hold on building permits is being removed from the Ordinance (2 amendments in process). Until then, requests for Accelerated

Certificates of Appropriateness will be heard under the provision of the Ordinance. This means that three members of the Historic Preservation Board will sit with the Design Review Board to review new construction. This approach protects the integrity of the local historic districts by including all properties within the designation.

4. **Review Guidelines:** The Historic Preservation and Urban Design Department recommends the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings, as amended, be the standards for review of projects in the expanded district.

Appendix A
Expanded Museum District Legal Description

Commence at the intersection of the center lines of Lincoln Road and Washington Avenue, (P.O.C.); thence run Northerly, along the center line of Washington Avenue for a distance of 210.00 feet to the POINT OF BEGINNING; thence continue Northerly, along the center line of Washington Avenue for a distance of 1350.00 feet to the point of intersection with the Westerly extension of the South right-of-way line of 19th Street; thence run Westerly, along said extension of 19th Street for a distance of 10.00 feet to a point; thence run Northerly, along the centerline of Washington Avenue for a distance of 1134 feet (more or less) to a point, said point located on the South bulkhead wall of Collins Canal; thence run in a Northeasterly direction, along said bulkhead wall for a distance of 1065 feet (more or less) to a point, said point being the Northeast corner of Lot 10, Block 3, according to the AMENDED MAP OF THE OCEAN FRONT PROPERTY OF THE MIAMI BEACH IMPROVEMENT COMPANY, recorded in Plat Book 5, at Page 7, Public Records of Dade County, Florida; thence run Southwesterly, along the south line of said Lot 10 for a distance of 92 feet (more or less) to a point, said point being the Northwest corner of Lot 9 of the above mentioned Block 3; thence run Southeasterly, parallel to the center line of 23rd Street for a distance of 507.50 feet to the point of intersection with the center line of Collins Avenue; thence run Southwesterly, along the center line of Collins Avenue for a distance of 195.00 feet to the intersection point with the extension of the South right-of-way line of 23rd Street; thence run Easterly, along the extension of the South right-of-way line of 23rd Street for a distance of 7.50 feet to a point; thence run Southerly, along the center line of Collins Avenue for a distance of 1187.98 feet to a point; thence continue Southerly, along the center line of Collins Avenue for a distance of 1434.94 feet to a point, said point

located on the intersection with the Easterly extension of the South line of Lot 4, Block 30, FISHER'S FIRST SUBDIVISION OF ALTON BEACH, recorded in Plat Book 2, at Page 77, Public Records of Dade County, Florida; thence run Westerly, along the south line of said Lot 4 and its Easterly and Westerly extensions for a distance of 270.28 feet to the intersection point with the center line of James Avenue; thence run Northerly, along the center line of James Avenue, for a distance of 10.00 feet; thence run Westerly, along the center line of a 20.00 foot alley located on Block 31 of the above mentioned FISHER'S FIRST SUBDIVISION OF ALTON BEACH (2-77, Dade) for a distance of 385.00 feet to the POINT OF BEGINNING.

Said lands located, lying and being in the City of Miami Beach, Florida.

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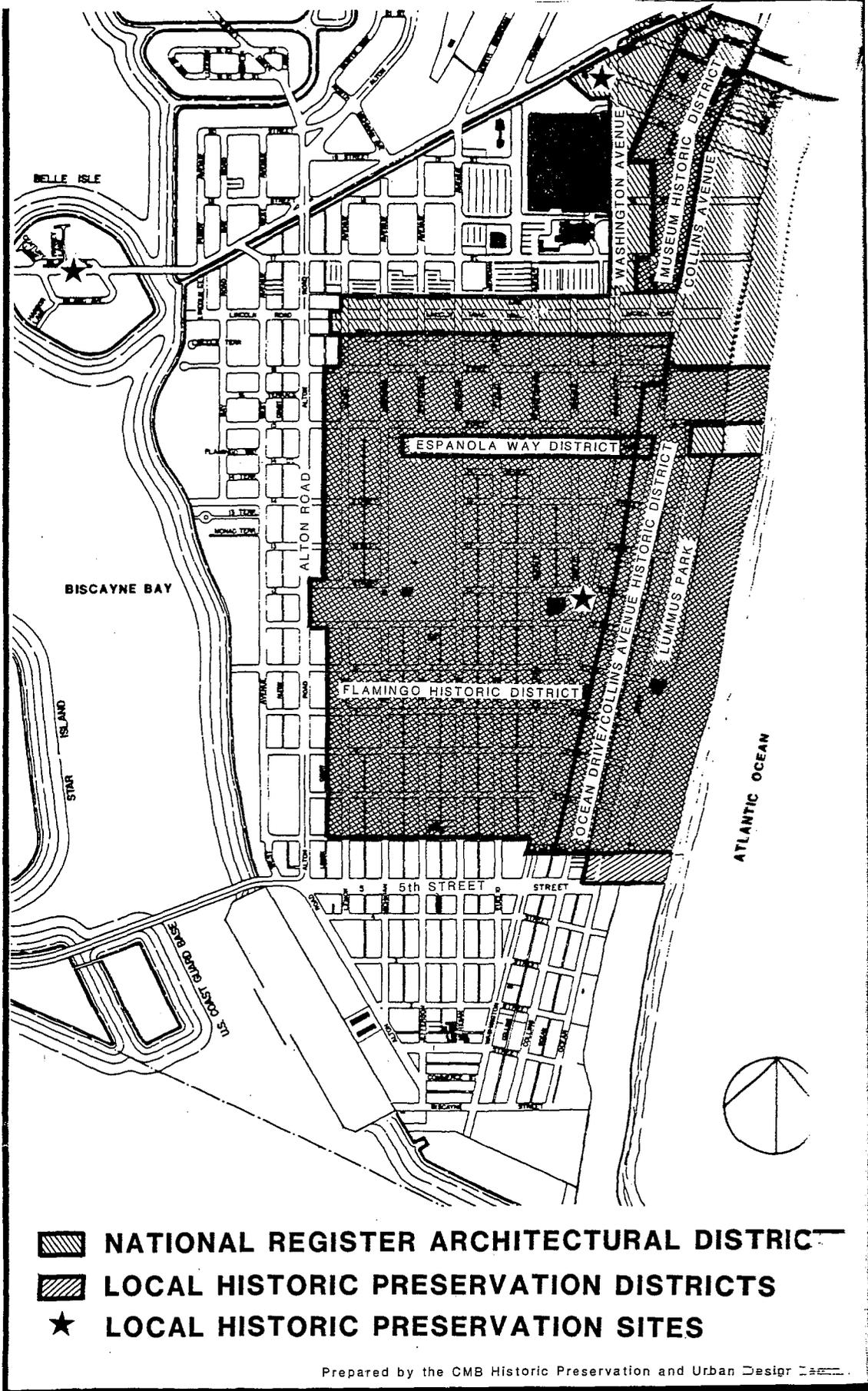
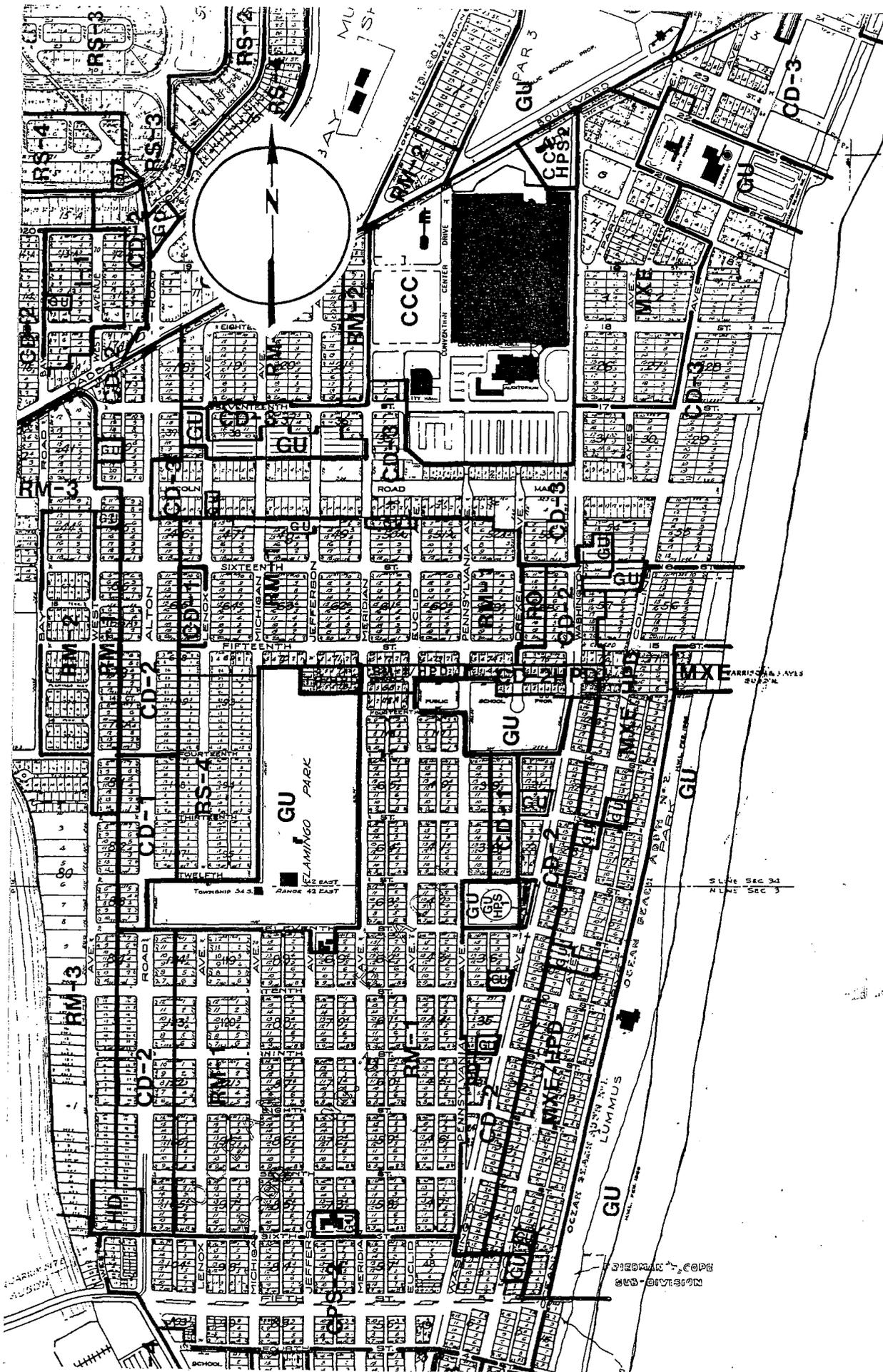


EXHIBIT 1



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