

Documents 1-4 submitted by Jack Finglass  
on 2/24/2021 for discussion at March 8, 2021 HPB meeting

Notes Relating to Documents distributed to HPB members, March 8, 2012

By Chairman, HPB

DOCUMENT #1

City of Miami Beach HPB Resolution, May 14, 2013 by William Cary.

Preservation of Single-Family Homes

One of two such Resolutions

We should bring this up before the Commission members again, speak with each personally to get this issue moving.

DOCUMENT #2

Report of the City of Coral Gables – Historical Resources & Cultural Arts Dept  
(to the Coral Gables HPB) on the designation of the Property at:

2214 Segovia Circle, Coral Gables, FL as a local historic landmark

Incredible thoroughness of this report for a relatively small, typical, but none the less important historic single-family residence. If Coral Gables can do this, why can't we?

DOCUMENT #3

Report Prepared by the MDPL for presentation to the new NY refugee owner of:  
1753 North View Drive, Sunset Island No. 1, Miami Beach, FL

A spectacular document has been prepared privately by MDPL to try and convince the new owner of the property to save it from demolition.

This house is one of the most major works by renowned architect Carlos Schoeppl, built in 1937, a waterfront property on Sunset Island. The owner is represented by a local attorney and a local architect, known for his modern design work, not for historic preservation.

What can we do to assist MDPL in the campaign to save this important single-family residence?

DOCUMENT #4

Miami Beach Planning Department Staff Report & Recommendation from Thomas Mooney, Planning Director

Subject DRB 20-05-0597, 1771 North View Drive

Regarding Carlos B. Schoeppl's 1937 design

Page 6

Staff Analysis

Design Review

"The applicant is proposing to construct a new two-story residence on two, unified pie-shaped waterfront parcels .....which will replace two existing pre-1942 architecturally significant homes.

"In conclusion, staff that the design be approved as proposed."

This process of the DRB obviously makes NO SENSE at all from the historic preservation point of view.

The city should require that ALL older properties fifty years or older (the moving national standard) be brought before the HPB for review, not just the DRB.

The continuation of this bizarre city review process will condemn much of our historic single-family homes patrimony to the scrap-heap without even an architectural record. This policy needs to be revised by the City Commission with guidance from the HPB and MDPL.

A WATERFRONT SURVEY THE MOST IMPORTANT 100 SINGLE FAMILY RESIDENCES WILL BE AN IMPORTANT FIRST STEP TO ENSURE PROPER DOCUMENTATION OF THESE RESIDENCES.

WE MUST WORK WITH THE PLANNING DEPARTMENT, THE MDPL, THE MIAMI-DADE HERITAGE TRUST (WHICH HAS EXPRESSED INTEREST IN THIS PROJECT) TO BRING THIS ISSUE TO THE COMMISSIONERS.

#1

## CITY OF MIAMI BEACH HISTORIC PRESERVATION BOARD

### RESOLUTION

**WHEREAS**, the City of Miami Beach Historic Preservation Board is charged by Ordinance as serving in an advisory capacity to the City Commission and other City Boards on issues affecting the City's architecture, design, historic districts and structures; and

**WHEREAS**, the Historic Preservation Board strongly supports the efforts of the City to promote and enhance its unique social and architectural history and to improve the appearance of new construction; and

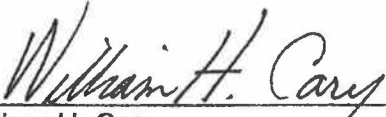
**WHEREAS**, the City of Miami Beach (City) places a strong emphasis on the retention and preservation of existing, architecturally significant single family homes; and

**WHEREAS**, the City of Miami Beach Historic Preservation Board deems it appropriate to protect the significant architectural history, existing building scale, and unique character of the single family residential neighborhoods in Miami Beach; and

**WHEREAS**, the City of Miami Beach Historic Preservation Board as well as many local residents have noted with alarm the increasing rate of total demolition of significant homes for replacement with much larger new homes.

**THEREFORE**, it is hereby resolved that the Historic Preservation Board urges the Mayor and City Commission to consider adopting a demolition ordinance for single family residences, as similar as possible to the City of Coral Gables Ordinance, which requires review of total demolition requests for any structure 50 years of age or older, by the City's Historic Preservation Officer, in order to determine if the structure should be brought to the Historic Preservation Board for Historic Designation consideration.

PASSED AND ADOPTED THIS 14<sup>th</sup> DAY OF May, 2013.

  
\_\_\_\_\_  
William H. Cary  
Assistant Director of Planning  
For the Historic Preservation Board

#2

**REPORT OF THE CITY OF CORAL GABLES  
HISTORICAL RESOURCES & CULTURAL ARTS DEPARTMENT  
TO THE HISTORIC PRESERVATION BOARD  
ON THE DESIGNATION OF  
THE PROPERTY AT  
2214 SEGOVIA CIRCLE  
CORAL GABLES, FLORIDA  
AS A LOCAL HISTORIC LANDMARK**



c.1940 Historic Photograph



LHD 2020-009  
February 17, 2021

**LOCAL HISTORIC DESIGNATION:  
2214 SEGOVIA CIRCLE, CORAL GABLES, FLORIDA**

**Application:** November 30, 2020: received Historic Significance application  
December 14, 2020: a determination letter was issued stating the  
property meets the minimum eligibility criteria for designation

*Note: All observations regarding this property were from the public right-of-way.*

Historical Resources &  
Cultural Arts

2327 SALZEDO STREET  
CORAL GABLES  
FLORIDA 33134

☎ 305.460.5093  
✉ hist@coralgables.com

**Folio Numbers:** 03-4108-001-3760  
**Legal Description:** Lot 11 of Block 22, Coral Gables Section B according to the Plat thereof, as recorded in Plat Book 5 at page 111 of the Public Records of Miami-Dade County, Florida.  
**Original Permit No. / Date:** 5016 / December 31, 1935  
**Original Architect:** Phineas Paist & Harold Stewart  
**Original Owner:** Charles F. & Harriet Weber  
**Present Owner:** Jeffrey and Amy Steinhour  
**Building Use, Type, Style:** One-story SFR, Mediterranean Transitional  
**Site Characteristics:** The property is located on an interior 80' x 188' lot on the south side of Segovia Circle just northwest of Segovia Plaza between Segovia Street and Casilla Street.

**SUMMARY STATEMENT OF SIGNIFICANCE**

Permitted in December 1935, the single-family residence at 2214 Segovia Circle was amongst the first homes built during the New Deal Era. Designed by the esteemed architects Phineas Paist and Harold Stewart, it is an elegant representation of a transitional style that blends the Modernistic style of Art Moderne with elements of the Mediterranean Revival.

Between 1930 and 1935 there were less than 100 homes permitted in Coral Gables; over half of them occurred in 1935. As construction in Coral Gables tried to regain its footing in the 1930s, it shifted away from the elaborate and embellished Mediterranean Revival style of the 1920s towards simpler and more modern designs that reflected the new aesthetic and priorities of society. In doing so, Coral Gables began to follow national housing trends and the City entered a new architectural era. The home at 2214 Segovia Circle--with its barrel tile roof and projecting bays melding with Modernistic geometric features such as the porch's segmental chamfered entry arch and large circular opening--was one of the first homes in the City to usher in this new trend.

Phineas Paist and Harold Stewart designed City Hall as well as many foundational buildings in Coral Gables. Paist was the City Architect from 1925-37 and both architects were very well-versed in the architectural vision of the City. This single-family residence is a thoughtful execution of a home that acknowledges the City's Mediterranean Revival foundation while embracing Modernistic aesthetics. The property at 2214 Segovia Circle retains a high degree of historic integrity and significantly contributes to the historic fabric of the City of Coral Gables.

## CORAL GABLES REGISTER OF HISTORIC PLACES: Preserving the City's Story

The built environment reflects the beliefs, values, creative expressions, and technical capacity at a place in time in history. Historic Preservation preserves those structures and spaces that tell the story of the community's historic past. The buildings that comprise the Coral Gables Register of Historic Places portray the City's story of progress, change and preservation. They are valuable, non-renewable resources that embody our collective heritage. The retention of these tangible touchstones provides a sense of community, a sense of evolution, a sense of identity, a sense of ownership, and a sense of place for the City of Coral Gables. In other words, these historic resources provide continuity and context; they are the foundation of the City's identity.

Coral Gables is a Certified Local Government (CLG) and as such must maintain a Register of Historic Places and abide by associated preservation standards. A local community works through a certification process --jointly administered by the National Park Service (NPS) and the State Historic Preservation Offices (SHPOs)-- to become recognized as a Certified Local Government (CLG). Once certified the community gains access to benefits of the program and agrees to follow required Federal and State requirements.

The City of Coral Gables was certified in 1986 and was amongst the first cities in Florida to become a CLG. Hence, it is the task of Historic Preservation, and an obligation of Certified Local Governments, to identify and protect those resources that tell the story of the City over time. Furthermore, the City must abide by the federal Secretary of the Interior's Standards for the Treatment of Historic Properties, including Rehabilitating, Restoring, & Reconstructing Buildings.

### CRITERIA FOR

Article 3, Section 3-1103 of the Coral Gables Code states that to qualify as a landmark or historic district--states that to qualify as a landmark or historic district, individual properties must have significant cultural, archaeological, aesthetic, or architectural value.

The single-family residence at 2214 Segovia is a landmark because of its historical, cultural, and architectural significance. It meets **one (1) of the criteria outlined in the Code.** It meets the following **three (3)** criteria.

#### **Historical, Cultural significance**

4. *Exemplifies the historical, cultural, political, economic or social trends of the community*

#### **Architectural significance**

1. *Portrays the environment in an era of history characterized by one (1) or more distinctive architectural style*
2. *Embodies those distinguishing characteristics of an architectural style, or period, or method of construction*



## HISTORIC CONTEXT

### Coral Gables' Developmental History: Section B

Coral Gables' developmental history is divided broadly into three major historical periods:

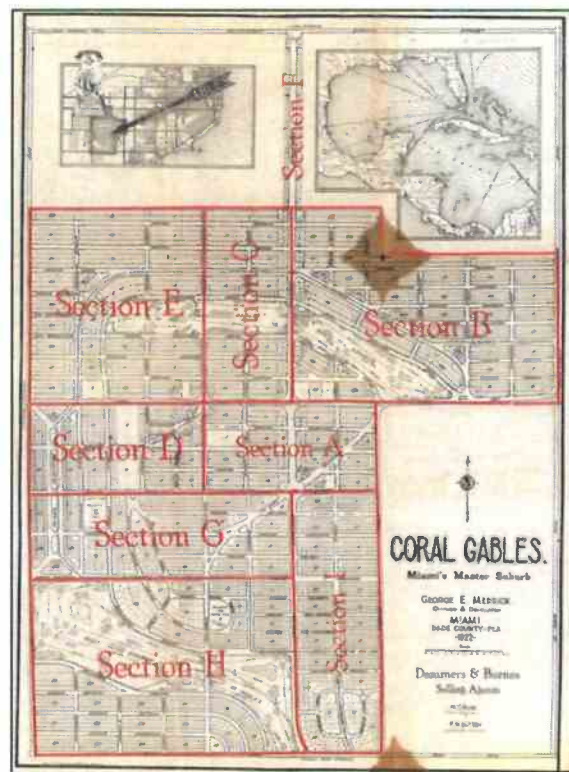
- Initial Planning and Development/Florida Land Boom (Pre- 1926 Hurricane),
- 1926 Hurricane/Great Depression Aftermath and New Deal/Wartime Activity (1927-1944),
- and Post World War II and Modern periods (1945-1963).

Permitted in 1935, the construction of the single-family home at 2214 Segovia Circle occurred during the New Deal era. It was built in a prominent location just northwest of Segovia Plaza and north of the Granada Golf Course in Coral Gables Section B. (Figures 1 & 2)

Coral Gables was originally conceived as a suburb of Miami and attracted investors from across the nation during the South Florida real estate boom of the 1920s. Merrick drew from the Garden City and City Beautiful movements of the 19th and early 20th century to create his vision for a fully-conceived Mediterranean-inspired city which is now considered one of the first modern planned communities in the United States. Advised by landscape architect Frank Button, artist Denman Fink, and architects H. George Fink, Walter De Garmo, H.H. Mundy, and Phineas Paist, Merrick converted 3000 acres of citrus plantation and native hammock into a community with ornate plazas and grand entrances, small parks, scenic areas and golf courses melded with monumental buildings and tree-shaded picturesque residential streets. During the 1920s, careful attention was paid by his development team to ensure that the buildings and streetscape elements conformed to Mediterranean ideals. Merrick felt that this type of architecture harmonized best with south Florida's climate and lifestyle. The goal was to create architectural splendor in a Spanish suburb with tropical luxuriance.

Nationally-acclaimed landscape architect Frank Button drew the first comprehensive maps of Coral Gables in 1921-2. It was based on an infrastructure of the inherited grid of fruit trees from the Merrick family's citrus plantation, as well as the native pineland. Laid carefully over the resulting grid of orthogonal streets (north-south) and avenues (east-west) are a series of diagonal and curved roadways. The meeting of diagonal and orthogonal thoroughfares created both the large open areas at the intersections, often used for roundabouts, as well as smaller geometric spaces known as 'reservations' or 'breathing spaces' that provided additional green space and visual appeal. The plan included Merrick's "Great Development Program" whose intention was to create a City with Old World style. The program included 14 plazas (8 were built), 8 entrances (4 built), as well as landscapes that coordinated with the planned buildings.

**Figure 1: 1922 Map:  
"Coral Gables: Miami's Master Suburb"**



The single-family home at 2214 Segovia Circle was built in a prominent location just north of Segovia Plaza and north of the Granada Golf Course in Coral Gables in an area formed by a series of diagonal and curved roadways. (Figures 1 & 2) Segovia Plaza, designed by Denman Fink and constructed prior to 1925, was an integral component in Merrick's Development Program. Segovia Plaza is a heavily traveled traffic circle with a series of fountains, basins, wall benches and columns at the intersections of Segovia Circle, Coral Way and North Greenway Drive. As illustrated in Figure 3, this area, Coral Gables Section B, was well-developed in the 1920s.



**Figures 2: Coral Gables Section B – Location of 2214 Segovia Circle**  
**Aerial Photo, Current Context [left]** *Courtesy of Miami-Dade County Property Appraiser*  
**1920s Historic Photo Segovia Plaza [right]**

Construction in the City boomed until the combination of the devastating Hurricane of 1926 and the Great Depression. In the aftermath of the 1929 Wall Street Crash, the economy in Florida declined steeply. Between 1929 and 1933, 148 state and national banks in Florida collapsed. By 1933, approximately one out of four Floridians was receiving some type of public relief and assistance. As the decade wore on, relief measures expanded under the New Deal administration and people adjusted to a new way of life. As a result, priorities and aesthetic changed. This was reflected in all aspects of life including the types of homes that were built.



**Figure 3: Map of Pre-1935 Single-Family Residences**  
**(blue boxes indicate built home)**  
*Courtesy of City of Coral Gables IT*

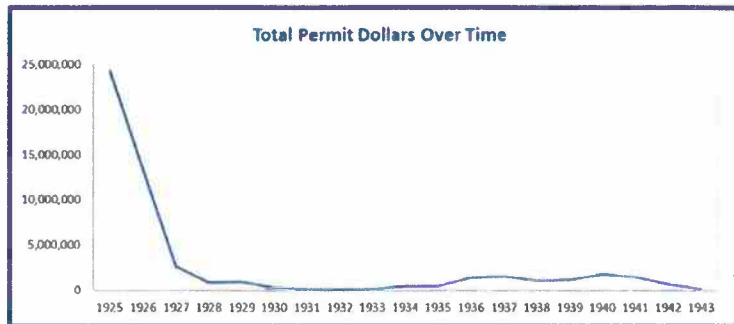
In Coral Gables the dire downturn in the economy, coming so closely on the heels of the devastating Hurricane of 1926, had a drastic impact on new construction. Not only did the number of new houses greatly decrease but the types and style of the homes also changed. For example, the dollar value of permits issued in 1926 was \$13,402,012. Permits steadily declined over the next few years and plummeted to \$71,605 in 1931. Recovery was slow. By 1936 permit dollar values were in the vicinity of \$1,000,000 where it held steady for several years. (Figure 4)



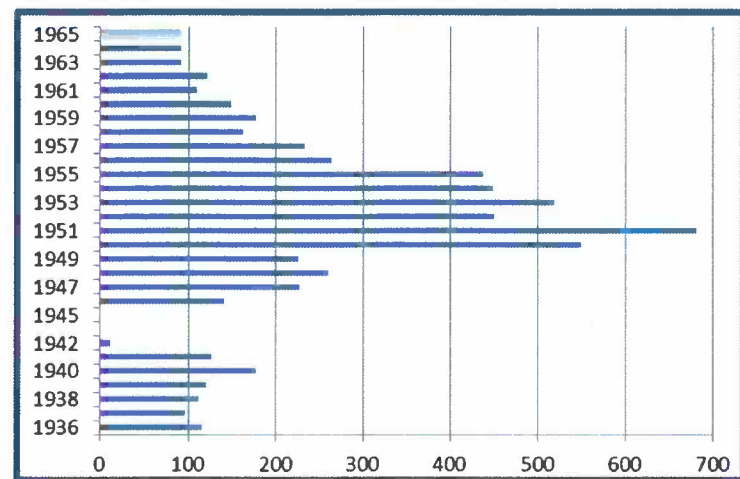
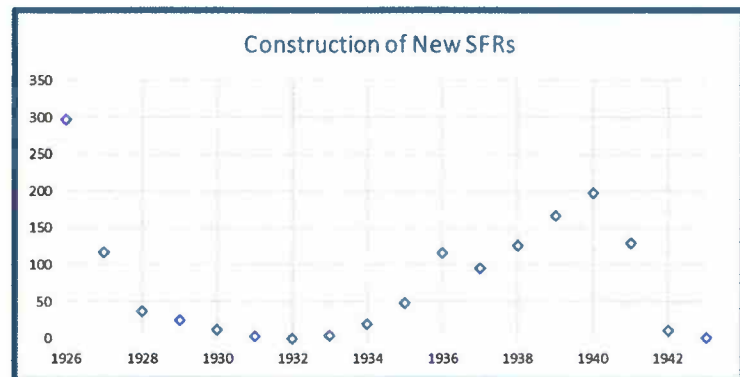
With the slow recovery came a shift in building style. In Coral Gables few single-family homes were built during the Depression Era of the 1930s. With the implementation of New Deal and other incentives, the building industry finally experienced a small resurgence in the late 1930s and early 1940s. However, it abruptly ground to a halt during the War years of 1942-1945 as materials, expertise, and manpower were diverted to the war effort. (Figures 4 & 5)

In Coral Gables, when construction of single-family homes began again in the mid-1930s there was a distinct departure from the ornamented and picturesque Mediterranean Revival style that had dominated the City's landscape since its inception. Historic structure surveys of sections of Coral Gables (i.e., North Gables Section, Flagler Section), conducted by Janus Research, indicates that in the 1930s single-family homes transitioned away from Mediterranean Revival and were embracing Minimal Traditional, Modernistic, masonry vernacular and ranch styles.

The Post-War prosperity that followed these lean years created an optimism which reigned through the 1950s and 1960s and resulted in unprecedented building boom. (Figures 5) During this time single-family homes in Coral Gables followed national trends both in numbers and in style. By the late 1950s Coral Gables Section B, to the north, east and west of 2214 Segovia Circle was built out with new residences. These areas retain this context of single-family homes to present day. The multi-family and commercial area to the south was primarily built out between the 1950s and 1970s. (Figures 6)



**Figure 4: Coral Gables Total Building Permit Dollars, 1925-1943**



**Figures 5: Number of New SFR Building Permits:**  
1926-1943 [top]  
1936-1965 [bottom]  
*Note: no data for 1945;*  
*1926 building curtailed by a major hurricane in September*



**Figures 6: Aerial Photographs – 1948 [top]; 1957 [bottom]**  
**Location of 2214 Segovia Circle indicated by red arrow**

*Courtesy of Aerial Photography: Florida Collection, University of Florida, George A. Smathers Libraries*

### **Mediterranean Transitional (also known as Mediterranean Modern) Style**

The Mediterranean Transitional style employed Mediterranean Revival elements while using the forms and features of Modernistic or Ranch styles. In Coral Gables this style first appeared in the mid-1930s. These homes are typically one-story in height and rectangular in plan. While this style tends to retain recessed and projecting bays of the Mediterranean style, the overall form is simple, streamlined, and with a focus on geometric forms rather than undulating and intricate decorative features. Character-defining features include barrel roof tiles on low-pitched gabled roofs, geometric or tropical ornamentation concentrated around windows, doors and eaves; and metal screen doors with tropical motifs.

#### **General Characteristics**

- Plan: regular and rectangular
- Height: typically, one-story built over a crawl space
- Primary Exterior Materials: stucco
- Roof Type: low-pitched side-gabled, front-gabled
- Roof Surfacing: barrel tile
- Recessing and projecting facades with a focus on geometric forms
- Attached garage often with cast masonry vents with tropical or geometric motifs
- Metal screen doors with tropical motifs
- Fenestration: predominantly metal casement windows often with transoms on primary facades; corner windows or circular port hole windows may also be present
- Fenestration usually deeply recessed
- Eyebrow canopies over windows or doors
- Detailing: usually minimal and reserved for window and door surrounds, gable vents, stucco beltcourse or cornice, built-in planters, or projecting sills

### **Modernistic Styles (1920-1940)**

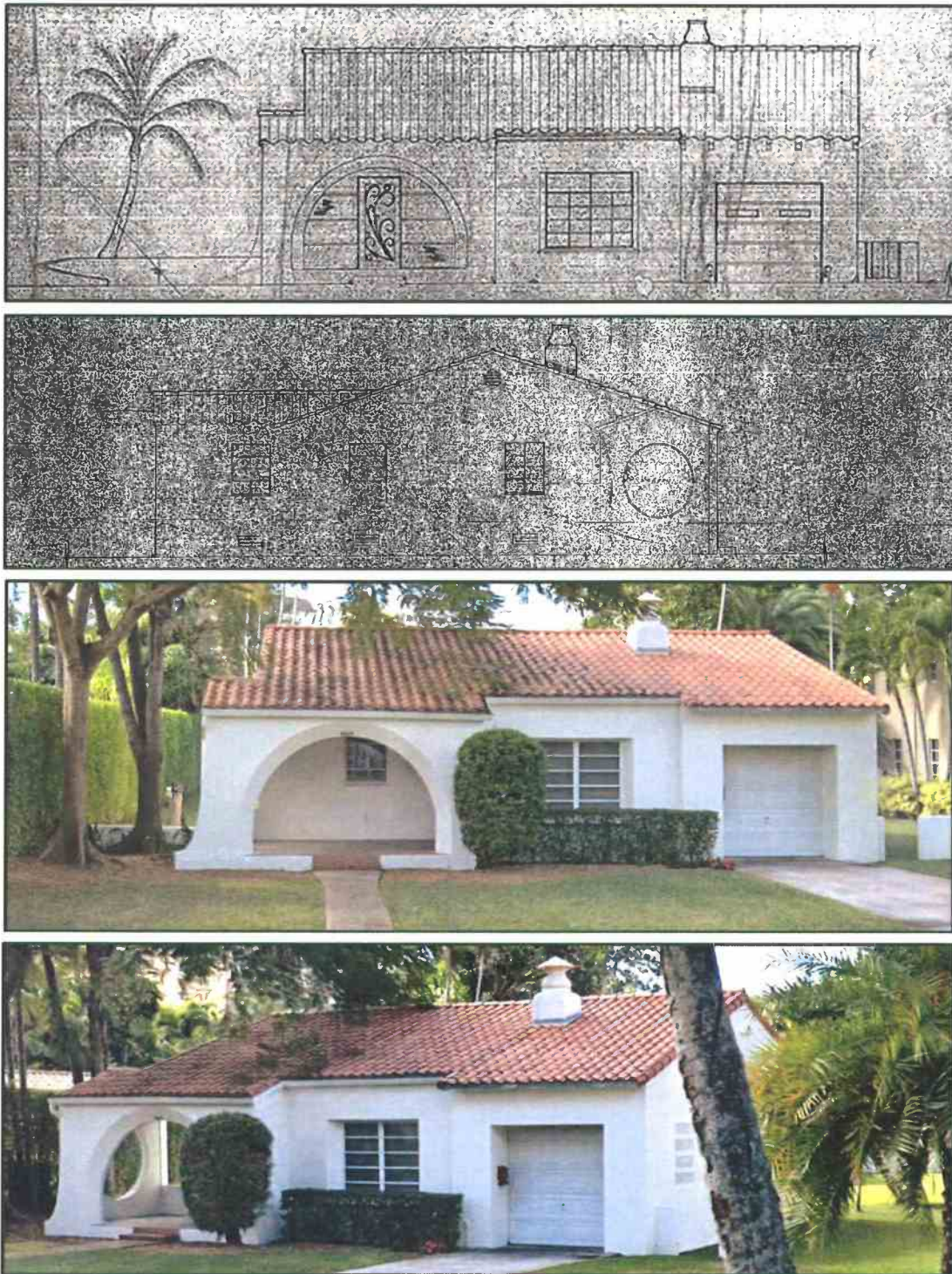
The Modernistic Styles were distinctly different from the eclectic and revivalist styles that preceded it. The Modernistic Styles emphasized sleek lines with Machine Age geometric decorative elements. The early form of the Modernistic Styles was Art Deco. A creative but short-lived movement, from 1925 to 1940, it permeated all modes of the arts from architecture to decorative arts to fashion. Art Deco was common in public and commercial buildings built in the 1920s and early 1930s but it was rarely used in domestic architecture.

Art Moderne, or Streamline Moderne, is a later type of the Modernistic Styles. As the Great Depression of the 1930s progressed, the Modernistic Styles changed. It became more austere, less ornamented, and more streamlined with a horizontal emphasis. Streamlining was a concept first conceived by industrial designers who favored of the aerodynamic pure-line concept of motion and speed. Hence, the sharp angles, the stylized floral decorative motifs, and the vertical emphasis of the Art Deco were replaced with simple, aerodynamic curves, and long horizontal lines of the Art Moderne. This later type emphasized smooth surfaces, curving forms, geometric forms and long horizontal lines, and sometimes nautical elements. Exotic woods and stone were replaced with cement and glass. Cylindrical forms and long horizontal window groupings were common. (McAlester)

The home at 2214 Segovia Circle was built in the Mediterranean Transitional style with heavy influences from the Art Moderne style.



**SIGNIFICANCE ANALYSIS AND DESCRIPTION**



**Figures 7: Permit #5016, 1935: Front (North) & Side (East) Elevations [top]**

**Current: Front (North) Elevation [bottom]**

***Note: large circular opening on east façade of porch***

*Photos 2019 Courtesy of Google Earth*



Permitted in December 1935, the single-family residence at 2214 Segovia Circle was amongst the first homes built during the New Deal Era. Designed by the esteemed architects Phineas Paist and Harold Steward, it is an elegant representation of a transitional house that blends the Modernistic Style of Art Moderne with elements of the Mediterranean Revival style.

Between 1930 and 1935 there were less than 100 homes permitted in Coral Gables; over half of them occurred in 1935. As construction in Coral Gables tried to regain its footing in the 1930s it shifted away from the elaborate and embellished Mediterranean Revival style of the 1920s towards simpler and more modern designs that reflected the new aesthetic and priorities of society. In doing so, Coral Gables began to follow national housing trends and a new architectural era was ushered into the City.

The home at 2214 Segovia Circle was one of the first of these homes. It was designed by architect Phineas Paist and Harold Steward who were deeply invested in Coral Gables. Phineas Paist joined founder George Merrick's design team in 1923 and, in addition to numerous private homes, was instrumental in the design of much of the infrastructure of Coral Gables including the Colonnade Building, the San Sebastian Hotel Apartments, several of the city's plazas, Douglas Entrance and the "White Way" street lights. In May 1925, when the City was incorporated, Merrick named him as the Supervising Architect -- a position he held until his death in 1937. Likewise, Paist and Steward also designed many homes and prominent buildings that laid the foundation of Coral Gables. These notably include City Hall (1927) and the Old Police and Fire Station (WPA, 1937-8) (Figures 15). Hence, Paist and Steward were very well-versed in the architecture of the City and dedicated to it. This single-family residence is a thoughtful execution of a home that acknowledges the City's Mediterranean Revival foundation while embracing Modernistic aesthetics.

Situated near the picturesque and prominent Segovia Plaza and Granada Golf Course, the one-story, single-family residence at 2214 Segovia Circle sits on an interior lot in Coral Gables Section B. It is a two-bedroom house with an attached garage—versus the detached garage of the Mediterranean Revival style. (Attachment A: Permit 5016, 1935) This home, built in the Mediterranean Transitional style, shows the strong influence of the Modernistic Style of Art Moderne.

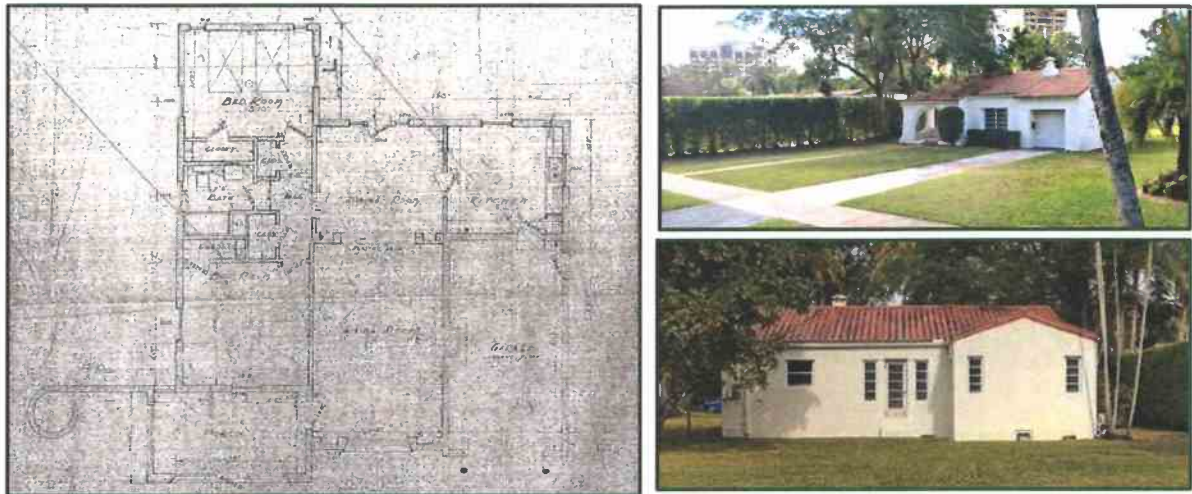
The home retains recessed and projecting bays of the Mediterranean Revival style but in an overall simpler form with a focus on geometric forms. While the roof is clad in barrel tile of the Mediterranean Revival style, the roof along the front façade is a single side-facing gable that is 'cut back' to accommodate the bays. A distinct departure from the use of separate roofs of varying types and heights that are common in the Mediterranean Revival style. The smooth stucco of the Art Moderne style also accents the home's geometric emphasis. The primary elements of the home are the fenestration openings of various geometric shapes. They are deeply recessed giving the impression of being carved out. The openings visible from the street are dominant and visually balance each other--from the large circular opening on the east face of the front porch to the deeply recessed square of the garage door to the large segmental chamfered entry arch to the deeply recessed chamfered rectangular window. Additional embellishment is minimal and is comprised of the Mediterranean Revival elements of grouped round vents in the gable eaves, a low wall and gate off the west side of the home and a flaired end on the west edge of the porch (a nod to a wing wall) as well as the Art Moderne elements of the cast masonry vent with a geometric pattern along the garage's west façade, the spiral planter off the southeast corner of the porch, interior geometric

chimney stack. Originally the front porch also had a metal screen door with tropical motif (Figures 7, 8 & 10)

Historic photos indicate that few changes have occurred to the character-defining features of the home in the subsequent decades and this residence retains a high degree of historic integrity. Furthermore, it is an early and eloquent example of a Mediterranean Transitional style home in the City by the esteemed Coral Gables architects Phineas Paist and Harold Steward. Thus, the property at 2214 Segovia Circle significantly contributes to the historic fabric of the City of Coral Gables and is part of the collection of quality residences that contributes to the story and the City's sense of place over time.

### **Extant Exterior Description**

*Note: The following description is based on observations from the public right of way and photos supplied with the Historic Significance application. There was no access to the property.*



**Figures 8: Permit #5016, Floor Plan, 1935 [left]**

***Note: spiral wall/planter at southeast corner of porch***

**Current Photos: Front (North) Façade [top right] *Courtesy of Google Earth***

**Rear (South) Façade [bottom right] *Courtesy of Owner***

The single-family residence at 2214 Segovia Circle sits on an interior lot on the south side of the street. This one-story, two-bedroom home with an attached garage is approximately 1432 SF in size. The house sits above a crawl space and is built of cement block units and covered with smooth stucco. It is rectangular in plan with a one room bay extending to the rear of the home off the southeast corner. Both sections are under a low-pitched, barrel tile gable roofs with group of round vents in a triangular pattern in the gable ends. A smooth stucco chimney stack rising through the front gable slope in the area where the central living space and the garage bay meet. The chimney stack is a squat rectangle rising only a few feet and has a curved chimney cap. The corners of the stack are rounded. All fenestration openings are simple, very deeply recessed in the Modernistic fashion, without sills or lintels. The windows (originally steel casements) are awning in type. (Figures 7, 8 & 10)

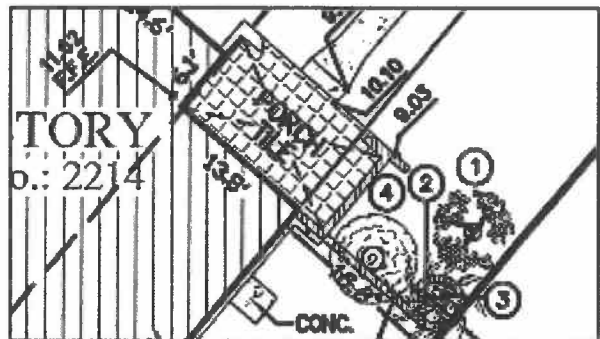
The front façade (north) is comprised of three bays under a continuous cross-gable roof that seamlessly juts back and forth over the projecting bays. The central recessed living space is flanked by a projecting front porch to the east and a slightly projecting one-car garage to the west. The home is accessed by a concrete walkway leading straight from the sidewalk to the front porch's impressive arched opening. Two steps lead onto the porch. The front door is a side entry along the west side of the porch. The tile on the steps and front porch appear to be original. A concrete driveway leads from the street to the front-facing garage door. A low smooth concrete wall for a gate (not extant) extends west from the northwest corner of the garage bay.

The north-facing arched and east-facing circular openings of the front porch are the hallmark features of the home. This large segmental arch, 11'-8" at its base with a concave chamfer (approx. 20"), is a graceful Modernistic statement entry to this Mediterranean Transitional home. The arch is coupled with a large circular opening (approx. 4'-6" diameter) on the side façade of the porch and an upright rectangle on the south façade. Extending from the southeast corner of the porch is a low wall that curves into a 5'-6" spiral. (Figures 7-10)

On the rear façade, the fenestration clearly demonstrates Modernistic proportions of slender upright rectangles (versus the paired casement proportions common in the Mediterranean Revival style). (Figure 8 right bottom). This window type flanks the back door and is positioned near the corners of the protruding bedroom bay. The remaining window is a squat rectangle from the kitchen overlooking the sizeable back yard. On the west façade a cast masonry grill lends ventilation to the attached garage. It is comprised of four rows of upright rectangles. Its design was detailed on Paist and Stewards' original drawings. (Attachment A)

### Additions / Alterations

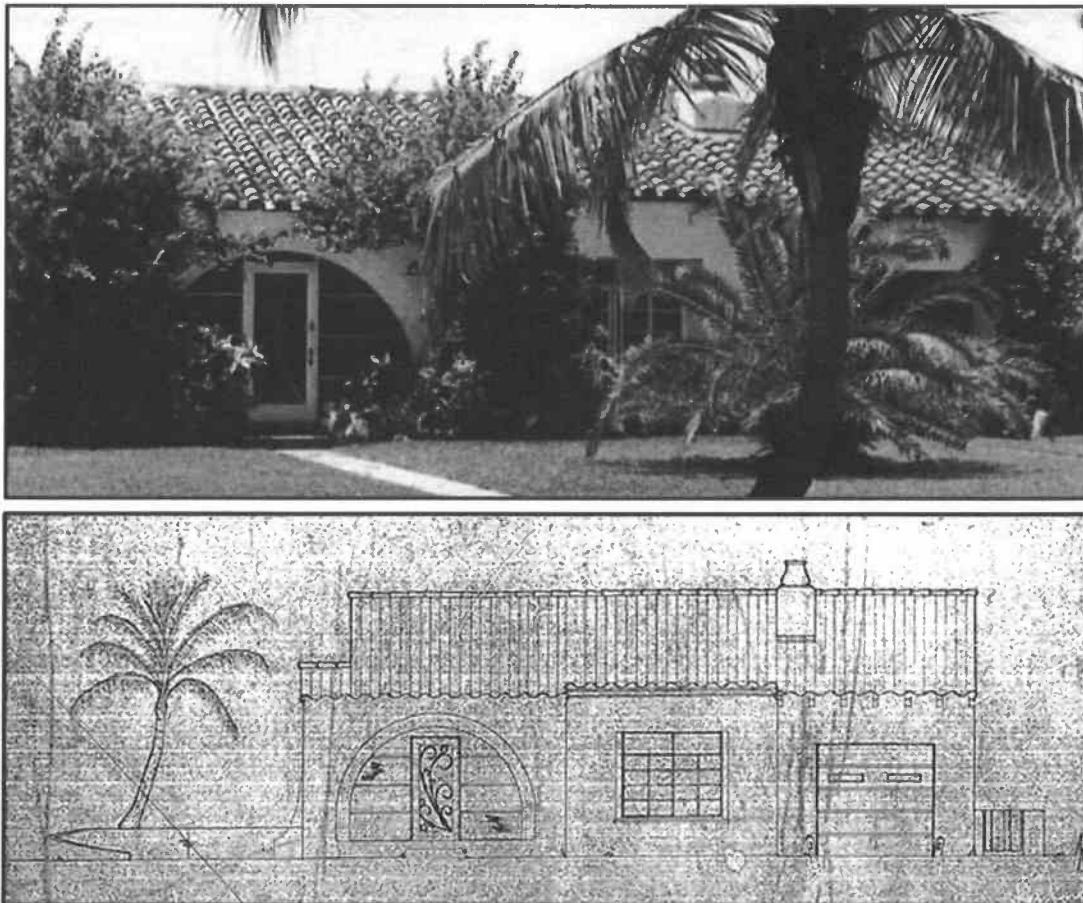
From a comparison of historic photographs and the original architectural plans with the extant home as well as an examination of building permits and records it is determined that the property at 2214 Segovia Circle has retained a high degree of historic integrity for over eight decades. There have been no additions or substantial changes to the form or style of the home.



**Figures 9: Front Porch, 2020**  
**Arch, Circle, Upright Rectangle Openings, Tile**  
**floor [top]**  
**Extant Spiral Planter Wall / Planter [center]**  
*Courtesy of Realtor.com*  
**Survey depicting Extant Spiral Planter, 2020**  
**[bottom]**  
*Courtesy of Gunter Group, Inc.*



Alterations of note include the changes of the window type from steel casement to awning. The date of this change is unknown. The size of the windows were not altered. On the front façade this change in type resulted in a alteration of the window configuration from two pairs of double casement windows with transoms to two pairs of awining windows. The five-light height configuration was maintained. The roof tiles have been replaced several times. In 1945 the two-piece barrel tiles were removed and reused. In 1956 the roof system was replaced again and the "old Cuban tile covers" were reused with new red cement pans. In 1980 all of the old Cuban tiles were replaced with red broomswept barrel tiles. In 1992 the barrel tile was replaced by flat red tile and in 2006 the current S-tile was installed. In 1995 a gutter system was implemented. Another alteration of note is the removal of the screen door and screen framework from the entry porch. The configuration of the metal screen door with tropical motif and the screening of the entry arch is documented in the original permit drawings and historic photos. (Figures 10) Other alterations include the removal of gate and the replacement of the garage door. The dates of these changes are unknown.



**Figures 10: Front (North) Façade**  
**Historic Photo, c.1945 [top]; Permit #5016, 1935 [bottom]**



### **Ownership History**

*Note: Records regarding ownership prior to 1950 have not been located. The ownership history for this time period is based on numerous sources including R. L. Polk City Directories (available from 1926-65), building permits, realtor notes, records on file within the Coral Gables Historical Resources Department and the Miami-Dade County Clerk.*

#### **List of Owners**

-1935	Land only (Lots 11 & 12)	Julia Brady
1935-1939		Charles F. & Harriet Weber
1939-1965		Flossie W. Ingram (Lot 11)
1965-1981		Charles & Carrie Hendrickson
1981-1993		Charles O. & Martha Frasch
1993-2008		Martha Endicott Frasch Land Trust
2008-Present		Jeffrey & Amy Steinhour

The original owners of the home were Charles Fredrick Weber, Sr. (1877-1961) and his wife Harriet Mignon Cunningham Weber (1881-1957). Charles was the owner of a highly successful rug store in Lafayette, Indiana that he started in 1908 and handed down to his son in 1933. After wintering in the Coral Gables area for close to a decade, the Webers decided to build a second home in the City. In 1935 they purchased Lots 11 & 12 from Julia Brady on Segovia Circle and hired Phineas Paist and Harold Steward to design them a two-bedroom home on Lot 11. Over the next few years they travelled frequently between their home in Lafayette and their home at 2214 Segovia Circle. According to the Weber's grandson, Charles "Chuck" Weber, III, after a few years they decided to make Coral Gables their primary home and desired a 'Christmas home'--meaning a home where the whole family could come for Christmas. Thus, they decided to build a larger new home on Lot 12 at 2224 Segovia Circle in 1938. By this time Paist had passed away and they hired another member of George Merrick's design team, architect H. George Fink. In 1939 the Webers sold their home at 2214 Segovia Circle and moved next door to 2224 where they lived until their passing. It is interesting to note that the realtor who sold their home was George Merrick.



**Figure 11: Charles and Harriet Weber and grandson with Jimmie the Monkey and their pet parrot at 2224 Segovia Circle, c.1943**

*Photos courtesy of Chuck Weber*

According to the Weber's grandson the couple was well known for their pets. Figure 11 shows the Webers with their pat monkey named Jimmie and a parrot. The Webers were active in the community. Charles was a past noble grand and secretary of the Odd Fellows and a charter member of the Elks of Coral Gables. Harriet was a member of the Women's and Garden Clubs of Coral Gables as well as a member of the Order of the Eastern Star.

### **Architects: Phineas Paist & Harold Steward**

Phineas Paist and Harold Steward were the architects for the home at 2214 Segovia Circle. Both Phineas Paist and Harold Steward were highly respected architects who were deeply invested in Coral Gables. They separately and together were instrumental in creating the Mediterranean Revival architectural fabric which characterizes the City of Coral Gables. Their work spanned the range from modest Mediterranean Revival cottages to the City's monumental civic structures – including City Hall. They were one of the most influential firms in Coral Gables in the 1920s and 1930s.



Phineas Paist (1875-1937) studied at the Drexel Institute of the Philadelphia Academy of Fine Arts and was working as draftsman in Philadelphia in the late 1890s. By 1900 he was an architect in the renowned Main Line firm Hewitt & Hewitt. In 1904 he received the Cresson European Traveling Scholarship to study in Italy. Upon his return to Philadelphia in 1906 he rejoined the Hewitts and rose to become a full partner in the firm by 1909. In 1915 he opened his own practice. A year later New York designer Paul Chalfin asked Paist to move to Miami to be the associate supervising site architect at the James Deering Estate, Vizcaya.

**Figure 12: Phineas Paist, undated photo**

While working at Vizcaya he met and collaborated with Walter DeGarmo and Denman Fink which led to George Merrick offering him the position of Coral Gables Supervisor of Color in 1923. In 1924 he opened a private practice with Harold D. Steward, forming Paist & Steward, Architects. In May 1925 Merrick appointed him to the position of Supervising Architect for the newly incorporated City of Coral Gables a post he held until his death in 1937. He also served as president of the Florida South Chapter of the American Institute of Architects. Following his death in 1937, architect Richard Kiehnel published a tribute to Phineas Paist in the 1938 issue of Florida Architecture and Allied Arts. Kiehnel noted that Paist:

*“possessed that rare urge to do everything well and put the full force of his soul into it regardless of size, compensation or importance.”*



**Figure 13: First Coral Gables City Commission Meeting in Paist & Steward-designed City Hall, February 1928**

Source: *Coral Gables Report*, February 1994



**Figure 14: Architect  
Harold D. Steward, Sr.,  
1945**  
*Courtesy Miami News*

Harold Drake Steward (1896-1987) was a leading architect in South Florida for over fifty years. Born in Asbury Park, NJ, he earned his architecture degree from Syracuse University and served in the Navy during World War I. Steward worked as a draftsman in Walter DeGarmo's firm and by 1924 he was taking private commissions including the designated properties at 1343 and 1019 Castile Avenue. Later that year Paist and Steward joined forces partnering in a new firm. In 1940, after Paist's death, Steward joined architects John and Coulton Skinner (architects of the Florida Pioneer Village Historic District) and formed the firm of Steward and Skinner Associates. One of their first projects was the Church of the Little Flower complex. During War II Steward served as head of the local Federal Housing Authority in Coral Gables. During the War Steward and Skinner were the designers on several projects in Key West. These included the Naval hospital and the Key West airport terminal building. Over the next thirty years the firm designed numerous high-profile and notable projects. These include Miami Seaquarium; original Miami International Airport Terminal; Dade County Auditorium; Mercy Hospital; and Jackson Memorial Hospital including the University of Miami Science Building and Medical School. Steward continued to take on private commissions as well, such as the designated home at 4125 Santa Maria Street (1947).

Phineas Paist and Harold Steward became partners 1924. For over the next decade these well-respected architects designed many noteworthy homes in Coral Gables as well as numerous high-profile civic, commercial and religious structures. Over a dozen of their homes are listed on the Coral Gables Historic Register. Their early civic structures of Coral Gables include the Granada Shops (1925) and Coral Gables City Hall (1927). During the 1930s, their firm completed several Work Progress Administration (WPA) projects most notably the Coral Gables Police and Fire Station (1937-8) which Steward completed after Paist's death and is now the home to the Coral Gables Museum as well as the Coral Gables' Historic Resources & Cultural Arts Department. Paist and Steward together and individually also collaborated with other members of Merrick's design team in developing Coral Gables. These included the Colonnade Building (with Walter DeGarmo and Paul Chalfin), the Arts Center Building at 2901 Ponce de Leon Boulevard, the San Sebastian Hotel-Apartment, several city plazas (with Denman Fink), White Way lights (with Denman Fink) and the Douglas Entrance (with Walter DeGarmo and Denman Fink).



**Figures 15: Paist and Steward Buildings:  
Coral Gables City Hall (1927), Postcard  
c.1930**

**Coral Gables Police & Fire Station (WPA  
1937-8), photo c.1940**

### **STAFF RECOMMENDATION**

The purpose of historic designation within the City of Coral Gables is defined in Article 3, Section 3-1101 of the Coral Gables Zoning Code as,

“to promote the educational, cultural, and economic welfare of the public by preserving and protecting historic structures or sites, portions of structures, groups of structures, manmade or natural landscape elements, works of art, or integrated combinations thereof, which serve as visible reminders of the history and cultural heritage of the City, region, state or nation.”

It is the intent of the Coral Gables Zoning Code to recognize all buildings which possess “significant character, interest or value as part of the historical, cultural, archaeological, aesthetic, or architectural heritage of the City, state or nation” qualify for designation as a local historic landmark (Coral Gables Zoning Code, Article 3, Section 3-1103). To that end, the eligibility for designation as a local historic landmark is defined by the Coral Gables Zoning Code as meeting one (1) (or more) of the criteria stipulated in Article 3, Section 3-1103.

Constructed in 1936, the property at 2214 Segovia Circle (legally described as Lot 11 of Block 22 in Coral Gables Section B, according to the Plat thereof as recorded Plat Book 5 at page 111 of the Public Records of Miami-Dade County, Florida) is significant to the City of Coral Gables’ history based on the following three (3) criteria found in the Coral Gables Zoning Code, Article 3, Section 3-1103:

**Historical, Cultural significance**

4. *Exemplifies the historical, cultural, political, economic or social trends of the community*

**Architectural significance**

1. *Portrays the environment in an era of history characterized by one (1) or more distinctive architectural style*
2. *Embodies those distinguishing characteristics of an architectural style, or period, or method of construction*

**Staff finds the following:**

The property located at 2214 Segovia Circle is significant to the City of Coral Gables history based on:

**HISTORICAL, CULTURAL & ARCHITECTURAL SIGNIFICANCE**

**Therefore Staff recommends the following:**

A motion to **APPROVE** the Local Historic Designation of the property at 2214 Segovia Circle (legally described as Lot 11 of Block 22 in Coral Gables Section B), based on its historical, cultural, and architectural significance.

Respectfully submitted,



Kara N. Lautz

Interim Historic Preservation Officer



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## REVIEW GUIDE

### Definition:

The Review Guide comprises of some of the extant and character-defining features, which contribute to the overall significance of the structure and/or district. Hallmark and character-defining features are the *visual and physical features that give a building its identity and distinctive character*.

The Secretary of the Interior's Standards for the Treatment of Historic Properties embody two important goals: 1) the preservation of historic materials and, 2) the preservation of a building's distinguishing character.

Every historic building is unique, with its own identity and its own distinctive character. Character refers to all those visual aspects and physical features that comprise the appearance of every historic building. Character-defining features are the visual and physical features that give a building its identity and distinctive character. They may include the overall building shape, its materials, craftsmanship, decorative details, features, and aspects of its site and environment.

### Use:

The Review Guide may be used to address the impact that additions, modifications, alterations and/or renovations may have on the historic structure and site.

The Review guide may also inform appropriate new construction in an historic district, neighborhood, or streetscape.

---

Property Address:	2214 Segovia Circle
Lot Description:	interior lot
Date of Construction:	1935-6
Use:	single-family residence
Style:	Mediterranean Transition
Construction Material:	concrete block covered with smooth stucco
Stories:	one-story with attached garage

## CHARACTER-DEFINING FEATURES

**Property: 2214 Segovia Circle**  
**Style: Mediterranean Transitional**

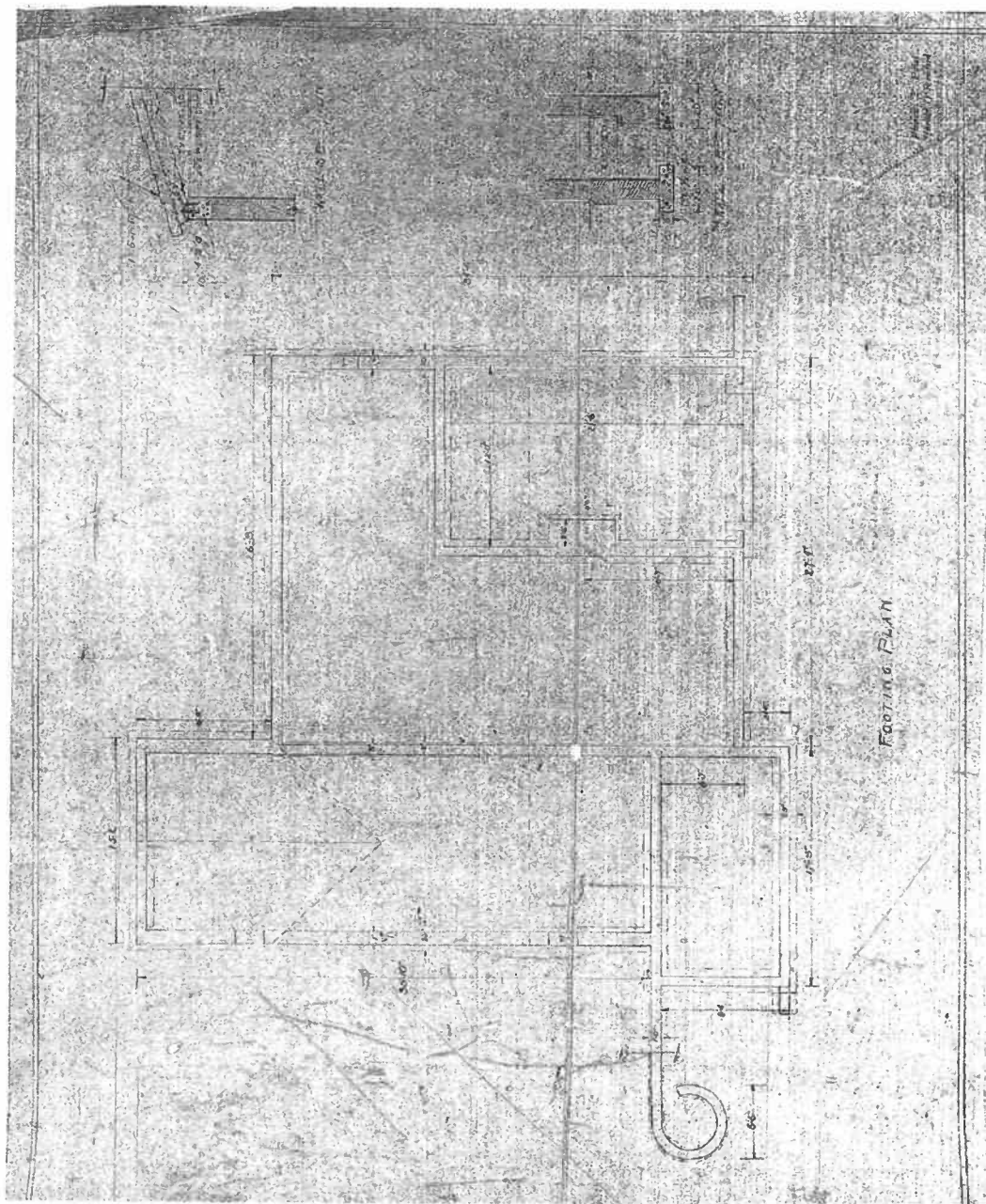


- ✓ recessed and projecting bays (Mediterranean Revival)
- ✓ overall simple form with a focus on geometric forms (Art Moderne)
- ✓ roof is clad in barrel tile (Mediterranean Revival)
- ✓ roof along the front façade is a single side-facing gable 'cut back' to accommodate the bays (Modernistic)
- ✓ attached garage (Modernistic)
- ✓ smooth stucco accents the home's geometric emphasis (Art Moderne)
- ✓ fenestration openings of various geometric shapes deeply recessed giving the impression of being carved out (Art Moderne)
  - segmental chamfered entry arch
  - large circular porch opening
  - square garage door
  - chamfered rectangular window
  - upright narrow rectangles
- ✓ windows with muntins
- ✓ grouped round vents in the gable eaves (Mediterranean Revival)
- ✓ a low wall and gate
- ✓ flaired end on the west edge of the porch (a nod to wing wall)
- ✓ cast masonry garage vent with a geometric pattern (Art Moderne)
- ✓ spiral planter off the southeast corner of the porch (Art Moderne)
- ✓ interior geometric chimney stack (Modernistic)



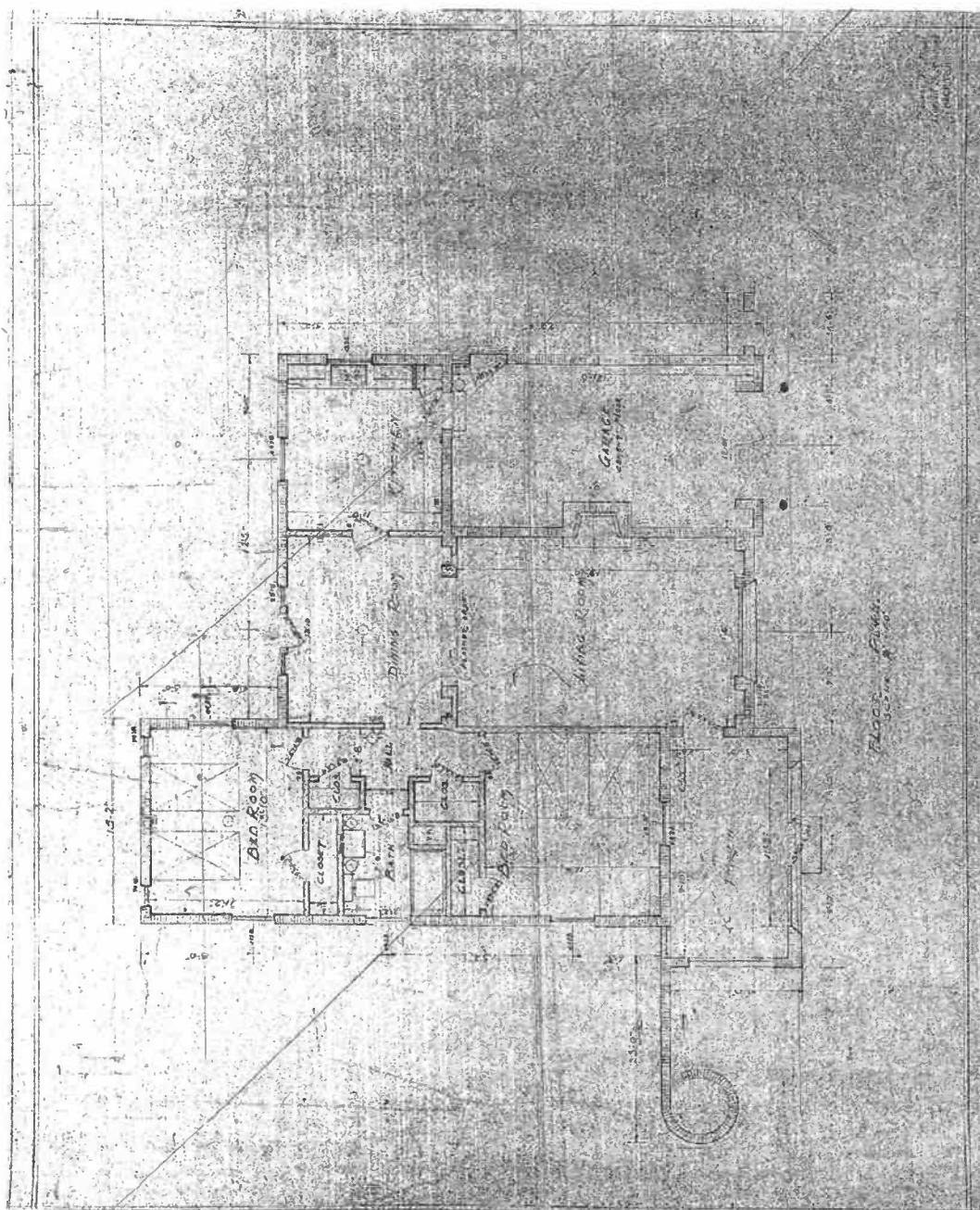


**ATTACHMENT A: Permit 5016, 1935**  
**Architects: Phineas Paist & Harold Stewart**

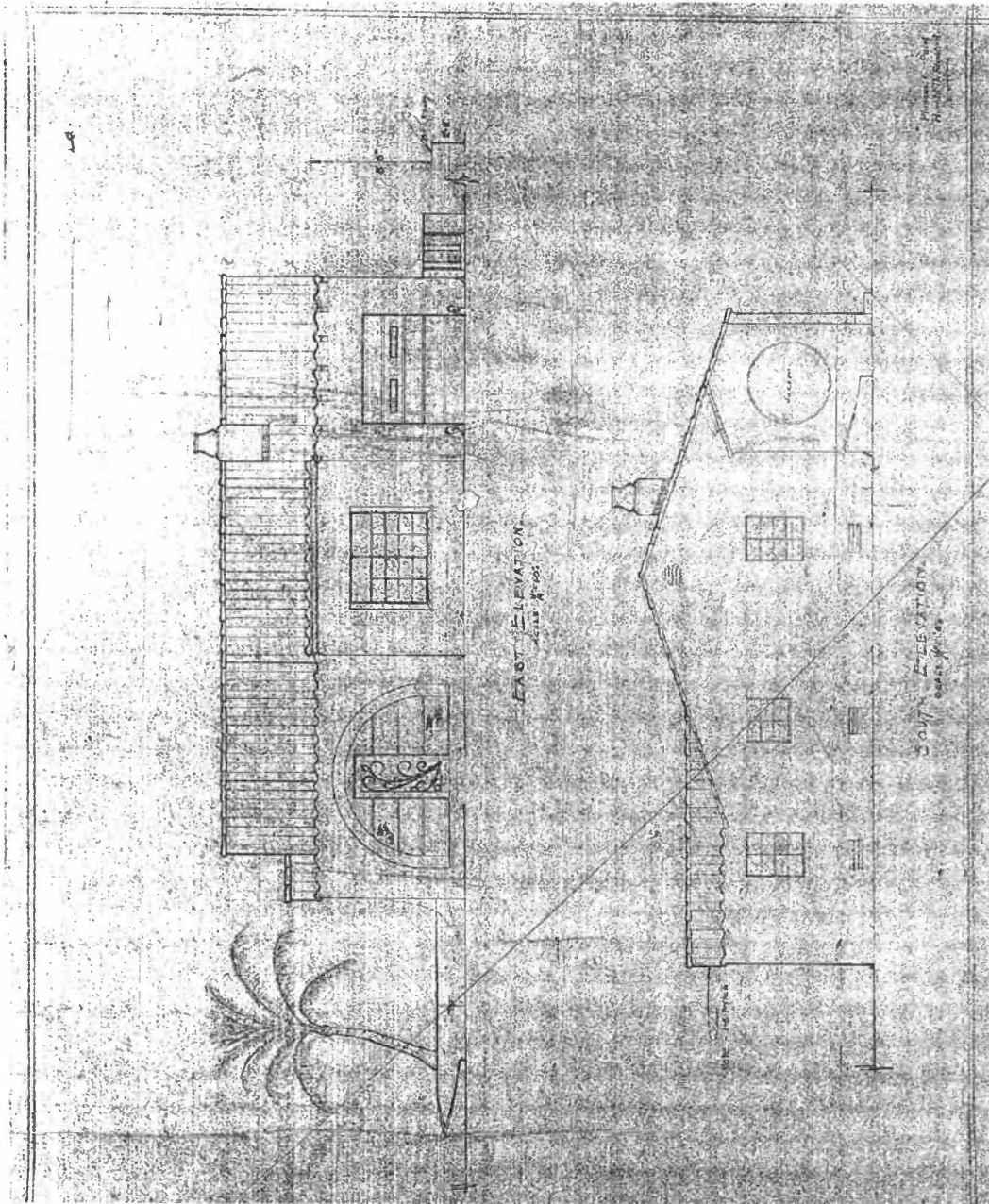


5016

5015

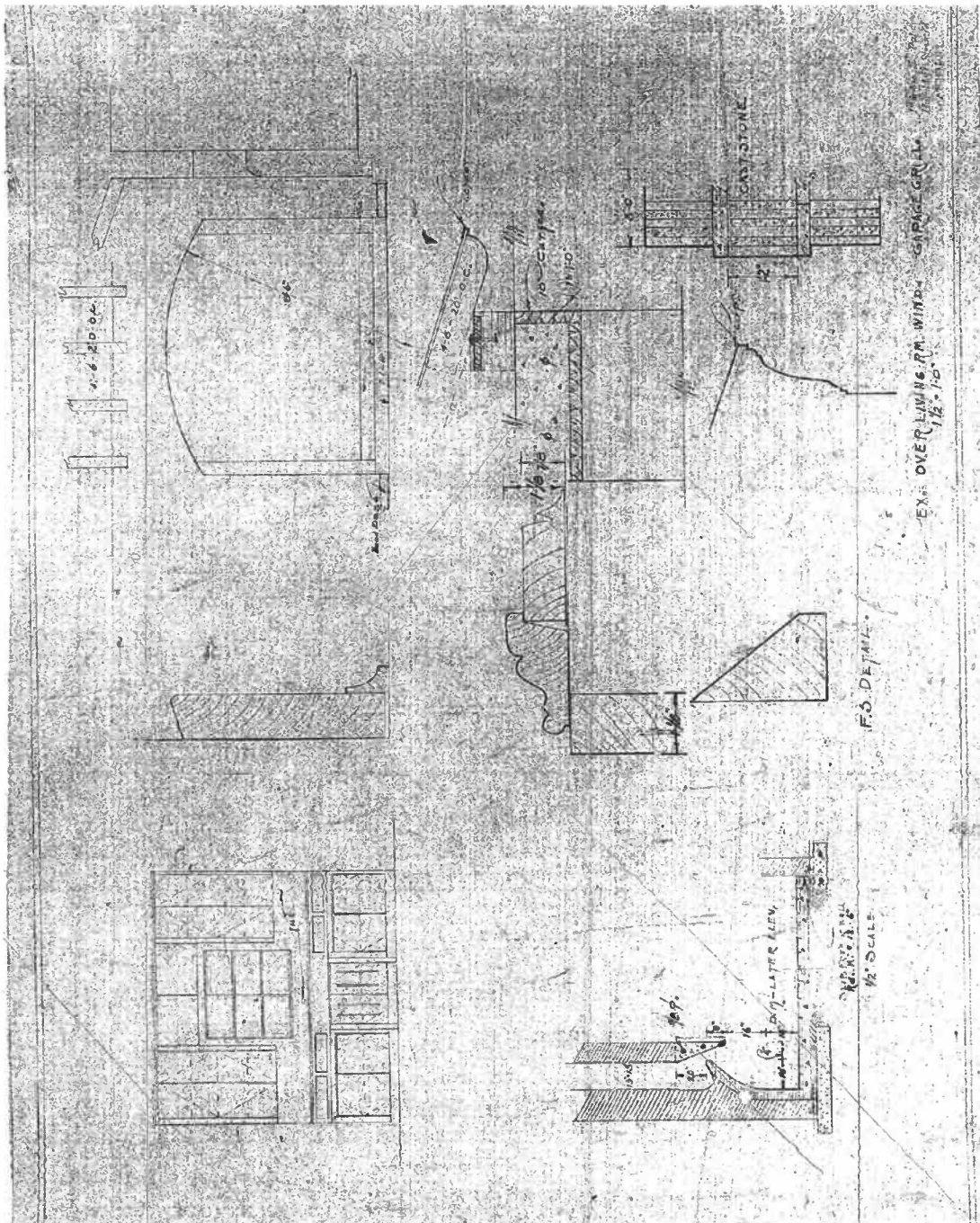


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5016





5016

#3



Residence for  
William A. and Lura Fisher

**1753 North View Drive**  
Miami Beach, Florida  
Sunset Island, No. 1

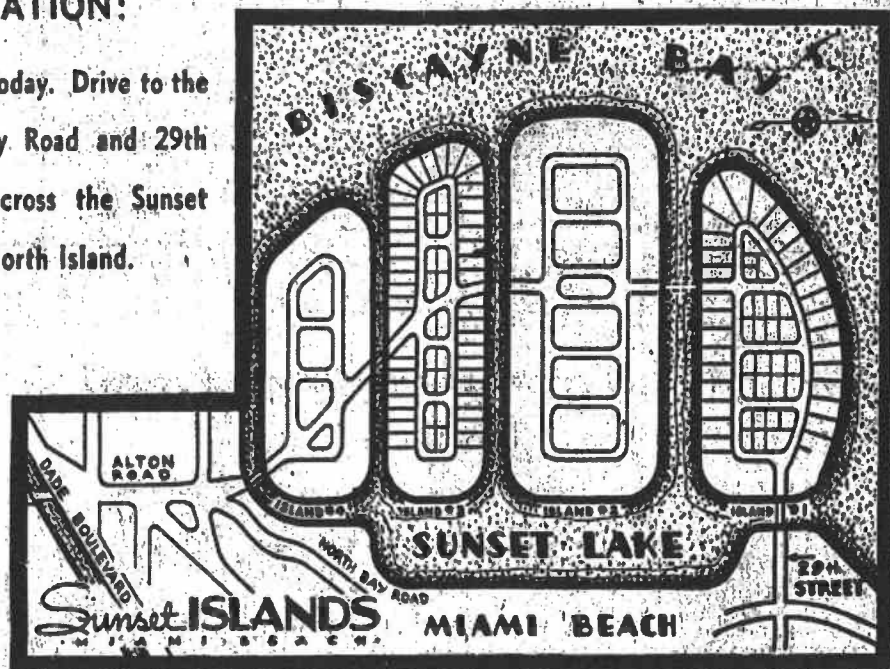
Carlos Schoeppl, architect  
Built 1937

Prepared by the Miami Design Preservation League, Jan 20th 2021

*Contributors: David McKinney, M.A., Ph.D., Architectural History, University of Virginia  
and Daniel Ciraldo, Executive Director, Miami Design Preservation League*

### AN INVITATION:

Visit Sunset Islands today. Drive to the corner of North Bay Road and 29th Street, then west across the Sunset Lake Bridge to the North Island.



## Introduction



The residence at 1753 North View Drive on Sunset Island number 1 was designed by Carlos B. Schoeppl in 1937 for W. A. Fisher, president of the Fisher Body Corporation and vice president of General Motors.

**Architectural Significance:** An extraordinary example of Mediterranean style of the 1930s, the W.A. Fisher house is integral to the architectural development of Miami Beach. Its architect, Carlos Schoeppl, was a prominent designer in the city and had established his national reputation with the publication of his work in the January 1935 issue of *Print* magazine and the August 1935 issue of *American Architect*. The latter issue was devoted to Miami Beach design for its transformation of "a mangrove swamp" into a unique expression of "American architecture."

The W.A. Fisher house quickly became an architectural icon and part of Florida tourism. The noted photographer Samuel Gottscho documented the house in 1939, Gray Line tourist boats featured the house on their south bay cruises, and a postcard of the house's Biscayne Bay facade was published by Kromekote Postcards.

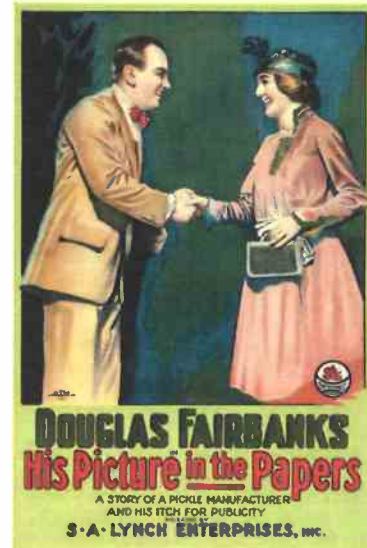
**Historical Significance:** The house was among the first to be erected on Sunset Island, and as noted in the *Miami Herald*, set the standard for future development. The developer of Sunset Islands, Stephen A. Lynch, was a pioneer in the distribution of movies in the 1910s and 1920s.



He moved to Miami Beach after divesting himself of movie theater ownership. He developed Sunset Islands to reclaim the land "from the mosquitos" and to build winter houses for America's wealthy citizens. Among them was William A. Fisher, a vice president of General Motors and president of Fisher Body Corporation, who with his brothers, was also a patron of noted Art Deco architect Albert Kahn.

## The Developer: Stephen A. Lynch

Stephen A. Lynch was born in Asheville, NC, on September 3, 1882. A sportsman and former college baseball and football coach, he was sometimes referred to as known as S.A. or "Diamond Lynch." In 1909, he bought into an Asheville theater house, and as the popularity of moving pictures spread, he purchased other theaters and created a movie distribution syndicate, S. A. Lynch Enterprises. He leveraged his block of theaters to become a major shareholder in Paramount and subsequently established Southern Enterprises to counter the regional dominance of First National. The "Battle of the Theaters" over film distribution rights became national news in 1921 when the Federal Trade Commission filed an antitrust suit against Lynch and others.



He retired to Miami Beach and began developing Sunset Islands in 1925. He also developed Daytona Highlands in Daytona Beach and Whitfield Estates in Sarasota. When Paramount experienced financial difficulties in the early 1930s, he took over 30 movie theaters across Miami Beach and Dade County. In his later years, he moved to Monte Carlo, but returned to Miami to seek medical treatment and died at the Miami

Heart Institute on October 4, 1969.



# HOMES TO BE BUILT ON SUNSET ISLANDS

Five Purchasers of Lots Signify  
Intention of Constructing  
Residences At Once

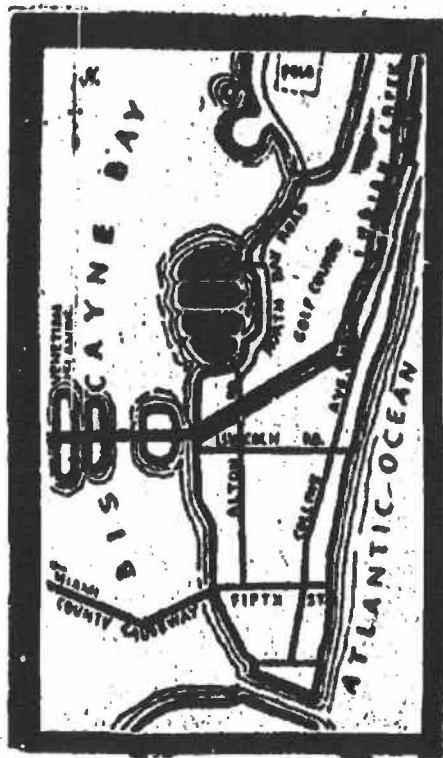
## Financier Will Manage Paramount Theaters In Area Under Five-Year Contract

S. A. Lynch, Miami financier, is taking over the management of the Paramount theaters in Metropolitan Miami under a five-year contract with Paramount Enterprises, Inc., it was reported yesterday at the New York offices of Paramount Pictures, Inc. Paramount Enterprises is a subsidiary of Paramount Pictures.

The Metropolitan Miami theaters include the Olympian, Paramount, Rex, Coral Gables, Roxy, Regent, Hialeah, Flagler, Community and Colony.

Mr. Lynch, who is associated with Columbus Hotel and Sunset Isles interests, previously was associated with the Paramount corporation.

## Development of Sunset Islands



Sunset Islands Company was established in 1925 to develop four islands into a residential community. While the area was platted in the same year and the Sunset Canals

dredged in 1926, the islands could not be developed until the bridges were constructed between 1927 and 1929.

Construction of residences was further delayed until 1936, due in

part to Carl Fisher, who wanted to thwart competition of land sales by the Sunset Islands Company. Fisher widened the canal between the islands and the mainland, creating Sunset Lake and was able to use

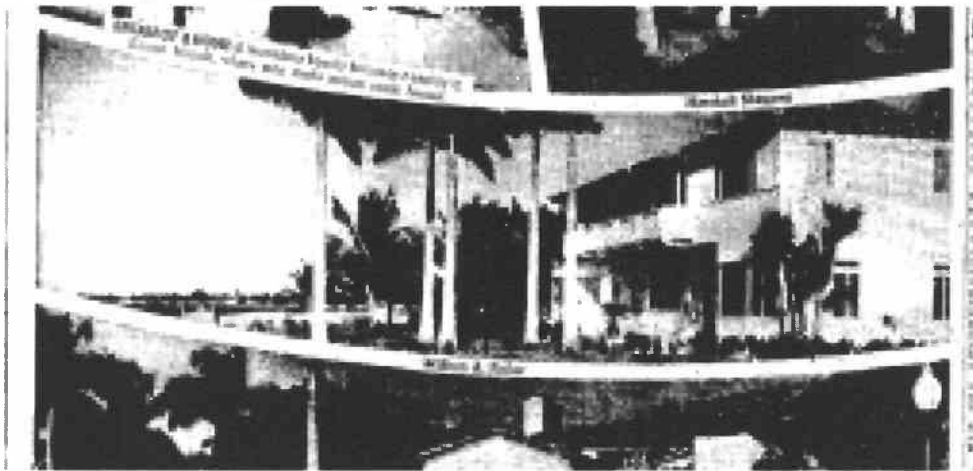


his influence to delay applications for building bulkheads and filling in the area for land improvement. The other factor in the delay was a downturn in the real estate market.

By March 15, 1936, the Sunset Islands development had resumed. Lynch told the *Miami Herald* that "... the islands were held off market until this year, when conditions deemed that the property be offered for public sale." The article also noted that five lots had been purchased with the intention of immediate construction of residences.

Three years later, combined construction costs on Sunset Islands totalled over 1.2 million dollars. The front page of the *Miami Herald* real estate section showcased the houses. Prominently featured was the residence of William A. and Lura Titus Fisher.

Detail showing the William A. Fisher House.





Above: Sunset Island 1 aerial, taken 1941.



The Owner: William A. Fisher



W. A. Fisher was a president of the Fisher Body Corporation and vice president of General Motors. He was born in Norwalk, Ohio, on September 21, 1886, the third of seven brothers who would dominate the nascent automotive industry. The two eldest brothers moved to Detroit and worked for the C. R. Wilson Company, a manufacturer of horse-drawn carriages that was transitioning to building automobile bodies. They learned the trade, and in 1908, secured financing from their uncle to found the Fisher Body Corporation. The younger brothers, including William, moved to Detroit and joined the business.

By 1914, Fisher Body was the largest auto-body manufacturer in the world having produced 370,000 car bodies for Ford, Cadillac, Studebaker, Buick, Oldsmobile, Packard, and



Chevrolet. At its peak, the company employed over 100,000 workers in forty plants, including the Albert Kahn-designed Fisher Body 21 in Detroit. The brothers sold sixty percent of the company to General Motors in 1919. They sold the remaining stake in 1926, and Fisher Body became the coachbuilding division of GM, where William Fisher became vice president. He resigned from GM in 1944, then he and his wife, the former Lura Titus, devoted much of their time to philanthropy. Fisher died in 1969 and Lura Fisher in 1976.

The Fisher Body Corporation built one of the signature Art Deco buildings in the nation.

Designed by Albert Kahn in 1928, the building received a silver medal from the New York Architectural League in 1929.



Its three-story and barrel-vaulted lobby was constructed with forty types of marble and decorated by Hungarian artist Géza Maróti. The sculpture on the exterior of the building was created by Maróti, Corrado Parducci, Anthony De Lorenzo, and Ulysses Ricci.



in

#### The Architect: Carlos B. Schoeppl

Carlos B. Schoeppl was born in 1898 in Comfort, Texas. He studied at the Ecole des Beaux Arts in Paris and the Royal Academy London. He first practiced in Houston and San Antonio, Texas. Two of his Houston commissions have received recognition: The Fred J. Heyne house is listed on the National Register and the Bryan-Chapman is designated with a Texas Historical Marker.

In 1926, he traveled to Jacksonville, Florida, to convalesce from an illness and decided to set up practice in Florida to take advantage of the building boom. He came to Miami Beach in 1929 and entered into a partnership with Arnold Southwell in 1931.



From a small office at 527 Lincoln Road, they moved across the street to 528 Lincoln to accommodate the growth in commissions. At the height of their practice, the partnership employed fifteen men in designing houses, hotels, stores, and apartment buildings.

By 1935, their practice was receiving national press. *Print Magazine* featured them in an article titled "Profits from Small Houses (To This Office Come . . .)" that showcased Southwell's own residence while the *American Architect* published a residence designed for J.E. Yonge in an issue devoted to Miami Beach architecture. The latter journal praised Schoeppl and other Miami Beach artists for their ability to define

No precisely written definition of "American Architecture" has so far come to our attention. But in Miami Beach, Florida, architects are cleverly expressing the phrase in terms of building design. To prove the point we have included in this issue FIVE MIAMI BEACH HOUSES. None are wholly "traditional" nor entirely "modern." Each contains elements cherished by both schools, but so well are they adapted to conditions of site and use that their combination assumes the characteristics of an American idiom in design. . . . People in Miami Beach live comfortably. And from some of their houses we have illustrated architectural CONTRIBUTIONS TO COMFORT that might well prove practical in any locality. . . . This month's article in *American Architect's Materials in Design* series deals with CONCRETE.

"American Architecture" by "cleverly expressing the phrase in terms of building design."

A year later, Schoeppl and Southwell dissolved their partnership. In 1937, he designed the Sunset Island residence for William and Lura Fisher.

Schoeppl moved his practice to Clearwater

and formed Carlos B. Schoeppl & Associates in 1969. The focus of his Clearwater practice was the design and construction of motels. Schoeppl died in 1990 at the age of 91.

## The **GOLDEN AGE** of "Heart of City" Motor Hotels

Following a decade of vast development, the motor hotel industry now enters a new phase — a Golden Age offering widely expanded profit potentials.

The accelerated progress of this industry has been manifested in part by Carlos B. Schoeppl and his associates, who have designed and supervised construction of a majority of the outstanding motor hotels and lodges built in recent years.



Carlos B. Schoeppl

Among them are the Pan American, Lantree, Balmoral and many others on Miami Beach; Winnetka Hills, Fort Worth; Aqualia, Mobile; Dolphin, Acapulco, Mexico; Fort Montagu Beach Club, Nassau; Howard Johnson, Baton Rouge; Hilton, Hialeah Head Island; Holiday Inn, St. Petersburg; Riviera, Atlanta; Murray in Dallas and Washington; Carrousel, Cincinnati; Golden Hour Motel, and many, many others.

**PROFIT RESEARCH** Fully recognizing profitable operation as the primary objective, Carlos B. Schoeppl and his associates have reached their position of leadership with the help of constant comprehensive research on every phase of the motel and hotel business. This experience and information are at the disposal of those who wish to participate in the industry's new era.

During the past few years, the Schoeppl organization intensified its activities to include study and development of new materials, refinement and improvement of interior layout, functional centers, public rooms, guest rooms, entrance areas; accumulation and evaluation of experience tables from hundreds of hotel and motel operations; formulation of advantageous financing programs; evolution of semi-standardized units based on the needs of different locations; surveys of highway systems, expressways, interstate throughways, and the traffic patterns and distances areas of motor cities.

**EXPANDED SERVICES** Today, in addition to designing and engineering, Schoeppl services can include: location analysis and procurement; study of travel habits and patron preferences; supervision of construction; materials, furnishings, decoration, landscaping; guidance in financing, rate structure, cost accounting, chain operation, food concessions, promotion, management, maintenance, personnel, operating policies.

**COMPLETE NEW SYSTEM** The Carlos B. Schoeppl organization now includes a nationwide network of affiliated architects, engineers, builders, bankers, insurance company brokers, manufacturers, studios and research groups offering the motor hotel investor and operator unequalled experience in planning, construction and management with demonstrated competence in building, maintenance and operation.

Under this new system, guesswork is eliminated and experimentation minimized. Every recommendation and procedure has been proved out. Costs are held to a minimum, and are carefully and accurately compared in advance.

The Schoeppl services are available separately, with design as the basic function, or the system may be employed as a comprehensive "package."

Carlos B. Schoeppl and his associates are equipped to design and build extremely attractive motels and hotels for varied, flexible operation—planned for maximum operating costs, and maximum return on the investment.

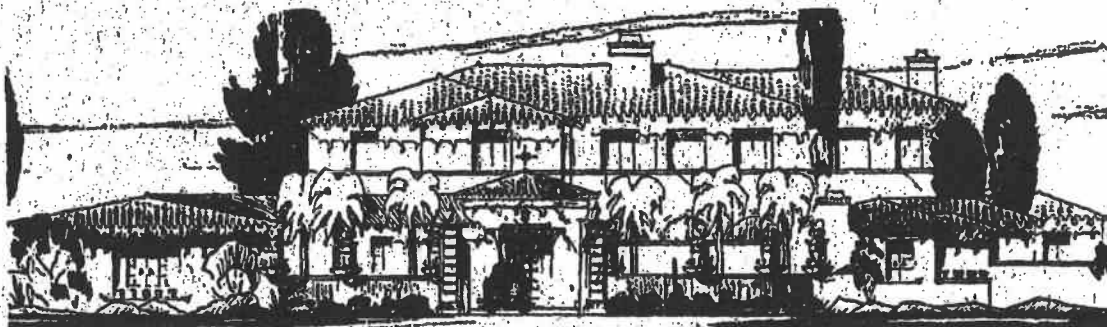
Your inquiry is cordially invited.

**CARLOS B. SCHOEPL**  
323 SHIRLEY AVENUE, BELLEAIR  
CLEARWATER, FLORIDA  
Telephone Clearwater 448-3369



## The Residence

### MRS. FISHER'S SUNSET ISLAND RESIDENCE TO COST \$150,000



The office of Carlos B. Schoeppl, architect, is building this residence on Island No. 1, Sunset Islands, Miami Beach, for Mrs. William A. Fisher of Detroit, Mich. It reflects the Mediterranean type of architecture and will cost \$150,000. There are three first-floor rooms and a terrace facing Biscayne bay. To the right is a guest house containing living room, bedroom, bath and kitchenette.



Announcing the construction of the W.A. Fisher residence on September 19, 1937, the *Miami Herald* called it “**one of the major residential projects in the country.**” Designed by Carlos Schoeppl in the Mediterranean style, the house was built using concrete block construction by William F. Bonsack with other building materials supplied by Lindsley Lumber Company.

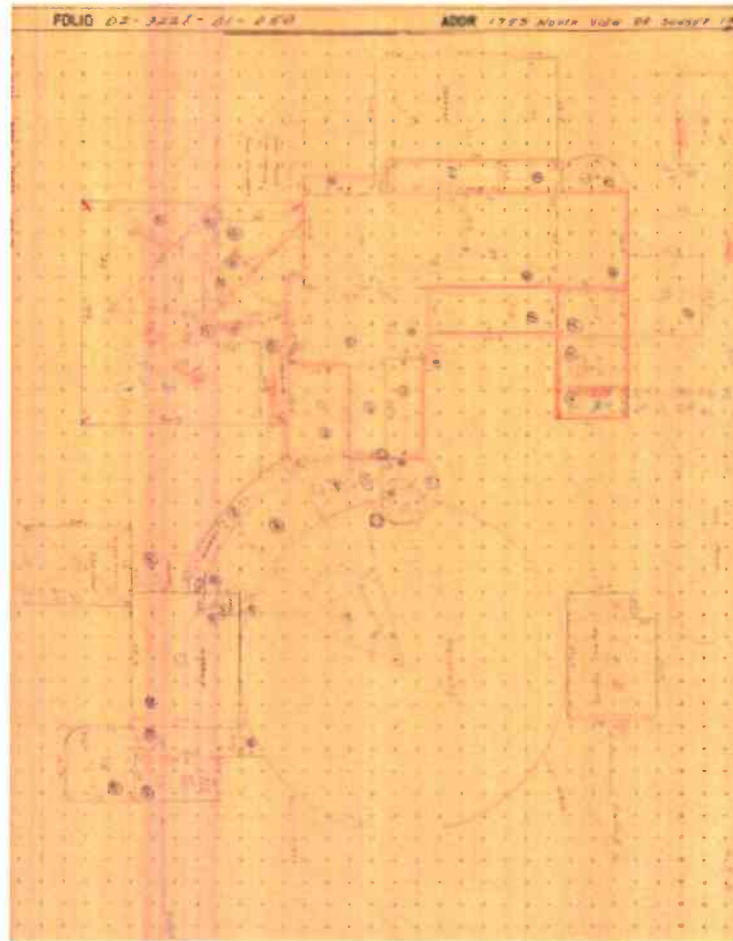


From the street, the estate is entered through decorative pylons onto a circular drive. A photograph from the 1950s and 60s taken by the County Appraiser's Office shows the approach.



To the right of the gate is a guest house and to the left is a one storey wing of the main house with a three car garage and maids' quarters. A diagram drawn by the County Appraiser's office provides a site plan.





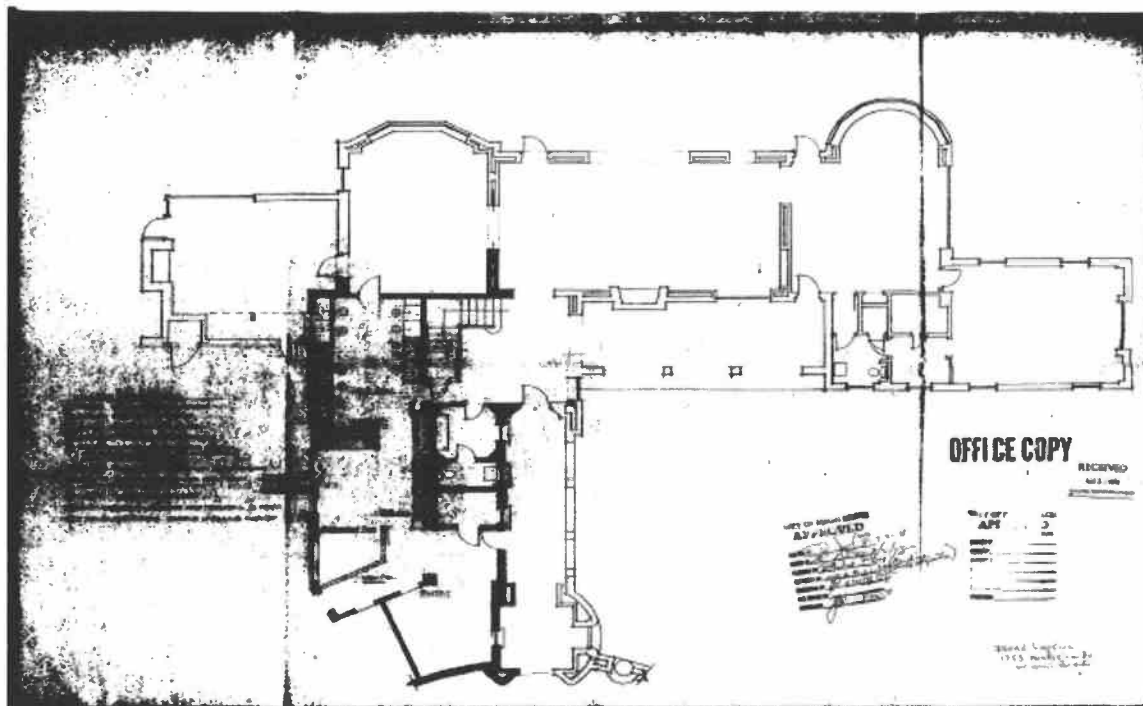
A detail of the garage from a midcentury photograph.



In the center of the courtyard is a fountain on axis with the main entrance.



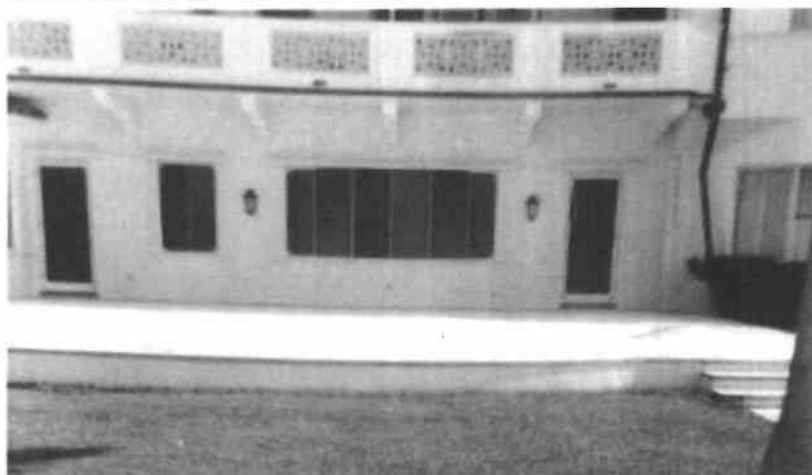
The main rooms on the ground floor face Biscayne Bay and open on a terrace.



MAY • 60



8861 120  
OCT. 1938



OCT. 1938  
8861 120



On the second floor, three of the house's bedrooms open on a balcony.



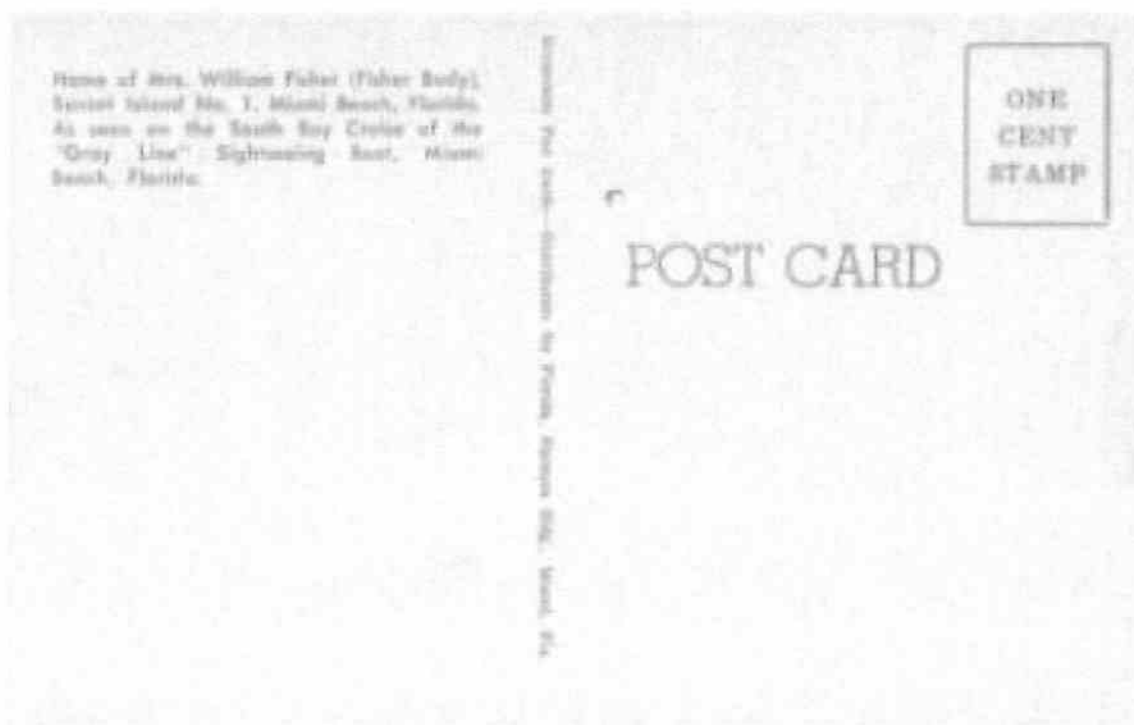
MAY • 60 •

The house was photographed in 1939 by noted photographer Samuel Gottscho whose work is in the special collections of the Library of Congress. With his partner, William Schleisner, Gottscho documented work by architects, sculptors, and artists as well as several major publications including *House Beautiful* and *Home and Garden*. Two color pictures of the W.A. Fisher house are part of this collection.





The house became synonymous with Miami Beach architecture. It was featured on the South Bay Cruise of the Gray Line tour boats, and its Biscayne Bay facade was featured on a postcard.



Enlargement of the postcard description of the house.

Home of Mrs. William Fisher (Fisher Body),  
Sunset Island No. 1, Miami Beach, Florida.  
As seen on the South Bay Cruise of the  
"Gray Line" Sightseeing Boat, Miami  
Beach, Florida.

Properties built by the Fisher family are still largely intact in Miami Beach and Detroit. Seen below are just a few of their Detroit homes that have been lovingly restored and are designated historic. These homes are of such beauty that they truly have stood the test of time. They remain sumptuous, luxurious, and prime for the most discerning of today's titans.



Charles Fisher Mansion, Detroit, Michigan, designated historic as part of the Boston-Edison Historic District





Fred Fisher Mansion, Detroit, Michigan, designated historic as part of the Boston-Edison Historic District



William A. Fisher House, built 1916, designated historic as part of the Boston-Edison Historic District

[Illustrations are from online sources, County appraiser's office, and Miami Beach building office. They are included here for educational purposes.]

# MIAMI BEACH

PLANNING DEPARTMENT  
Staff Report & Recommendation

Design Review Board

TO: DRB Chairperson and Members

DATE: February 2, 2021

FROM: Thomas R. Mooney, AICP  
Planning Director

SUBJECT: DRB20-0597  
**1771 North View Drive**

An application has been filed requesting Design Review Approval for the construction of a new two-story single-family residence including one or more waivers to replace two existing two-story architecturally significant pre-1942 residences.

**RECOMMENDATION:**  
Approval with conditions.

**LEGAL DESCRIPTION:**

Lot 7, in Block 1H, of 3<sup>rd</sup> Revised Plat of Sunset Islands, according to the plat thereof, as Recorded in Plat Book 40, Page 8, of the Public Records of Miami-Dade County, Florida; and Lots 8 and 9, in Block 1H, of 3<sup>rd</sup> Revised Plat of Sunset Islands, according to the plat thereof, as Recorded in Plat Book 40, Page 8, of the Public Records of Miami-Dade County, Florida.

**SITE DATA:**

Zoning: RS-2  
Future Land Use: RS  
Lot Size: 73,091 SF  
Lot Coverage:  
Proposed: 14,590 SF / 19.96%  
Maximum: 21,927 SF / 30%  
Unit size:  
Proposed: 25,317 SF / 34.64%  
Maximum: 35,545 SF / 50%  
Height:  
Proposed: 28'-0" flat roof  
Maximum: 28'-0" flat roof

Grade: +4.00' NGVD  
Base Flood Elevation: +8.00' NGVD  
Difference: +4.00' NGVD  
Adjusted Grade: +6.00' NGVD  
First Floor Elevation: +13.00' NGVD  
(BFE+5'fb)  
Side Yard Elevations Min: 6.56' Max: 6.56'

Rear Yard Elevations Min: 6.56' Max: 13.00'

**EXISTING PROPERTY:**

Year: 1937 / 1937  
Architect: Carlos B. Schoepl / Carlos B. Schoepl  
First Floor Elevation: 6.54' / 6.56' NGVD  
Vacant: No  
Demolition: Total

**SURROUNDING PROPERTIES:**

North: Two-story residence under construction  
South: Two-story 1936 residence  
West: Biscayne Bay  
East: Two-story 1940 residence

**THE PROJECT:**

The applicant has submitted plans entitled "Sunset Island Residence", as designed by **Kobe Karp Architecture and Interior Design, Inc.**, signed, sealed, and dated December 7, 2020.

The applicant is requesting Design Review Approval for the construction of a new two-story residence to replace two (2) existing two-story pre-1942 architecturally significant residences.

**COMPLIANCE WITH ZONING CODE:**

A preliminary review of the project indicates that the application, as proposed, appears to be inconsistent with the following sections of the City Code:

- URBAN HEAT ISLAND ORDINANCE Sec. 142- 1132. g) Driveways. (4) Driveways and parking areas that are open to the sky within any required yard shall be composed of porous pavement or shall have a high albedo surface consisting of a durable material or sealant, as defined in section 114- 1 of this Code. (5) Driveways and parking areas composed of asphalt that does not have a high albedo surface, as defined in section 114- 1 of this Code, shall be prohibited.

The above noted comments shall not be considered final zoning review or approval. These and all zoning matters shall require final review and verification by the Zoning Administrator prior to the issuance of a Building Permit.

NOTE: This application was initiated in September 2020, prior to the Single Family Residential District Amendments to the Land Development Regulations that took effect on October 24, 2020.

**COMPLIANCE WITH DESIGN REVIEW CRITERIA:**

Design Review encompasses the examination of architectural drawings for consistency with the criteria stated below with regard to the aesthetics, appearances, safety, and function of the structure or proposed structures in relation to the site, adjacent structures and surrounding community. Staff recommends that the following criteria are found to be satisfied, not satisfied or not applicable, as hereto indicated:

1. The existing and proposed conditions of the lot, including but not necessarily limited to topography, vegetation, trees, drainage, and waterways.  
**Satisfied**
2. The location of all existing and proposed buildings, drives, parking spaces, walkways, means of ingress and egress, drainage facilities, utility services, landscaping structures, signs, and lighting and screening devices.  
**Satisfied**
3. The dimensions of all buildings, structures, setbacks, parking spaces, floor area ratio, height, lot coverage and any other information that may be reasonably necessary to determine compliance with the requirements of the underlying zoning district, and any applicable overlays, for a particular application or project.  
**Satisfied**



4. The color, design, selection of landscape materials and architectural elements of Exterior Building surfaces and primary public interior areas for Developments requiring a Building Permit in areas of the City identified in section 118-252.  
**Satisfied**
5. The proposed site plan, and the location, appearance and design of new and existing Buildings and Structures are in conformity with the standards of this Ordinance and other applicable ordinances, architectural and design guidelines as adopted and amended periodically by the Design Review Board and Historic Preservation Boards, and all pertinent master plans.  
**Satisfied**
6. The proposed Structure, and/or additions or modifications to an existing structure, indicates a sensitivity to and is compatible with the environment and adjacent Structures, and enhances the appearance of the surrounding properties.  
**Satisfied**
7. The design and layout of the proposed site plan, as well as all new and existing buildings shall be reviewed so as to provide an efficient arrangement of land uses. Particular attention shall be given to safety, crime prevention and fire protection, relationship to the surrounding neighborhood, impact on contiguous and adjacent Buildings and lands, pedestrian sight lines and view corridors.  
**Satisfied**
8. Pedestrian and vehicular traffic movement within and adjacent to the site shall be reviewed to ensure that clearly defined, segregated pedestrian access to the site and all buildings is provided for and that all parking spaces are usable and are safely and conveniently arranged; pedestrian furniture and bike racks shall be considered. Access to the Site from adjacent roads shall be designed so as to interfere as little as possible with traffic flow on these roads and to permit vehicles a rapid and safe ingress and egress to the Site.  
**Satisfied**
9. Lighting shall be reviewed to ensure safe movement of persons and vehicles and reflection on public property for security purposes and to minimize glare and reflection on adjacent properties. Lighting shall be reviewed to assure that it enhances the appearance of structures at night.  
**Not Satisfied; a lighting plan has not been submitted.**
10. Landscape and paving materials shall be reviewed to ensure an adequate relationship with and enhancement of the overall Site Plan design.  
**Satisfied**
11. Buffering materials shall be reviewed to ensure that headlights of vehicles, noise, and light from structures are adequately shielded from public view, adjacent properties and pedestrian areas.  
**Satisfied**

12. The proposed structure has an orientation and massing which is sensitive to and compatible with the building site and surrounding area and which creates or maintains important view corridor(s).  
**Satisfied**
13. The building has, where feasible, space in that part of the ground floor fronting a street or streets which is to be occupied for residential or commercial uses; likewise, the upper floors of the pedestal portion of the proposed building fronting a street, or streets shall have residential or commercial spaces, shall have the appearance of being a residential or commercial space or shall have an architectural treatment which shall buffer the appearance of the parking structure from the surrounding area and is integrated with the overall appearance of the project.  
**Satisfied**
14. The building shall have an appropriate and fully integrated rooftop architectural treatment which substantially screens all mechanical equipment, stairs and elevator towers.  
**Satisfied**
15. An addition on a building site shall be designed, sited and massed in a manner which is sensitive to and compatible with the existing improvement(s).  
**Not Applicable**
16. All portions of a project fronting a street or sidewalk shall incorporate an architecturally appropriate amount of transparency at the first level in order to achieve pedestrian compatibility and adequate visual interest.  
**Satisfied**
17. The location, design, screening and buffering of all required service bays, delivery bays, trash and refuse receptacles, as well as trash rooms shall be arranged so as to have a minimal impact on adjacent properties.  
**Not Applicable**
18. In addition to the foregoing criteria, subsection [118-]104(6)(t) of the city Code shall apply to the design review board's review of any proposal to place, construct, modify or maintain a wireless communications facility or other over the air radio transmission or radio reception facility in the public rights-of-way.  
**Not Applicable**
19. The structure and site complies with the sea level rise and resiliency review criteria in Chapter 133, Article II, as applicable.  
**Not Satisfied; see below**

**COMPLIANCE WITH SEA LEVEL RISE AND RESILIENCY REVIEW CRITERIA**

Section 133-50(a) of the Land Development establishes review criteria for sea level rise and resiliency that must be considered as part of the review process for board orders. The following is an analysis of the request based upon these criteria:


- (1) A recycling or salvage plan for partial or total demolition shall be provided.  
**Not Satisfied**

**A recycling plan shall be provided as part of the submittal for a demolition/building permit to the building department.**



- (2) Windows that are proposed to be replaced shall be hurricane proof impact windows.  
**Satisfied**
- (3) Where feasible and appropriate, passive cooling systems, such as operable windows, shall be provided.  
**Satisfied**
- (4) Resilient landscaping (salt tolerant, highly water-absorbent, native or Florida friendly plants) shall be provided, in accordance with Chapter 126 of the City Code.  
**Satisfied**
- (5) The project applicant shall consider the adopted sea level rise projections in the Southeast Florida Regional Climate Action Plan, as may be revised from time-to-time by the Southeast Florida Regional Climate Change Compact. The applicant shall also specifically study the land elevation of the subject property and the elevation of surrounding properties.  
**Satisfied**
- (6) The ground floor, driveways, and garage ramping for new construction shall be adaptable to the raising of public rights-of-ways and adjacent land and shall provide sufficient height and space to ensure that the entry ways and exits can be modified to accommodate a higher street height of up to three (3) additional feet in height.  
**Satisfied**
- (7) In all new projects, all critical mechanical and electrical systems shall be located above base flood elevation. Due to flooding concerns, all redevelopment projects shall, whenever practicable, and economically reasonable, move all critical mechanical and electrical systems to a location above base flood elevation.  
**Satisfied**
- (8) Existing buildings shall be, where reasonably feasible and economically appropriate, elevated up to base flood elevation, plus City of Miami Beach Freeboard.  
**Not Applicable**
- (9) When habitable space is located below the base flood elevation plus City of Miami Beach Freeboard, wet or dry flood proofing systems will be provided in accordance with Chapter of 54 of the City Code.  
**Satisfied**
- (10) In all new projects, water retention systems shall be provided.  
**Not Satisfied**
- (11) Cool pavement materials or porous pavement materials shall be utilized.  
**Not Satisfied**
- (12) The project design shall minimize the potential for a project causing a heat island effect on site.

**Not Satisfied**


**STAFF ANALYSIS:**  
**DESIGN REVIEW**



The applicant is proposing to construct a new two-story residence on two, unified pie-shaped waterfront parcels located at the western edge of Sunset Island 1, which will replace two existing pre-1942 architecturally significant homes. The design floor elevation of the new residence is proposed at base flood elevation (8') plus 5' of free board, or 13' NGVD.



The architect is proposing a modern two-story residence with an ancillary two-story guest house and tennis court. The new structures, which have been designed well under the required zoning thresholds, are tucked within the nearly 1.7 acre site that is surrounded by undulating terraced landscape. Given the size of the lot, the location of the proposed structures and the depth and lushness of the landscape, the proposed home's massing will have minimal impacts on the neighboring homes. In conclusion, staff recommends that the design be approved as proposed.



**RECOMMENDATION:**

In view of the foregoing analysis, staff recommends the application be **approved**, subject to the conditions enumerated in the attached Draft Order, which address the inconsistencies with the aforementioned Design Review and Sea Level Rise criteria.