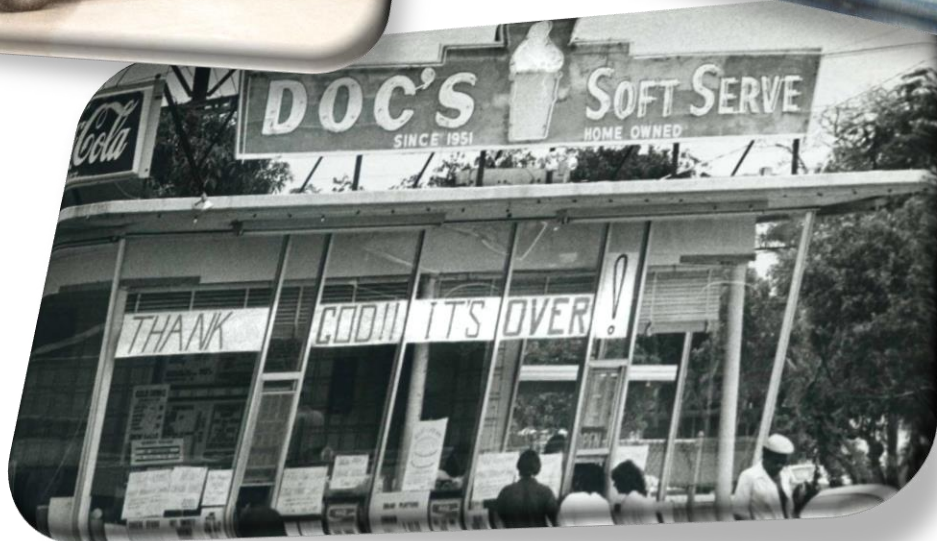


# Atlantic Avenue Historic Resources Survey

DELRAY BEACH, FLORIDA

PREPARED BY RJ HEISENBOTTLE ARCHITECTS  
DECEMBER 2021



# ATLANTIC AVENUE HISTORIC RESOURCES SURVEY

City of Delray Beach, Palm Beach County, Florida

Final Report, December 2021

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## ACKNOWLEDGMENTS

In 2020, RJ Heisenbottle Architects resurveyed the structures within Delray Beach's 5 historic districts, an effort that had not been completed in over a decade. Though some of the buildings that front Atlantic Avenue, Delray Beach's earliest significant thoroughfare, have been surveyed over the past several decades as part of other cultural resource assessments, no single survey has reviewed them as a whole (or in this case, from Ocean Boulevard to I-95). RJHA was delighted to complete this task for the City in 2021.

We would like to thank the City Commissioners for this opportunity to continue the survey work that is so valuable for continued long range planning, a tool crucial for retaining community character. We particularly thank the staff of the City of Delray Beach's Historic Preservation Division, and especially Michelle Hoyland, Principal Planner and head of that Division. We also thank Katherina Paliwoda, Historic Preservation Planner, and Michelle Hewett for their contributions in collecting data and helping with research. Our gratitude also extends to the Development Services Director, Anthea Gianniotis, AICP, who assisted in the general oversight of this project.

Though this was not a State grant-funded project, we still had to coordinate efforts with the Bureau of Historic Preservation, Division of Historical Resources, within the Florida Department of State. Florida Master Site Files are one of the products of this survey, and therefore significant research into past Site Files and other survey efforts are still required. Chris Fowler, Assistant Supervisor of the Florida Master Site File and Jeremy Heiker, Records Specialist were most helpful and accommodating to research requests.

Finally, we would like to thank Tom Warnke, volunteer for the Delray Beach Historical Society. Tom graciously took the time to help us find historical photos of Atlantic Avenue through the years, and had some good stories to tell as well on Delray's fascinating history!

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## 1.0 PROJECT INTRODUCTION AND PURPOSE

### 1.1 Introduction

In 2020, the City of Delray Beach undertook a massive effort to resurvey all the buildings within each of their five (5) historic districts, evaluating 495 structures. This resulted in a six-volume report which updated previous surveys prepared by various consulting firms over the last four decades. The information collected was used to create district maps and data that correctly reflected the current conditions of existing structures, demolitions, new construction, and other changes within the historic districts. RJ Heisenbottle Architects (RJHA) was the firm responsible for performing the on-site survey work, research, and producing the report.

The following year, the City of Delray Beach again retained RJHA to complete a survey of the buildings along Atlantic Avenue, the city's original commercial corridor and the epicenter of activity throughout Delray's history. Though many buildings along Atlantic Avenue have been a part of other surveys, as some of them are in the city's existing historic districts, one had never been done of the entire commercial corridor. The walking/windshield survey of 150 sites and parcels was accomplished by RJHA architectural historian and Project Manager Kathleen Slesnick Kauffman and architect/graphics specialist Maria Elena Carvajal. Stephanie Elyse Michell also assisted in the production of maps for the report. The project was completed in December of 2021.

The *Atlantic Avenue Historic Resources Survey* is the result of these on-site observations, historic research, and the evaluation of each property within the survey boundary. This report includes a historic narrative, the identification of various architectural styles along Atlantic Avenue, and an evaluation of the contextual changes through time. The report serves as an important planning tool to help preserve Delray Beach's unique heritage. This information is invaluable because of the fact that this is the original commercial corridor, and one that is identified as the heart and soul of Delray Beach's "downtown". Development pressures and the change of character that often accompanies them are always a concern for any historic neighborhood, but especially for a commercial corridor. It is our hope that this evaluation and the recommendations help the City determine the best way to ensure that Atlantic Avenue retains the historic integrity and the vibrant character that the community has embraced as what is truly unique about Delray.

#### *How Preservation Can Effect Economic Change*

The business of restoring, reusing, and rehabilitating historic building stock is actually very good for the local economy. Historic preservation employs more local professionals, builders, and craftsmen than new construction, which typically relies on imported building materials and entire construction crews that have been brought in just for that job. Restoration, as opposed to

demolition and removal, prevents many tons of building waste being hauled off into landfills, making historic preservation one of the most sustainable building practices a city can undertake.

Historic preservation is much more than simply “saving old buildings”. When solid preservation standards are provided for within a planning framework that also encourages good urban infill and sensible growth, historic preservation can actually encourage tangible economic forces such as heritage tourism.

### *What is Heritage Tourism and Why Would Delray Want That?*

Heritage Tourism is when a traveler includes a visit to a historic site or museum as part of their travel plans. According to the state Division of Cultural Affairs, more than 65% of Florida visitors take part in at least one culturally-based activity.<sup>1</sup> In 2019, one of five U.S. travelers took a trip to explore historic sites, museums, cultural spaces, and art galleries. Tourists specifically seek out experiences and events that provide an authentic representation of the past... in other words, they want to enjoy art, culture, and history as part of their travel. For many, there is great satisfaction in finding connections to the past and to other communities and culture, something historic places and sites can provide far better than the typical “tourist attraction.”

This could include any number of activities, historic house tours, observing a re-enactment on a battlefield, or visiting monuments such as the Statue of Liberty or the Gateway Arch in St. Louis. It also includes travel to natural and cultural landscapes, such as historic gardens or natural wonders, or festivals that feature local arts and crafts or traditional products. Delray has no shortage of destinations that feature culture, art or history; discover African-American history at the Spady Cultural Heritage Museum, see exhibits on Delray’s early history at the Delray Beach Historical Society, take in the art scene in the Pineapple Grove Arts District, observe a traditional Japanese tea ceremony at the Morikami Museum and Gardens, get an up close look at sharks and stingrays in the historic Sandoway Discovery Center. The city truly offers numerous historic experiences.

Why is this important to Delray? Heritage tourism is a niche segment that first rose to prominence in the tourism industry in the 1990s. It still remains one of the fastest growing forms of leisure travel in the American market. There are an infinite number of studies on the topic and many organizations that track the statistics, such as the Advisory Council for Historic Preservation (ACHP) and Visit Florida. The evaluation of tourist activities and how it affects the community they are in has resulted in very clear data. In short, heritage tourists tend to stay longer, travel more often, and spend more money. All things that equate to a bigger economic impact.

And that impact that tourism has on Florida’s economy is undeniable. The contribution tourism made to Florida’s Gross State Product reached \$91.3 billion in 2018 – an increase of nearly 27%

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<sup>1</sup> Visit Florida, Year in Review 2020 publication, p. 31



since 2013.<sup>2</sup> Visitor spending supported more than 1.5 million jobs, which paid Floridians more than \$54 billion in wages. Municipalities that effectively market and promote their cultural and historic sites to entice more visitors will see an economic impact that is far-reaching into the community.

Because the City of Delray Beach has invested so much energy into the revitalization of its core downtown area, it is no wonder why a large portion of Atlantic Avenue is buzzing with activity and reinvestment. It is also no coincidence that the portion of Atlantic Avenue that has all the activity is the portion with the highest concentration of historic buildings. People naturally gravitate there because of the vibe and ambiance that the historic building stock provides. This in turn, is what draws the owners of unique restaurants and specialty boutiques to open their businesses in that area. Interesting downtowns and Main Streets are not likely to have the same row of drive-thru restaurants and stores that can be found in any strip mall in America. Therefore, many communities, such as Delray Beach, find it worthwhile to invest in the identification and analysis of their historic resources, highlighting what history the city retains and charting a path for preserving and maintaining them.

Many communities are now making a concerted effort to have more inclusive interpretations of their history. Heritage tourism is a vehicle in which many diverse segments of the community can be properly represented. Historic preservation is a thoughtful and powerful way to make the statement that all histories are important and worthy of investing in and preserving.

### *A City on the Forefront of Preservation*

Over the past three decades, preservation efforts in Delray Beach have included numerous historic site surveys, the creation of a local historic preservation ordinance, the creation of a Historic Preservation Board, the adoption of a local ad-valorem tax exemption for historic properties, design guidelines, the approval of designations at the local and national levels, and the inclusion of a new Historic Preservation Element in the 2020 Comprehensive Plan.

Presumably, the City of Delray Beach has invested significant time and effort into these programs because it understands that preservation, and the activities that support it, provide many social, economic, and aesthetic benefits to a community and is a central building block for revitalization and growth. Historic preservation is an economic generator that enhances the community through job creation, stabilizes property values, and enriches the cultural environment. All of these factors have been realized by Delray Beach and because of this, it has grown from a quiet, beachfront community into the vibrant, thriving city it is today.

## **1.2 Project Location**

The survey included the physical review and documentation of all parcels situated along Atlantic Avenue, both the north and south side, from Ocean Boulevard to the east, to I-95 to the west. In

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<sup>2</sup> Ibid, p. 14

just a few instances, the survey did include a couple of properties just behind the buildings facing Atlantic because they correlated as a group of buildings or were built during a very early time period in Delray's history and therefore have significance.

Maps were created of the survey area with classification recommendations for what would be considered "contributing" and "non-contributing" in the event a historic district is created. The maps also indicate what would be logical boundaries for any future historic district incorporating portions of Atlantic Avenue.

### **1.3 Project Purpose**

This study can be used for several purposes. First, there is the actual survey, with photographic documentation of all the parcels along Atlantic Avenue, including vacant parcels. Having vacant parcels mapped out along with the historically eligible buildings can assist in redevelopment efforts that serve to contribute to the character of the community instead of overwhelming it. For any building that is over fifty years of age, all of the information on that building the resulted from the survey is presented within the framework known as the Florida Master Site File forms.

The Florida Master Site File (FMSF) is an immense data collection curated and administered by the Bureau of Historic Preservation, Division of Historical Resources, which is under the Florida Department of State. This official inventory is a clearing house for information regarding Florida's archaeological sites and historic structures. The Site File database is a great place to start for anyone looking for information on historic buildings, sites, landscapes, bridges, districts, or even cemeteries. Inclusion in the Site File does not offer special protection or provide any type of legal status for a site. However, for those looking to gain protection for threatened buildings or neighborhoods, a listing in the Florida Master Site File is a valid starting point for the designation process.

It is necessary to systematically update these forms at least once a decade, especially for those neighborhoods that have been surveyed as a whole. Within such a period of time, much can happen to a district that may change its historic integrity, and these changes need to be noted and mapped for future planning purposes.

When a site is accepted into the Florida Master Site File, it receives an identification number which designates the county it is found in, and the number indicating its sequence that file was submitted in that particular county. For example, the site file number for Old School Square's elementary school (now the Cornell Museum) is PB00238, indicating that the building is located in Palm Beach County (PB), and was the 238<sup>th</sup> site listed in that county.

Secondly, the survey report provides an analysis of the findings, which outlines building styles, types, and predominant characteristics within the survey boundaries. The historic narrative provides a brief overview of Delray Beach's history, illustrating the growth and development of the City through the present day. The report also notes when research determined that drastic alterations affected a building's ability to be eligible for designation.

Lastly, the recommendations provide guidance and best practices for the continued preservation of Atlantic Avenue’s historic resources, which would result in the economic stability of the corridor for generations to come. These resources contribute to the City’s continued success, as they remain visible and valuable places unique only to Delray Beach.

#### **1.4 Records Retention**

All files that were created for this project including the narratives for the history, methodology, findings, architectural descriptions and evaluations, and all Florida Master Site File forms and survey photographs will be provided to the City of Delray Beach for retention. This will include the Survey Log Form and the Resource Group Form as required by the State for official filing with their offices (Bureau of Historic Preservation, Division of Historical Resources).

Other backup files, including all newspaper articles and other research obtained for the project will be held at R.J. Heisenbottle Architects, with offices located at 2199 Ponce de Leon Boulevard, Suite 400, Coral Gables, Florida, 33134. Copies of backup materials and research will also be provided to the City of Delray Beach’s office of Historic Preservation for reference and retention.

## **2.0 METHODOLOGY**

The survey of Delray Beach’s Atlantic Avenue (the portion between Ocean Boulevard and I-95) occurred between May and July, 2021. The survey was conducted by RJHA’s Project Manager/Architectural Historian Kathleen Slesnick Kauffman and Architect/graphics specialist Maria Elena Carvajal. The project can be broken down into four phases, though many of them happen concurrently:

1. Initial Meeting and Objectives
2. Historic Research
3. Field Survey and Data Entry
4. Evaluation of the Surveyed Resources

### **2.1 Meetings and Objectives**

Our initial kick-off meeting with the Historic Preservation Staff at the City of Delray Beach was held on March 19, 2021. Discussion included the project’s goals and objectives, a timeline for the completion of each phase, expectations for deliverables, and available resources from city staff. At this time, a quick reconnaissance tour was taken with City Staff of the entire project area.

Atlantic Avenue has historically been the major commercial/retail corridor, and reminders of the City’s early days can be found on almost every block. It is the town’s “Main Street,” and as such, it is constantly growing and changing. This has resulted in some of the historic buildings being significantly altered or demolished in order to accommodate changing business and retail trends or the need for additional infrastructure (parking garages). Another recent trend that is commonly seen with population growth and new construction in urban centers is the consolidation of parcels in order to qualify for higher density projects as allowed by zoning. These changes have resulted in some new construction fronting an entire block. This all-encompassing look at Atlantic Avenue can help identify where these trends are occurring and if they are encroaching upon areas that still retain the City’s heritage and character.

There are several properties along Atlantic Avenue that already fall within other historic districts (Old School Square and Marina Historic Districts,) but the Avenue has never been fully examined to determine if enough historic buildings remain, in a large enough concentration, to consider either a locally designated district or a National Register district. Of particular interest is the depth to which some of the buildings have been altered. Historic buildings can lose significance if much of the original architectural features have been removed or altered, rendering it ineligible to be listed as historic or as a contributing structure within a historic district.

New maps of Atlantic Avenue (within the project boundaries) have been created that show what would be contributing and non-contributing structures, if a district were to be proposed, and where that district’s boundaries should be. We also wanted to provide a document that was visually pleasing, informative, and user-friendly for the residents, city leaders, and other interested citizens.

## 2.2 Historic Research

The City's Historic Preservation Staff was very accommodating and providing historic documents, yellow card (the original building permits) dates, and other resources that assisted our research efforts, including;

- The Historic Elements of the Comprehensive Plan
- Designation reports for individually designated properties along Atlantic Avenue
- Early city plat maps
- "Yellow Card" research which provided the most accurate dates of construction
- Sanborn fire insurance maps from the 1920s, 1940s, and 1960s

The Consultants obtained prior cultural resource assessments that may have included the project area from the State Historic Preservation Office (SHPO), specifically, the Bureau of Historic Preservation, Division of Historical Resources, Florida Department of State. This included former survey reports by other consultants and Florida Master Site File database spreadsheets.

Research collected on the general history of the City of Delray Beach was compiled from a variety of sources including historic newspaper online collections, the Delray Beach Public Library, the Florida Memory Project, and other reference books as listed in the Bibliography (Section 10.0). The volunteers and archivists at the Delray Beach Historical Society were also a tremendous help with finding pertinent historic photographs and maps.

## 2.3 Field Surveys and Data Entry

Of utmost importance to us was to ensure that no parcels were inadvertently left out of the survey, and to make sure that multiple Florida Master Site File (FMSF) numbers had not been assigned to the same building. This can sometimes happen when different cultural resource assessments have taken place over several decades; the look of a building can change drastically, buildings get moved or demolished, buildings can have multiple addresses, and even addresses are changed. This can cause much confusion and the building is inadvertently given another FMSF number.

We utilized a three-pronged approach in order to capture all the properties within the project area, making sure our maps reflected true addresses: first, by obtaining information from the County Property Appraiser on each parcel, second, by cross-checking all previous Florida Master Site File records for duplications, and third, on-site review of every property to assess what physical addresses are listed on the buildings. Every building in the project area was properly photographed and documented, and these photos were immediately downloaded and labeled for accuracy.

The information provided by the Palm Beach County Property Appraiser including property age, use, folio (parcel #), subdivision name, and other related fields. These spreadsheets were cross-

checked against the actual map function on the Property Appraiser’s website (by clicking on an individual parcel, the official address was provided). By doing this, we could identify buildings that may have been left out of previous surveys. Additionally, Google Maps is another resource that is helpful to confirm where buildings (or businesses) fit into the context of the whole block. Google Street View occasionally provided older photos of the same building, some more than a decade previous. This function revealed surprising information about façade changes, business names, or street design.

We created a master spreadsheet to identify properties that met the age criteria of needing further evaluation (any property older than 50 years of age). The spreadsheets were also then updated to include the “Yellow Card” information provided by City staff. The original “Yellow Cards” are the City’s earliest “building permit” cards and contain a wealth of information on each property, as they track the various additions or alterations made to a building over time and contain the most accurate construction date, because construction date information provided on property appraiser sites are not always precise.

Additional field surveys were performed on May 13-14 and on July 7, 2021. A Florida Master Site File form (FMSF) was prepared for any property 50 years or older (not all are necessarily considered “contributing,” but 50 years is the general cut-off date which requires further evaluation). To each FMSF form, a photo and a map of the property is included as an attachment. Florida Master Site File forms contain information about the physical aspects of a building - its location, setting, and how it contributes to a district. Form data also includes architectural style, type and material for various building elements such as the roof, windows, and siding, and whether major changes or alterations were readily observable.

## **2.4 Evaluation of the Surveyed Resources**

It has been many years since the City of Delray Beach has created a new district for the purposes of protecting the city’s unique built environment. Nassau Park, Old School Square, Del-Ida, and the Marina Historic Districts were all designated in one year, 1988. The West Settlers Historic District was designated in 1997. But the City has been committed to the never-ending effort of ensuring survey information is up to date; a re-survey of all five historic districts was done in 2020. Designating entire districts can be a much tougher “sell” because of the many property owners it involves. However, the designation of entire neighborhoods, or in this case, of a commercial corridor, is one of the only ways to preserve the feel and character of the community as a whole, instead of just the protection of select individual buildings.

One of the main objectives of this project, was to visually inspect and document the historic buildings that remain along Atlantic, as they currently exist, noting new construction, demolitions, and any other changes to the built environment.

Portions of Atlantic Avenue also fall within two districts that are listed in the National Register of Historic Places. The Marina Historic District was listed in June of 2014, and Old School Square Historic District was more recently listed in March of 2018. Atlantic Avenue had already been

deemed significant enough at a national level to be worthy of designation by the Federal government, and so it is a worthwhile effort to review the corridor as a whole.

As we evaluated the properties to determine whether they should be classified as contributing or non-contributing for the local designations, each building was also evaluated for potential eligibility for listing in the National Register of Historic Places (if not already listed or in a NR district). These evaluations are based on criteria that is provided by the National Park Service, and can be found listed in the following:

- National Register of Historic Places Criteria (which can be found in Section 5.2)
- *National Register Bulletin 15- How to Apply the National Register Criteria for Evaluation* (National Park Service, 1988)

Furthermore, the evaluation of Delray Beach’s architectural resources is also detailed within their own prescribed Designation Criteria, which can be found in Section 4.5.1(B) of Article 4.5: Overlay and Environmental Management Districts, a part of Delray Beach’s Land Development Regulations and Code of Ordinances.

### 3.0 PREVIOUS SURVEYS IN THE CITY OF DELRAY BEACH

The identification of the city's historic resources and the curatorial management of that data is crucial for not only protecting the city's unique history but as a way to observe how the city evolves through time, and how those changes can affect things like economic vitality or development encroachment into neighborhoods.

Updating previous survey work is extremely important to undertake on a regular basis because of the very fact that a city is always evolving. New construction, demolitions, and other changes in development patterns can alter the character or look of a neighborhood. Knowing what these changes are, and where they have taken place, can help a city determine whether alternative zoning designations or preservation guidelines would better serve the residents.

Since the early 1980s, the City of Delray Beach has supported several survey efforts, utilizing various resources, such as State grants, and outside consultants to do so. Below is a summary of the various architectural and historic surveys which have been conducted in the City of Delray Beach.

#### 3.1 Previous Cultural Resource Surveys

One of the earliest known surveys to take place within Delray Beach was conducted in **1981** by Sanford I. Smith for the Historic Palm Beach County Preservation Board. This general survey identified three significant commercial resources, twelve historic residences, and two historic schools. The result of this survey resulted in the completion of Florida Master Site File forms for the 17 resources, which were incorporated into the bigger architectural and archaeological survey that was prepared for the southern portion of Palm Beach County.

The first large-scale survey to be undertaken in the City of Delray Beach took place in **1987**. Under the direction of John P. Johnson, the Historic Palm Beach County Preservation Board conducted a broad, windshield survey of Delray Beach, which not only resulted in a comprehensive list of resources, but also provided an overview of the various architectural styles represented in the city prior to 1940. This resulted in a total of 270 architectural resources identified with corresponding Florida Master Site Files provided to the State of Florida, and an illustrated report.

Because of this city-wide survey, the City of Delray Beach was able to prepare historic designation reports for four districts in one year. Nassau Park, Old School Square, Del-Ida Park, and the Marina neighborhoods were all designated as local districts in **1988**. The periods of significance for Nassau Park, Old School Square and Del-Ida Park were extended to 1943, and the period of significance for West Settlers was extended to 1947.

In September **1996**, Vera Farrington, a member of Delray Beach's Historic Preservation Board, and Patricia Cayce, the Historic Preservation Planner for the City, prepared a historic designation



report for the West Settlers Historic District. This report identified 23 contributing buildings and 30 non-contributing structures.

The second large-scale survey of historic and archaeological resources was conducted by Janus Research of Coral Gables. The *Delray Beach Historic Resources Survey-Phase I* was completed in **1999** and concentrated on several neighborhoods including Del-Ida Park, Osceola Park, the commercial district along Atlantic Avenue, and the barrier island resources between the Intracoastal Waterway and Atlantic Avenue. This survey resulted in 393 resources identified as historic, with an illustrated report and Florida Master Site File forms prepared as well. The period of significance was extended from 1943 (in the 1987 report) to 1955.

Janus Research again prepared for the City the *Delray Beach Historic Sites Survey-Phase II*, in **2002**. This survey identified 500 pre-1950 resources, and provided recommendations for designating sites to both the local city register and to the National Register of Historic Places.

In **2005**, GAI Consultants, Inc. conducted a survey of all the contributing and non-contributing buildings and structures within the Old School Square Historic District boundary. The purpose of this survey was to identify and update documentation on the architectural resources, and to evaluate or re-evaluate resources as individually eligible, or as contributors to that particular historic district, for both local designation and for listing in the National Register of Historic Places (NRHP). The survey identified and updated information on 102 previously surveyed resources and identified 42 new resources, including 10 that the consultant considered eligible for listing in the NRHP.

GAI Consultants, Inc. were again hired in June of **2008** to perform a resurvey of the Marina Historic District. This resulted in a total of 87 properties/structures reviewed, which included 16 newly identified contributing resources and 45 survey updates.

Both of GAI Consultants, Inc. surveys of Old School Square and the Marina District eventually led the City to nominate them to the National Register of Historic Places, to which they were both approved for by the National Park Service.

In **2009**, R.J. Heisenbottle Architects, P.A. was retained to conduct a re-survey of properties within four existing historic districts, including Nassau Park, Old School Square, West Settlers, and Del-Ida Park. This survey recorded any structure that was 35 years or older, in order to expand the city's historic resources inventory from the previous 1955 cut-off date and in keeping with the national trend and emphasis in the identification and recognition of mid-century design and architecture. Recommendations were then made to update the City's historic district designations to include the newly surveyed resources that were identified as eligible to be contributing structures. The periods of significance for all of these districts was extended to 1964.

In **2020**, R.J. Heisenbottle Architects, P.A. was again retained to re-survey all five of the existing local historic districts (Nassau Park, Old School Square, West Settlers, Marina, and Del-Ida Park).. There were 495 properties surveyed in total, and 62 new Florida Master Site Files were created.

All previous FMSF forms were updated to reflect current building conditions. Recommendations were provided as to whether the districts' boundaries ought to be revised (or enlarged) to further protect the significant neighborhoods. The periods of significance for Marina, West Settlers, and Del-Ida Park were extended to 1970, Nassau Park's period of significance remained from 1935-1964, and Old School Square's remained from 1898-1965.

### **3.2 Delray Beach Properties on the National Register of Historic Places**

It is important to relay the significance and impact of having National Register properties in a community; it is why all of these previous surveys include evaluations for such. This Atlantic Avenue Historic Resources Survey utilizes criteria to evaluate the resources in order to determine whether all or part of the project area should be nominated as a National Register district.

The National Register of Historic Places (NRHP, or National Register) is the official list of our country's historic buildings, districts, sites, structures, and objects worthy of preservation. It was established as part of the National Historic Preservation Act of 1966 and is overseen by the National Park Service.

Being listed in the National Register is, at its core, very much an honorary designation. Many residents or property owners fear being listed in the National Register thinking that it would somehow inhibit their ability to make changes to the building. Contrary to popular belief, being listed in the National Register does not place any restrictions on the property owner. Nor does being listed protect the property, even from outright demolition. More structured regulations related to demolitions or alterations to historic properties occur when there is a local historic preservation ordinance in place, which is the case in the City of Delray Beach.

Buildings that are listed in the National Register can help build community pride and promote history in a very visible and physical way that cannot be replicated by other means. Historic districts can become centers of heritage tourism that help spur economic vitality. Historic districts have proven to retain more stable and higher property values than surrounding neighborhoods that are not protected, even in the face of harsh economic downturns.

If one is lucky enough to live in an NR District, there is certain to be a wealth of information available to those property owners about their history. National Register applications include expansive research and detailed information on the district, and can be used to guide future rehabilitation work and property stewardship.

One of the only times a listing in the National Register might protect a building or resource is if a project with any federal funding is threatening to impact it. For example, if a highway is being designed to cut through a significant neighborhood, there is a required process that must be followed to minimize or mitigate any negative impacts to the neighborhood that is protected by National Register status. This was what ultimately saved many historic buildings from demolition

when the Federal Urban Renewal program designed Interstate I-4 to go through historic Ybor City (near Tampa); several structures were relocated as part of the agreed upon mitigation.

A significant financial incentive is available for those owners of NR designated buildings who are rehabilitating a commercial structure (which includes apartment buildings or any other income producing property,) is the Federal Tax Credit program, which provides up to 20% in tax credits if the project meets eligibility requirements.

Currently in the City of Delray Beach, there are 7 listings for the National Register of Historic Places, either as individual buildings, sites, or districts, as shown in Table 3.2.-1. Note that several of them are along Atlantic Avenue (the Old School Square buildings at the intersection of Swinton and Atlantic) and two of the NR districts include portions of Atlantic.

TABLE 3.2-1 National Register of Historic Places: Delray Beach					
	SITE NAME	ADDRESS	DISTRICT	DATE LISTED	# OF STRUCTURES
1	Seaboard Air Line Railroad Station	1525 West Atlantic Avenue		9.4.1986	1
2	Delray Beach Schools (Old School Square Complex)	51 North Swinton Avenue	Old School Square	3.10.1988	3
3	Sundy House (John and Elizabeth Shaw House)	106 South Swinton Avenue	Old School Square	1.16.1992	1
4	Milton-Myers American Legion Post No. 65	263 NE 5 <sup>th</sup> Avenue		4.20.1995	1
5	J.B. Evans House (Sandoway House Nature Center)	142 S. Ocean Boulevard		3.25.2002	1
6	Marina Historic District	South of Atlantic Avenue, east of SE 6 <sup>th</sup> Avenue, west of Intracoastal Waterway		6.02.2014	60 contributing
7	Old School Square Historic District	East and west sides of Swinton Avenue, north and south of Atlantic Avenue		3.14.2018	117 contributing



1913 Delray Elementary School,  
Now the Cornell Art Museum



1902 Sundy House, built by Delray  
Beach's first mayor, John Shaw Sundy

TABLE 3.2-2 Properties Considered Eligible for listing in the National Register by Previous Surveys				
	SITE NAME	ADDRESS	DISTRICT (IF APPLICABLE)	FROM WHICH SURVEY
1		1017 Tamarind Road		Janus, 1999
2		900 Melaluca Road		Janus, 1999
3		1152 Lowry Street		Janus, 1999
4		1158 Lowry Street		Janus, 1999
5		1150 Lowry Street		Janus, 1999
6		1101 Thomas Street		Janus, 1999
7		1111 Thomas Street		Janus, 1999
8		1116 Thomas Street		Janus, 1999
9		107 Seabreeze Avenue		Janus, 1999
10		137 Seabreeze Avenue		Janus, 1999
11		514 North Ocean Avenue		Janus, 1999
12		602 North Ocean Avenue		Janus, 1999
13		123 East Atlantic Avenue		Janus, 1999
14		290 East Atlantic Avenue		Janus, 1999
15	First Church of Christ Scientist	200 SE 7 <sup>th</sup> Avenue	Marina	Janus, 1999
16		50 Palm Square	Marina	Janus, 1999
17	Nassau Park Historic District	The north and south side of Nassau Street, with S. Ocean Blvd to the east and Venetian Drive to the west		Heisenbottle Architects, 2009, 2020
18	The La France Hotel	140 NW 4 <sup>th</sup> Avenue	West Settlers	Heisenbottle Architects, 2009, 2020
19	The Spady House	170 NW 5 <sup>th</sup> Avenue	West Settlers	Heisenbottle Architects, 2009, 2020

Previous surveys have determined that there are other individual properties and districts eligible for listing in the National Register, but as of yet have not been nominated. These properties are listed in Table 3.2-2.

<b>TABLE 3.2-2 (CONT.)</b>				
<b>Properties Considered Eligible for listing in the National Register by Previous Surveys</b>				
	<b>SITE NAME</b>	<b>ADDRESS</b>	<b>DISTRICT (IF APPLICABLE)</b>	<b>FROM WHICH SURVEY</b>
20	The William Robinson House	317 NW 1 <sup>st</sup> Street	West Settlers	Heisenbottle Architects, 2009, 2020
21	Del-Ida Park Historic District	George Bush Blvd to the north, NE 4 <sup>th</sup> Street to the south, North Swinton Avenue to the west, and the Florida East Coast Railway to the east	Del-Ida Park	Heisenbottle Architects, 2009, 2020
22	Robinson Packing House	315 NW 1 <sup>st</sup> Street	West Settlers	Heisenbottle Architects, 2020
23	Frederick Henry Link House	524 NE 2 <sup>nd</sup> Avenue	Del-Ida Park	Heisenbottle Architects, 2020
24		210 NE 5 <sup>th</sup> Court	Del-Ida Park	Heisenbottle Architects, 2020
25		101 NE 5 <sup>th</sup> Street	Del-Ida Park	Heisenbottle Architects, 2020

### **3.3 Delray Beach’s Locally Designated Landmarks**

The Atlantic Avenue Historic Resources Survey not only identifies properties that may be eligible for listing in the National Register, but also makes recommendations as to which might qualify for local designation. Properties that are locally designated fall under the protection of the city’s historic preservation ordinance. These designations are meant to protect these important resources against unnecessary demolition or destruction of integrity by insensitive alterations without review by staff or the Historic Preservation Board.

Though property owners of locally designated structures do have to abide by some additional guidelines, historic designation often carries with it a certain prestige that many owners are proud of, and that often increases the marketability of a property. Historic neighborhoods statistically have lower crime rates and a higher conformance to local code enforcement regulations than adjoining neighborhoods that are not protected. Residents that take pride in

their neighborhood is reflected in yards and buildings that are better maintained which also helps maintain property values.

Owners that have properties that are listed in the Local Register of Historic Places are eligible for the Local Ad-Valorem Tax Exemption Program. This program provides an exemption, of both City and County Ad Valorem taxes, for the assessed value of a qualified improvement, for up to 10 years. What this essentially means is that if a property owner restores, adds on, or rehabilitates a building that results in a higher taxable value, then the taxes for that property will be assessed at the original value, before the improvements, for a period of ten years. The goal of this program is to provide property owners with an incentive to invest in their properties, without being immediately subject to significantly higher taxes (the City or County still collects the property taxes as valued before, so there is no loss in taxes to the taxing authority.)

Future designated sites would join this prestigious list of 43 historic districts, sites, and/or buildings already listed in the City’s Local Historic Register:

<b>TABLE 4.3-1</b>				
<b>City of Delray Beach Local Register of Historic Places</b>				
	<b>SITE NAME</b>	<b>ADDRESS</b>	<b>DATE LISTED</b>	<b>ORDINANCE NUMBER</b>
1	Nassau Park Historic District	The north and south side of Nassau Street, with S. Ocean Blvd to the east and Venetian Drive to the west	01.12.1988	97-87
2	Old School Square Historic District	East and west sides of Swinton Avenue, between NE 4 <sup>th</sup> Street and SW 2 <sup>nd</sup> Street, the properties on the east side of NW 1 <sup>st</sup> Avenue between NW 3 <sup>rd</sup> Court and SE 2 <sup>nd</sup> Avenue and between NE 3 <sup>rd</sup> Street and NE 4 <sup>th</sup> Street, and the properties on the west side of SE 1 <sup>st</sup> Avenue between SE 2 <sup>nd</sup> Street and NE 3 <sup>rd</sup> Street.	02.09.1988 06.15.2010	01-88 10-10
3	Del-Ida Park Historic District	North of NE 4 <sup>th</sup> Street, east of N. Swinton Avenue, south of George Bush Boulevard, and west of the railroad line	03.22.1988 10.20.2009	09-88 15-09
4	Sundy Feed Store	Relocated in 1991, outside of the City of Delray Beach	08.23.1988	102-88
5	Historic Depot Square	1525 West Atlantic Avenue	10.11.1988	119-88

6	Marina Historic District	District is bounded by East Atlantic Avenue to the north, SE 3 <sup>rd</sup> Street to the south, the Intracoastal waterway to the east, and SE 7 <sup>th</sup> Avenue to the west (including the properties on the west side, between SE 1 <sup>st</sup> Street and SE 3 <sup>rd</sup> Street). Four properties south of SE 3 <sup>rd</sup> Street are included.	12.20.1988 02.02.2008 03.17.2009	156-88 38-07 10-09
7	The Koch House	777 North Ocean Boulevard	01.10.1989	162-88
8	Site of School No. 4 Delray Colored	Lot 2, Block 28 – NW 5 <sup>th</sup> Avenue	04.11.1989	16-89
9	Greater Mount Olive Missionary Baptist Church	40 NW 4 <sup>th</sup> Avenue	04.11.1989	17-89
10	St. Paul African Methodist Episcopal Church	119 NW 5 <sup>th</sup> Avenue	04.11.1989	18-89
11	The Free and Accepted Masons of Delray Beach Lodge 275	85 NW 5 <sup>th</sup> Avenue	04.11.1989	19-89
12	St. Matthew Episcopal Church	404 SW 3 <sup>rd</sup> Street	04.11.1989	20-89
13	Historic Fontaine Fox House Properties	610 North Ocean Boulevard	10.24.1989 12.06.2011 02.19.2013	70-89 43-11 04-13
14	The Scott House	19 Andrews Avenue	05.22.1990	17-90
15	The Colony Hotel and the Colony Hotel North Annex	North side of Atlantic Avenue between NE 5 <sup>th</sup> and 6 <sup>th</sup> Avenues	03.26.1991	22-91
16	Milton-Myers Post No. 65, the American Legion of the United States	263 NE 5 <sup>th</sup> Avenue	10.18.1994	68-94
17	Solomon D. Spady House	170 NW 5 <sup>th</sup> Avenue	02.07.1995	08-95
18	The Susan Williams House	154 NW 5 <sup>th</sup> Avenue	02.07.1995 07.16.2002	09-95 29-02
19	The Monterey House	20 North Swinton Avenue	06.06.1995	27-95
20	The Historic Bungalow	24 North Swinton Avenue	06.06.1995	28-95
21	The Blank House	85 SE 6 <sup>th</sup> Avenue	06.06.1995	29-95
22	The Sandoway House	142 South Ocean Boulevard	12.03.1996	57-96
23	West Settlers Historic District	South of NW 2 <sup>nd</sup> Street, and north of West Atlantic Avenue, includes properties	02.18.1997 02.05.2008 06.02.2009	06-97 38-07 17-09

		on the east side of NW 3 <sup>rd</sup> Avenue, and properties on the west side of NW 5 <sup>th</sup> Avenue		
24	The Trinity Evangelical Lutheran Church Chapel	400 North Swinton Avenue	07.01.1997	26-97
25	The Turner House	145 NE 6 <sup>th</sup> Avenue	11.18.1997	46-97
26	The Price House	1109 Seaspray Avenue	03.03.1998	12-98
27	The Fellowship Hall of the First Presbyterian Church of Delray Beach	36 Bronson Street	11.16.1999	46-99
28	The Atlantic Avenue Bridge (State Structure #930864)	East Atlantic Avenue and the Intracoastal Waterway	08.15.2000	18-00
29	The George Bush Boulevard Bridge, formerly known as the NE 8 <sup>th</sup> Street Bridge (State Structure #930026)	George Bush Boulevard and the Intracoastal Waterway	08.15.2000	19-00
30	The Water House	916 & 918 NE 5 <sup>th</sup> Street	02.20.2001	15-01
31	The O'Neil House	910 NE 2 <sup>nd</sup> Avenue	07.16.2002	27-02
32	The Amelung House	102 NE 12 <sup>th</sup> Street	08.19.2003	25-03
33	The Dewitt Estate	1110 North Swinton Avenue	01.04.2005	71-04
34	The Hartman House	302 NE 7 <sup>th</sup> Avenue	05.03.2005	26-05
35	The Sewell C. Biggs House	212 Seabreeze Avenue	07.19.2005	50-05
36	The Harvel House	182 NW 5 <sup>th</sup> Avenue	07.20.2010	16-10
37	Adams Auto Dealership	290 SE 6 <sup>th</sup> Avenue	08.21.2012	24-12
38	Waters-Wellenbrink Residence	1108 Vista Del Mar Drive North	10.16.2012	29-12
39	The Marina House	170 Marine Way	03.05.2013	03-13
40	Two Fisher Lane	2 Fisher Lane	09.03.2013	18-13
41	Ridley Temple Church of God in Christ	102 SW 12 <sup>th</sup> Avenue	01.19.2016	01-16
42	The Clint Moore House	1420 North Swinton Avenue	04.04.2017	05-17
43	The Harden-Hart House	516 N. Swinton Avenue	04.16.2019	15-19
44	The Wellbrock House	22 N. Swinton Avenue	09.10.2020	44-20



#### 4.0 GENERAL HISTORY OF DELRAY BEACH

Many of the previous Cultural Resource Surveys that have been prepared for the City of Delray Beach provide thorough and extensively researched narratives that outline the rich history of Delray Beach and the surrounding region. Particularly good narratives are found in Janus Research’s two citywide survey reports from 1999 and 2002, GAI Consultants, Inc. 2005 survey report for Old School Square, and the National Register Nomination for Old School Square Historic District (2018). The full citations of these sources, and others, are listed in the Bibliography (Section 10.0).

The following is not meant to be an exhaustive history, but rather a brief synopsis of each historical era, which shaped Delray Beach and the built environment seen today. From the beginning, Atlantic Avenue was the main street through town, when it was not much more than a dusty dirt road that led to the Intracoastal Waterway. As the town grew, so did the role of Atlantic Avenue. It was the place to go for commerce, banking, entertainment, and socializing. Today it is very much the heart and soul of the diverse and vibrant beachside community that Delray has become.

##### *An Effort to Have a More Inclusive History*

Even before Florida became a state in 1845, Africans, Seminole Native Americans, and Black Seminoles were already living in this region, and continued to do so well after the introduction of white European settlers. Some of the descendants of those first settlers still reside and remain active in the community.

In recent years, there has been more of an effort to fill out “missing chapters” so that a more accurate and inclusive history is portrayed. This began in the mid-2000s, when the City of Delray Beach and various community stakeholders undertook an initiative to enhance race relations in the community. The result of this initiative was the creation of the *Study Circle Project*, whose work focused on fostering community unity.

The 2007 “Zion Study Circle” was the first study circle that originated from the *Study Circle Project*. The first of many study circles, it was named “Zion” after the area’s first-known postal address. One of the goals of the Zion Study Circle was to thoroughly research the early history of Delray Beach to ensure that all of Delray’s pioneers and founders were being given proper credit and recognition in historical accounts. These histories are evident by the physical presence of historic buildings, artifacts, cemeteries, archaeological sites, and even the oral histories of the elder generations, and their retention and preservation for future generations should be spearheaded with earnest.

#### 4.1 Early Settlement

Long before history recorded the early settlement by Europeans in South Florida, Native American tribes, such as the Tequesta, Jobe, and the Jeaga (local to Palm Beach County), had already lived there for at least 6,000 years.<sup>1</sup> It is the remnants of shell mounds, middens<sup>2</sup>, and other archaeological sites and artifacts provide clues as to how these tribes hunted, built, and lived.

In the late 1700s, tribes from Georgia and the Carolinas began to settle in northern Florida. This mixed group that sometimes included runaway Black slaves became known as the “Seminole” during the British period (1763-1783). Their common bond was the Creek Indian culture, but they broke with the Creek Federation by 1814. They lived in separate villages in Florida and each village had its own government. The people lived fairly harmoniously because there was plenty of land, soil for farming, deer, and wild cattle that had been abandoned by Spanish ranchers.

Prior to Florida’s statehood in 1845, the area around Delray was sparsely populated, mostly by Blacks and Seminoles. The Seminoles engaged in three distinct wars with the United States in the territory (what later became the State of Florida) in 1817-1818, 1835-1842, and 1855-1858. The wars were in response to white settlers beginning to take the land as their own, as well as pushback to the U.S. Army’s attempts to recapture runaway slaves that were living amongst the Seminole tribes.

During this time, and even as late as the 1860s and 1870s, the area where Delray Beach is now located (Palm Beach County) was a vast wilderness. Further south, there were only a few people in a small community on Biscayne Bay at the mouth of the Miami River. From Fort Lauderdale area all the way up to what is now Lake Worth, there were few permanent settlers. The stretch of coastline along Delray Beach was on the circuit of the “Barefoot Mailman,” hardy, brave fellows who walked the beaches from Palm Beach all the way to Miami (and back) delivering mail.<sup>3</sup> Shipwrecks were a common occurrence off the Florida coast, but even if the sailors were lucky enough to make it to shore, there was no food or clean water to be had. This led to an Act of Congress, dated June 20, 1874, which called for the establishment of five “Houses of Refuge” to be built along the Florida coastline, for the purposes of rescuing and sheltering ship-wrecked sailors.<sup>4</sup>

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<sup>1</sup> Orange County Library System, Native Americans; History and Culture of Florida Tribes

<sup>2</sup> A “midden” is a prehistoric domestic waste dump site which usually consists of animal bone, botanical material, shells, potsherds, and other artifacts associated with past human occupation.

<sup>3</sup> Uguccioni et al., Sec. 8, p. 17.

<sup>4</sup> Voss, p. 5.

These “Houses of Refuge” would be operated by the United States Life-Saving Service (an organization which merged with the Coast Guard in 1915). The houses were all built in a similar style and functioned in a similar manner; they were manned by civilian contractors who lived in the houses with their families on the main floor with a dormitory for the ship-wrecked sailors in the attic. These houses became very important landmarks for anyone in the maritime business,



FIGURE 1: Orange Grove House of Refuge #3, circa 1880s

All photos courtesy of Delray Beach Historical Society, unless otherwise noted.

and so it is significant that one of these houses was built in the Delray Beach area. It was called “Orange Grove House of Refuge #3,” so named because of an old sour-orange grove near the site of the station. The facility was completed and ready for occupancy in April 1876.<sup>5</sup> The name had already been utilized on military maps dating from the 1850s, identifying this area as the “Orange Grove Haulover”. A “haulover” is an area where people had to haul their boat out of the water because it was no longer navigable, forcing them to carry it across land for some ways, before launching back in the water. There were five the Houses of Refuge built, but only #2 (Gilbert’s Bar in Stuart) is still standing and is the oldest structure in Martin County.

In 1885, the second (and last) keeper of the House of Refuge #3 was Stephen N. Andrews. His wife, Annie Hubel Andrews, grew weary of him having to leave her alone to pick up the mail at Hypoluxo. So she established a new post office at Orange Grove and named it Zion. Charlie Pierce, one of the very first settlers in the area, wrote, “The office of Zion must have been the smallest in the United States, for they [Stephen and his wife] were the only patrons, there was absolutely no one else.”<sup>6</sup>

In 1868, William and Sara Gleason purchased thousands of acres within this region of Florida that was still considered part of Dade County (and would not become Palm Beach County until 1909). William Gleason served as Lt. Governor from 1868 to 1870, and as such, traveled the state

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<sup>5</sup> Ibid, p. 6.

<sup>6</sup> Palm Beach County History Online, “Reaching Out: Pioneer Post Offices”.

extensively seeking business and political connections. One of his many prosperous real estate deals included the land that would ultimately become Delray Beach.



FIGURE 2: Oldest known photo of Atlantic Avenue, c. 1890s.

Two men from the Midwest, William S. Linton and David Swinton, purchased 160 acres from Gleason in 1894. Linton, who served in the House of Representatives from 1893-1897 represented Michigan's Eighth Congressional District, had earned his fortune in the lumber business.<sup>7</sup> Linton platted a small town in his name and started to promote his new venture back in Michigan. The Town of Linton included a business district, residential lots, a school and a race track. Even at this time, the town that would become Delray was always a multi-ethnic community. According to EPOCH (Expanding & Preserving Our Cultural Heritage, Inc.) an African-American historical society based in Delray, the settlement of black neighborhoods flourished as early as 1894.

The development of the West Atlantic Avenue neighborhood began in the late 19<sup>th</sup> century with the movement of African-Americans from the mid-panhandle region of Florida and from the Bahama Islands.<sup>8</sup> African-Americans actually founded the little town's first school and churches, opened shops, and contributed greatly to the economic development of the area. Many of these settlers also established farms adjacent to the Intracoastal Waterway. Around the time Linton established his namesake town, African Americans had already founded the communities of Mrs. Reynolds Quarters, Hanna Town, Frog Alley, The Sands, Monroe Quarters, and Joe Reynolds Corner.<sup>9</sup>

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<sup>7</sup> Uguccione et al., Section 8, p. 18.

<sup>8</sup> West Atlantic Avenue Redevelopment Plan, p. 2.

<sup>9</sup> Janus Research, 2002, p. 11.

In 1894, the African-American community was large enough to petition Dade County for a school. That school, known as “School #4, Colored,” was located in Linton on Blackmer Street, currently known as NW 5<sup>th</sup> Avenue. As with many such pioneer schools, it is thought to have originally been built with palmetto fronds.<sup>10</sup>



FIGURE 3: The school for blacks, 1921. "#4 Colored" was the school serving grades K-8 in 1895. It was renamed in 1912 when Palm Beach County took over the schools. It closed for good in 1970 and was demolished.

*Source:* Spady Cultural Heritage Museum

By 1896 Henry Flagler’s Florida East Coast (FEC) Railway had arrived and the Town of Linton sprang to life as more subdivisions were platted and the Town was officially recorded. Many of the new residents worked for the Linton/Model Land Company partnership to clear the land and lay rails for the push of the railway line southward. At this time more African Americans from north Florida arrived to work for the railroad, settling just west of the town in an area known as the Sands. The area is known today as the West Settler’s Historic District.<sup>11</sup>

Florida experienced two freezes in 1894-95 which led to eventual crop losses in Linton, the town’s devastation and Mr. Linton’s economic undoing. In an attempt to make a fresh start, the town was renamed Delray in 1898 (named for a Detroit suburb). By the turn of the 20<sup>th</sup> century the railroad brought prosperity to Delray with an expanded population, increased construction, new schools and church buildings, and more commerce.

The early 20<sup>th</sup> century also saw the arrival of Japanese settlers to establish pineapple-growing farm communities. Encouraged by Flagler and by a recruiter, Jo Sakai from the Japanese village of Miyazu, young men came to Florida to establish the Yamato Colony near Boca Raton (about

<sup>10</sup> Hoyland, HPE-DIA, p.2

<sup>11</sup> GAI Consultants, 2008, p. 15

seven miles from Delray). They often frequented Delray and interacted with the community. The fierce competition from the Cuban pineapple market eventually caused the Yamato Colony

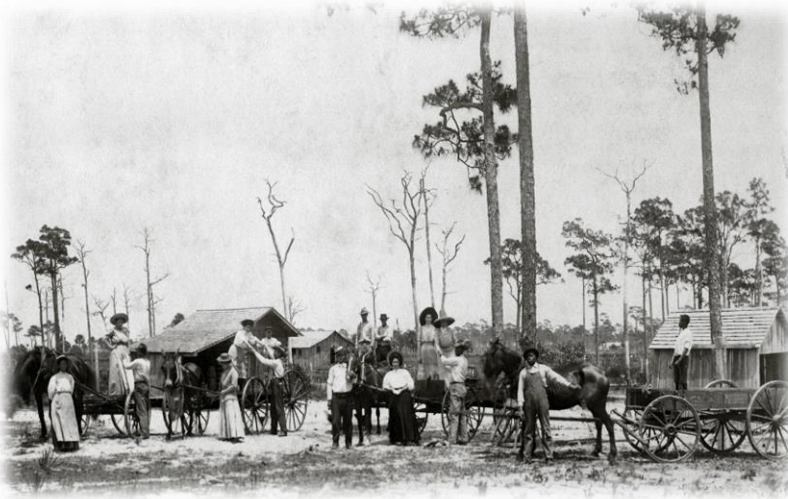


FIGURE 4:

Delray Pioneers – 1910.

Early pioneers who worked in the fields started off growing pineapple, which were replaced by tomatoes, cabbages and other vegetables, due to blight and competition with Cuban produce.

disappear by 1920.

In the early years of the new century, Delray moved from a farming community to a winter getaway. Hotels, improved roadways, and the installation of a telephone system had made Delray an official destination. The year 1911 would be a very busy one and the town would see significant growth. That year, the “Town of Delray” was incorporated and John Shaw Sundry was elected its first mayor. The first bridge connecting the barrier island of Delray Beach to the City of Delray was constructed across the East Coast Canal along Atlantic Avenue. A missionary Bishop, the Rt. Reverend William Crane Gray, along with about a dozen men and women settlers of African descent who emigrated from the Bahamas, organized St. Matthews Episcopal Church. Just two years later, in 1913, the town would see the founding of the Delray Beach Library and the construction of a new Delray Elementary and High School building. Improvements in



FIGURE 5: Atlantic Avenue in the early 1900s

infrastructure and creature comforts continued apace and by 1920 the population of Delray had reached 1,051 residents.



FIGURE 6: A family in front of the Sundy House, circa 1900. The Sundy House was built by Delray's first mayor, John Shaw Sundy.

#### 4.2 The Florida Land Boom Era

The state of Florida experienced a building boom in the early years of the second decade of the 20<sup>th</sup> century. The aptly-named "Roaring Twenties" ushered in a buying and building frenzy fed by the promise of perfect winter weather, the opportunity to make it rich, and the ideal vacation getaway. The state, once primarily accessible only by water, was now within reach via improvements in passenger train service, the affordability of the automobile (thanks to Henry Ford), and the establishment of roadbuilding projects connecting key metropolitan hubs throughout the state. Travel that was only available to those who could afford expensive hotels and luxury boating experiences now became possible for many middle-class winter home buyers and vacationers.



FIGURE 7: The Bank of Delray in 1912, on Atlantic Avenue. The opening of their own bank was reflective of the rapid growth and development of the young town.

Delray was no exception to this influx of visitors from the northern and Midwestern states. Known as the “Ocean City,” the prime location and amount of available land made Delray a top attraction for new settlers.<sup>12</sup> Much like other areas of the state, large tents were set up in which daily land auctions were held. Commercial buildings and real estate offices sprang up in Delray’s downtown. By 1923 the increased settlement prompted the incorporation of the Town of Delray Beach and the city’s first platted subdivision, Del-Ida Park, was created on September 17, 1923. Thanks to a “Build-a-Home” program in 1925, moderately priced houses were constructed in the extremely popular Mediterranean Revival, Mission, and Frame Vernacular styles.<sup>13</sup> In 1927, the Towns of Delray and Delray Beach merged, incorporating as the City of Delray Beach.<sup>14</sup>

Following the market trends of the rest of the state, the Delray Beach Building Boom went bust. Up and down the east coast of Florida, the boom began to wane by the end of 1925 when: rumors abounded about shady real estate tactics; real estate prices had grown too expensive; and by 1926, the FEC stopped shipping construction materials.<sup>15</sup> Two hurricanes in 1926 and 1928 devastated Florida towns and cities as they destroyed hastily-built wood-frame constructed buildings by wind, water or a combination of the two. Delray Beach lost more than 227 homes in the 1928 storm event.<sup>16</sup> The final blow to rampant growth in all of Florida was the crash of the stock market in 1929.

### **4.3 The Great Depression and World War II**

The Great Depression brought economic hardship to Delray Beach, yet the city managed to keep its resort status in the 1930s. According to the Delray Beach Historical Society, the decade of the 1930s were called the “golden age of architecture” when the city ranked 50th in population and 10th in building permits in Florida.

During this time Delray became a kind of colony for cartoonists and writers who rented offices and lodgings for the winter. Wood Cowan, the artist who drew the Major Hoople comic, rented the home at 211 NE First Avenue for the 1939 season, and Chic Raymond, noted cartoonist of “Blondie” reportedly lived and worked in the Gracey House guest cottage (In Old School Square district’s Banker’s Row).<sup>17</sup> Another famous cartoonist and illustrator, Fontaine Fox, Jr., spent

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<sup>12</sup> GAI Consultants, 2008, p. 17

<sup>13</sup> GAI Consultants, 2008, p. 17

<sup>14</sup> Janus Research 2002, p. 13.

<sup>15</sup> GAI Consultants, 2008, p. 18

<sup>16</sup> GAI Consultants, 2008, p.18

<sup>17</sup> Divoll et al., p. 24



winters at his residence at 610 North Ocean Boulevard in Delray Beach.<sup>18</sup> He was best known for his long-running comic *Toonerville Folks*, which ran for 42 years. This group of nationally-known artists was joined by titled aristocrats, famous politicians, entertainers, and sports figures, making Delray a sort of “hot-spot” for celebrity sightings.<sup>19</sup>

As the decade of the 1930s drew to a close, the threat of war was palpable in the state of Florida. Military training camps began to be constructed around the state. The declaration of war saw the land of the Yamato colony used for a training facility. Delray Beach became a refuge for those Japanese wishing to escape internment. With facilities like Morrison Field in West Palm Beach and Camp Murphy in Hobe Sound, Delray was at the center of southeastern Florida’s military involvement. The Army Air Corps established a base and training school in nearby Boca Raton. The facility opened in October, 1942, and trained more than 15,000 men a year between 1942 and 1945.<sup>20</sup> The air base dwarfed the small town of Boca Raton, which was unable to supply enough civilian employees or housing accommodations. Delray’s hotels, and even private homes, were pressed into wartime housing for service members. Agricultural production was increased to keep up with the thousands of servicemen and their families flooding the region.

#### **4.4 Post-War through Mid-Century**

After the war Delray Beach experienced another housing boom as returning veterans established seasonal or permanent residency. Housing shortages were remedied by the rapid production of affordable homes that took advantage of the Florida climate. Many builders employed masonry construction, which involved the use of cast concrete block and other sturdy, easy-to-use materials.<sup>21</sup> The 1950s ushered in the development of several new neighborhoods, including Palm Trail, the Wellbrock Subdivision (NE 7<sup>th</sup> Avenue), and Chevy Chase neighborhoods (Lake Ida area west of Swinton Avenue). The mid-century modern home, complete with a two-car garage, low-pitched roof, jalousie windows and a patio became the housing of choice in Delray’s temperate climate. The availability of FHA/VA loans is what spurred the first homes to be built by the Meckle Brothers on what is known as Banker’s Row.

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<sup>18</sup> Fontaine Fox, Wikipedia.org

<sup>19</sup> Delray Beach Historical Society, [www.delraybeachhistory.org](http://www.delraybeachhistory.org)

<sup>20</sup> Divoll et al., p. 23

<sup>21</sup> GAI Consultants, 2005, p. 21

The city saw another increase in tourism, which quickly reaching pre-war levels. Having experienced the beautiful climate during the war, and drawn by the quaint subdivisions now rapidly developing, many veterans returned with their families to live in Delray Beach. As in much of the country, however, the 1950s was a tumultuous time for race relations in the city.



FIGURE 8: The famous Hot Dog Hovel was a popular restaurant in the black community in the 1930s, '40s and '50s.

Source: Spady Cultural Heritage Museum.

Though African-Americans played a large role in the formation of the city, they were still not welcome to vacation, shop, or dine at the establishments where white patrons frequented. On June 24, 1935, the City adopted Resolution 146-1935 which designated “specific areas of settlement for Negroes and Whites”.

The construction of the LaFrance Hotel by Charles and Francenia Patrick (in what is now the West Settlers Historic District) provided the only public lodging in Delray for African Americans. It was listed in *The Negro Motorist Green Book*, a publication produced in the Jim Crow era from 1936 to 1966 as an annual guidebook for African-American road trippers. The LaFrance Hotel became one of the hotspots for African-American entertainers and activists.

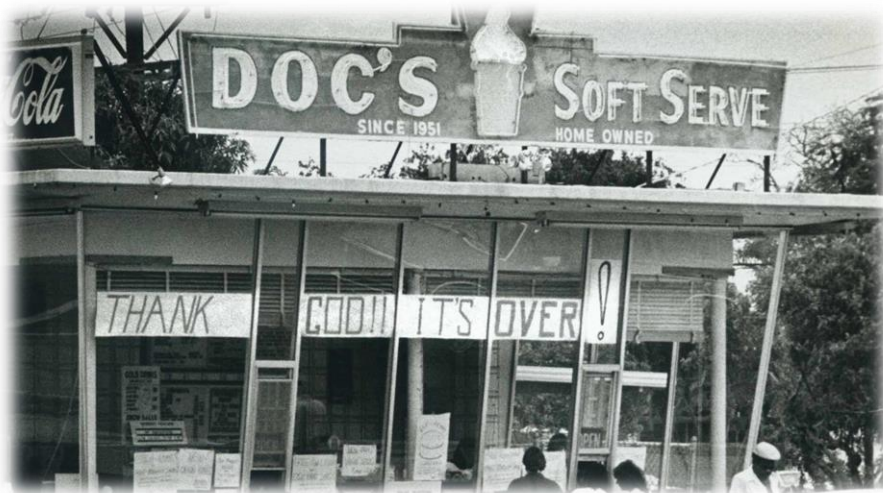


FIGURE 9: “Doc’s” has been a popular fixture on Atlantic Avenue since 1951. Residents are hopeful that developers will open the local icon once again, which has been closed since February 2021.

#### 4.5 The Modern Era

Delray Beach experienced two more periods of significant population influx and settlement from the 1960s through the 1980s. As in many communities, civil rights issues and race relations had a physical impact on Delray Beach. The City was challenged for their long-standing segregation practices at public facilities, such as the municipal beach, city pool and golf course.

The divide between race, social, and economic status could be seen clearly along Atlantic Avenue as well. During the 1970s and 1980s, the West Atlantic Avenue community experienced a long and slow decline in the quality of life, mostly due to the expansion of Interstate 95 and the widening of Atlantic Avenue, which forever altered the atmosphere of the community.<sup>22</sup> West Atlantic essentially became a vehicular gateway between the downtown core and I-95, which resulted in an increase in crime and traffic. Local businesses could no longer serve the existing neighborhood as Black families moved into the suburbs.

This fractioning of what was once a close-knit, prominently African American community prompted the City of Delray Beach to sponsor a variety of redevelopment plans to address issues, including:

- 1981 – NW 5<sup>th</sup> Avenue Community Development Block Grant Plan – project included paving and drainage improvements, paver block sidewalks, and landscape improvements
- 1984 – Atlantic Avenue Task Force – composed primarily of business and property owners, the task force reviewed traffic conditions, parking, zoning, and the appearance of structures. Their findings helped establish the Community Redevelopment Agency and the creation of a Main Street Program in the City.
- 1988 – Peach Umbrella Plaza Association – created to foster the redevelopment of the 400 Block of West Atlantic Avenue. The CRA assisted with the renovation of the building at 400 W. Atlantic Avenue, but other planned improvements were never implemented.
- 1988 – The CRA “Finley” Plan – an ambitious plan presented by William Finley, the Executive Director of the CRA at the time. The plan called for the aggregation of certain parcels to create blocks suitable for large scale redevelopment projects, a notion that was not received well by area residents. Community opposition to the Finley Plan led to the organization of the West Atlantic Property Owners Association (WAPOA), an organization that encouraged redevelopment in the area without undue displacement of area residents and businesses.

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<sup>22</sup> West Atlantic Avenue Redevelopment Plan, p. 3

- Late 1980s – The Greenway Plan – developed to combat the unsightly appearance of many of the vacant lots along Atlantic Avenue. The plan eliminated parking on vacant lots, and the City obtained easement agreements to install landscaped berms, re-sod the parcels, and add irrigation.

#### **4.6 A Focus on West Atlantic**

In the 1970s, corporations such as IBM and Motorola relocated to the area and this addition of large workforces spurred suburban developments, construction offices, and manufacturing facilities. Farm land became lots for home sites as the area experienced what newspapers referred to as the “second boom.” High-rise condominiums were built along the Intracoastal Waterway. These new suburban developments lured homeowners away from downtown Delray Beach, which negatively impacted the downtown.

Another major shift in redevelopment efforts occurred in the 1990s, as the City realized that the proper revitalization of West Atlantic Avenue would not only better serve that community but also extend the economic success that east Atlantic Avenue was experiencing. In 1995, the first West Atlantic Avenue Redevelopment Plan was completed and adopted. This plan, a collaboration of the Community Redevelopment Agency, Visions West Atlantic, and the City of Delray Beach Planning and Zoning Department, was created to establish a framework for development of the area in the manner expressed through the Visions West Atlantic Charrette.

The West Atlantic Avenue Corridor is located between Swinton Avenue and I-95 and is designated as Redevelopment Area #1 on the City of Delray Beach Future Land Use Map. The plan called for gradual redevelopment with an emphasis on the preservation and enhancement of existing neighborhoods, while promoting a pedestrian friendly commercial area along Atlantic Avenue with a mix of residential, commercial, and civic functions. The Plan examined the relationship between the existing conditions in the Redevelopment Area and its development potential. Problems that could hinder redevelopment were identified as well as strengths that could be used as catalysts for growth. The plan identified actions that could specifically be taken by the City as well as the CRA in order to encourage the redevelopment process. The adoption of this plan led to some re-zoning of parcels to allow for passive parks and open space, and private parcels were rezoned to accommodate shifts in the boundaries between commercial and residential zoning districts. Other key segments of this plan included parking and infrastructure improvements and architectural design guidelines.

The decline of downtown Delray Beach spurred a movement to revitalize itself by focusing on historic preservation and infrastructure improvements in the 1980s and 1990s. These efforts have continued into the present and have successfully maintained the city's historic character through the preservation of the built environment. Heritage projects such as the designation of four Historic Districts in 1988, the Old School Square restoration and rehabilitation into a renowned cultural and art complex, the rejuvenation of the historic downtown thoroughfare, and the nomination of several properties to the National Register of Historic Places are just some examples of the community's commitment to its past.

The City's efforts over the years have been recognized by the National Civic League, awarding the City of Delray Beach with an "All-America City" honor three times, in 1993, 2001, and 2017. This award recognizes communities that leverage civic engagement, collaboration, inclusiveness and innovation to successfully address local issues. The continued emphasis on the city's heritage has succeeded in revitalizing the city's economy while underscoring the benefits of living, working and playing in the heart of the City of Delray Beach.

#### **4.7 The Father of Delray Beach Architecture**

Though many fine architects have influenced the built environment of Delray Beach, there is one in particular that is thought of as the "father" of Delray Beach architecture. Sam Ogren, Sr. was Delray Beach's most prolific designer in the 1920s and 1930s, adding more than 250 residential and commercial buildings to the city's inventory, many of which cemented the town's "resort image" it still boasts today.<sup>23</sup>

Sam Ogren was born in a small Chinese village 300 miles west of Beijing. His parents were Swedish missionaries, and he would later describe his mother in a 1987 interview as "fearless and adventuresome." After his father was killed in the Boxer Rebellion of 1902, his mother fled with Sam and his sister to Shanghai. They eventually found themselves back in Sweden, after a two-month journey by a steamer to Southampton, England. Sam and his sister had to learn self-reliance and resourcefulness, two traits that would later benefit Sam in a career that he had no formal training in.

In 1907 Ogren's family moved to New York, then down to Florida in 1919. Sam taught himself the basics of architecture through correspondence courses, and used European photo books to practice drawing homes, churches, and other buildings that he enjoyed. He was skilled enough

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<sup>23</sup> Mayhew, p. 10F

to land apprenticeships with architects in Orlando (F.H. Trimble) and Tampa (M. Leo Elliott and Frances Cunard) before arriving in West Palm Beach to learn from William Manly King.



FIGURE 10: Sam Ogren, Sr., circa 1948, known as the “Father of Delray Beach architecture”  
Source: The Coastal Star, April 1, 2010

It was under King’s supervision that Ogren created a design for 704 N. Swinton Avenue, his first effort for Delray Beach. Delray’s city officials were so impressed, they offered him the position of city architect.<sup>24</sup> After passing the state exam for architects, Ogren moved his family to Delray Beach and in just two short years, Ogren developed more than 100 buildings. Most of his buildings exhibited the elements of the popular Mediterranean Revival, Mission, and Monterey styles including elaborate entranceways, barrel tile roofs, decorative accent tiles, and bell towers.



FIGURE 11: Ogren’s rendering of the Arcade Tap Room Building  
Source: The Coastal Star, April 1, 2010

<sup>24</sup> Mayhew, p. 10F

In January of 1926, the Miami Herald reported that Sameul Ogren, who had just opened an office in Delray Beach less than a year prior, moved his firm to the Love building. The article went on to say that “Mr. Ogren’s business is growing rapidly and now requires a chief draftsman in the person of J. P. Schooley, with Bernard Ray as superintendent and supervisor of buildings under construction. Three others will be employed in his office, Mr. Ogren himself doing the designs.”<sup>25</sup> Buildings credited to him during this time include the Arcade Tap Room building, some of the Mediterranean mansions in the famed Banker’s Row section, the Delray High School and Auditorium (now on the National Register of Historic Places,) and period homes along Swinton Avenue, Bellview Court, Ocean Boulevard, and within the Del-Ida Park neighborhood.



FIGURE 12: The Delray Beach High School, 1925, designed by Sam Ogren, Sr.

On the heels of a disastrous South Florida hurricane in 1926, the frenzied Florida land boom finally came crashing down. That November, Ogren went on a three week tour of the West Indies, attended an architect’s convention in Tampa, and visited his mother and sister in Orlando.<sup>26</sup> The West Indies trip would influence his evolving style, especially in his smaller residential designs. Ogren decided to move his family to Cleveland in 1928. He had been offered the job to design the mammoth foundry of the new factory at Pontiac, Michigan, for the Pontiac automobile company and drafted plans for a twelve story structure for the new Medical Arts Building of Cleveland.<sup>27</sup> Ogren moved back to Delray Beach shortly after his wife’s death in 1929, and began to experiment with his aesthetic, creating a sort of “resort architecture with imagination and fantasy” that would immediately capture the attention of Northerners and lure them from their frigid winters. By this time, he had already designed the Royal Danelli Hotel in Palm Beach, the

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<sup>25</sup> “Architect Moves Office,” p. 54

<sup>26</sup> “Personals,” from Orlando Sentinel, p. 13

<sup>27</sup> “Samuel Ogren Visits Mother and Sister Here,” p. 16

Hibiscus Apartment Hotel in West Palm Beach, and a twenty-story office building for a large Texas oil company.<sup>28</sup>

Known as Delray's "Golden Age of the 1930s," the town served as principal winter residence for prominent writers, sportsmen, explorers, entertainers and cartoonists.<sup>29</sup> Whereas Ogren's earlier works reflected the Mediterranean style so prevalent in the 1920s, his buildings of the 1930s helped built the town's reputation as the quintessential seaside winter playground. Ogren designed some of his most enduring styles during this time, including Vista Del mar, Nassau Street, Gleason Street, Miramar, Marine Villas, the Anchorage (on Marine Way), the Christian Science Church façade, and the homes along Seabreeze Avenue and the Palm Trail.<sup>30</sup> His commercial and residential buildings were given French and English accents, or were influenced by Jamaican, Bermudan and Cape Cod aesthetics, that transformed Delray Beach into a world-class seaside resort.

Ogren's son, Sam Ogren, Jr., was also an accomplished architect, and worked with his father in the early 1950s before Ogren, Sr. retired to Windermere in Central Florida.

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<sup>28</sup> Ibid, p. 16.

<sup>29</sup> Mayhew, p. 10F.

<sup>30</sup> Mayhew, p. 10F



#### 4.7 Additional Historic Figures

The archives located at the Delray Beach Historical Society are a wonderfully curated collection of historic newspapers, artifacts, memorabilia and photographs. Some of these photographs of Atlantic Avenue and its first buildings from the very earliest days have rarely been seen. Unless otherwise noted, all photographs are from the Delray Beach Historical Society.



FIGURE 10. A group of people take a trip to the beach in a horse and carriage. This is the very east end of Atlantic Avenue in the background,



FIGURE 11. An early Atlantic Avenue business, circa 1900.

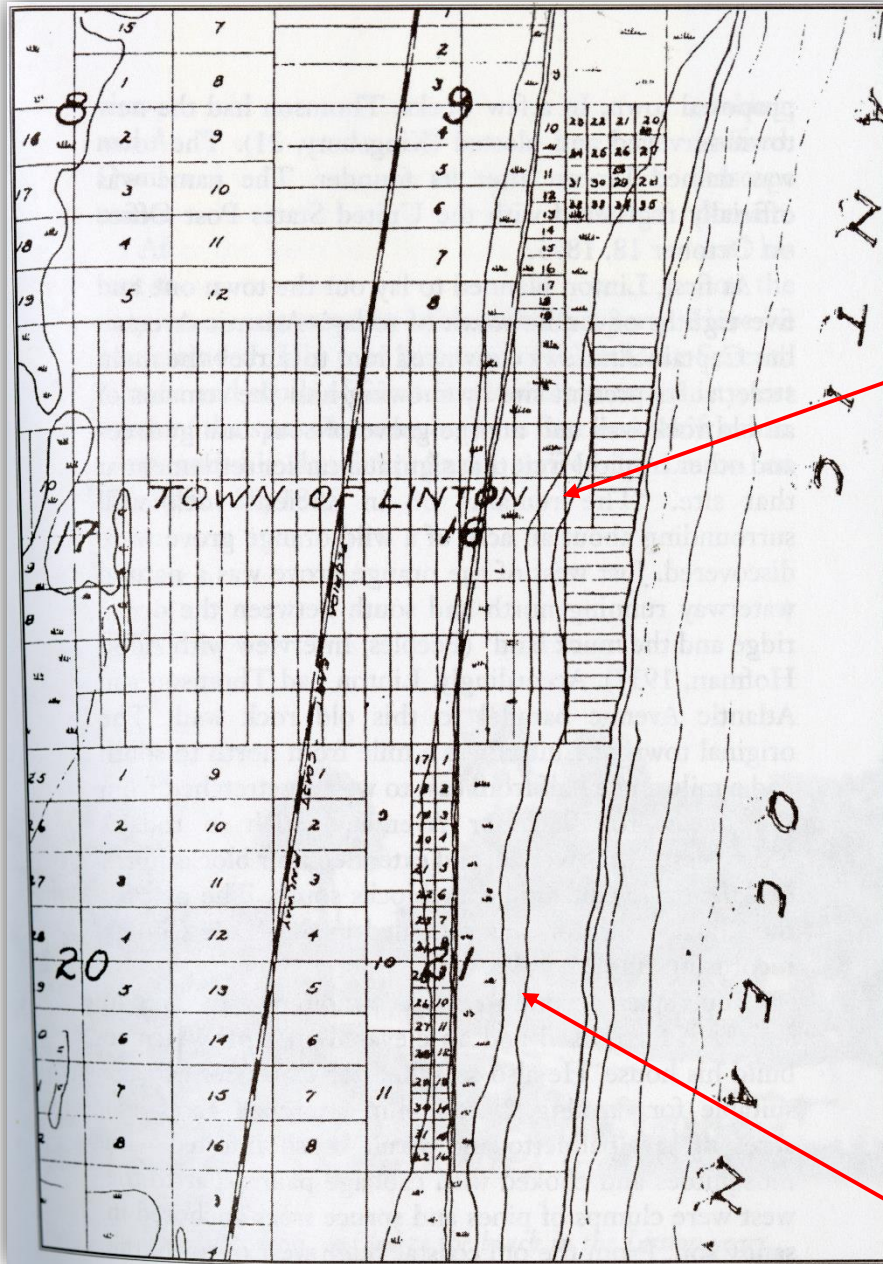


FIGURE 12. The original map of the Town of Linton was surveyed and drawn in October 1895 by E. Burslem Thomson, the engineer who came on the first barge with Linton and Hofman. Though not labeled on this map, you can see Charlie’s Creek (also known as the Spanish River, or the Boca Raton Lagoon). This was before the Intracoastal Waterway, and a small boat could go all the way from Boynton to the Boca Inlet. This waterway was drained when they built the Intracoastal, and DBHS archives volunteer Tom Warnke is collecting important scholarly research on this important, but little known, early local waterway.



FIGURE 13. East Atlantic Avenue, circa early 1920s. Notice the early power lines on the left.



FIGURE 14. Riding in a Ford on the beach.



FIGURE 15. A group of girls having fun on the Atlantic Avenue Bridge, circa 1921.



FIGURE 16. The Kentucky House Hotel on East Atlantic Avenue, you can see the bridge over to the beach in the background on the right.



FIGURE 17. Women on the beach at the Atlantic Avenue Beach Pavilion.



FIGURE 18. The Pavilion and Lifeguard Station at the end of Atlantic Avenue.



FIGURE 19. Navigating the East Coast Canal at Atlantic Avenue, circa 1900.



FIGURE 20. A 4<sup>th</sup> of July parade down Atlantic Avenue, circa 1914, with someone posing as the statue of Liberty in the background.

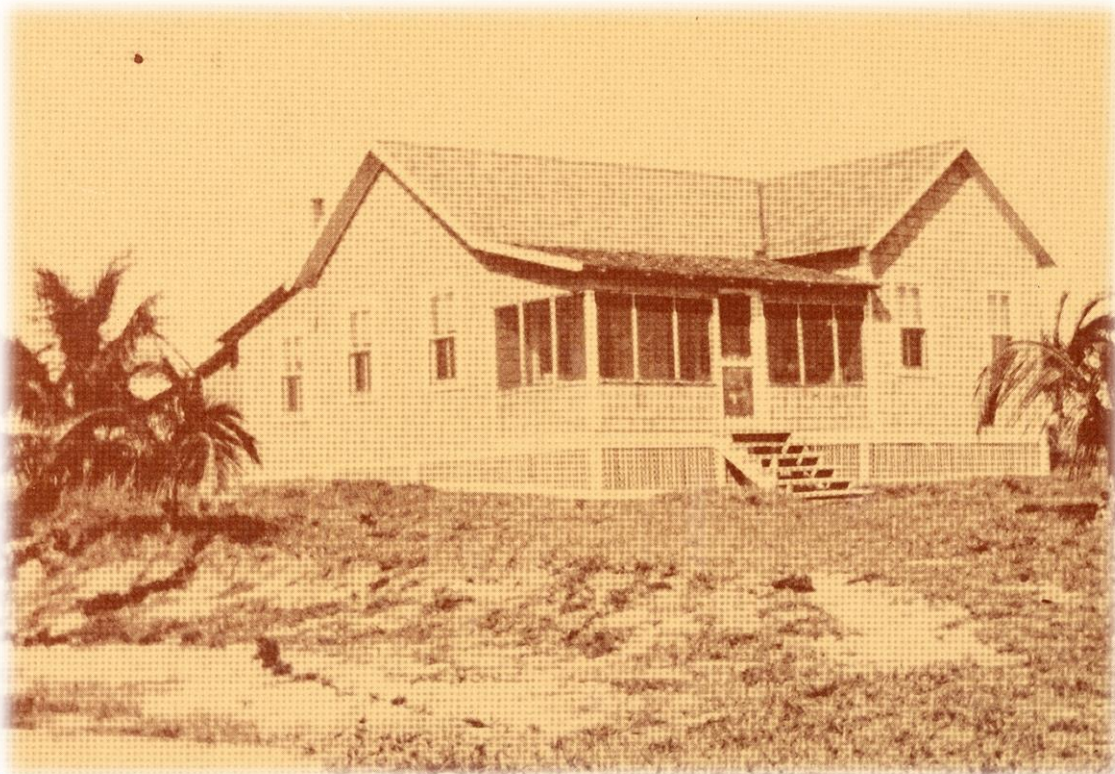


FIGURE 21. A cottage overlooking the ocean off of Atlantic Avenue, circa 1910.



FIGURE 22. The Colony Hotel on Atlantic Avenue in the 1920s.

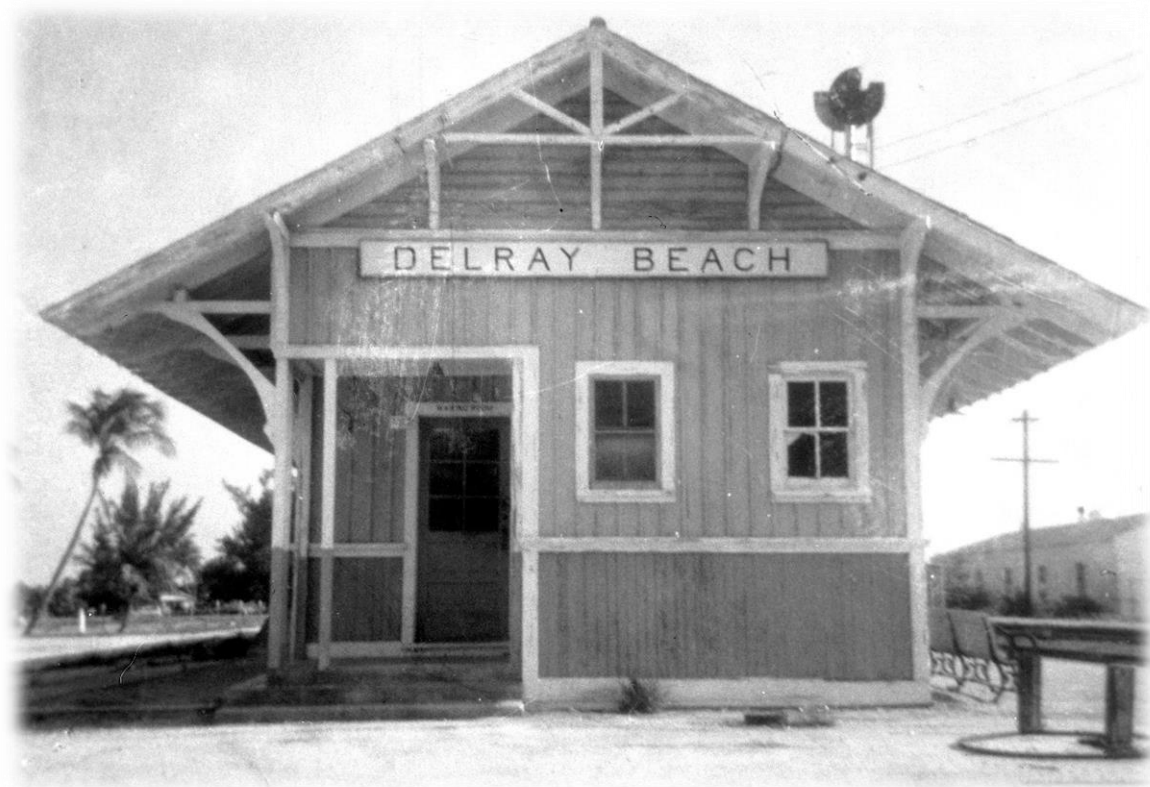


FIGURE 23. The Florida East Coast (FEC) Railway on Atlantic Avenue.





FIGURE 24. The Arcade Tap Room, 400 Block of Atlantic Avenue, circa 1920s.



FIGURE 25. The Atlantic Avenue bandshell with a women's band performance.



FIGURE 26. A crowd gathers on the beach at the end of Atlantic Avenue to watch battleships go by during World War II.



FIGURE 27. Atlantic Avenue in the 1940s. The Roxy Theatre is to the far right, and a school zone sign in the street in the foreground.

## **5.0 HOW THE RESOURCES ARE EVALUATED FOR SIGNIFICANCE**

### **5.1 Introduction to the National Register of Historic Places**

The National Register of Historic Places is an official list of historic resources within the United States. Created through the National Historic Preservation Act of 1966 and maintained by the National Park Service, the register provides recognition for buildings, structures, objects, sites, and districts which have been determined to be significant on the local, state, and national level.

A number of benefits are available to resources listed in the NRHP.

- Listed resources are eligible for the Federal Rehabilitation Tax Credit. This program provides up to a 20% credit in federal income taxes for allowable expenses incurred in a certified rehabilitation of a historic structure. This program has become especially valuable for the redevelopment of large scale historic properties that would never have a chance of being saved otherwise, such as former school buildings, hotels, industrial buildings and theaters.
- Counties and cities can choose to grant ad-valorem tax credits for owners of qualified historic resources.
- Federal and/or state funded projects must avoid or mitigate adverse impacts to resources listed in the NRHP. For example, if a state highway is being proposed to cut through a National Register neighborhood, there is a process in place intended to help the residents prevent that from happening.
- NRHP listed resources are sometimes eligible for special consideration regarding the American with Disabilities Act (ADA) and building safety code requirements. These are evaluated on a case by case basis.

### **5.2 The National Register Criteria and Historic Significance**

A number of criteria are applied to determine if a historic resource is eligible for listing in the NRHP. According to the *National Register Bulletin 15 – How to Apply the National Register Criteria* (National Park Service 1998):

The criteria for listing includes historic districts, sites, buildings, structures, and objects in American history, architecture, archaeology, and culture that possess integrity of location, design, setting, materials, workman-ship, feeling, and association, and:

- A) That are associated with events that have made a significant contribution to broad patterns of our history; or
- B) That are associated with lives of persons significant in the past; or
- C) That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic

- values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D) That have yielded, or may be likely to yield, information important in prehistory or history.

An additional set of criteria considerations are applied to properties that may not normally be considered for inclusion in the NRHP. National Register Bulletin 15 also states:

Ordinarily cemeteries, birthplaces, or graves of historical figures; properties owned by religious institutions or used for religious purposes; structures that have been moved from their original locations; reconstructed historic buildings; properties primarily commemorative in nature; and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register.

However, such properties CAN qualify if they are integral parts of districts that do meet the criteria, OR if they fall within the following categories:

- A) A religious property deriving primary significance from architectural or artistic distinction or historical importance; or
- B) A building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
- C) A birthplace or grave of an historical figure of outstanding importance if there is no appropriate site or building directly associated with his productive life; or
- D) A cemetery which derives its primary significance from graves of persons of transcendent importance, from age, distinctive design features, or association with historic events; or
- E) A reconstructed building, when it is accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and no other building or structure with the same association has survived; or a property primarily commemorative in intent, if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or
- F) A property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own exceptional significance; or
- G) A property achieving significance within the past 50 years, if it is of exceptional importance.

### **5.3 Applying the National Register Criteria**

RJHA evaluated the integrity of all properties, 50 years or older, within the Atlantic Avenue commercial corridor, and classified them as contributing or non-contributing. Additionally, RJHA evaluated the corridor to provide recommendations for boundaries of a potential district. The

National Register Criteria outlined above was utilized to determine whether a property was contributing or non-contributing. This resulted in a survey report that addresses the specific classifications, observations, and recommendations for that potential district.

## 6.0 ARCHITECTURAL SURVEY

Atlantic Avenue is a commercial corridor that has always served as the heart of Delray Beach, and has been previously identified and acknowledged by Florida’s Division of Historical Resources as a historical roadway (Florida Master Site File #PB15378). For this survey the roadway itself, however, is not considered to be a contributing feature since the paving, curbs, and landscaping are all modern.

This survey identified, photographed and categorized structures and landscapes along either side of Atlantic Avenue from Ocean Boulevard (to the east) to Interstate 95 (to the west), and the street is divided into its east and west segments by Swinton Avenue. The survey predominantly focused only on those parcels that directly fronted Atlantic Avenue, except when a high concentration of contributing structures existed just beyond the Atlantic Avenue frontage parcel.

The changes that the Town of Delray experienced during the first decade of the 20<sup>th</sup> century represented the transformation of the town from a small isolated farming settlement to a desirable destination for new residents and winter visitors. <sup>1</sup> Between 1910 and 1920, considerable growth was evidenced by the organization of the first bank and newspaper, and the construction of the first bridge. The popular land auctions of the 1920s saw Delray quickly change into a more exciting resort town, and the majority of buildings being erected on Atlantic Avenue were designed in the Mediterranean Revival style that was all the rage at the time. Atlantic Avenue was still the commercial heart of the city through the 1930s, 40s, and 50s, and the post-war construction boom added mid-century architectural flair to the character of the street.

Today, the Atlantic Avenue commercial corridor still contains a healthy variety of architectural styles, including, Masonry Vernacular, Mediterranean Revival, Streamline Moderne and Mission. *A Glossary of Architectural Styles* can be found at the end of this report in Section 11.0 which helps to explain the visual makeup of each style and how it was reflective of the time period in which it became popular. Specific examples of architectural styles that are found in the Atlantic Avenue corridor have been provided in this section to provide a visual reference for the reader.

One hundred and fifty (150) properties were surveyed within the Atlantic Avenue Corridor. Thirty-four (34) properties are vacant, and there are two (2) parking lots within the survey area. Of the remaining properties, fifty-three (53) of these properties were determined to be *contributing*, and sixty-one (61) were determined to be *non-contributing*. The percentages of style concentration provided below are based on the total number of contributing structures.

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<sup>1</sup> Janus Research, FMSF PB15380, p. 8

## 6.1 Frame Vernacular

Of the 53 contributing structures in the survey area, only one (1) property is in the Frame Vernacular style, or 2%. This is not surprising since Frame Vernacular was often the style of early residential structures, and Atlantic Avenue has always been commercial in nature. In fact, the one building that is listed as Frame Vernacular is not directly fronting Atlantic Avenue, but is a few parcels north on NE 5<sup>th</sup> Avenue.

Frame vernacular, as the name suggests, were buildings constructed of wood framing, and usually with wood siding as well, though sometimes the frame buildings were covered with stucco. Early frame vernaculars were often raised up off the ground with pier foundations. This was a building type that was suitable to the harsh Florida climate before air-conditioning. Having space under the house kept it cool by allowing air to circulate underneath, and the narrowness of how most frame houses were constructed provided excellent cross-ventilation when windows were opened. The term “vernacular” simply refers to the fact that these were structures built by local carpenters and builders, without the use of an architect or architectural plans and using locally sourced materials, thus providing housing that was better suited to the natural environment.

Frame vernacular structures were not overly stylized and reflected the specific building traditions of that era. Typical architectural detailing included open or screened-in front porches with simple columns, exposed rafter tails, gable-end vents, and shutters.

The Frame Vernacular structure located at 10 NE 5<sup>th</sup> Avenue is one of the earliest still surviving in the city and houses the popular retail store, The Original Popcorn House. This large two-story building features a side-gable roof and original two-over-two wood double hung sash windows, an exceptional historic window type that is quickly disappearing in our current construction climate. The wraparound canopy over the first floor is not original to the building.



10 NE 5<sup>th</sup> Avenue  
Frame Vernacular

## 6.2 Landscapes

Of the 53 contributing structures in the survey area, two (2) properties are considered historic landscapes, or 4% of the contributing parcels.

Parks, open spaces, and other “landscapes” are just as valuable for promoting a city’s history as buildings are. The National Register of Historic Places recognizes those landscapes that have been specifically designed, meaning landscapes that have significance as a work of art, consciously designed and laid out by a master gardener, landscape architect, architect, or horticulturalist. Landscapes can be important locally because they have a historical association with a significant person, trend, or event. Many will also represent themes important to a place or community such as early settlement, immigration, or agriculture.

One of these sites is Worthing Park, located at 150 E. Atlantic Avenue. The park is named after Robert Donald Worthing, who served as city tax assessor and clerk from 1951 to 1970. Though this park is on the site of the 1925 Mediterranean Revival Casa Del Hotel (later named the Bon Aire Hotel), the park gains significance in its own right because it was constructed over 50 years ago in 1968. Worthing Park was recently redesigned by the City to promote activity and create a more “recreation –friendly” green space to meet the needs of visitors to the City’s downtown core.



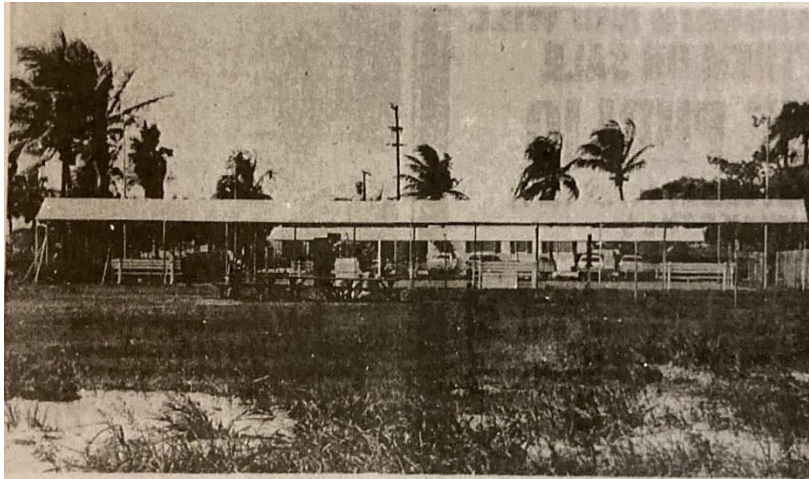
Worthing Park  
150 E. Atlantic Avenue

The other historic landscape is situated west of the Atlantic Avenue Bridge, on the north side of Atlantic Avenue. Veteran’s Park, located at 802 NE 1<sup>st</sup> Street, has long been a public green space for the residents and visitors of Delray Beach, and include the eligible resources of the Adult Recreation Complex and the Shuffleboard Courts.

In August of 1965, architect Kenneth Jacobson was given the go-ahead by city commissioners for final plans and design of a recreation complex in the city park. The building was to provide a



headquarters for the shuffleboard, lawn bowling and senior citizens clubs. When questioned about the contemporary design of the building, architect Jacobson pointed out that the prime users (the older citizens) “might like to have something a little more contemporary in their lives.”<sup>2</sup> By 1967, the Shuffleboard club membership was at an all-time peak with 350 members. The City’s recreation director, Alfred Elliott, credited the building of the new Adult Recreation Complex for the uptick, as well as the effort to stay in touch with their patrons through the bulletin, a four to five page legal size mimeographed publication sent out during the summer to the winter visitors back in their home states. The city was extremely proud that over 350 copies of it went to every state on the eastern seaboard, Canada, and other states in the nation every single month.<sup>3</sup> There were also about 50 members in the lawn bowling club and 150 in the Senior Citizen’s Club.



Site of the new Adult Recreation Center at the Delray Beach Shuffleboard Courts in what is now Veteran’s Park  
Source: The Palm Beach Post, April 22, 1966



Shuffleboard courts behind the Recreation Center, Veteran’s Park, 802 NE 1<sup>st</sup> Street

<sup>2</sup> “Board OK’s Final Plan For Park,” p. 6

<sup>3</sup> “Delray Shuffleboard Club Bulletin Follows Members,” p. 11.

### 6.3 Masonry Vernacular

Of the 53 contributing structures within the survey area, twenty-six (26) of these are of the Masonry Vernacular style, or 49%. This is a very high percentage and is indicative of the rapid period of growth experienced on Atlantic Avenue in the 1930s, 40s, and 50s. “Vernacular” typically means local building methods and materials are used, and a general lack of ornamentation prevents the building from being any particular “style.” True “vernacular” typically refers to those buildings constructed between the 1910s and the 1930s or 1940s; built by a local builder, and unique in form and design, even if they were simple. Most masonry buildings built post-war were designed by architects and had architectural plans that could easily be duplicated for mass production, and so do not really capture the intent of the word “vernacular”.



331 East Atlantic Avenue  
Masonry Vernacular

331 East Atlantic Avenue is a wonderful example of early Masonry Vernacular. Built in 1916, it is simple in form, solidly built for commercial purposes, and has some detail such as the dentil molding under the cornice and the beltcourse underneath the second floor windows, but is less articulated than the Mediterranean Revival of the 1920s.

2 and 4 East Atlantic are great examples of Masonry Vernacular. They has an early year of construction, 1912, and have simple detailing like stepped roof cornice and flat beltcourse.



2-4 East Atlantic Avenue  
Masonry Vernacular



2-4 East Atlantic Avenue during construction  
*Source:* City of Delray Beach Historic Preservation Office

## 6.4 Mediterranean Revival

Of the 53 contributing structures identified in the Atlantic Avenue corridor, only two (2) are of the Mediterranean Revival style, or 4%. Mediterranean Revival became all the rage in South Florida in the early 1920s, lasting about a decade before declining in popularity. Highly acclaimed architects such as Addison Mizner, August Geiger, Samuel Ogren, Sr. and the firm Kiehnel and Elliot popularized this style by designing elaborate mansions for wealthy clients, churches, schools, and other public buildings.

The Mediterranean Revival style is really a conglomeration of various building traditions that are found throughout Europe and the Mediterranean. Typically constructed of hollow clay tile or concrete block covered in rough or smooth stucco, these buildings almost always featured a clay barrel tile roof. Ornamentation was more fanciful and elaborate than any of the South Florida pioneer buildings constructed up to this point; there was heavy use of arches, columns, iron grillwork, brick steps, decorative drain spouts, balconettes, and decorative tiles in their designs.



The Colony Hotel is one of the best known historic landmarks in Delray Beach. It was built in 1926 as the “Alterep Hotel” by a group of investors, led by Albert T. Repp. The original hotel crest with the “A” and “H” can still be seen above a side entrance doorway. Designed by Martin Luther Hampton, the building features domed towers, terrazzo floor tiles, twisted engaged columns and barrel tile on the corner tower roofs and parapet coping.

The 1925 former Arcade Tap Room at 411 East Atlantic is another famous Delray Beach landmark. Designed by Samuel Ogren, the Tap Room was one of the most popular places in town, especially with the artist and writer’s community that formed in Delray in the 1920s.



Historic Photo of the Tap Room  
Arcade  
*Source:* Delray Beach Historical  
Society



411 E. Atlantic Avenue  
Mediterranean Revival

## 6.5 Mid Century Modern

Of the 53 contributing structures surveyed in the Atlantic Avenue corridor, only two (2) properties could be considered true Mid-Century Modern, or 4% of the contributing structures. The lack of mid-century modern structures indicate that growth and development along Atlantic Avenue significantly slowed during the 60s and 70s.

Beginning in the 1950s, and continuing through the 1970s, architecture started to take on a more modern look as the country began to experiment with new construction methods and materials. Architectural elements (as with car designs) reflected the social and cultural evolutions that were being felt throughout the country.

Buildings were more clean-lined, and design elements were used to help break up the monotony of a flat wall. The use of a variety of surface materials, and emphasizing parts of the building with projecting canopies, pylons, overhangs, and window boxes all served to create visual interest. Details such as wrought iron railings with geometric patterns, slender bean pole balcony and porch supports, and slanted, airplane-wing or butterfly rooflines all made reference to the “space-age” aesthetics made possible by advancing technologies in building design.

The Adult Recreation Complex within Veteran’s Park (at 802 NE 1<sup>st</sup> Street) was constructed in 1966 and designed by architect Kenneth Jacobson. The A-frame with wings building features glass clerestory windows in the gable ends and exposed interior rafter beams.



The building located at 400-406 E. Atlantic Avenue, built in 1960, is a classic Mid-Century Modern structure. It features a series of ribbon windows on the second floor, rounded corners, a projecting wrap-around flat canopy above the first floor, and vertical metal stripping between windows.



400-406 E. Atlantic Avenue  
Mid-Century Modern

## 6.6 Minimal Masonry

There are eight (8) Minimal Masonry structures found in the Atlantic Avenue survey corridor, making up 15% of the 53 contributing structures. Minimal Masonry buildings avoid overly elaborate architectural details but still contribute to the character of the district because of their compatible size and scale, or they connect to the neighborhood in a significant way culturally or socially. Minimal Masonry structures focused on functionality while still representing the local building tradition, built as a response to a community's needs during rapid development phases. The buildings are stylistically called such because they are constructed of masonry materials, usually concrete block covered in stucco, but have minimal ornamentation or decorative elements.

Often a Minimal Masonry building will exhibit a decorative element or detail that references a true style, such as Mid-Century Modern, but not enough to classify the building within that category. For example, the building at 418-432 East Atlantic, built in 1950, is a simple masonry building but it does have angled storefronts and recessed racing stripes the length of the parapet, which are nods to the Mid-Century Modern style.



418-432 E. Atlantic Avenue  
Minimal Masonry



1114-1118 E. Atlantic Avenue  
Minimal Masonry



## 6.7 Mission

There are four (4) Mission style structures found in the Atlantic Avenue survey corridor, making up 7.5% of the 53 contributing structures.

In the mid-1920s, an architecture based on the early California missions and the Spanish-influenced haciendas became a very popular style in Florida. Mission structures were prevalent well into the early 1930s, when they started to be phased out as more “forward thinking” styles, such as Art Deco and Streamline Moderne, took over in popularity.

Mission architecture is instantly recognizable with its flat roofs and parapets, which can be undulating or curvilinear, and its stucco walls which can be smooth or rough in texture. Sometimes the parapet has barrel tile coping, and secondary roof structures, such as a shed roof over an entryway, are often covered with barrel tile as well. Scuppers are typical, the small, round openings in the parapet wall that allow water to come off the roof. They are not quite as intricately detailed or ornamentally complex as Mediterranean Revival buildings. Like the Bungalow style (which was present roughly at the same time as Mission), Mission windows were usually wood casement (double or single), or wood double-hung sashes (that featured multiple panes on the top and a single pane of glass on the bottom).



425 E. Atlantic Avenue  
Mission



326-330 E. Atlantic Avenue  
Mission

## 6.8 Mixed

As the name suggests, a building that exhibits elements from more than one style and does not distinctly reflect a singular style is categorized as “Mixed.” Builders were often influenced by the styles popular at the time, and personal preferences can result in various combinations. There is one (1) Mixed structures found in the Atlantic Avenue survey corridor, making up 2% of the 53 contributing structures.



The property located at 1200-1210 East Atlantic Avenue was built in 1950/1951. It is essentially a Minimal Masonry structure with a few nods to mid-century, such as the vertical fluted pilasters, but also has Mediterranean Revival elements, such as the pecky cypress balconies with exposed rafter tails and barrel tile roofs. A classically inspired colonnade supported by Ionic columns also adds variety.

## 6.9 Streamline Moderne

There are six (6) Streamline Moderne structures found in the Atlantic Avenue survey corridor, making up 11% of the 53 contributing structures.

As the Art Deco movement spread throughout the county in the 1920s and 1930s, another style began to appear in the 1930s called Streamline Moderne. As its name suggests, the Streamline style broke away from the more classic building styles that utilized a heavier application of ornamentation and traditional building forms. Streamline was a movement that clearly was paving a way for a more modern aesthetic. While Art Deco buildings tended to emphasize the vertical, and used many elements that made the eye move up the building, Streamline emphasized the horizontal. Stylistic elements reflected the modern, sleek look that imitated elegant ocean liners, such as horizontal pipe railings and porthole windows. The overall effect was a smooth, clean look without harsh lines or corners on the building.

The Streamline building at 301 E. Atlantic Avenue is actually the smaller building behind the popular bar and covered dining space known as Johnnie Brown's. This little building used to be the former Flamingo Filling Station. Built in 1941, it has horizontal banding at the parapet and wide projecting eyebrows over both main entrances, though the support structure for the covered dining patio mostly conceals one of them.



301 E. Atlantic Avenue  
Streamline Moderne

The building located at 52-60 West Atlantic Avenue was built circa 1947, and features thin, wrap-around projecting concrete canopies, horizontal banding, and dimensional plaster to imitate porthole windows.



52-60 West Atlantic Avenue  
Streamline Moderne



816-840 E. Atlantic Avenue  
Streamline Moderne

## 6.10 Other Structures

Historic surveys strive to collect data on any site, structure, or archaeological resource that could potentially contribute to a future district. Other structures can include bridges, lighthouses, windmills, historic cemeteries, etc.

The Atlantic Avenue Bridge is a 1952 double-leaf bascule bridge that provides access across the Intracoastal Waterway. When the first plats for the town of “Linton” were being drawn by Civil engineer Burslem Thomson in late 1895, the plat showed the town’s main street crossing the canal at this location.<sup>4</sup> Fishermen would bring their daily catch to a large packing house that was located here, and those who needed to go east, either to visit the beach or farm the land, had to cross the waterway by lighter barges until 1911.

When the City of Delray Beach was incorporated, a hand-cranked swing bridge was constructed. The current bridge is the fourth bridge over the canal and was designated a historic bridge by the City of Delray Beach in 2000.



Atlantic Avenue Bridge, circa 1911.  
Photo courtesy City of Delray Beach.

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<sup>4</sup> Historic Marker text, Florida Heritage, Florida Department of State.



Historic postcard with Atlantic Avenue Bridge in the background.  
Courtesy of City of Delray Beach.



## 7.0 LIST OF SURVEYED PROPERTIES

Table 7.1 lists all 150 parcels that were surveyed, categorized by contributing and non-contributing status, dates of construction, style, and architect, if known. Shaded rows (grey) are sites that already had a Florida Master Site File number but had to be resurveyed and updates provided on forms (61 sites).

All other Florida Master Site File numbers that aren't shaded means a new form was created and submitted (22 sites). It's important to note that not all properties that received FMSF numbers are considered contributing structures. Any property over 50 years of age is required to be surveyed and given an FMSF number, whether they are contributing or not.

ATLANTIC AVENUE, DELRAY BEACH, FL									
LIST OF SURVEYED RESOURCES									
FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
N/A	Delray Beach Visitor's Center	2	S Ocean Boulevard	1979	1979			X	
N/A	Opal Grand Resort and Spa	10	N Ocean Boulevard	1983	1983			X	
PB00247	Epic Surf Shop	1218	E Atlantic Avenue	1941	1938	Streamline Moderne	X		Gustav A. Maas
PB00246	Sandwiches By The Sea/ Beach Effect	1214-1216	E Atlantic Avenue	1939	1940	Streamline Moderne	X		
PB19438	Multi-business (former Courtyard Shops)	1200-1210	E Atlantic Avenue	1940/ 1949/ 1951	1939/ 1950/ 1951	Mixed	X		Jacobson
PB19439	Multi-business (former Del Hurd Building)	1165	E Atlantic Avenue	1955	1955/ 1956			X	
N/A	Multi-business	1155	E Atlantic Avenue	2001	2000			X	
PB19440	Multi-business	1126-1136	E Atlantic Avenue	1951	1950	Minimal Masonry	X		Samuel Ogren

FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
PB10212	Palm Plaza	1114-1118	E Atlantic Avenue	1946	1952	Minimal Masonry	X		Richard T. Hanna
N/A	Marriot Residence Inn	1111	E Atlantic Avenue	1980	1981			X	Charles E. Toth (office building)
PB19441	Snappy Turtle/Beach Planet	1100	E Atlantic Avenue	1954	1954	Masonry Vernacular	X		H. Gibel (addition in 1946)
PB19442	Multi-business	1049	E Atlantic Avenue	1951	1953			X	C. Herrick Hammond and Samuel Ogren
PB19443	C. Orrico Delray Beach	1045	E Atlantic Avenue	1961	1959			X	
PB19444	Multi-Business	1001	E Atlantic Avenue	1956	1955/1956			X	William T. Vaughn
N/A	Seagate Hotel and Spa, ETC Café and The Atlantic Grill	1000	E Atlantic Avenue	2009	2007			X	
PB19445	Barr Terrace Condominiums	50	East Road	1970	1969			X	Outcalt, Guenther, Rode & Bonebrake
N/A	Multi-Business/Retail	900	E Atlantic Avenue	1979	1978			X	
PB19446	Veteran's Park	802	NE 1st Street	1968	1966/1973 (restrooms)	Landscape/Mid-century Modern	X		



FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
PB00245	The Boyd Building	816-840	E Atlantic Avenue	1946	1939	Streamline Moderne	X		
PB08201	Multi-business	812-814	E Atlantic Avenue		1931	Mission	X		
PB10154	Blue Anchor British Pub	802-804	E Atlantic Avenue	1946	1951	Masonry Vernacular	X		
N/A	Multi-business	777	E Atlantic Avenue	1985	1985			X	
N/A	Northern Trust Bank	770	E Atlantic Avenue	1996				X	
PB00244	Turner Property	700-710	E Atlantic Avenue	1941	1940	Streamline Moderne	X		
N/A	Hawker Asian Street Food and Hurricane Bar/Lounge (640), Sonoma Café & Bistro (634)	640	E Atlantic Avenue	1975	1974			X	Jacobson & Currie
PB10153	Multi-business	632-636	E Atlantic Avenue	1950	1948/1953, 1956 (2nd Floor)	Masonry Vernacular	X		Kenneth Jacobson (1953/56)
N/A	Office/Retail under construction	615	E Atlantic Avenue		2021			X	

FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
PB10715	Blue Gallery	600	E Atlantic Avenue	1955	1960	Masonry Vernacular	X		
PB00180	The Colony Hotel	525	E Atlantic Avenue	1923	1925	Mediterranean Revival	X		Martin L. Hampton & E. A. Ehmann
15375	Multi-business	524-530	E Atlantic Avenue		1940			X	
PB10152	Amar Mediterranean Bistro	522	E Atlantic Avenue	1948	1940			X	
PB10151	Multi-business	512-520	E Atlantic Avenue	1948	1948			X	Pope & Blake
PB19447	L'eclectic Collections	505	E Atlantic Avenue			Masonry Vernacular	X		
PB10167	Elektrik Boutique	507	E Atlantic Avenue	1946	1950	Masonry Vernacular	X		
PB10150	Vacant building	502-506	E Atlantic Avenue	1950	1975			X	Pope & Blake (1949), Roy Simon (1975), Doug Root (façade, 1975)
PB15373	Mussell Beach	501	E Atlantic Avenue	1934	1935, addition 1951	Masonry Vernacular	X		Samuel Ogren (1951)

FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
PB15322	vacant building	2	NE 5th Avenue	1925	1924	Masonry Vernacular	X		
PB15323	Deke's in Delray	6	NE 5th Avenue	1928	1924	Masonry Vernacular	X		
PB00417	The Original Popcorn House	10	NE 5th Avenue	1904	1903	Frame Vernacular	X		
PB15324		12	NE 5th Avenue	1956		Masonry Vernacular	X		
PB10246	Big Al's Steak	450	E Atlantic Avenue	1912	1912	Masonry Vernacular	X		
PB10166	Blue Mercury Skincare and Spa	445	E Atlantic Avenue	1925	1953			X	Samuel Ogren (1953 building)
PB19448	Delray News	441	E Atlantic Avenue	1925	1924	Masonry Vernacular	X		
PB10165	Tarot Astrology and Gift Shop	429-439	E Atlantic Avenue	1925	1924	Masonry Vernacular	X		
PB10164	Avalon Gallery	425	E Atlantic Avenue	1925	1924	Mission	X		
PB15374	Retail ground floor, condos on 2nd floor	415-419	E Atlantic Avenue	1993		Masonry Vernacular	X		Samuel Ogren (2nd floor addition)
PB19449	Multi-business	418-432	E Atlantic Avenue	1955	1950	Minimal Masonry, elements of Mid-century Modern	X		

FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
PB00178	Former Arcade Tap Room	411	E Atlantic Avenue	1926	1925	Mediterranean Revival	X		Samuel Ogren
PB10163	Jean Pierre Klifa/Haystacks	401	E Atlantic Avenue	1930	1922 (front) 1956 (rear)			X	
PB19450	Multi-business	400-406	E Atlantic Avenue	1959	1960/ 1955 (rear)	Mid-Century Modern	X		
PB10161	Periwinkle	339	E Atlantic Avenue	1921	1921	Masonry Vernacular	X		
PB10162	Bank United	331	E Atlantic Avenue	1918	1916	Masonry Vernacular	X		
PB00242	Multi-business	326-330	E Atlantic Avenue	1927	1928, 1939, 1949, 1951	Mission	X		Barry & David (1951)
PB10160	Hand's Office Supply	325-335	E Atlantic Avenue	1948	1948	Masonry Vernacular	X		Richard T. Hanna (1958 addition)
PB10641	Huber Pharmacy	321	E Atlantic Avenue	2016				X	
PB10149	Tootsies/Kokonuts	310	E Atlantic Avenue	1940	1925	Masonry Vernacular	X		G. V. Warren did an addition in 1951

FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
PB10640	Lionfish Coastal Cuisine	307	E Atlantic Avenue	1955	1946 (Front) 1949 (back)			X	
N/A	Urban Outfitters	306	E Atlantic Avenue	1936	1937			X	
N/A	Sun Trust	302	E Atlantic Avenue	1929	1922 (front) 1951 (back)			X	
PB00241	Johnnie Brown's	301	E Atlantic Avenue	1939	1941	Streamline Moderne	X		
	Parking Lot	298	E Atlantic Avenue		2006				
PB00240	Vic & Angelos	290	E Atlantic Avenue	1926	1925	Mission	X		
PB10148	Taverna OPA	270	E Atlantic Avenue	1926	1925	Masonry Vernacular	X		
N/A	vacant restaurant at the end of the alleyway	258	E Atlantic Avenue	1926	1925			X	
PB10147	It's Sugar	250-254	E Atlantic Avenue	1926	1925			X	
N/A	Buddha Bar	217	E Atlantic Avenue	2008	2008			X	
PB10157	City Oyster	213	E Atlantic Avenue	1949	1948 (front) 1956 (back)	Minimal Masonry	X		Richard T. Hanna

FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
PB10146	Unique Boutique/Farm House	204	E Atlantic Avenue	1947	1950			X	
PB19451	Multi-business	201-209	E Atlantic Avenue	1960	1960	Minimal Masonry	X		
PB19452	Worthing Park	150	E Atlantic Avenue		1968	Historic landscape	X		
PB00239	Tommy Bahamas (133) Quiet Storm Surf Shop (137)	133-137	E Atlantic Avenue	1912	1912	Masonry Vernacular/ Two Part Commercial Block	X		
N/A	Sazio	131	E Atlantic Avenue	1912	1912			X	
PB10156	vacant/under construction	123	E Atlantic Avenue	1950	1950	Masonry Vernacular	X		K. Jacobson
PB19453	Sloans/Launc h Potato (111) Tramonti (119)	111-119	E Atlantic Avenue	1952	1952	Minimal Masonry	X		
N/A	Multi-business	110	E Atlantic Avenue	1976	1972			X	original building (now demo) was by Irven Granger McDaniel
N/A	Cabana El Rey	105	E Atlantic Avenue	1971	1971			X	Richard Hanna

FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
PB00237	Former Masonic Temple	40-44	E Atlantic Avenue	1924	1924	Masonry Vernacular	X		
PB10145	Debizan Galleries	38	E Atlantic Avenue	1942	1948	Masonry Vernacular	X		
PB10144	Elisabetta's	32	E Atlantic Avenue	1943	1948			X	
PB10143	Honey	16	E Atlantic Avenue	1950	1948			X	
PB10142	Tin Roof	4-8	E Atlantic Avenue	1950	1913/1950	Minimal Masonry	X		
PB10141	Bull Bar	2	E Atlantic Avenue	1913	1913	Masonry Vernacular	X		
PB00238	Cornell Art Museum at Old School Square	51	N Swinton Avenue	1913		Masonry Vernacular	X		
PB00237	Doc's All American	10	N Swinton Avenue	1967	1951/1954	Masonry Vernacular	X		
	Parking Lot		W Atlantic Avenue						
N/A	vacant building	20	W Atlantic Avenue	1998				X	
N/A	Dunkin' Donuts	37	W Atlantic Avenue	1980	1980			X	
PB19968	vacant building	52-60	W Atlantic Avenue		c1947	Streamline Moderne	X		
N/A	Delray Beach Public Library	100-104	W Atlantic Avenue	2005	2005			X	
N/A	South Palm Beach County Courthouse	200	W Atlantic Avenue	1990				X	

FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
N/A	Delray Beach Parks and Recreation Tennis Center	50	NW 1st Avenue	1960				X	Roy Simon
N/A	Delray Beach Tennis Center	201	W Atlantic Avenue	1993	1994			X	
N/A	Delray Beach Police Department	300	W Atlantic Avenue	1987	1987			X	
N/A	Multi-business	301	W Atlantic Avenue	2004	2004			X	
PB19459	Fed Ex	400-402	W Atlantic Avenue	1955	1948/1954	Minimal Masonry, elements of Mid-century Modern	X		Samuel Ogren (1950 addition)
N/A	Multi-business	401	W Atlantic Avenue	2004	2004			X	
PB10407	Studio 404	404	W Atlantic Avenue		1948/1954			X	
N/A	Checkers	450	W Atlantic Avenue	1993	1993			X	
N/A	Delray Beach Fire Rescue Station 111	501	W Atlantic Avenue	1993	1994			X	
N/A	Elizabeth Jackson Wesley Park	2	SW 5th Avenue	park improvements 2010				X	
PB19454	Pour & Famous	524	W Atlantic Avenue	1956	1960			X	Manfred M. Ungaro
N/A	Bear's Food Shack	540	W Atlantic Avenue	1984				X	



FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
PB19455	Market/Quick Mart	601	W Atlantic Avenue	1959	1955/1959			X	Ivy Johnson (1955)
PB19456	Shuler's Memorial Chapel	606	W Atlantic Avenue	1964	1964			X	Robert T. Hanna
	vacant lot	625	W Atlantic Avenue						
	vacant lot	633	W Atlantic Avenue						
	vacant lot	640	W Atlantic Avenue						
	vacant strip through middle of block		W Atlantic Avenue						
	vacant lot	643	W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
PB10406	Multi-business	700	W Atlantic Avenue	1955	1961/1963			X	Earl H. Martin
N/A	Marathon Gas Station	725	W Atlantic Avenue	1983				X	
	vacant lot	805	W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						

FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot	909	W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
N/A	Fairfield Inn and Suites	910	W Atlantic Avenue	2015				X	
PB19457	Nemo's Fish and Chicken	943-945	W Atlantic Avenue	1956	1960			X	
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						

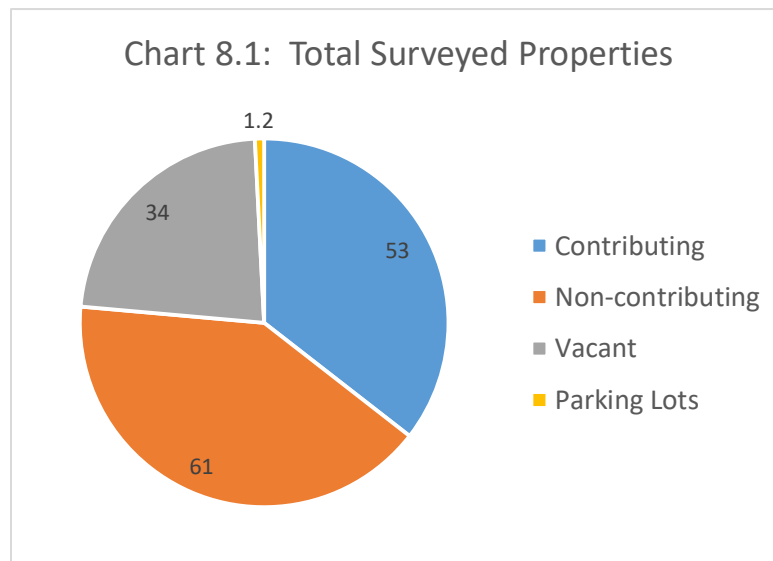
FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
PB16261	Single Family residence	1011	W Atlantic Avenue	1945	1945/ 1968 addition			X	
PB16260	King Wah - Atlantic Fish Market and Atlantic Meats	1028-1034	W Atlantic Avenue	1961	addition in 1964			X	Earl H Martin (1964 addition)
PB10404	Single Family residence	1040	W Atlantic Avenue	1941	1942/ 1946			X	
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
	vacant lot		W Atlantic Avenue						
PB16259	Community Market/ Western Union	1130	W Atlantic Avenue	1965	1966			X	
PB16262	Delray Design Center	1133-1135	W Atlantic Avenue	1959	1960			X	

FMSF #	NAME	ADDRESS	STREET	PROP APP YEAR	YELLOW CARD YEAR	STYLE	CONT.	NON CONT.	ARCHITECT
	vacant lot								
	vacant lot		W Atlantic Avenue						
PB19458	Single Family residence	5	SW 12th Avenue	1970				X	
PB12102	Florida East Coast Railway						X		
PB15968	Atlantic Avenue Intracoastal Bridge		Atlantic Avenue/Intracoastal Waterway		1952		X		

## 8.0 SUMMARY & RECOMMENDATIONS

The purpose of the Atlantic Avenue commercial corridor survey was to evaluate properties for historic and/or architectural significance, identify trends in construction and development, and provide recommendations for potential future historic districts, both at the local level and for listing in the National Register of Historic Places.

From the Atlantic Ocean to Interstate I-95, 150 parcels were surveyed along Atlantic Avenue. 53 of these parcels were identified as “contributing structures, 61 were identified as “non-contributing structures, and 34 are vacant lots.



There are several factors that contribute to the contextual changes that have taken place on Atlantic Avenue over the years, including walkability, alterations and demolitions, and zoning regulations. How these factors affect the built environment help determine what is “contributing” versus what is “non-contributing”, thus guiding the potential boundaries for district designations.

### 8.1 Walkability

The 6-block segment of East Atlantic Avenue between Swinton and 6<sup>th</sup> Avenue is arguably the busiest stretch with the highest concentration of retail shops and restaurants, and similarly but to a lesser extent, the portion from 6<sup>th</sup> Avenue to the drawbridge at the Intracoastal. This is the part of Atlantic Avenue that is known for its various events and festivals, and is most-often photographed for marketing and tourism purposes.

The community embraces this part of Atlantic Avenue, creating a vibrant buzz particularly after work hours and weekends, because of the walkability factor. Residents and visitors can park a car in one location (or utilize accessible mass transit) and are then able to visit a variety of unique shops, restaurants, and art galleries accessible by walking. This creates an environment where people stay for longer periods of time, contributing more to the local economy. Compare this scenario to where one must use a car to get to a particular store. Once that patron is done with their shopping, they get back in their car and drive off to the next location. Their ability to experience an area that is alive with other people, entertainment, and multiple retail and dining opportunities is lost because of the dependency on the automobile.



Atlantic Avenue during "Savor the Avenue" event. Photo courtesy of Boca Raton Magazine



Outdoor dining is plentiful on Atlantic Avenue. Photo courtesy of [www.theesturaryonline.com](http://www.theesturaryonline.com)

Another segment of Atlantic Avenue that is characterized by shops and restaurants can be found east of the drawbridge to Ocean Boulevard, but this portion feels significantly less pedestrian friendly. The traffic coming over the bridge tends to race towards the beach, quickly passing the strips of retail on the south side of Atlantic. The presence of large hotel, condominium properties, and office spaces create an environment more suited to car traffic.



Atlantic Avenue looking west towards the Intracoastal drawbridge. The Barr Terrace condominiums are on the right, a strip of retail (with no parking options in front of the buildings) on the left give this portion of Atlantic Avenue quite a different feel.

To the west of Swinton Avenue, the character of Atlantic Avenue changes fairly drastically and the development pattern on this side of Swinton Avenue does not encourage pedestrian interaction. This is largely because of the construction of massive government buildings, which serve as office and service functions. This includes the South Palm Beach County Courthouse, the Delray Beach Police Department, and the Delray Beach Fire Rescue Station. Each of these buildings take up considerable space, yet none serve as pedestrian-friendly destinations along what should be a central commercial corridor. The Delray Beach Tennis Center is an enormous property, featuring surface parking lots on the Atlantic Avenue side.

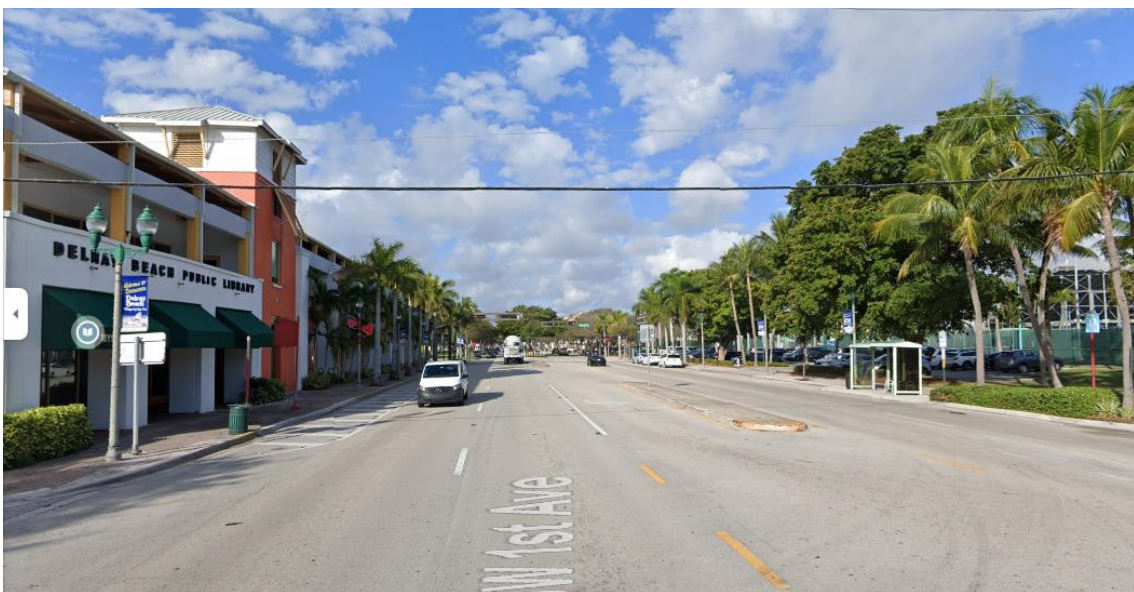
Swinton Avenue was already historically the dividing line between the Black neighborhoods to the west and white neighborhoods to the east. The introduction of buildings that do nothing to contribute to activate the streetscape and local economy (through retail and dining, and all the service staff that support that industry) does not promote the perception that there is a real interest in integrating this longstanding divide.

West of Swinton Avenue, aside from the government buildings, is rife with vacant properties. All 34 vacant lots are west of 6<sup>th</sup> Avenue (see Maps 3 and 4 in Appendix A). Vacant properties and the lack of investment they represent creates a sense of abandonment for a community. Vacant properties are generally harder to keep maintained and free of litter, have higher incidents of

crime around them (lack of “eyes on the street”) and do not help maintain or increase surrounding property values. However, the fact that there are numerous vacant properties on Atlantic Avenue west of Swinton offers great potential for reinvestment, and if done correctly, can be an effective countermeasure for previous detrimental development.



Above, Atlantic Avenue just to the east of Swinton Avenue. On-street parking, wide sidewalks, trees mature enough to provide actual shade, narrow but landscaped medians.... All of these things help the street to feel pedestrian friendly. It does not feel like a street that is impossible to cross. Below, Atlantic Avenue just west of Swinton. The Public Library is on the left and the tennis center is on the right. Here, Atlantic Avenue feels far less like a place to savor and enjoy, rather, how quickly can one get through it by car?





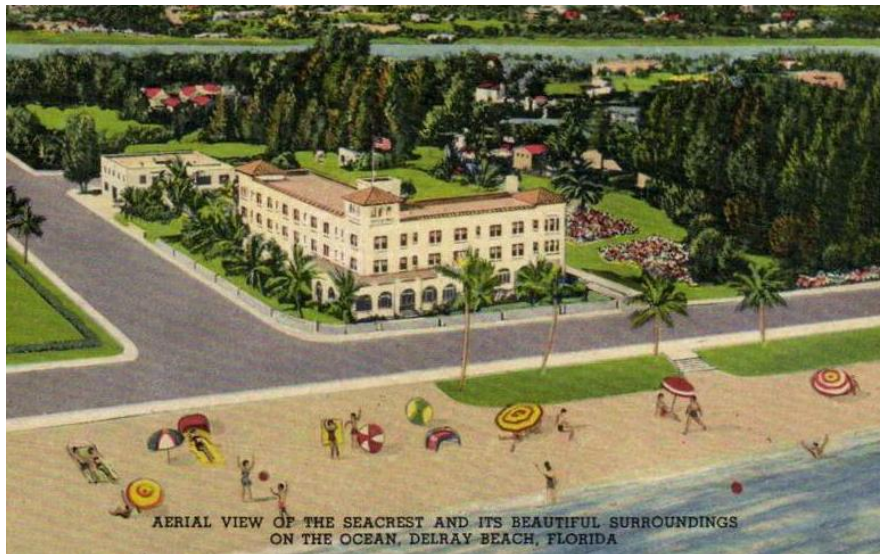
## 8.2 Demolitions

The demolition of properties significant to Delray Beach’s early history has had a profound effect on Atlantic Avenue’s overall character. Those blocks that have been able to survive the rapid periods of development still retain a “pedestrian scale,” meaning the height, mass, and proportions of a building still feel comfortable to a pedestrian. Sometimes demolitions occur before any real plans for new construction have been approved. When vacant lots remain vacant for significant periods of time, the loss of land value and contribution to the character of the street is felt far beyond its own parcel.



*Then and Now:* In 1925, H.J. Sterling built the Casa Del Rey Hotel. This was later renamed the Bon Aire Hotel, which was eventually demolished in 1968. The property at 150 E. Atlantic Avenue is now Worthing Park, the condominium building behind it has ground floor retail/restaurants.





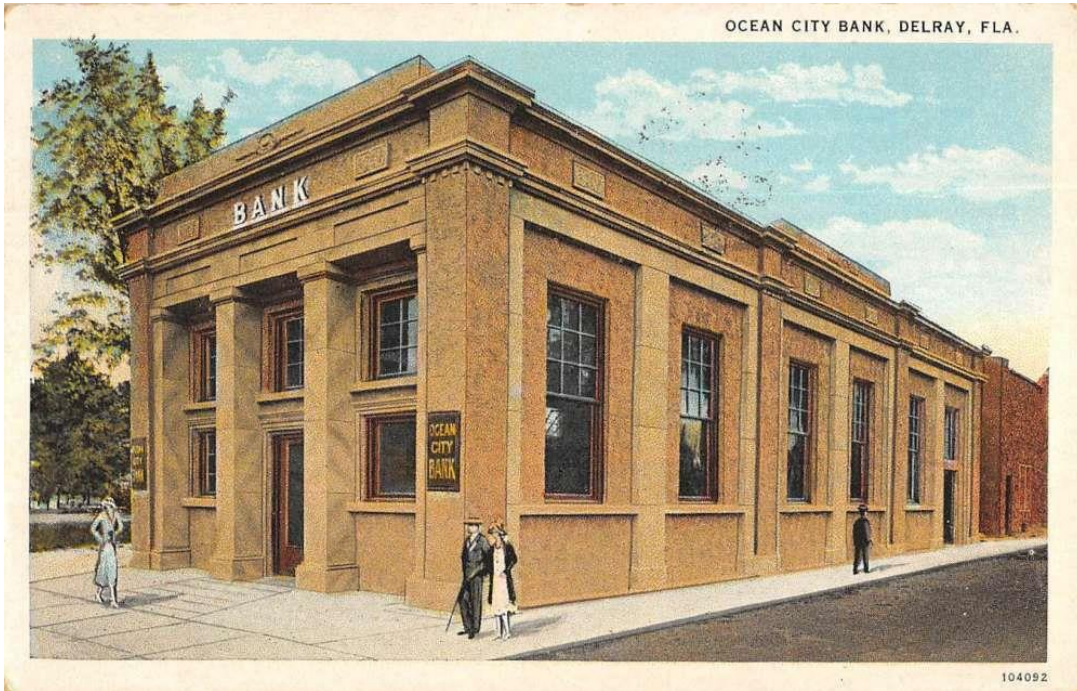
*Then and Now:* The Seacrest Hotel was built in 1925, a year before the Colony Hotel was constructed. The Seacrest dominated the city's skyline well into the early 1960s. E. H. Scott bought the lot for \$60, and built the 57-room hotel in the Mediterranean Revival style. It was demolished in 1982 and is now the site of the Grand Opal Resort (10 North Ocean Blvd.)





*Then and Now:* The Delray Theatre, originally located at 110 East Atlantic Avenue, opened in December 1923 and was demolished in 1961.





*Then and Now:* The Bank of Delray, located at 302 E. Atlantic Avenue, was a financial institution that was the pride of Delray Beach. In 1924 the bank was showing healthy surplus and profits, with deposits of \$650,000 and resources of \$700,000. This indicated the progressiveness of the bank and the city itself and reflective of the efficient manner in which the bank was operated. Interestingly, the current building also houses a bank, SunTrust.

*Information Source:* "Bank of Delray in Healthy Form," *Palm Beach Post*, May 6, 1924.



### 8.3 Alterations

Some buildings on Atlantic Avenue may still have the same basic infrastructure or form when it was originally built, but has had such drastic alterations that the building can no longer be considered a “contributing structure” because it has lost the historic integrity. The following are just a few examples.



*Then and Now:* This series of photos shows the transformation of a building.

The top photo, from 1991, shows the original 1948 structure, which featured Streamline Moderne elements such as slanted recessed entryways, metal casement windows, and a projecting concrete canopy.



A Google Street View photo from 2011 shows 32 East Atlantic Avenue after some early renovations. The building still had its projecting concrete canopy over the second floor windows, but now introduced ocean liner balcony railings, and porthole windows.



The latest renovation in the bottom photo introduced new balcony structures, new façade materials, and additional rooftop amenities.



*Then and Now:* Many people incorrectly identify the building at 401 E. Atlantic Avenue as a historic Art Deco building.

The Mercer Wenzel Department Store (pictured in a Google Street View map from 2011, top) was a longtime fixture in downtown Delray Beach. It opened in 1958 and closed in 2012 when founder Bruce Wenzel retired.

The renovation introduced many non-original decorative elements such as fluted pilasters, porthole medallions, horizontal banding at the roofline, a curvilinear projecting pylon, new windows on the second floor, and a completely different wraparound canopy. Therefore, this building can no longer be considered a contributing structure.





*Then and Now:* The Delray Beach National Bank building is located at 1001 East Atlantic Avenue and is still occupied by a bank (Bank of America).

The original building was a fine example of mid-century modern architecture. It had a wide projecting corner canopy over the first floor that was punctuated by square openings to allow sunlight to filter through.



The ground and second floor also featured expansive rows of floor-to-ceiling fixed single-pane windows. This liberal use of glass was a relatively new concept in the 1950s, made possible by innovative building technologies that allowed the walls of the building to be supported in other ways.

## 8.4 Zoning Changes

Changes to the zoning code which dictate height, scale, mass, size and architectural details for new construction are perhaps the most influential of all external factors to the character of a historic street. This is obviously not unique to Delray Beach; neighborhoods and historic downtowns all over Florida have experienced the powerful effects that zoning and land use regulations have. These modern codes allow (and even encourage) development that is contrary to the preservation of historic settings. Increases in lot coverage means less green space around a building, consolidation of parcels allow buildings to be taller and denser than ever before, and even changes in allowable building materials can completely alter the look of a street corridor, block, or neighborhood. Some parts of Atlantic Avenue have already felt these pressures, with very large scale developments being built next to or across from existing historic buildings and districts.



New construction at the corner of NE 6<sup>th</sup> Avenue and E. Atlantic Avenue is reflective of how new building regulations allow parcels to be combined for the purpose of covering most, if not the entire, block.

In addition to existing codes, the lack of beneficial regulations can be detrimental as well. Meaningful design guidelines can help ensure that new construction fits in, resulting in buildings that speak to the history of the community.





If simple design guidelines had been in place, new construction, such as this retail renovation at 306 East Atlantic, would better compliment the character of the existing context.

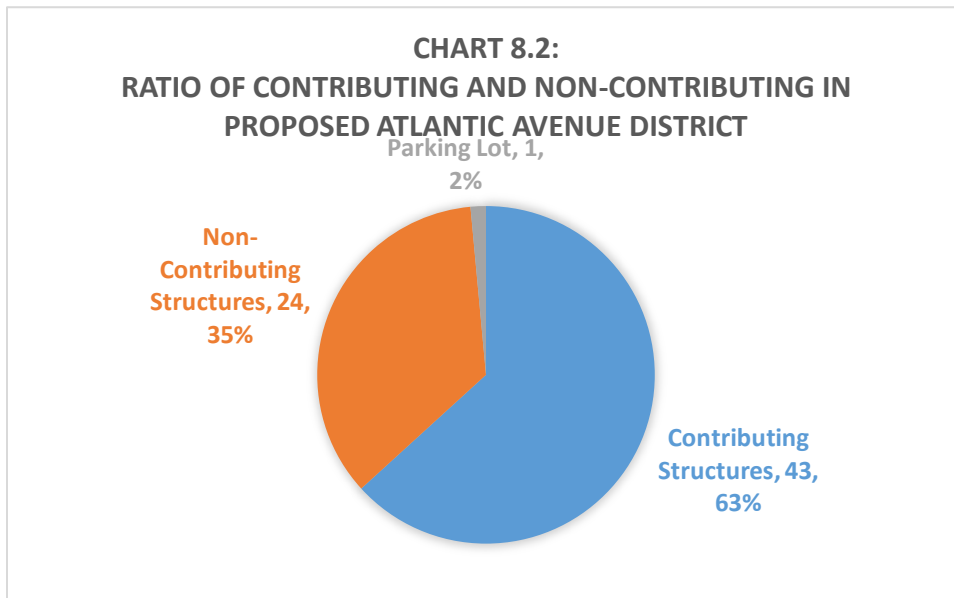
## 8.5 Recommendation for Atlantic Avenue Historic District

After reviewing the results of the survey, it was determined that the best boundaries for a potential historic district along Atlantic Avenue would start at Swinton Avenue to the west, and run east to the Intracoastal Bridge. The proposed boundary would include the contiguous parcels on either side of Atlantic Avenue, north and south, and a few of the parcels just north of 445 East Atlantic. We included these properties off of Atlantic Avenue proper because they are an additional group of contributing buildings to a block that is mostly contributing structures, and 10 NE 5<sup>th</sup> Avenue is one of the oldest remaining structures in Delray Beach (See Map 2 in Appendix A).

The two large-scale development projects located at 615 and 777 E. Atlantic Avenue include extensive frontage on Atlantic Avenue, but these were also excluded from the proposed boundary area as they will not contribute to the historic character of the rest of the street once completed.

It is preferable to have the highest percentage possible of contributing structures in a proposed district while maintaining continuity and thoughtfulness of boundaries, and we think these solutions do that. With this proposed boundary for the Atlantic Avenue district, there are 67 buildings/properties in total, with 43 contributing properties and 24 non-contributing properties (and 1 surface parking lot). This means that well over 50% of the properties would be considered contributing.

Because of these strong numbers, we recommend that this be the district boundary for either a local district designation or for a National Register of Historic Places nomination. The Period of Significance would be from 1903-1968. Though all properties previous to 1972 were surveyed, nothing was determined as contributing after 1968.



#### 8.6 Recommendation for Ocean Park Historic District

On the east side of the Atlantic Avenue Bridge, there is another contiguous set of properties that are contributing structures. These properties that are highlighted in yellow along E. Atlantic (Map 1 in Appendix A). It does not make sense to add them to the proposed Atlantic Avenue district west of the bridge, since it would also add to the non-contributing numbers for that effort.

This secondary district would be bound by Gleason Street to the west, South Ocean Boulevard to the east, E. Atlantic Avenue to the north, and Miramar Drive to the south, including the parcels on the south side of Miramar Drive. Many of the single family homes are Minimal Traditional structures from the 1930s and 1940s much like those found in Delray Beach's Nassau Park Historic District.

We recommend that a more thorough survey be completed for this area, as it may also qualify as a National Register district. The name Ocean Park was selected based on an original subdivision name from the early 1920s that existed in that location.

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## 10.0 GLOSSARY OF ARCHITECTURAL STYLES

Walking through a historic district in Delray Beach is the best way to experience what the city was like through different periods of its history. Historic buildings exhibit specific architectural features, that combined, give them a certain “look” that allow us to categorize them into the various “styles”. These styles were popular at different periods of time, each era influencing building design and construction as the technology, materials, and aesthetic preferences changed. These changes were affected by the economy, popular culture, and outside (including international) influences as travel became a viable option for more Americans.

Architectural styles changed through the decades just as cars, fashion, hairstyles, and music did. So it is possible to estimate the approximate year a home was built, or when a neighborhood was established, just by “reading” the architecture. Knowing when the buildings were constructed is a great way to understand the city’s patterns of growth through the years.

The various architectural styles have been listed here alphabetically, for quicker reference, not in the order of the years they were most prevalent. Styles have been included here that may not be evident in the Atlantic Avenue corridor, but exist in the City’s adjoining historic districts. It is also important to remember that there is a fluidity between architectural styles; though a style may have dominated a particular decade, there is no definite beginning or ending point for each style. There are also points in time where one style’s popularity is starting to take over another, and so builders and architects were sometimes influenced by more than one style, resulting in a building not so readily identified as any singular style.

There are two principal components that, when considered together, help define the architectural style. The first component is **form**, or the shape of a building (the outline of its footprint) and its structural character. “Form” is further defined by the interrelationship between proportion, scale, height, depth, width, and mass.<sup>23</sup>

The second component is **ornamentation**, or the decoration that gives additional definition to a style, and is usually non-structural in nature. Materials that have been crafted or tooled, and applied to the building beyond the basic structure or enclosure are considered to be ornamentation. Typical examples are railings, cast concrete shields, decorative chimney caps, shutters, and carved wooden bargeboards.

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<sup>23</sup> Delray Beach Historic Preservation Guidelines, p. 19

Detailed drawings of various architectural styles featured in this section are from the Delray Beach Historic Preservation Guidelines.

## **ART DECO**

The beginning of the 1920s saw this country begin a new era of hope and prosperity. We were recovering from World War I, which had been a very different kind of war - advancements in new technology gave us greater firepower, faster transportation, and new construction methods. This would have a profound effect on how we traveled, how we dressed, and how we built and designed the buildings around us.

The move from a war-torn country into a period of decadence was evident in all aspects of our collective culture; music was entering the “jazz age,” stuffy, multi-layered corseted dresses were giving way to strands of pearls draped down a slinky, fringed flapper dress. People found refuge in hidden speakeasies, even as “prohibition” was enacted in order to bring about a sense of “morality” to the masses.

Also at this time, the World’s Fairs, or international expositions (Expos) were very popular as a way for the world’s countries to showcase the latest fashions and advancements in art, architecture, design, and engineering. These fairs ended being “miniature cities” to house the various exhibits, rides, and performances that entertained hundreds of thousands of attendees. It was at one of these fairs that the term “Art Deco” was born.

In 1925, Paris hosted a world’s fair from April to October, this one was titled, “Exposition International des Art Décoratifs et Industriels Modernes,” which translates to “The International Exhibition of Modern Decorative and Industrial Arts.” We get the term “Art Deco” from the French “Art Décoratifs”. During this seven-month fair, over 16 million people would experience a new type of architecture and design that looked and felt very fresh and modern, with an elegant flair.<sup>24</sup>

Art Deco is really the first “style” used in America that broke free from the tradition of referring to previous historic buildings styles; the result was an architecture that was both whimsical and modern for its time, and would be popular in the United States even as the Great Depression dominated the 1930s.

This feeling of change, prosperity and growth was reflected in the detailing of Art Deco buildings. There was a strong emphasis on the appearance of the building thrusting skyward, with architectural elements, towers, and other vertical projections used to push your eyes towards the top of the building. This is why so many Art Deco buildings are finely detailed with *bas relief*, *sculptures*, and *finials* at the top. This is also why the Art Deco style is best known for its use in skyscrapers and hotels; there is just more building to embellish and decorate.

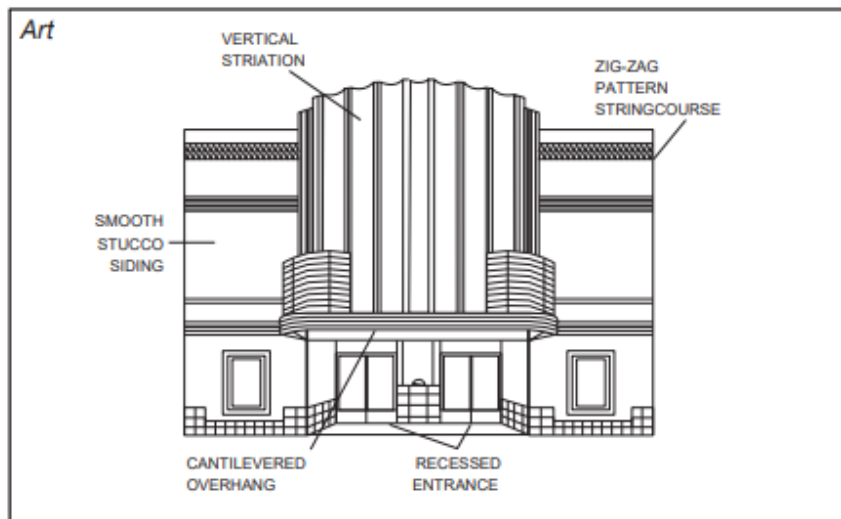
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<sup>24</sup> Treasure Coast RPC, p. 105.

Art Deco buildings have smooth walls, usually finished in stucco, and typically have flat roofs, sometimes surrounded by a *parapet*. There are a plethora of *motifs* (or patterns) used to decorate the *facades* (a *façade* just means the side of a building, usually the front). *Zig zags*, *sunbursts*, *chevrons*, botanical designs, and all kinds of geometric patterns were typically found around doorways, on the surfaces of projecting *pylons* and towers, *pediments*, and at the top of the buildings or on the *parapet*.<sup>25</sup>

In Florida, Art Deco was most often used on apartment buildings, hotels, and commercial buildings. Some homes were built in the Art Deco style, but much less frequently. Architects would often pay tribute to the local tropical setting: designs featured pelicans, palm trees, flamingos and ocean motifs. Residential structures that utilized the Art Deco style used it more sparingly, perhaps some vertical fluting around doors, or wrought iron screen doors and railings with geometric designs.

Another innovative feature was the use of windows that wrapped the corner of the building. *Glass block* was also introduced as a new building material, either used as simple decoration or as whole sections of the wall. *Porthole windows* were common as well, but these would become more prominent in the next architectural variation in the “move to modernity,” Streamline Moderne.



<sup>25</sup> Treasure Coast RPC, p. 106.



## **BUNGALOW**

The low scale, broad porches, and heavy porch supports created a very homey feel, or “comfortable” architecture. This is how some might describe the Bungalow, a style that was hugely popular for residential structures throughout America between the 1910s and the 1930s.

The Bungalow became popular in America as the “Arts and Crafts” movement became popular. This movement began in England in the 1880s, sort of as a backlash against what society began to feel was the mechanization of many jobs previously done by hand, jeopardizing the cultural and artistic values of society. The “Arts and Crafts” movement was simply a renewed interest in the beauty of things, and attention to detail was given to visual and cultural arts such as furniture design, décor, architecture, woodworking, and metal works.

By the late 1890s, cities like Chicago, Boston, New York, and Philadelphia had formed special societies that existed just to promote the Arts and Crafts philosophies. In architecture, the return to fine craftsmanship, a desire to better respond to the natural environment, and the simplification of building details helped create the Bungalow style.<sup>26</sup> The style’s American origins is largely credited to two brothers in California named Charles and Henry Greene, who designed and built very large bungalows in Pasadena. They utilized the finest woodwork in their designs, which also continued throughout the interiors. Pottery, glasswork, and furniture was also individually designed and created to complement the home it was in.

Gustav Stickley, another pioneer of the American Arts and Crafts movement, and his four brothers would revolutionize the American furniture industry by making furniture that was simple in design and beautifully handcrafted. In 1901, Stickley began publishing *The Craftsman* magazine, which featured the bungalow-style home and the furniture that would complement it. Other magazines, such as *Bungalow Magazine* would continue to popularize the style, and *Ladies Home Journal*, *Sears Roebuck and Company*, and *Montgomery Ward* all had mail-order catalogs which offered bungalow house plans that could be purchased for as little as \$5 a set.<sup>27</sup>

Bungalows allowed for great flexibility in design with their informal interior floor plans, and this, along with the tradition of utilizing locally available materials allowed for these to be built at very reasonable costs, making it very appealing to the growing middle class.

The bungalow in Florida was modest in style and luxury, but was definitely a step up design-wise from the more functional wood frame buildings built by early pioneers. Locally available materials were usually left in their natural state, such as oolitic limestone for foundations and chimneys, and unpainted wood shingles or clapboard for siding.

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<sup>26</sup> Treasure Coast RPC, p. 66.

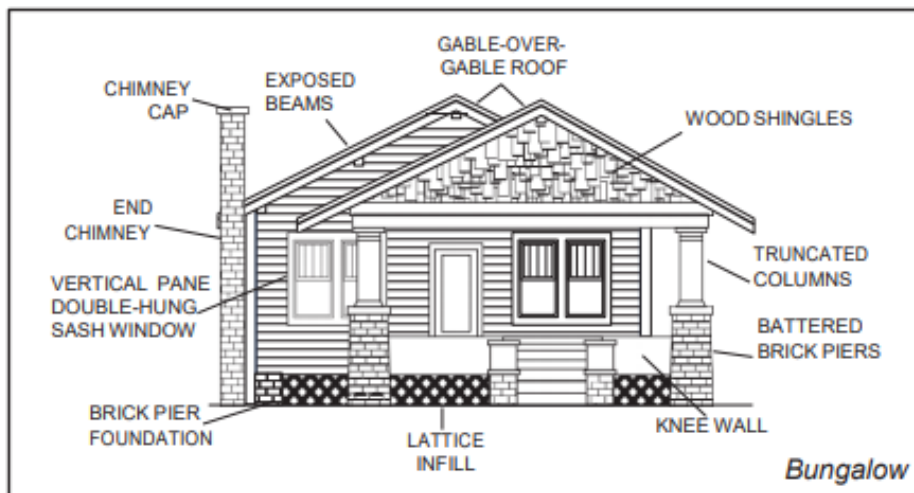
<sup>27</sup> Treasure Coast RPC, p. 67.

Many of the design features found in bungalows made it a natural choice for the hot south Florida climate. Bungalows are almost always one story or one and a half stories. Those with an additional half story usually featured a dormer window for added ventilation of the rising hot air. Gable roofs were broad-pitched with wide overhangs to shield the rooms from direct sunlight. Roof beams were left exposed underneath the eaves, and support brackets were very common, including the “knee-brace”, which is a thick, triangular bracket.

The typical bungalow features a wide porch that often extended the length of the front of the house. A key feature of these porches are the thick piers, usually made of masonry and covered with stone. These piers often served as a base for squared, tapered posts which supported the roof structure.

As effective air circulation was critical for living in the hot, humid, Florida climate (pre air-conditioning,) large windows were often strategically placed opposite each other in the house to provide for maximum cross ventilation. Windows were usually double-hung sash (meaning, the bottom sash, or window, could be pushed up, and the top sash could be pulled down). Both top and bottom sashes might have one large piece of glass (called lights), or more often, the top sash had multiple panes of glass divided by thin pieces of wood called mullions.

Interiors often featured rock-faced fireplace surrounds, built-in bookcases, cabinets, and closets, and other skillfully crafted wood elements and furniture.





154 NW 5<sup>th</sup> Avenue,  
1926



120 N Swinton Avenue,  
1920



114 NE 1<sup>st</sup> Avenue,  
1922

## **FRAME VERNACULAR (WOOD-FRAME)**

The area now known as Palm Beach County in the mid-1800s was mostly a vast wilderness and swampland. As settlers came in, the function of their first buildings were simply to provide shelter, from the heat, bugs, and other dangers of the wild. This was not “architecture” being designed by architects; the first homes, churches, and general stores were being built by local craftsmen who had learned the building trade from their parents and grandparents and were using any locally available materials in order to accomplish this.

Since trees were plentiful, wood frame buildings were the most common type of early construction in South Florida. These were homes that responded directly to the environment from which they were shielding the inhabitants from and had very little to no decoration or ornamentation. Pre-1880s, most construction was post and beam, which is where vertical wooden posts hold up large horizontal wooden beams as the basis for the structure. These timbers were usually held together not with nails but with complex joinery that required skilled craftsmen to carve away the ends of the wood timbers in a way that they fit together like a puzzle piece.

As more people came to the region, it was necessary to find a way to build homes faster and less costly. With new saw mills and industrialization, dimensional lumber (pieces of wood that were milled in specific dimensions like a 2x4,) and nails became more readily available. This allowed the homes to be built not with large, heavy timbers but with long, thin, pieces of wood. This was called balloon framing, and allowed for buildings to get taller, since the framing could go from the floor plate to the roof with one continuous piece of wood.<sup>28</sup>

Wood frame houses had a variety of names that essentially described the shape of the house or how the rooms were configured. These included single-pen, hall and parlor, dog-trot, and I-house. Other wood frame houses more commonly known today are the Shotgun house and the “Conch” House (the Bahamian-influenced style of wood-frame housing often seen in Key West or Miami.) The Shotgun house is one room wide, and several rooms deep (and so named because a shotgun blast could travel from front to back without hitting any wall). This long, narrow form was very convenient when there were narrow lots to contend with.

Wood-frame houses continued to be constructed well into the 1920s. But as the Bungalow style (and others) became popular, architect-designed plans for homes became an important indicator of social class, and the simple frame tradition rooted in previous generations began to fade away.

The common factor in all wood-frame vernacular structures is that they were built by local craftsmen, using locally available materials, and were built to take advantage of (or protect from)

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<sup>28</sup> Treasure Coast RPC, p.43.

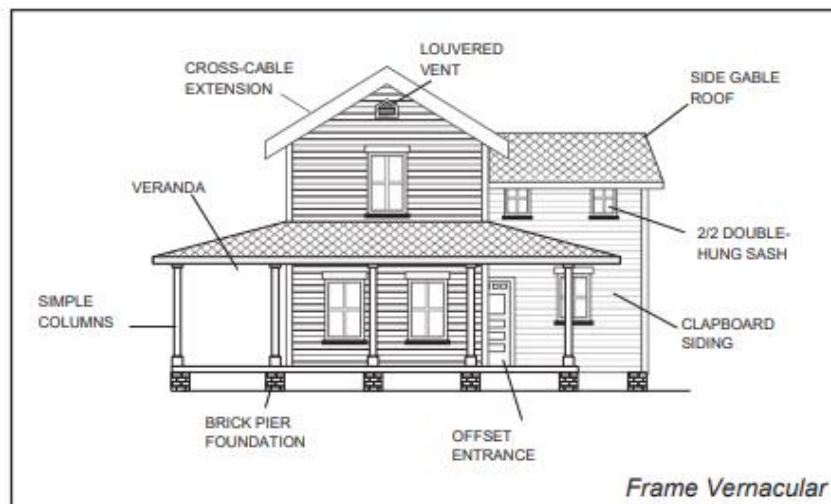
the specific environment in which they were built. Ultimately, this meant that the buildings were utilitarian in nature and had very little extra decoration or detailing, other than those elements that had an actual use.

In South Florida, the wood frame building was one or two stories, and was usually built on a foundation of masonry piers. This provided a crawl space underneath the house to allow the air to circulate underneath, which helped cool the house in the days of no air-conditioning. The siding could be horizontal (ship lap, clapboard, weatherboard,) or vertical (board and batten, weatherboard).

Roof types were front gable, side, gable, or hip roof. Less common was the pyramidal hip roof. Roofs were typically steep in nature (to help pull the hot air out of the house) and were clad in wood shingles, composition shingles, metal shingles, or embossed metal sheets. Roof lines generally extended past the walls of the house to provide shade from the sun. Exposed rafter ends and brackets under the eaves were a common building practice.

Front porches were typical, and usually extended across the length of the house. Wood doors had glazed panels. Windows were double-hung sash and made of wood (“double-hung” means both the top window can move down and the lower window can be raised up) and usually had multiple “lights” (window panes) in both the top and bottom half, or multiple lights for the top and one pane for the bottom. Windows were often large for maximum ventilation and had plain windows surrounds.

Ornamentation was limited to those elements that were actually used as part of the structure: shingle accents or a slotted vent in the gable end, porch columns, roof brackets or braces. Oolitic limestone, a locally available material for much of South Florida, was sometimes used to clad porch walls or supports and chimneys.





122 ½ SE 7<sup>th</sup> Avenue,  
1935



125 NW 3<sup>rd</sup> Avenue,  
1917



202 N Swinton Avenue,  
1922

## **MASONRY VERNACULAR**

As with the pioneer-era wood frame houses, masonry vernacular was a building tradition that emerged from the local builder's knowledge of construction rather than anything that was designed by an architect, but in this case the primary building material is masonry instead of wood. Masonry vernacular homes were typically built between the 1880s and the late 1920s.

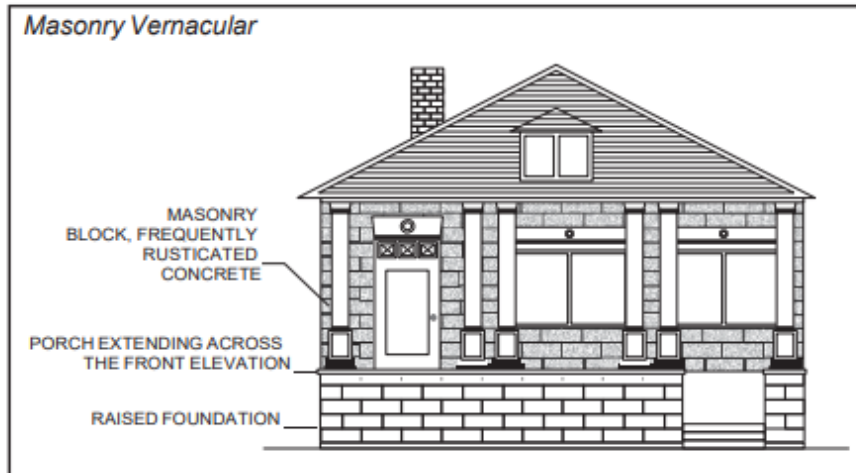
In South Florida, Brick could not be transported into South Florida very easily in large quantities, so builders looked to other locally sourced materials such as hollow clay tile (terra cotta,) oolitic limestone or concrete blocks. Between 1908 and 1940, Sears, Roebuck and Company was one of the largest suppliers of "custom" homes through their home mail-order catalogs. Home styles could be selected out of a catalog, then Sears would send the pre-cut and pre-fabricated pieces to the building site. Sears was also a primary supplier of a block mold which made a concrete block that had the appearance of rough-hewn stone. Called rusticated blocks, these were intentionally left exposed and unfinished on the side of the building, which gave a very rough, textured appearance. Not having to finish the exterior of these blocks with paint or stucco also kept the cost of construction down, making it a popular building material.<sup>29</sup>

Residential masonry from these early decades tended to be larger in scale, often two-story, with generous hip or gable roofs. Deep front porches that extended across the length of the house were common, which kept much of the sun out of the home. Roofs were typically clad in wood shingles or composition shingles, or sometimes a flat clay tile. Windows were typically wood double hung sash, with a variety of light patterns. Window placement was especially thought out to allow for the best cross ventilation. Similar to the wood-frame vernacular, little or no decoration was applied to exterior surfaces, but could include cast stone columns and piers, dormer windows, and rafter or eave brackets.

For commercial structures, including those along downtown "main streets," the masonry buildings are called either "one-part" or "two-part" commercial block. The difference in these names is simply indicating whether the building is a one-story or multi-story building. They are also characterized as "vernacular" because the form and style of the commercial structures were typical and duplicated all over the country. The two-part commercial blocks have a distinct horizontal separation between the first floor and those above, with the upper stories typically being private office or residential spaces. Windows on the upper floors were often long and narrow, and many had decorative hoods and sills of stone.

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<sup>29</sup> Treasure Coast RPC, p. 54.



50 Palm Square,  
1939



131 NW 4<sup>th</sup> Avenue,  
1927



### **Post-War “Minimal Masonry”**

Construction for local housing was slow to flourish in the midst of such great economic pressures during the Great Depression of the 1930s and through World War II in the first half of the 1940s. Once the War ended, however, there was a great demand for affordable houses for returning veterans. Buildings with simple detailing were popular as it kept the cost of construction to a minimum.

The masonry houses built post-War were minimal in decoration, but most had similar features, including an integrated one-car garage and flat tile roofs with overhanging eaves. Simple roof forms such as hip and side-gable were most common. Houses from this period were typically on slab construction, and the concrete block walls were finished with a smooth stucco. Windows were often aluminum awning, or metal casement, with large picture windows and sidelights also being a common feature on the front façade. Rear porches, often referred to as “Florida rooms,” were usually surrounded by jalousie windows. Other detailing could include slump or rough-faced brick planters in front of the house, clamshell or roll-down shutters, and simple patterns on wrought iron porch supports.

Sometimes these modest masonry buildings built after the 1930s are noted as “masonry vernacular,” in an effort to label them with a “style”. However, unlike their early 20<sup>th</sup> century counterparts, these homes were most likely designed by an architect and built by construction companies using architectural plans, often being repeated over and over again throughout a particular neighborhood. This does not reflect the true “vernacular” building tradition, and therefore, a more appropriate term for these homes might be “Minimal Masonry.”

It is important to remember that not all historic homes are recognized as significant simply for their architecture. Significance can also be determined because of important social, political and economic factors that affect our built environment, and though the “Minimal Masonry” structures may not have a proliferation of character defining features, they are still important as existing, visible reminders of how the city grew exponentially during a particular time-period, and how they filled a critical housing need at once due to significant world events.



621 NE 3<sup>rd</sup> Avenue,  
1956



1009 Nassau Street,  
1964



107 NW 4<sup>th</sup> Avenue,  
1954

## **MEDITERRANEAN REVIVAL**

In architecture, the term “Revival” means a return to, or a reference to, a type of architecture that originated somewhere else or in a previous era. Mediterranean Revival, also known as Spanish Colonial Revival, swept the country throughout the 1920s and would remain a steady style of choice for more than two decades. The type of architecture it sought to “revive” was the formidable and highly stylized buildings found around the Mediterranean Sea, particularly borrowing design elements from Spanish, French, Italian, and Moorish influences.

Again, it was a World’s Fair that would show off the latest in architectural and engineering advancements, art, culture, and other design inspirations, this time, at the 1915 Panama-California International Exposition in San Diego, California. Unlike the Neoclassical style used in previous world’s fairs, the buildings were designed with heavy Moorish, Persian, Spanish and Italian influences. With millions of people visiting the fair, this eventually created a demand for architecture around the rest of the country that was reminiscent of those exotic places in the Mediterranean.

Henry Flagler was an enormously important person in the development of the east coast of Florida. Flagler, who had made his fortune in the oil business, had come to see Florida as a way to further enhance his profits and began advertising it as an exotic vacation wonderland. Starting in St. Augustine, he built the Ponce de Leon Hotel in 1888, in the Spanish Renaissance style. His railroad company, the Florida East Coast Railway, had a stop in West Palm Beach by 1894, and finally reached Miami in 1896. Along the way, Flagler would need train depots and hotels for his travelers, many of which were designed in the Mediterranean style. After all, his goal was to attract visitors (and their money) from the frigid northern states. He wanted to present them with something completely different from what they were used to; something exotic and new.<sup>30</sup>

As a building boom swept through South Florida in the 1920s, renowned architects such as Addison Mizner, Maurice Fatio, Walter DeGarmo, and firm partners Kiehnel and Elliott would further cement the use of Mediterranean Revival as the style of choice. Many developers, such as Coral Gables’ founder George Merrick, would use the Mediterranean Revival style almost exclusively in the planning of their communities. The warm and balmy climate of Florida, with its beautiful beaches and crystal blue waters, was the perfect place to borrow design inspiration from the Mediterranean.

Mediterranean Revival buildings are not actually replications of any particular style found elsewhere, but are the result of architects blending elements copied from the architecture of Spain, France, Morocco, and Italy.

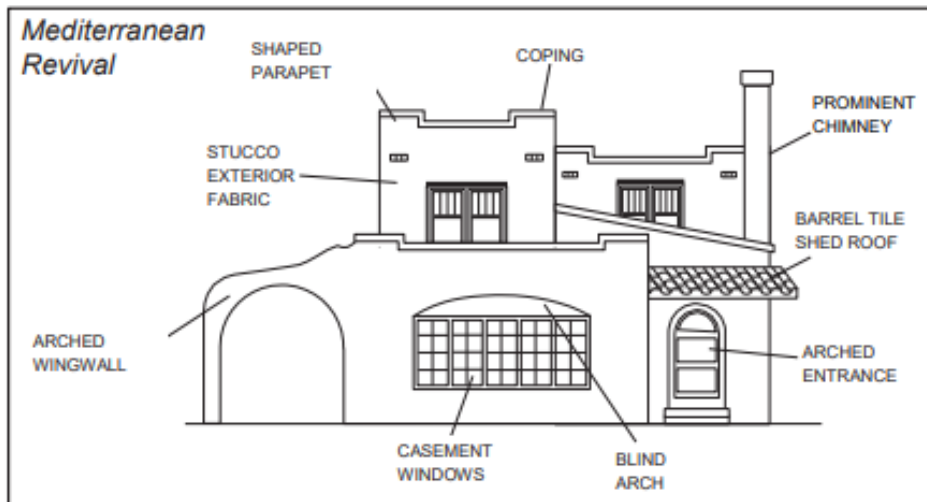
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<sup>30</sup> Treasure Coast RPC, p. 93.

The massing of the building is much heavier in Mediterranean architecture, and often asymmetrical. These structures have a very solid feeling; thick walls are covered with stucco, which can be smooth or have a rough finish. One of the most recognizable features of this style is the use of clay barrel tile as a roofing material. Roofs are typically gabled or cross-gabled and can have multiple roof levels. Circular or square entrance towers and bell towers help create the feeling of grandeur, and large wooden front doors often have cast concrete pediments over them. Windows are almost always casement windows with this style, though some do have double hung sash, and originally were almost always wood.

The use of the arch as a design element is prevalent; for doorways, interior wall openings, arcades, and colonnaded courtyards. Columns are also abundant, including twisted columns between arches or engaged columns on either side of a doorway (an engaged column is half of a column stuck to the wall). Though not necessarily needed in most of Florida’s hot, humid climate, large fireplaces were commonplace, with ornate mantels and surrounds.

What sets this style apart from anything previous in South Florida architecture is the obsessive use of ornamentation on the building, showing an increased investment in architecture. Building elements were made out of a variety of materials including terra cotta, cast stone, and wood. The use of glazed ceramic tiles, wrought iron balconies and railings were common, and fountains, pergolas and trellises were often found within courtyards or in the surrounding landscape.





238 NE 1<sup>st</sup> Avenue,  
1925



51 N Swinton Avenue,  
1926



515 N Swinton Avenue,  
1925

## **MID-CENTURY MODERN**

Much of what was happening in the United States during the 1950s could be described as fun, futuristic, and flamboyant. Major world events and the ever-changing technology would affect everything from music, to hairstyles, to automobile design, and of course, to architecture. Mid-century Modern, sometimes called Post-War Modern, was a daring and experimental sort of architecture that very much reflected the sense of hope, progress, and adventure being felt by Americans just after World War II.

Americans had struggled through the Great Depression of the 1930s, only to find themselves involved in World War II by the mid-1940s. During the war, Florida played an important role in the training of our military personnel. Many blimp hangars and air bases were built to defend against enemy submarine attacks from the coastal waters. Because of the warm climate and proximity to so many beaches (where soldiers could be trained how to advance onto land from the water), many Florida cities along the coast suddenly became populated with thousands of new residents. The military would also take over resort hotels for housing needs. Once the War ended, many soldiers chose to return to this place of eternal sunshine to start new families. This would begin the “baby boom” era. The Federal government’s G.I. Bill offered very low interest rates, allowing these young families to afford a new home, creating an instant need for homes. The existing housing stock simply was not a sufficient quantity.

Americans could finally enjoy a renewed sense of accomplishment and the joy of being a consumer. Technology was creating more reliable cars, modern conveniences for the home, and more accessible ways to travel nationally with jet passenger service being introduced in the late 1950s. The introduction of television as an affordable luxury had a huge impact on how Americans saw themselves. Popular TV shows of the 1950s such as Ozzie and Harriet, I Love Lucy, The Honeymooners, and Leave It to Beaver were all shows that portrayed the typical middle class family life at home.

The “Space Race” between the Soviet Union and the United States was a predominant undercurrent in our consciousness that existed throughout the 1950s and 1960s. Not surprisingly, these themes of space and power would make their way into popular designs for automobiles and buildings; cars began to feature rocket-like fins and streamlined chrome accents. Buildings began to feature airplane wing-like roofs and projecting wall pylons that soared up to the sky.

The 1950s was also the birth-decade of rock-‘n’-roll, and the exuberance and hysteria that it would cause added to that general feeling of finally being able to express oneself. This also

translated into the new language of mid-century architecture, which would become the most recognizable style after Art Deco.<sup>31</sup>

Mid-century Modern as a building style was popular on many levels: for major tourist resorts and hotels, multi-family condominiums, commercial structures, garden-style apartment buildings, and single-family homes. The overriding characteristic of mid-century buildings is that of experimentation; both with construction materials and applied architectural features. Designs very much reflected a move away from the stuffy and traditional, with elements such as angled rooflines and pylons, geometric shapes in railings, curved eaves, parabolic arches, and glass curtain walls all making reference to space-age technologies and the new advancements in transportation design. There was a heavy use of glass and poured concrete, and a variety of building materials were often used on one side of the building (such as mixing stone, brick, mosaic tiles) in order to break up what would have been a largely uniform (and boring) building façade.

One of the master architects of mid-century resort architecture, Morris Lapidus, created his own terminology for many of the design elements that he pioneered for use on the buildings including bean poles, cheeseholes (recessed circular lights or holes in walls), boomerangs, and woggles (amoeba-like shapes). These elements would soon become synonymous with mid-century designs around the country. Roof lines became very asymmetrical, with one slope of a gable roof being longer than another, or imitating the wings of an airplane (sometimes called a butterfly or “v” roof). Otherwise, most roofs for mid-century buildings were flat or shed roofs.

Windows were typically metal casement, awning, or jalousie. Corner-wrapping windows emphasized new building technology that eliminated the need for heavy structural supports. Projecting eyebrows and window boxes were common window surround features.

Though air-conditioning was now a more common convenience, many building elements still considered how to make the hot local climate more bearable. A “bris-soleil” is a screen over a building that allows breezes to come through but shades the windows from the blistering Florida sun. A key feature of the mid-century garden-style apartment building is a central courtyard or pool area, where all the apartment doors open up onto that courtyard, and are connected by open air corridors or catwalks (in stark contrast to modern buildings where all the units open up into a long, often characterless, hallway). Railings on stairs and balconies were either wrought iron, in geometric patterns and shapes, or “breeze block” walls - cast concrete blocks with a design punched out of the middle of them to allow for better ventilation throughout the hallways and corridors.

Other decorative elements typical in a mid-century building include planter walls, usually of brick facing, rounded eaves, large pylons or prosceniums at the entrances, and the use of lolly columns

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<sup>31</sup> Treasure Coast RPC, p. 144.

(or beanpoles) instead of traditional columns. Applying such a variety of materials and using new shapes and forms in the detailing resulted in an architecture that was both fun and unexpected, a definite move into a modern era.



240 North Dixie Boulevard,  
1953



18 NE 5<sup>th</sup> Street,  
1963



127 SE 7<sup>th</sup> Avenue,  
1951



## MINIMAL TRADITIONAL

The modest houses categorized as Minimal Traditional do not have an abundance of architectural details, hence, the term “minimal”. In fact, the little bit of detailing they do have usually references a previously popular or more traditional style (hence, the “traditional”). However, these houses played such an important part of the social and economic trends of the 1930s and 1940s and filled a very great need for so many Americans, that their significance in our built heritage cannot be overstated.

After the great stock market crash of 1929, the Great Depression set in and lasted almost a full decade. The struggling economy caused rampant unemployment and the harshest living conditions many would ever face as families struggled just to survive. The home-building industry was particularly hard hit because nobody could afford their rent, much less afford to buy a new home. Architects, engineers, construction workers, home-building supply factory workers – were all without jobs. In an effort to help put people back to work, the Federal Government created the Federal Housing Administration (FHA) in 1934. The FHA created our current financial mortgaging system so that people could apply for home loans, which then had the effect of starting up the home-building industry again.

Just as the Great Depression started to ease up, the Japanese bombed Pearl Harbor on December 7, 1941. The entire country was now thrust into a massive effort to support the troops and the various industries that war creates; the manufacturing of military jeeps, ships, planes and other machinery. Production plants sprang up around the country, and there was a great need to house all of the production plant workers nearby. Entire communities, full of these affordable-to-build houses, were constructed for the employees and their families.

The G.I. Bill was introduced in 1944, which essentially made a promise that every returning serviceman would be provided very low interest loans in order to purchase a home. Developers knew that the FHA had already outlined what design and size home would be eligible for these loans and began replicating them in mass quantities. In the end, more than 15 million servicemen would take advantage of some aspect of the G.I. Bill, and the housing landscape throughout the country would be forever changed.<sup>32</sup>

The key to a Minimal Traditional home is its simplicity; simple in plan, simple roof lines, minimal decoration or architectural features. These one-story houses usually have a gable roof, or gable and wing, with the front-facing wing only protruding minimally from the rest of the house. Occasionally they would feature a side-gable roof, and this form was also called a “Cape Cod” house, popular because it symbolized the functional houses of Colonial America. Dormers were rarely present, though scalloping could sometimes be found at the base of the gable. Roofs were

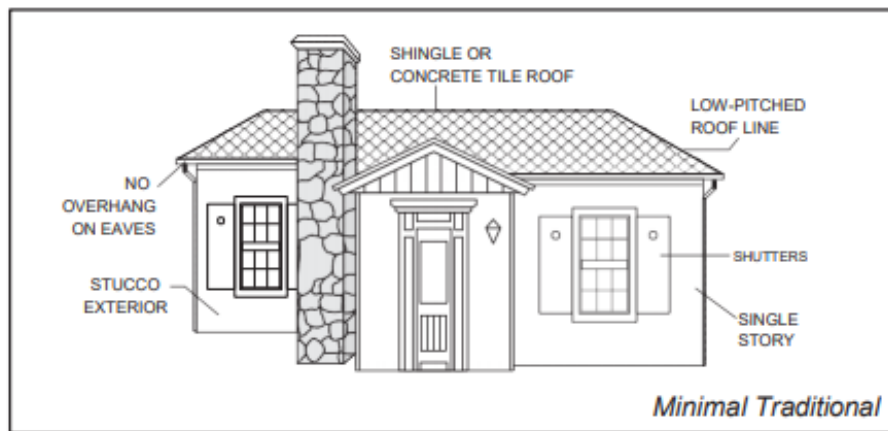
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<sup>32</sup> Treasure Coast RPC, p. 130.

typically asphalt shingle, though many of these houses in Florida now have a barrel tile roof because Mediterranean Revival had been such an influential former style.

These houses usually did not include a garage or carport, but sometimes had a small porch. They were typically clad in only one material like brick, wood, or stucco. Doors were usually a traditional panel door. Windows were double-hung sash, with multiple panes or one-over-one configurations. Bay windows were sometimes present. Chimneys, shutters, and brick planters were about the extent of any additional features.

Ornamentation on the house sometimes referenced the elements of classical architecture, such as a classical door surround or colonial shutters. In South Florida, it was not unusual for a Minimal Traditional house to have a racing stripe or projecting eyebrow as its featured detail, a nod to the Art Deco and Streamline Moderne styles that were so prevalent in the decades just before. Round, cast concrete vent blocks in the gable end, and a larger, rectangular cast concrete vent in the side of the garage were also a popular Florida variation. Both of these usually featured an animal, plant, or nautical theme to represent the local environment, such as flamingos, palms, and galleons (a Spanish sailing ship.)<sup>33</sup>



<sup>33</sup> Treasure Coast RPC, p. 132.



407 North Swinton Avenue,  
1941



521 North Swinton Avenue,  
1939



1022 Nassau Street,  
1938

## MISSION

The Mission “style” is actually another architectural “revival” from the other side of the country, this time replicating the early Spanish missions that were built in California between 1769 and 1834. 21 missions (religious outposts) were built between San Diego and San Francisco, each built to be no more than one day apart by horseback. These missions featured impressive bell towers, whitewashed walls, red-tiled roofs and arched colonnades.

In 1893, a world’s fair was held in Chicago, called the Columbian Exposition. Often at these world’s fairs, different states would build a structure to house their exhibits, which intended to show off that state’s latest and greatest contributions to science, art, and industry. The State of California’s building for the Columbian Exposition was an imposing, grand structure built in the Mission style.

By the early 1910s, popular trade catalogs, including Sears Roebuck and Company, offered Mission-style house plans for sale that could be ordered by builders and architects. By 1920, the style had reached all parts of the country. In Florida, this style would exist almost directly parallel with that of Mediterranean Revival, and would share some of its characteristics, but the much simpler construction and lack of expensive ornamentation would make it a very popular building type, especially for middle class neighborhoods.<sup>34</sup>

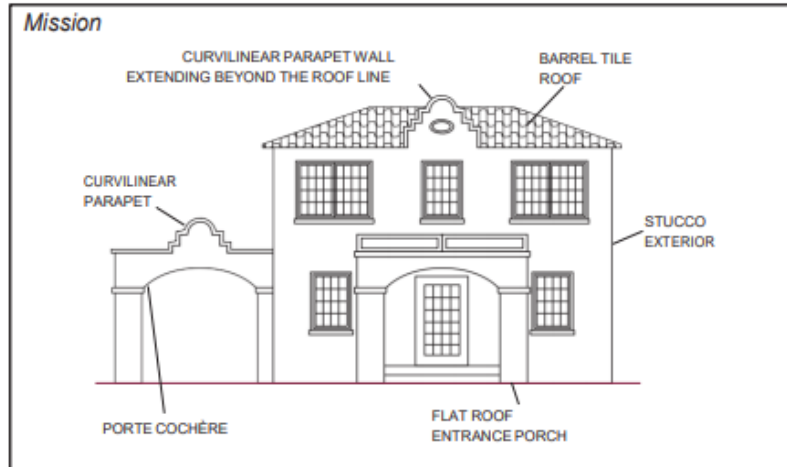
Mission style buildings could be one, two, or three stories in height, and this ability to maintain its “style” with that kind of massing made it a very popular choice for apartment buildings as well as private residences. The most recognizable characteristic of the Mission style is the use of a flat roof surrounded by a parapet, which was often undulated or curvilinear. Buildings were either wood frame or hollow clay tile in construction, but this was covered by stucco that could be smooth or rough in finish.

At the roof line (near the base of the parapet,) scuppers were often installed to allow the water to drain from the flat roof tops. Parapets were often topped with coping, which was a capping of the top part of the wall or a raised molding. Sometimes parapets featured a single row of sloped roofing tile between the taller, curvilinear portions. Windows in the Mission house were almost always double hung sashes or casement. Front porches were a prominent feature as well, and porch supports were often large square piers, or they featured a series of arches with columns in between.

Ornamentation in the Mission style is minimal. Occasionally there are applied crests or swags on the façade of the building. Any dormers or shed roofs that extended from the main structure were covered with barrel tile and usually featured carved wood brackets for support.

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<sup>34</sup> Treasure Coast RPC, p. 81.



110 NE 7<sup>th</sup> Street,  
1925



170 NW 5<sup>th</sup> Avenue,  
1926

## **RANCH**

Perhaps no other residential architectural style dominated the American landscape for such an extended period of time as the Ranch house did. For three decades, the Ranch home became synonymous with subdivision development and expansion. But by the late 1970s, the Ranch home's popularity had quickly dissolved, perhaps a victim of its own popularity, and was criticized and ridiculed as a symbol of what many considered homogenous, mass-produced housing.

The Ranch home of the 20th century developed in response to a desire to open up the home to the outdoors, utilizing courtyards, patios, and backyards as fully enjoyable living spaces. New building technologies such as pre-fabrication (where parts of the home are built off site, then taken to the property for assembly,) allowed homes to be built quickly and cost effectively. The form and shape of the house, based around a courtyard, and the use of rustic-looking building materials has origins in the early Spanish haciendas and cattle ranches that dotted the southwestern part of the country, particularly in California.

The Ranch house as we know it today spread in popularity through the works of several architects, but its beginnings can really be traced to one in particular, Clifford "Cliff" May of San Diego, California. In 1931 May designed and built a house that featured a floor level with the ground, had excellent cross-ventilation, a courtyard and an exterior corridor that ran along the length of the house. All were intended to bring in the maximum amount of light and provided spaces where the family could enjoy the outdoors in a private setting. After selling the house for \$10,000, he went on to design and built at least 50 more of these homes in the San Diego area alone. After moving to Los Angeles in 1935, he designed 1,000 custom homes and sold plans for 18,000 more, which were now being built all over the country.<sup>35</sup>

The baby-boom era after World War II would require an unprecedented amount of housing stock to be available, and developers were more than happy to be able to provide entire neighborhoods full of ranch houses. The change in architecture was not limited to the exterior design. Interiors were no longer a cluster of square rooms, but a more fluid and open space. There was a move away from an emphasis on the front porch; expansive back yards were the perfect place for private entertaining and enjoying the outdoors.

Popular magazines such as House Beautiful and Sunset all promoted the relaxed, modern family lifestyle that was waiting for you in a Ranch-style home. With mass production came affordability, and construction of ranch homes exploded across the country. But with mass production also comes the occasion where some subdivisions were developed without much attention to variety or detail, which started the backlash against the style and its perceived lack of imagination.

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<sup>35</sup> Treasure Coast RPC, p. 158

By the end of the 1970s, rising land and energy costs made a large, rambling house no longer affordable. Many felt the style had become too repetitive and mundane, but the Ranch home had already left its imprint in all corners of the country.

To see how architects utilized this style to move away from the traditional housing forms of the past, drastically changing how Americans used their homes, is to see the Ranch house in an all new light. In fact, true Ranch homes are beginning to see a resurgence in restoration efforts as new residents are now appreciating their place in history.

Since the ranch home's main emphasis was to connect indoor living with the outdoors, they are very shallow, sometimes only one room deep, but spread out horizontally. Many are L or U-shaped in plan, with a courtyard in the center. This is the first style to actively utilize the sliding glass door as a key component of the architecture.

Ranch houses are generally one story, and most include an attached garage or carport. One end of the home, or sometimes both ends, protrudes out from the front of the house. The roof is low-pitched and features deep eaves. Wall materials varied from clapboard, stucco, or brick. Those ranch homes that were not completely made of brick sometimes had a brick veneer feature on the front of the house, or brick planters.

Windows in the ranch house also figured very prominently, as another way to let the maximum amount of light into each room. Picture windows were common, as were window walls (where almost an entire wall is made up of large picture windows). Inside, the tradition of separating every room common in past styles gives way to a much more fluid and open floorplan concept.

Outside the home, ornamentation was still very minimal, usually limited to planter walls, porch posts with wrought iron supports, and false shutters (meaning shutters that are just on the sides of a window but are not actually wide enough to cover up the window when closed).





400 NW 2<sup>nd</sup> Street,  
1960



116 NE 6<sup>th</sup> Street,  
1965



401 NW 1<sup>st</sup> Street,  
1962



## **STREAMLINE MODERNE**

The Art Deco movement was in full swing by the late 1920s, which moved away from traditional building styles and into a modern design aesthetic. By 1930, several factors would contribute to a slight variation that occurs in this style, which further moves into the realm of modernity. The result would be a style of architecture that was very similar to Art Deco, but simpler and more streamlined in its ornamentation and construction.

Streamline Moderne, which is also called Art Moderne, begins to appear around 1930. This is also the beginning of the Great Depression for the United States. Not surprisingly, the flourishes and fanciful expressions common in the Art Deco style may have become too expensive and flashy at a time when most people were struggling economically. The desire to still have modern looking buildings but with less ornamentation (and as a result, were less costly to build) caused architects to look for a way to “streamline” the architecture.<sup>36</sup>

Another huge influencing factor in the development of this style was the advancements that were taking place in technology and industry. Cars, airplanes, and passenger ships were being designed to be more aerodynamic in order to be more cost efficient. Designs were sleeker and smoother in appearance and this “streamlining” effect made its way into the architecture as well.

Similar to Art Deco, Streamline Moderne was more often used for commercial buildings, hotels, and apartments, but some residential structures did get to take advantage of this bright, clean style.

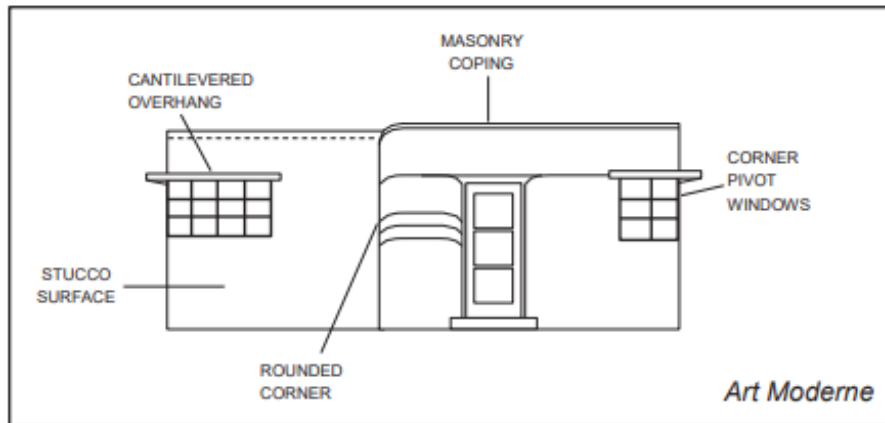
The main difference between Streamline Moderne and Art Deco, is that while Art Deco emphasizes the vertical (designed to make your eyes move up the building,) Streamline Moderne emphasizes the horizontal. While Art Deco uses towers, pylons, and other vertical details, Streamline Moderne rounded out edges with curved walls and featured horizontal banding and railings.

Window types were typically glass block, large picture windows, portholes, or consecutive rows of metal casement or awning windows. Windows that wrapped the corners were also common, and most windows lacked any kind of window surround.

Ornamentation on houses generally consisted of racing stripes (horizontal banding or grooves just below the roofline or at corners of the building), chrome, glass or tile accents, and steel railings. Terrazzo was a common flooring material. These elements often replicated the look and feel of a classic 1930s ocean liner.

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<sup>36</sup> Treasure Coast RPC, p. 116.



816-840 East Atlantic Avenue,  
1939



140 NW 4<sup>th</sup> Avenue,  
1949

## OTHER NOTABLE STYLES

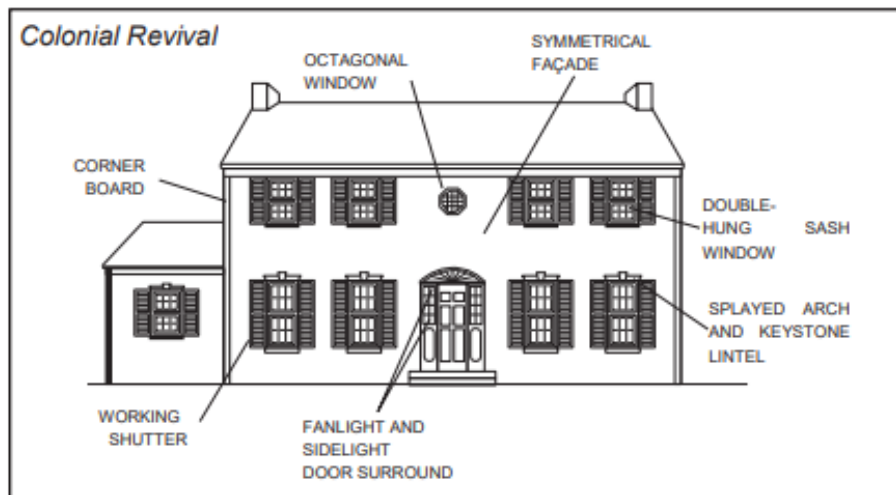
Within Delray Beach’s six historic districts, one can find almost every historic style there is. All are important because it is this mix, however cohesive or eclectic, that allows a neighborhood to be unique and unlike any other. You will never find two historic districts that are exactly the same. Though Delray Beach may not have an abundance of these styles listed below, they are nonetheless integral to the historic fabric and help tell the story to future generations of how Delray Beach became the vibrant city it is today.

### Colonial Revival

Circa 1900-1950

As the craze for Mediterranean-inspired architecture started to wane, homeowners turned back to the more classical look of Colonial Revival, which peaked in popularity in the 1930s. Colonial Revival borrows heavily from the classical building traditions of “Georgian,” “Federal,” and “Jeffersonian” styles.

Interestingly, the 1930s is also when the restoration of Colonial Williamsburg began in earnest, igniting a nationally renewed interest in classical motifs for architecture. Colonial Revival features very symmetrical facades, rectangular windows with small panes (which is why the term “Colonial window,” is used to describe this type) decorative entablatures underneath the eaves, and a prominent entrance or portico, usually with fanlights, sidelights, and pediments. They are generally one and a half to two-stories in height, and most Colonial Revival homes feature wood siding, gable roofs, and end chimneys.





200 SE 7<sup>th</sup> Avenue,  
1945

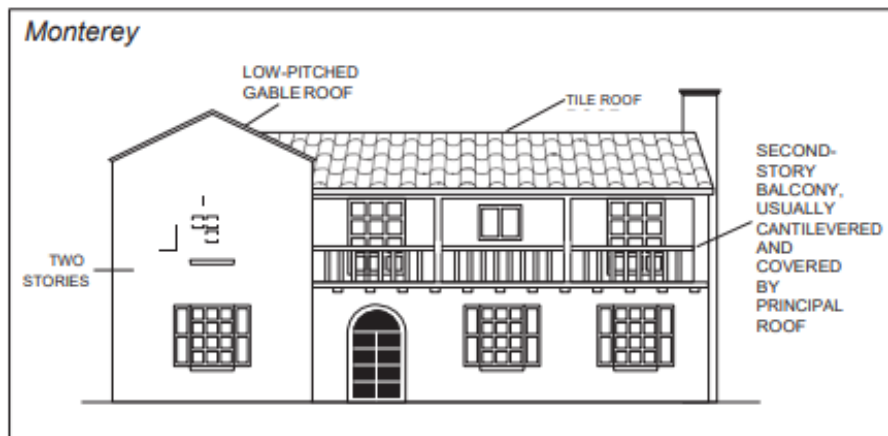


1104 Nassau Street,  
1935

**Monterey**

Circa 1925 – 1955

Like the Bungalow, Monterey is a style that originated in California, but quickly spread in popularity throughout the nation. These homes are two-story residences that sometimes exhibit either Spanish or Colonial Revival characteristics, but their most distinctive feature is a side-facing gable roof with a second story balcony that runs the length of the building. This balcony is usually cantilevered (only anchored along one side) and covered by the principal roof. The first and second stories often feature a different exterior material for each floor; for example, the first floor might be brick, while the second floor utilizes wooden clapboard siding.



60 Marine Way,  
1941



20 N Swinton Avenue,  
1902

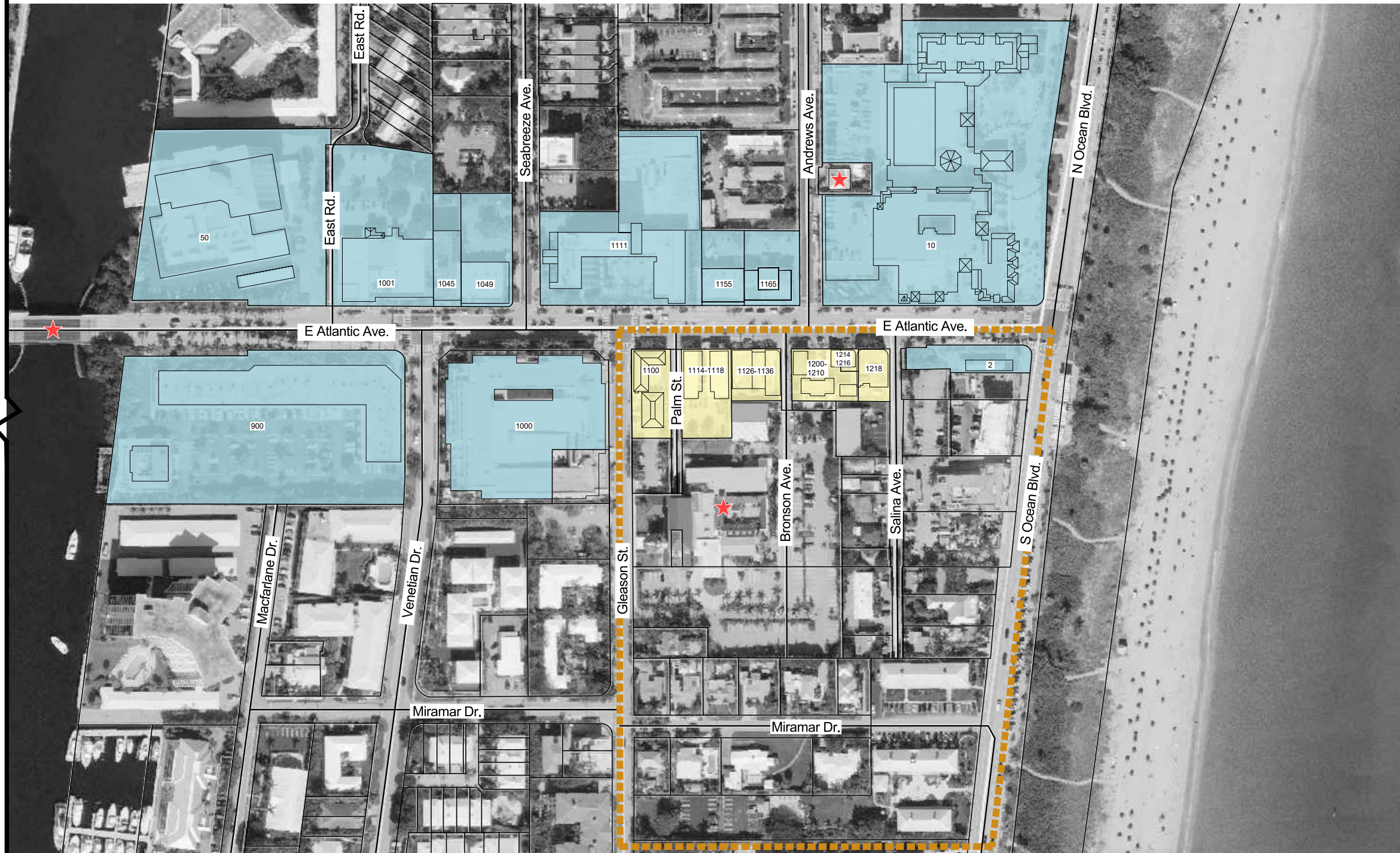
**International**  
1925 - Present

The “International Style” was a style born out of a philosophical movement developed at the Bauhaus in Germany, a design school founded in 1919 by Walter Gropius. This movement was all about simplicity and lack of ornamentation, working under the mantra that “form follows function”. These buildings feature flat roofs and asymmetrical facades, metal casement windows, and smooth walls devoid of much detailing. Windows are often found at the corners of the building, set flush with the exterior wall. Cantilevered sections are common, with a section of the roof, balcony, or second story jutting out dramatically over the first.



Sketch source: Old House Journal website

# APPENDIX A














A.1

### ATLANTIC AVENUE HISTORIC RESOURCE SURVEY

JULY 1, 2022

**LEGEND:**

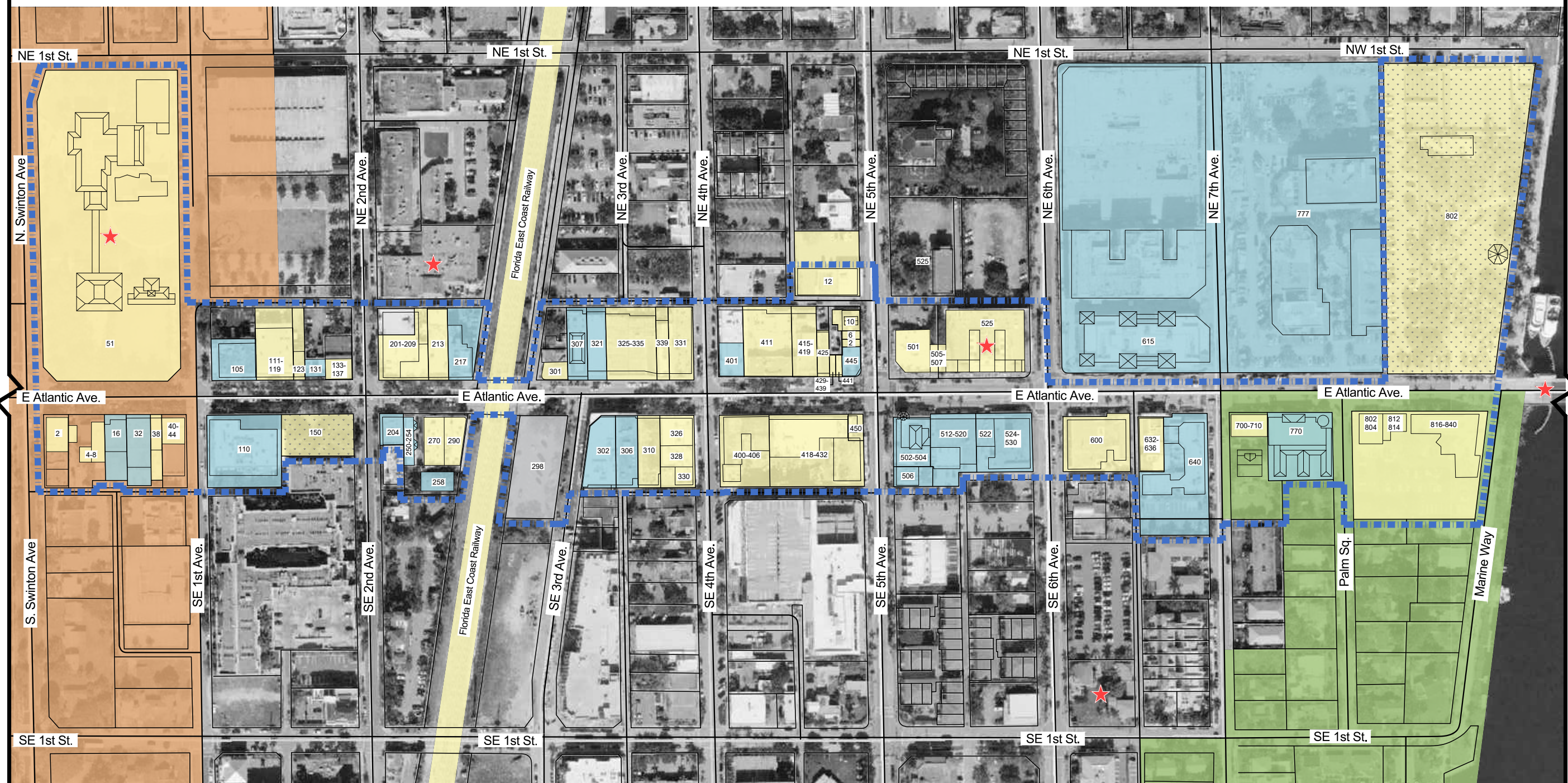
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|---|-----------------------------------|--|---|---|--------------------------|---|---------|---|---------------------------------|
|  | Proposed Atlantic Avenue District |  | Marina Local Historic District            |  | Proposed Contributing    |  | Parking |  | Vacant Lot                      |
|  | Proposed Ocean Park District      |  | Old School Square Local Historic District |  | Proposed Noncontributing |  | Park    |  | Local Designated Historic Sites |
|   |                                   |  | West Settlers Local Historic District     |   |                          |   |         |   |                                 |





A.2









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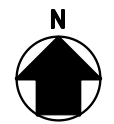


### ATLANTIC AVENUE HISTORIC RESOURCE SURVEY

JULY 1, 2022

**LEGEND:**

- |   |                                   |  |   |   |                          |   |         |   |            |   |                                 |
|---|-----------------------------------|--|---|---|--------------------------|---|---------|---|------------|---|---------------------------------|
|  | Proposed Atlantic Avenue District |  | Marina Local Historic District            |  | Proposed Contributing    |  | Parking |  | Vacant Lot |  | Local Designated Historic Sites |
|  | Proposed Ocean Park District      |  | Old School Square Local Historic District |  | Proposed Noncontributing |  | Park    |   |            |   |                                 |
|   |                                   |  | West Settlers Local Historic District     |   |                          |   |         |   |            |   |                                 |














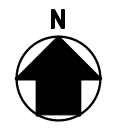


ATLANTIC AVENUE HISTORIC RESOURCE SURVEY

JULY 1, 2022

LEGEND:

- |   |  |  |   |   |
|---|--|--|---|---|
|  Proposed Atlantic Avenue District |  Marina Local Historic District            |  Proposed Contributing    |  Parking |  Vacant Lot                      |
|  Proposed Ocean Park District      |  Old School Square Local Historic District |  Proposed Noncontributing |  Park    |  Local Designated Historic Sites |
|   |  West Settlers Local Historic District     |  |   |   |



A.3

A.2



A.3

### ATLANTIC AVENUE HISTORIC RESOURCE SURVEY

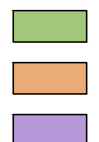
JULY 1, 2022

**LEGEND:**



Proposed Atlantic Avenue District

Proposed Ocean Park District



Marina Local Historic District

Old School Square Local Historic District

West Settlers Local Historic District



Proposed Contributing

Proposed Noncontributing



Parking

Park



Vacant Lot

Local Designated Historic Sites

