
LINDSEY RESIDENCE

1335 NW 67TH STREET

Designation Report



South Elevation

July 2009

September 1, 2009

Historic and Environmental Preservation Board



City of Miami

REPORT OF THE CITY OF MIAMI
PRESERVATION OFFICER
TO THE HISTORIC AND ENVIRONMENTAL PRESERVATION BOARD
ON THE LOCAL HISTORIC DESIGNATION OF THE
LINDSEY RESIDENCE
AS A HISTORIC RESOURCE

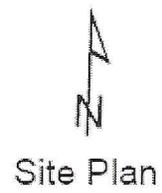
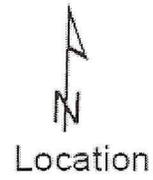
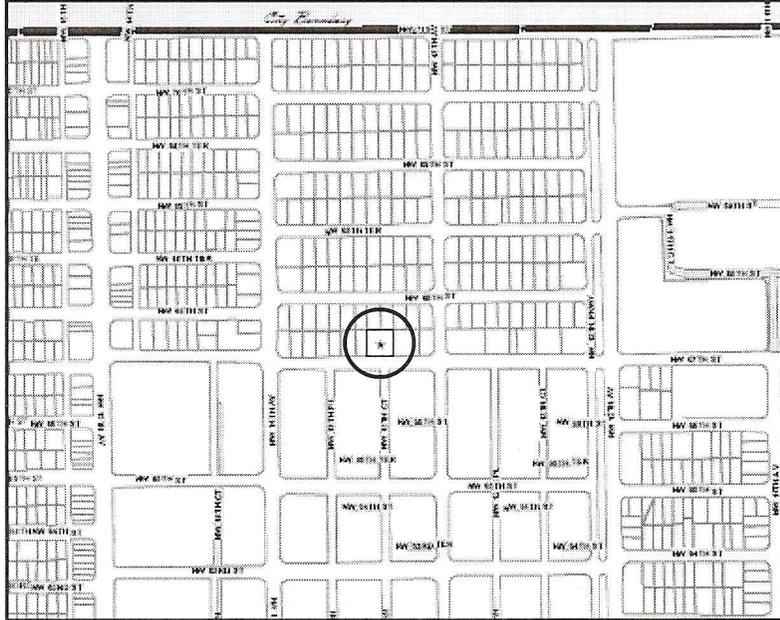
Prepared by: Trisha Logan
Historic Preservation Planner

Reviewed and
Edited by: Ellen J. Uguccione,
Preservation Officer

Passed and
Adopted on _____

Resolution No. _____

LINDSEY RESIDENCE
1335 NW 67 STREET



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I. General Information

Historic Name:

Lindsey Residence

Current Name:

Lindsey Residence

Date of Construction:

1947

Location:

1335 NW 67th Street
Miami, Florida 33147

Present Owner:

Chanell Lindsey
1335 NW 67th Street
Miami, Florida 33147

Present Use:

Residence

Zoning

R-1 Single Family Residential

Folio No.

01-3114-016-1090

Boundary (Legal) Description

Lots 16 and 17, Block 11, Liberty City Homesites Subdivision, recorded in Plat Book 4 at page 32 of the Public Records of Miami-Dade County, Florida.

Setting

The home is located near the center of the block on NW 67th Street, between NW 13th Avenue and NW 14th Avenue.

Integrity

The building has been subject to few alterations on the exterior and retains its original fabric.

II. SIGNIFICANCE

Date of Construction: 1947
Architect(s): Curtis Haley and Lester Avery

Statement of Significance

The original residents of 1335 NW 67th Street, Ellis and Ann Lindsey were wealthy, well known socialites within the black community. Because of segregation in Miami, the Lindseys had few choices in the places they wished to make their home. Overtown, an area just north of Downtown, had been designated "the Negro section" immediately after the city's incorporation. When overcrowding became unbearable, Liberty City, an area north and west of Overtown was destined to become the predominant area for African-Americans. The Lindseys chose well-known local architects, Curtis Haley and Lester Avery, to design and build their home across the street from Liberty Square, a public housing project built in 1936. The home reflects the trends in architecture during this era, and illustrates a Streamline Moderne style.

Liberty City

The entire state of Florida held on to the "Jim Crow" laws which disenfranchised blacks from the white community, well into the 1960s. Throughout the 1940s Miami was segregated, with most of the black community sectioned off into an area called "Colored Town," later referred to as Overtown. Within Overtown, a strip along Northwest 2nd Avenue, called "Little Broadway," drew many great entertainers including Billie Holiday, Hartley Tootes, and Cab Calloway. "Little Broadway" offered a vibrant atmosphere with bustling streets and patrons visited a variety of black-owned businesses. The Mary Elizabeth Hotel and the Rockland Palace were among the most popular of hotels and entertainment venues. Although Miami was segregated and blacks were not allowed within white establishments, except as staff, whites frequently attended performances in Overtown.

Overtown, as one of the only communities where blacks were accepted, became extremely overcrowded. The housing was built using less than acceptable building practices, translating into sub-standard living conditions which led to crime and health problems. Community led to a city-wide campaign to develop better housing, which attracted the attention of the Works Progress Administration¹. The WPA conducted a study to assess Overtown's impoverished conditions. This study resulted in plans to construct "one of the first federally funded public housing projects in the nation."² When it was built, its location, between NW 62nd Street and NW 67th Street on the north and south and NW 12th Avenue and NW 14th Avenue on the east and west, was actually outside the city limits of Miami.

The new development was named "Liberty Square," and designed as a self-sustaining community. Basic services were provided as well as an auditorium, several stores,

¹ Works Progress Administration (WPA) was formed by the Roosevelt administration during the depression to create jobs.

² Dunn, Marvin. *Black Miami in the Twentieth Century*.

swimming pools, a playground and garden areas. The community center housed the library and grocery store. By the end of construction, the project had a total of 925 new units. The first residents moved into Liberty Square in 1936.

The first Liberty Square administrator insisted that residents be responsible for the upkeep of their homes and the common areas. The high standards of the project drew even more residents and attracted wealthier black families. They built large homes across the street from Liberty Square, where the Lindsey home was built, creating a new black elite class. Floyd Davis, the primary developer, sold lots to blacks for \$100 down, \$2.50 a week.

Ellis "Peaches" and Ann Lindsey

In the mid-1940s, Black families in Miami were still being told where they could and could not live. The Lindseys had a choice between building in Overtown or Liberty City. Ellis and Ann Lindsey chose to build on a lot located across the street from the Liberty Square project; it would be the third house to be built on 67th Street. This row of homes was referred to as "Millionaires Row," with each of the homes substantially larger than the other houses in the neighborhood.

The Lindseys were prominent and wealthy black citizens. In various articles Ellis, nicknamed "Peaches," was identified as a notable Miami businessman who owned real estate and a cigar store. He was also identified as a key player in the illegal gambling "industry." During the decades of the 1930s and 1940s, Miami provided a safe haven for mobsters and gambling. "Illegal casinos flourished in the southern part of Florida"³ and attracted organized crime "celebrities" such as Meyer Lansky and Al Capone. There were also voices of opposition to gambling activity. The white community established Crime Commission of Greater Miami and the black community opposed to gambling organized crime through the Negro Service Council.

One of the places that attracted black celebrities, entertainers and socialites during Overtown's heyday was Georgette's Tea Room at 2550 NW 51st Street. Miami's black social elite held Sunday teas there and it was the place to show off the latest fashions from New York or Paris. Ann Lindsey, considered a Miami socialite and business woman was often a guest at these events and was more than likely to appear in newspapers and magazines that covered these galas.

The Lindseys commissioned architects Curtis Haley and Lester Avery to design their 2,500 square foot home. The construction commenced in 1947 and was completed three years later for a cost estimated between \$40,000 to \$60,000. *Our World Magazine* photographed the Lindsey home shortly after its construction to include with other homes that were evidence of the prosperity of some members of the African-American community. The caption read: "beautiful, modern homes of professional and business people rival that of any Hollywood movie star for splendor."⁴

³ Thompson, William Norman. *Gambling in America*. Cambridge University Press. Cambridge, U.K. 2001.

⁴ Robinson, Major. "All Eyes on Florida." *Our World: A Magazine for the Whole Family*. May 1949

Shortly after the Lindseys moved into their home, tragedy struck. Ellis Lindsey was fatally shot outside of the home on April 22, 1948. It is unknown who the killer actually was, although there was a reward posted by Ann for \$2500, with an additional award posted by the Miami City Commission for \$250. Ann Lindsey continued to be an active member of the community and was a major figure in black social circles before her death. *The Miami Herald* showcased the Lindsay home in 1987 stating that "Ann Lindsey, lives in a big pink house with petunias in the window box and lavish drapery and sea horses carved into the mantelpiece, plopped in the middle of clapboard poverty."⁵

Architects

Curtis Haley and Lester Avery were the architects of record for the Lindsey Home. Another notable project that the pair worked on was the Gulf Oil Station located at 1700 SW 22nd Street, a City of Miami Historic Resource. The partners had their office in the downtown Seybold Building as early as 1938, and designed both residential and commercial buildings. Curtis Haley is listed as the architect of a substantial number of residences in Coral Gables, and is also credited with the *Phi Kappa Alpha Fraternity* house on the University of Miami's campus and at least one residence on Miami Beach.

Avery has a long history of involvement with the design and construction of vernacular homes, apartment buildings, and hotels throughout Florida. In his early career he served as chief architect for Dean Alvord's Clearwater development, Harbor Oaks, which opened in 1914 and is listed as a district in the National Register of Historic Places. From the 1930s to the 1950s Avery was considered to be one of the leading residential architects of South Florida, designing almost 40 residences and hotels on Ft. Lauderdale Beach and at least 18 structures on Miami Beach, each of various styles, ranging from Mediterranean Revival and Bungalows to Art Deco and Streamline Moderne.

III. DESCRIPTION

Architectural Description

This two-story home retains all of its original elements of its Streamline Moderne exterior that emphasizes its character by the prominent vertically oriented entrance bay and the horizontal bands created by the slump brick detail and "wrap around" windows. The walls are composed of poured concrete and contain original steel casement windows. The entrance, slightly off-center, is recessed back with a set of semi-circular steps leading to a small landing. Above the entry is a semi-circular porch extruding outward, supported by pairs of thin square columns extending from the lower level.

Extending out from the steps is a poured concrete planter box that extends entire length of the front façade. The steel casement windows form a linear pattern that flow into a field of slump, a textured surface of pressed concrete that simulates brick, on each level. In addition to the large casement windows, the architects introduced small porthole windows that are placed inside the field of slump, creating a nautical feel to an otherwise modern home.

⁵ Herald Staff. Tropic Home and Design "Sweet Liberty." *Miami Herald* Sunday, May 3, 1987.

To the left side of the home, recessed back from the main façade is a one-car garage that extends into the backyard. The backyard is enclosed with a concrete wall creating an intimate courtyard, partially covered by pavers and accented with a lush landscape. Also visible from the rear is a porch that comes off of the master bedroom, extending over the top of the sun room below.

Interiors

Although the Board does not have jurisdiction over this interior, the following is provided to further document the significance and integrity of the home.

The flooring throughout the home is original, with the exception of the kitchen. The foyer retains its original terrazzo flooring with a marbleized-pattern tiled floor through the remainder of the first level and hardwood floors on the second. Upon entering the home, a large curved staircase greets you, with a white iron railing that mimics the pattern found on the entry doors. Throughout the home the moldings on the ceiling are original in style, including the ceiling above the staircase which displays a recessed oval with a smooth molding detail surrounding its edge.

Each room has retained a significant degree of its integrity, particularly in the bathrooms which retain their original tiling and fixtures. Of all the spaces, the living room is the most impressive room with the "wrap-around" steel casement windows flooding light into the space. There is a concrete fireplace situated in the corner of the room with a marine motif carved into the center featuring a seashell and seahorses. Separating the living room from the sun room is a pocket door, containing glass panels separated by muntins that extend from floor to ceiling.

Throughout the home the ceiling molding, small details at the door surrounds, and the curvature of the interior walls, further underscore the Streamline Moderne style of the residence.

IV. APPLICATION OF CRITERIA

The Lindsey Residence at 1335 NW 67th Street possesses quality and character through its architectural design, social and historical associations with Liberty City and two of its prominent residents and represents a work of master architects, Curtis Haley and Lester Avery. The property is eligible for designation under the following criteria (as numbered in Section 23-4(a) contained in Chapter 23 of the City Code:

- (1) Are associated in a significant way with the life of a person important in the past;
- (3) Exemplify the historical, cultural, political, economical, or social trends of the community;
- (5) Embody those distinguishing characteristics of an architectural style, or period, or method of construction;
- (6) Are an outstanding work of a prominent designer or builder;
- (7) Contain elements of design, detail, materials, or craftsmanship of outstanding quality or which represent a significant innovation or adaptation to the South Florida environment

V. PLANNING CONTEXT

Present Trends and Conditions:

The Lindsey Residence is located in Liberty City on 67th Street, directly across the street from Liberty Square, a housing project built in the 1930s. The area is zoned for single family residences, which is evident within this neighborhood. The residences as well as its surroundings have had few alterations since the early 1960s.

Available Benefits:

In June, 2007 the City of Miami enacted the Ad-Valorem Tax Incentive for Historic Properties, which provides for a tax exemption for 100% of the improvement costs for the rehabilitation of a locally designated historic property. The exemption may be granted by the City Commission for a period of up to ten years. If a sizable addition were approved for the Lindsey Residence, it is probable that the new assessed value would significantly increase. The tax exemption would allow the owner to maintain the value of the previous assessment (before improvements) for Miami's ad valorem tax levy. Over a ten year period, the tax savings could be significant.

REPRESENTATIVE PHOTOGRAPHS



Wealthy widow, Mrs. Anne Lindsey owns \$60,000 spacious home, 2 cars; best-dressed businesswoman in town.

Fig. 1: Ann Lindsey outside of her backyard in the May 1949 issue of Our World Magazine

Miami Beach Goes International



JOSEPHINE BAKER, famed Parisian singing star, broke a Florida tradition by demanding (and got it) equal right for everyone when she opened a recent engagement at Miami's swank Copia City. History making event was unanimously approved by city officials and established a precedent for Miami Beach inasmuch as Miss Baker's opening was attended by elite society from Greater Miami, West Palm Beach, Jacksonville and New York City. Pictured here are Maxine Sullivan, the Loeb Lounge bandleader; Joan Bouillon, Raulheader husband of Miss Baker; J. D. Brooks, Florida Representative of Schenley; Mrs. Baker; Bill Chase, Schenley's dapper National Representative; and Mrs. Anne Lindsey, Miami socialite.

Fig. 2: Ann Lindsey with Josephine Baker in the New York Amsterdam News, Saturday, February 10, 1951



Fig. 3: Front façade (south facing)



Fig. 4: Entry and 2nd floor porch



Fig. 5: Front entrance

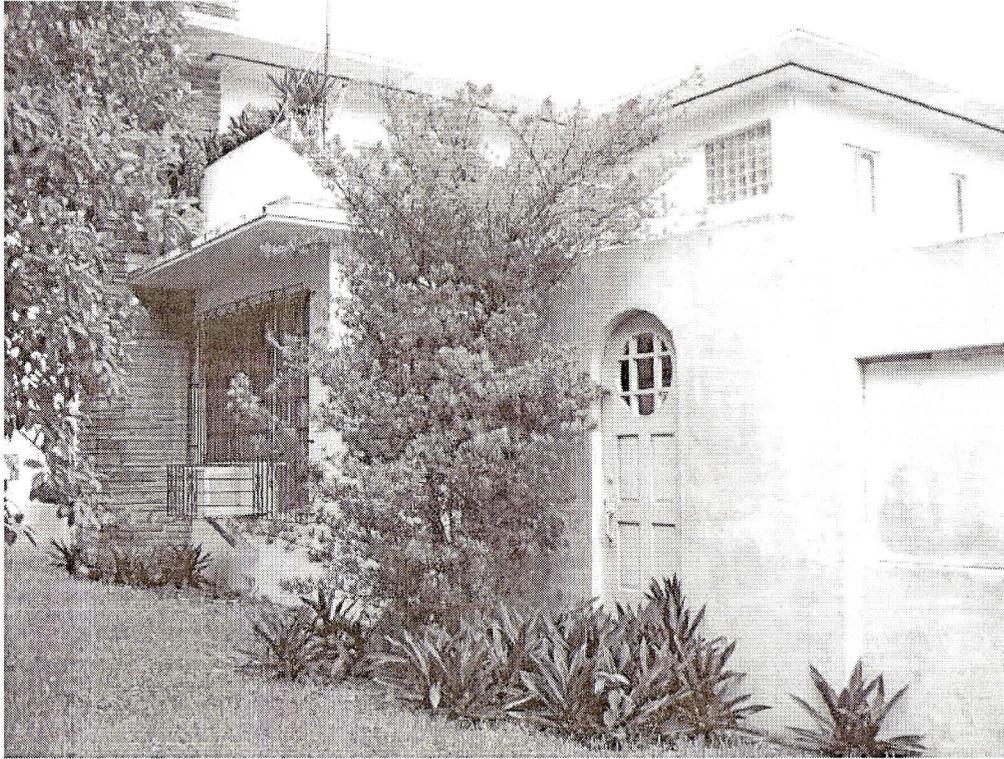


Fig. 6: Rear façade (facing north) and backyard

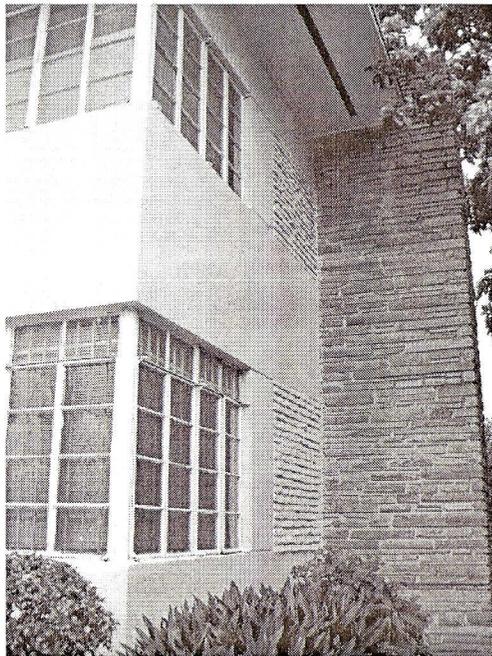


Fig. 7: East facing façade



Fig. 8: Student Enid Pinckney (left) with championship boxer Joe Louis (right) and a teacher from Booker T. Washington High School (center) In the Lindsey Home, 1949

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