NPS Form 10-900
(Rev. 10-90

OMB No. 1024-0018

RECEIVED 2280
JAN 11 2013
NATIONAL REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

34

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name ROTHMAN, MAURICE AND THELMA, HOUSE

other names/site number N/A, FMSF #PI11977

2. Location

street & number 1018 Park Street North N/A ☐ not for publication

city or town Saint Petersburg N/A ☐ vicinity

state FLORIDA code FL county Pinellas code 103 zip code 33772

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

Barbara C. Mattick / DSHPO 1/8/2013
Signature of certifying official/Title Date

State Historic Preservation Officer, Division of Historical Resources
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

☒ entered in the National Register
☐ See continuation sheet

☐ determined eligible for the National Register
☐ See continuation sheet.

☐ determined not eligible for the National Register
☐ See continuation sheet.

☐ removed from the National Register.

☐ other, (explain)

Signature of the Keeper Date of Action

Edson H. Beall 2.27.13

ROTHMAN, MAURICE AND THELMA, HOUSE
Name of Property

Pinellas Co., FL
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

- ☒ buildings
- ☐ district
- ☐ site
- ☐ structure
- ☐ object

Number of Resources within Property
(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
1	2	buildings
0	0	sites
0	4	structures
0	0	objects
1	6	total

Name of related multiple property listings
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/Single Family Dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC/Single Family Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT/Mid-Century Modern

Materials
(Enter categories from instructions)

foundation Brick
walls Brick
Glass
roof Tar and Gravel
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

ROTHMAN, MAURICE AND THELMA, HOUSE
Name of Property

Pinellas Co., FL
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ **B** Property is associated with the lives of persons significant in our past.

☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ **D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

☐ **A** owned by a religious institution or used for religious purposes.

☐ **B** removed from its original location.

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

☐ **E** a reconstructed building, object, or structure.

☐ **F** a commemorative property.

☐ **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1962

Significant Dates

1962

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Arch: Fishback, Martin P., Jr.

Blder: Reese, Ernest J.

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 36) has been requested
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey
#

☐ recorded by Historic American Engineering Record

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State Agency
☐ Federal agency
☐ Local government
☐ University
☐ Other

Name of Repository

#

ROTHMAN, MAURICE AND THELMA, HOUSE
Name of Property

Pinellas Co., FL
County and State

10. Geographical Data

Acreage of Property 2.14 Acres

UTM References
(Place additional references on a continuation sheet.)

	Zone	Easting	Northing
1	17	327661	3074228
2			
3			
4			

☐ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Damiel Thaver Dawson/Kimberly Hinder/Carl Shiver, Historic Preservationist

organization Florida Bureau of Historic Preservation date January 2013

street & number 500 South Bronough Street telephone (850) 245-6333

city or town Tallahassee state Florida zip code 32399-0250

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Thelma Rothman

street & number 1018 Park Street telephone 727-343-0052

city or town St. Petersburg state Florida zip code 33710

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and amend listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

SUMMARY PARAGRAPH

Constructed 1960-1962, the Maurice and Thelma Rothman House at 1018 Park Street North in St. Petersburg, Florida, is a one-story single family residence, designed in the Mid-Century Modern style, exhibiting elements of Frank Lloyd Wright's Hexagonal Usonian house type. The house, designed by architect Martin P. Fishback, Jr., is composed of two wings that are connected by a transition bridge. The exterior of the building is composed of St. Joe brick veneer over concrete block and features a long breezeway, low pitched and cantilevered roofs, and a large attached carport. A significant feature of the home includes the use of large expanses of glass for both the exterior and interior walls and partitions, stained wood, and the merging of inside and outside spaces. Major portions of the house plan are composed of a series of hexagons in the combination of 30- and 60-degree angles for the shape of major rooms encased in window walls supported by a narrow metal structural framework. The right angle, however, has not been completely abandoned in the Rothman House. The guest bedrooms in the south wing are rectangular spaces found on both sides of a long corridor. The kitchen and adjoining recreation area are also rectangular, as is the carport. The major divisions of the house exhibiting the hexagonal form comprise the master bedroom suite, study, and exercise room in the south wing, and the living and dining rooms in the north wing. Even such minor spaces as the foyer in the transition bridge and the storage and laundry rooms partly express the hexagonal plan in their exterior walls. Although much of the grounds have been left in their natural wooded state, the Rothmans hired St. Petersburg architect Sanford Goldman to design the spacious rear and screened terraces and the landscaping in front of the house.

SETTING

The Rothman House is located on the east side of the Intracoastal Waterway in a heavily wooded area known as the "Jungle." The building is set in the middle of a heavily vegetated parcel. When constructed, every effort was made to preserve the trees and have the home blend into the natural landscape. Situated between Garden Drive and Elbow Lane North, the two-acre parcel is bounded by Park Street on the east and Boca Ciega Bay on the west. The street includes a variety of "period" style traditional homes that include Spanish Colonial, Mediterranean Revival, and Greek Revival. The rear of the Rothman property faces a large open water section of the Intracostal Waterway. Treasure Island and Madeira Beach can be seen in the distance to the west. The siting of the home is unusual for a waterfront residence, where a house is typically located as close to the water as possible to maximize the water view.

Exterior

Set on a concrete slab and brick pier foundation, the one-story building features an irregular, slightly skewed H-shaped plan with two basically hexagonal wings connected by a transitional bridge. Although one of the open patios has been enclosed, the building maintains its original roof plan with layered, low-pitched gable and shed roofs surfaced with built-up tar and gravel. Constructed of concrete block, the exterior is faced with earth-

toned, clay-fired St. Joe brick from Louisiana. Large glass panels and stained board-and-batten rough-cut cypress siding compose a significant portion of the exterior. Additional significant features include a metal and masonry chimney located at the southwest corner the building, stained and varnished wood structural elements, and exposed copper flashings and drip edge with an aged patina.

The main elevation of the Rothman House faces Park Street. The brick driveway leading to the house is found behind a wrought iron gate (Photos 1-2). The main entrance is set within a sunken garden behind a brick and wrought iron retaining wall and gates (Photo 3). Round concrete pavers lead to triangular steps at the top of which are paired wooden doors bearing a geometrical design. Fishback designed the doors; he had an ongoing love affair with Mexico and went there often. He and the Rothmans traveled to Mexico to have artisans construct the doors and to purchase the necessary hardware. Adjacent to the primary entrance, the glass-enclosed transition bridge (Photo 6) with large brick piers set on 20- and 60- degree angles connects the south wing to the north bedroom wing, which is situated along the north side of the garden. A gate under the transition bridge provides access to the back yard. Windows are one-light fixed and one-light casement set in a ribbon pattern. Other notable elements on the east elevation include large, square brick piers, wrought iron grilles, and exposed rafters. A covered breezeway (Photos 7-8) along the north side of the south wing leads to the carport (Photos 9-11). Sliding glass doors, set in a ribbon pattern interspersed with board-and-batten siding topped by fixed windows, line the breezeway and provide access to the kitchen and recreation area (Photo 12).

The north elevation of the north wing and south elevation of the south wing are simple in design with utility and air conditioning elements placed along these elevations. The north elevation, which borders the bedrooms, has windows with one-light fixed light flanked by one-light casements (Photos 13-14). Notable elements on the south elevation include exposed rafters and one-light fixed windows set in a ribbon pattern (Photos 15-16). At the west end of the south wing, the building juts out in a hexagonal form with floor to ceiling windows in the dining area and brick and glass walls in the living room (Photo 17). The west elevation largely features glass walls and doors which provide access to the study, master bedroom, and exercise room in the north wing and the living and dining rooms in the south wing. The large panels of glass tend to disappear because the window frames are concealed inside the structural elements. The hexagonal shapes of the exterior and the rooms themselves are readily apparent on this elevation. Significant elements along this elevation include massive brick piers, exposed rafters, the continuation of exterior materials and elements to the interior spaces, cantilevered patios and stairs, and brick walls topped by glass panels extending to the roof. Noncontributing buildings and structures on the property include an orchid greenhouse (Photo 18), a tool shed and an orchid supply shed (Photos 19-20), two wooden bridges crossing a large pond at the rear of the house (Photos 21-22), a hexagonal wooden deck (Photo 23), and a tennis court (Photo 24).

At the west end of the south wing of the house is a brick-surfaced patio bordered by a perforated brick garden wall (Photo 25) that intersects a solid concrete wall on the south elevation of the south wing (Photo 26).

Located on the patio are recreational tables and chairs and pieces of bronze sculpture representing children at play (Photo 27). The sculptures include the figures of two children peering over the concrete wall (Photo 28) .

Exterior Alterations

The only major alteration to the house was the partial enclosure of a rear terrace located at the west end of the north wing bordering the master bedroom to create an exercise room and bathroom in 1990 (Photo 29). The addition was designed by architect Thomas T. Mayo and constructed by contractor Tom Pici.

Interior

The private family spaces are located in the north wing, while the public living room, dining room, kitchen, and recreation room are found in the south wing. The carport is located at the east end of the south wing. One of the unusual features of the residence is that the plan is not a series of rectangles. In an interview in 2011, Martin Fishback stated to Daniel Dawson "I always wanted to design a house based on the hexagon and I was fortunate to have clients who encouraged me in that direction."[1] The angle for a hexagon is the combination of 30- and 60- degree angles rather than the simpler and more common use of either 90- or 45-degree angles. The use of the hexagon created many interesting and difficult intersections of the structural elements. The floor plan prepared by Daniel Dawson shows how the hexagon is woven into the residence design. The interior uses the same materials as those on the exterior, brick, glass, and stained wood. The tongue and groove interior ceiling materials extend past the glass to become the soffit on the exterior. The exterior brick is also used inside the home. By interchanging the use of interior and exterior materials, the distinction between the outside and inside becomes blurred.

South Wing

The interior of the more than 6,000-square-foot residence has the private family spaces located in the north wing, while the public spaces are found in the south wing. Major public spaces include the living room, which occupies a large hexagonal space in the south wing of the house. The room contains two glass walls that provide a view of the paved patio and rear yard at the west end of the house (Photo 30). The load-bearing brick wall on the south side of the room supports the modernistic copper hood of the open fireplace (Photo 31). The living room is sunken four steps down below the dining room (Photo 32). This allows a person sitting at the dining room table to look over the living room furniture to the outside view beyond. A short flight of steps leads up from the living room to the foyer at the main entrance to the house (Photo 33). The foyer provides access to the transitional bridge that connects the south wing to the north wing (Photo 34). The dining room

[1] Martin Fishback, Interviewed by telephone by Daniel Dawson, April 2011.

connects to the large kitchen (Photo 35) and entertainment area (Photo 36) containing a large television set on a bookcase behind which is a mirrored wall. Sliding glass doors allow access to the area from the breezeway, and a nearby door opens onto a full bath containing a shower. A second door opens onto a large storage area. Another full bath with a shower that abuts the bath next to the kitchen is accessed from the carport, as is the storage area.

North Wing

The private family spaces are located in the north wing, which features five bedrooms, four full baths, and a "power room." The master bedroom, located in the heart of the north wing, emphasizes the hexagonal form and has two connecting glass walls between the bedroom and the exercise room (Photos 37-38). The other four angles feature solid walls insuring the privacy of the area. A full bath is found in the north corner of the exercise room, and the large master bathroom found north of the bedroom (Photo 39) contains a sunken tub (Photo 40). South of the master bedroom is a small study or office (Photo 41) whose glass panels overlook the large wooden deck accessed from the exercise room. There are four guest bedrooms lying on either side the hall that runs east of the master bedroom. The small bedrooms look like typical modest Mid-Century Modern bedrooms. Each has an identical layout, a small sleeping space (Photo 42), a bathroom with a tub, sink, and toilet (Photo 43), and an ample closet with folding doors (Photo 44). At the end of the hall are a laundry room and storage room, both with doors to the outside.

SUMMARY PARAGRAPH

The Rothman House is significant at the local level for listing in the National Register of Historic Places under Criterion C in the area of Architecture. The building is a significant example of Mid-Century Modern architecture. The residence embodies a radical modification of common residential planning and design in transforming the traditional simple exterior and interior plans into a dramatic series of hexagons, while retaining emphasis on open planning and the extensive use of glass and attenuated wall features to make buildings appear lighter, blurring the distinction between the interior and exterior. The design borrows from Frank Lloyd Wright's concept of the Hexagonal Usonian house type and is also inspired by the open plan and extensive use of glass walls and partitions employed by the leading architects of Florida's Sarasota School of Architecture. St. Petersburg architect Martin P. Fishback, Jr. made use of large expanses of glass, and a dramatic use of the merging of inside and outside spaces through the use of an open plan in a building composed of two wings connected by a transition bridge. Fishback expanded on Wright's use of the hexagon as the construction module by employing it for the shape of major rooms partly encased in glass walls. Fishback also varied the floor level of the dining and living rooms in the one-story house to further blur the distinction between the exterior and interior spaces.

ARCHITECTURAL CONTEXT

Mid-Century Modern refers to the interior design and architecture that developed in the mid-20th century. Homes of this style began being built after World War II in the mid-to-late 1940s and continued through the 1960s and beyond. Because of the war, several new building materials were able to be utilized, and this architectural style began to flourish. Mid-Century Modern architecture has several defining features. One focus of the style is to bring the outdoors inside to encourage healthy living and a newfound exploration of the environment. Additionally, Mid-Century Modern homes will likely have:

- Unusual ground plan shape
- Flat planes and geometrical shapes
- Flat or gabled roof
- Large sliding glass doors to receive light from many angles
- Glass walls
- Open floor plan
- Changes in elevation to create the feeling of a split-level house
- Natural materials used on the interior
- Extensive outdoor living space to provide integration with nature

Mid-Century Modern Architecture developed in an era that extends between the mid-1940s to the 1960s. During that period, many architects and architectural journals referred to the architecture and the use of new

materials as contemporary or modern. Few, if any, architects, builders, or their critics, however, employed the name Mid-Century Modern to their projects. In 1952, architect Philip C. Johnson crafted the words "mid century modern architecture" in his two-page preface to the Museum of Modern Art's Built in USA: Post-War Architecture.[2] Johnson closed his compelling preface using a one-sentence paragraph: "With the mid-century modern, architecture has come of age." It appears quite clear that Johnson did not intend to coin the category Mid-Century Modern as a stylistic nomenclature describing an architectural genre associated with his generation. Yet the classification has ever since remained in the vocabulary of architectural trends and continues to appear in scholarly and professional circles. Edited by Henry-Russell Hitchcock of Smith College and Arthur Drexler of the Museum of Modern Art, the 1952 classic Built in the USA commented on 43 of the best works of America's leading architects. Located at sites that stretched across the continent, the buildings bore the imprimatur of such major architects as Walter Gropius, Philip Johnson, Richard Neutra, Igor Polevitzky, Paul Rudolph, and Ralph Twitchell. Three of those 43 works were in Florida, a clear indication of the extent to which the Sunshine State had achieved significance as a place for the practice of creative architecture.

In Florida, Hitchcock found "...the most exciting new architecture in the world is being done in Sarasota by a group of young architects."[3] Drexler, Hitchcock, and Johnson, however, did not associate the collection of buildings with a specific style other than using references to contemporary and modern architecture. Leading practitioners and critics at mid-century found architecture standardized but not monolithic. The juxtaposition still leaves professionals and students alike perplexed to name an architecture which its creators and observers could not, or perhaps would not, name fifty years ago. Perhaps Johnson left us with the best clue, an available term for the steel, glass, and concrete buildings that proliferated across the nation's landscape at the middle of the twentieth century: Mid-Century Modern. Ironically, it is a term that perhaps few of its practitioners would recognize or even accept, but perhaps best describes the overall genre.[4]

For many architects and critics, the work of architect Frank Lloyd Wright belonged to an earlier generation, but his concept of the Usonian House, developed in the early part of the twentieth century would come to seriously impact the concept of Mid-Century Modern architecture, especially in the design of houses. In early 1908, he began to feel that houses should resemble their owners. It was also in the early 1900s that he proposed that all spaces of a building should flow around a central space. In Wright's Prairie Houses this space was the dining room, and all subsequent spaces revolved around it. By 1937, the beginning of the Usonian era, this space became the kitchen, and everything in the house revolved around it, aside from the bedroom, which was a concession to privacy. Wright felt this was common sense because the combination kitchen/dining room was

[2] Hitchcock, Henry-Russell & Arthur Drexler, Built in USA: Post-war Architecture, (New York, The Museum of Modern Art, 1952), p. 9.
[3] Ibid.
[4] Ibid.

where people spent most of their time. Wright said that the reality of a house was the spaces enclosed by the roof and walls, not by the roof and walls themselves.[5] This was certainly the emphasis in the south wing of the Rothman House. The dining/living room was the place where most of the family and guests dining and social activity took place and, therefore, received the greatest attention in the design.

Wright envisioned a practical, economical house that would serve the needs of ordinary Americans, but in his own designs and those of many other Mid-Century Modern architects the concept became something quite different in their views on open planning and the use of new construction materials. Wright developed five versions of the Usonian house. These were the Poliwog, the Diagonal, the In-Line, the Raised, and the Hexagonal. These Usonian types resemble one another in concept but were quite different in appearance. The only one pertinent to the Rothman House.

Hexagonal Usonian Style

The Hexagonal Usonian was reminiscent of the Prairie House design with its hexagonal grid. The Hanna House in Palo Alto, California (Photos 45-46), designed by Wright in 1936, also known as the "Honeycomb" House, is the one of his designs that comes the closest in concept to the one designed by Martin Fishback for Maurice and Thelma Rothman. Wright called this a wooden house. Although it uses common San Jose brick inside and out, many of the walls are wood. The Hanna House, maintained by Stanford University, is called the Honeycomb House because the Usonian house's plan is fashioned on a hexagonal unit system. The basic module unit is one-foot by one-inch. Each redwood board and recessed batten observes this spacing. Hexagons marked in the slab floor have sides two units in length. One-by-eight wall studs are on two-unit centers. Honeycomb House completes the hillside to which it clings, its floor and courtyard levels adjusting to the contours of the hill. The hexagon has been conservatively treated, however. It is allowed to appear in plan only and in the furniture which literally rises from ...the floor slab upon which the whole rests. Wright said, "To me, here is a lead into a new, fascinating realm of form—although it is somewhat repressed on the side of dignity and repose in this first expression of the idea."[6]

STATEMENT OF SIGNIFICANCE

Maurice and Thelma Rothman

Maurice and Thelma Rothman arrived in St. Petersburg during the Post-World War II boom. A native of New York, Maurice Rothman had worked in his grandfather's pawn shop before joining the Army during the war. The couple met at the Jewish Community Center in Asheville, North Carolina, in 1943, when Maurice Rothman

[5] Michael Wildman, An Historical View of Frank Lloyd Wright, http://www.michaelwildman.com/flw.pdf.
[6] —Frank Lloyd Wright. from John Sergeant. Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture. p32-33.

was traveling through the state on his way to Knoxville, Tennessee. He never made it to Knoxville, and he and Thelma married six months later. Maurice Rothman, known as Maury, served during the war as a United States infantry mortar squad leader.[7]

After the war, the Rothmans decided to relocate to St. Petersburg, Florida. Like her family, which owned a small chain of furniture stores in North Carolina, the couple, along with Thelma's cousin, Edward Kalin, decided to open a furniture store. They acquired a four-story former hotel building located at 733 West Central Avenue in downtown St. Petersburg, and opened the first Kane's Furniture in May 1948.[8] They settled on the name Kane's because it was short, easy to remember, and would not cost too much to put on the building one of the newfangled neon signs that were gaining attention then. Starting with five employees, they worked off of a cash basis, purchasing only what they could afford for resale. Soon, the company purchased a warehouse on Ninth Street North and the furniture business prospered in the post-war construction boom.[9]

Within three years, Ed Kalin separated from the Rothmans and opened his own Kane's Furniture store in Sarasota, while the Rothmans continued to operate the St. Petersburg store.[10] Maurice Rothman focused on Tampa and St. Petersburg for their greater population, while Kalin saw potential to the south, in Sarasota and later in Bradenton.[11] As their business prospered and family grew, the Rothmans hired St. Petersburg architect Martin P. Fishback, Jr. to design several of the Kane Furniture Stores, including the first new one in St. Petersburg in 1950, which remains in operation today.[12] The Rothmans first met Fishback around 1948 or 1949 while he was still studying for his architectural degree at the University of Florida. In 1958, the Rothmans built a new Kane's store designed by Fishback in St. Petersburg at 4501 34th Street North (Photo 47) and named it the Skyway Furniture Mart because it was on the route to the newly opened Sunshine Skyway Bridge. The next store in Tampa, designed by Fishback in 1963, was at 5600 East Hillsborough Avenue. The modern style 70,000-square foot building still operates as a major Kane outlet (Photo 48). During the latter half of the 20th century, the Rothmans built Kane's Furniture Company into a chain with 12 stores.[13] Although Maurice Rothman passed away in November 1997, Thelma Rothman continues the management of the Kane's stores and lives in the home which she and her husband helped to design with Fishback.

In 1959, the Rothmans asked Fishback to design a residence for them. The Rothmans selected the site on Park Street immediately south of the Richard Leavengood House (demolished) at 1000 Park Street North, which had been designed by the Sarasota School architect Paul Rudolph in 1951. The Rothmans admired the clean lines of

---

[7] Stavros Institute Theater, "Maurice Rothman," http://www.stavrosinstitute.org/index.cfm/fuseaction/hall.rothman.
[8] The building is still standing, although it has been considerably altered.
[9] Stavros Institute Theater, "Maurice Rothman;" Sarasota Herald-Tribune, November 1, 1959.
[10] Ibid.
[11] "Kane's Celebrating a Retail Milestone," Sarasota Herald-Tribune, March 31, 2011.
[12] Thelma Rothman Email to Kimberly Hinder, August, 3, 2012.
[13] St. Petersburg Times, 24 April 1997.

the Levangood Residence and knew Fishback could deliver any modern design they sought. The design of the Leavengood House, which resembled a larger, more extended version of the Revere Quality Institute House on Siesta Key in Sarasota, however, was too plain in appearance for the Rothmans. The house designed for them by Fishback, with their input as to its appearance, would be quite different.

The Rothmans selected the site on Park Street because it was covered in trees and reminded Thelma of her native North Carolina. Not able to afford the entire parcel, they asked the owner to subdivide it into three lots and they purchased one. The Rothmans placed their house in the middle of the parcel under the trees and created a garden to surround it. Although Martin Fishback is given credit for the design of the residence, the Rothmans played a substantial role in the creative and construction process, from building their own scale models of the house to experimenting with acid washes to discover the correct visual effect for their floating copper fireplace hood (Photo 31). They even drove to Mexico with the architect to find tile, doors, and hardware for their home.[14]

The permit was pulled to construct the five bedroom residence with five baths in May 1961. At the time, it was estimated to cost $60,000. They initially had trouble finding a contractor willing to build the unusual design that Fishback had created before finally finding contractor Ernest J. Reese, who provided no guarantees as to the success of the construction but agreed to take on the job. The Rothmans moved into the residence when it was completed in 1962. A couple of years later, the Rothmans hired St. Petersburg architect Sanford M. Goldman, who had trained under Frank Lloyd Wright at Taliesen West in Scottsdale, Arizona. He designed the spacious rear screened terraces and the landscaping in front of the house. The brick driveway curves casually through natural landscaping to a lake-like lawn in which are sunk circles of pebbled concrete which lead to the dwelling[15] (Photos 1-3).

The distinctive bronze sculptures found on the property (Photos 27-29) were the creation of Mexican-born artist Victor Salmones (1937-1989). His death in 1989 cut short his career, but his bronzes carry his legacy and are eagerly collected by admirers of his sculpture. Maurice and Thelma Rothman purchased all of their sculptures from Travis Hanson Galleries, Beverly Hills, California.

Martin Preston Fishback, Jr.

Born in Atlanta, Georgia, in 1922, Martin Preston Fishback, Jr., graduated from the Georgia Military Academy in 1939 and attended the Citadel in Charleston, South Carolina. His family had moved to St. Petersburg before the United States entered World War II. When he enlisted in the Army Air Corps in March 1942 at MacDill

[14] Dawson, Interview with Thelma Rothman, 2011;
[15] The Evening Independent, March 22, 1966.

Field in Tampa, Fishback was a student at St. Petersburg Junior College.[16] After the war, he studied architecture at the University of Florida, where he received his degree in 1950. While still a student, he worked summers in the office of St. Petersburg architect William B. Harvard before opening his own practice in St. Petersburg. Throughout his architectural career, he worked on numerous projects throughout the Tampa Bay area, including the design of the bus pavilion in Johns Pass Village in Madiera Beach,[17] the Five Points Shopping Center addition in St. Petersburg,[18] the John Knox Presbyterian Church in Largo (demolished),[19] the Keswick Christian High School in Seminole,[20] and the commercial buildings at 4200 Central Avenue and 7310 Central Avenue in St. Petersburg. He also designed a 31-unit motel in North Redington Beach in 1970.[21]

Among Fishback's later designs was the "House of the Waterfall" at 1610 Columbian Drive in Punta Gorda, Florida, (Photo 49) which he designed in 1977. Completely different from the Rothman House, the Mission Revival style inspired house is notable for its "living in a garden" atmosphere, featuring a circular kitchen with an aquarium window view of the expansive waterfall pool, and an outdoor sauna room. The inlaid wood front door has side glass panels. There are dramatic archways throughout the house and grand finishing touches in this 4,007-square foot home with water and/or fountain views from all rooms. There is a large great room and formal dining room. The master bedroom suite has a multi-step down, fully tiled Roman shower/bath. Polished hardwood floors are found throughout the residence. There is a deep waterfront with a dock on the premises. The property also features mature, lush landscaping and exotic fruit-producing trees. Lighted fountains add to the ambience of the property.

Martin Fishback retired as an architect in 1980 and began work as a full-time artist in his studio at his home in Largo, Florida.

---

[16] "Six From Pinellas Win Their Wings," The Evening Independent, January 14, 1943.
[17] "Tampa Firm Given Bus Shelter Contract," The Evening Independent, October 24, 1973.
[18] The Evening Independent, January 15, 1956.
[19] "Church Dedicates Sanctuary," The Evening Independent, March 26, 1966.
[20] "Under the Spreading Oaks," The Evening Independent, February 14, 1976.
[21] The Evening Independent, May 28, 1970.

BIBLIOGRAPHY

Books

Arsenault, Raymond. St. Petersburg and the Florida Dream 1888-1950. Gainesville: University Press of Florida, 1996.

Domin, Christopher and King, Joseph. Paul Rudolph: The Florida Houses. New York: Princeton Architectural Press, 2002.

Fuller, Walter P. St. Petersburg and Its People. St. Petersburg: Great Outdoors Publishing. 1972.

Grismer, Karl H. History of St. Petersburg: Historical and Biographical. St. Petersburg: Tourist News Publishing Company, 1924.

_____. The Story of St. Petersburg: The History of Lower Pinellas Peninsula arid The Sunshine City. St. Petersburg: P.K. Smith & Company, 1948.

Hitchcock, Henry-Russell & Arthur Drexler, Built in USA: Post-war Architecture, New York, The Museum of Modern Art, 1952.

Howie, John. The Sarasota School of Architecture. Cambridge, MA: The MIT Press, 1995.

Straub, W.L. History of Pinellas County: Narrative and Biographical. St. Augustine: The Record Company Printers, 1929.

Internet

American Institute of Architects website. Martin Preston Fishback, Jr." Accessed June 2012.

Master List of Architects, http://scg.co.sarasota.fl.us/historical_resources/School_of_architecture/

Sarasota Architectural Foundation, http://www.sarasotaarchitecturalfoundation.org/
The Sarasota School of Architecture, http://scg.co.sarasota.fl.us/historical_resources/School_of_architecture/intro.asp

Stavros Institute Theater, "Maurice Rothman," http://www.stavrosinstitute.org/index.cfm/fuseaction/hall.rothman.

Wildman, Michael. An Historical View of Frank Lloyd Wright, http://www.michaelwildman.com/flw.pdf.

Interviews

Fishback, Martin Interviewed by Daniel Dawson, April 2011.

Rothman, Thelma. Personal Interview with Kimberly Hinder. 13 June 2012. Notes on file, Planning and Economic Development Department, City of St. Petersburg.

Rothman, Thelma Interviewed by Daniel Dawson June 2011 at the subject property.

Rothman, Thelma Interviewed by Carl Shiver by telephone August 2012.

Maps

Sanborn Map Company. Sanborn Fire Insurance Maps of St. Petersburg. New York: Sanborn Map Company, 1923, 1951, and 1952.

Miscellaneous

Ancestry.com. U.S. World War II Army Enlistment Records, 1938-1946 [database on-linej." National Archives and Records Administration. Provo, UT: The Generations Network, Inc., 2005. Accessed June 2012.

Wright, Frank Lloyd. from John Sergeant. Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture.

Newspapers

"Church Dedicates Sanctuary," The Evening Independent, March 26, 1966.

"Kane Founder Dies After Long Illness," St. Petersburg Times, April 24, 1997.

"Kane's Celebrating a Retail Milestone, Sarasota Herald-Tribune, March 31, 2011.

"Rothman on Trip," St. Petersburg Times, January 16, 1958.

"Sarasota School of Architecture," Herald Tribune, June 2, 2011.

"Six From Pinellas Win Their Wings," The Evening Independent, January 14, 1943.

Stavros Institute Theater, "Maurice Rothman;" Sarasota Herald-Tribune, November 1, 1959.

"Tampa Firm Given Bus Shelter Contract," The Evening Independent, October 24, 1973.

"Under the Spreading Oaks," The Evening Independent, February 14, 1976.

The Evening Independent, January 15, 1956.

The Evening Independent, March 22, 1966.

The Evening Independent, May 28, 1970.

Public Documents

City of St. Petersburg Property Card 1018 Park Street North Form on file, City of St. Petersburg, Planning and Economic Development Department.

Verbal Boundary Description

The Southerly 133 feet of the Northerly 400 feet of Block N, Jungle Shores, as recorded in Plat Book 6, page 4 of the public records of Pinellas County.

Boundary Justification

The boundary described above encompasses the significant historic resources associated with the Rothman House.

LIST OF PHOTOGRAPHS

1. Rothman Residence
2. 1018 Park Street North, Saint Petersburg (Pinellas County), Florida
3. Elaine Lund
4. July 2012
5. N/A, Digital Photos
6. Wrought Iron Entrance Gate, Looking Southwest
7. Photo 1 of 49

Items 2-5 are the same unless otherwise indicated.

1. Brick Driveway
6. Looking Southeast toward Entrance Gate
7. Photo 2 of 49

1. Wrought Iron Entrance Gate to Walkway
6. Looking Southwest toward Main Facade of North Wing
7. Photo 3 of 49

1. Main Entrance, South Wing
6. Looking South toward Double Wood Doors
7. Photo 4 of 49

1. Double Wood Entrance Doors
6. Detail, Looking Southwest
7. Photo 5 of 49

1. Passageway beneath Transition Bridge between North and South Wings
6. Looking Southwest
7. Photo 6 of 49

1. Breezeway, South Wing
6. Looking Northeast toward Carport
7. Photo 7 of 49

1. Breezeway, South Wing
6. Looking Southwest toward Main Entrance
7. Photo 8 of 49

1. Carport
6. Looking East at Intersection with Carport
7. Photo 9 of 49

1. Carport
6. Looking South from Brick Paved Driveway
7. Photo 10 of 49

1. Carport
6. Interior, Looking West
7. Photo 11 of 49

1. Breezeway
6. Looking West through Sliding Door
7. Photo 12 of 49

1. North Wing, North Elevation
6. Looking Southwest
7. Photo 13 of 49

1. North Wing, North Elevation
6. Looking Northeast
7. Photo 14 of 49

1. South Wing, South Elevation
6. Looking Southwest
7. Photo 15 of 49

1. South Wing, South Elevation
6. Looking Northeast
7. Photo 16 of 49

1. South Wing, West Elevation
6. Looking Southeast
7. Photo 17 of 49

1. Orchid Greenhouse
6. Looking Northeast
7. Photo 18 of 49

1. Tool Shed 1
6. Looking Southeast
7. Photo 19 of 49

1. Orchid Supply Shed
6. Looking East
7. Photo 20 of 49

1. Arched Bridge
6. Looking South from Square Bridge
7. Photo 21 of 49

1. Square Bridge
6. Looking West
7. Photo 22 of 49

1. Hexagonal Wooden Deck
6. Looking West
7. Photo 23 of 49

1. Tennis Court
6. Looking South
7. Photo 24 of 49

1. Perforated Brick Wall
6. Looking North
7. Photo 25 of 49

1. Concrete Wall and Walkway
6. Looking Southeast
7. Photo 26 of 49

1. Brick Paved Patio
6. Looking South
7. Photo 27 of 49

1. Bronze Sculpture, Children Looking Over Concrete Wall
6. Looking South
7. Photo 28 of 49

1. North Wing, Wooden Deck
6. Looking East
7. Photo 29 of 49

1. South Wing, Living Room
6. Looking West
7. Photo 30 of 49

1. South Wing, Living Room
6. Looking South at Fireplace
7. Photo 31 of 49

1. South Wing, Living Room
6. Looking East toward Dining Room
7. Photo 32 of 49

1. South Wing, Living Room
6. Looking South from Entrance Foyer
7. Photo 33 of 49

1. Transition Bridge
6. Looking West from Entrance Foyer
7. Photo 34 of 49

1. South Wing, Kitchen
6. Looking East from Stove Area
7. Photo 35 of 49

1. South Wing, Kitchen
6. Looking North toward Breezeway
7. Photo 36 of 49

1. North Wing, Exercise Room
6. Looking Northeast toward Master Bedroom
7. Photo 37 of 49

1. North Wing, Master Bedroom
6. Looking Southwest toward Exercise Room
7. Photo 38 of 49

1. Master Bedroom
6. Looking North toward Bathroom and Hall Doors
7. Photo 39 of 49

1. Master Bathroom
6. Looking North toward Sunken Tub
7. Photo 40 of 49

1. Study
6. Looking Southwest toward Wooden Deck
7. Photo 41 of 49

1. Guest Bedroom
6. Looking South toward Transition Bridge
7. Photo 42 of 49

1. Guest Bathroom
6. Looking North toward Sink
7. Photo 43 of 49

1. Guest Bedroom
6. Looking North toward Closet
7. Photo 44 of 49

1. Hanna House
6. Floor Plan, View from Above
7. Photo 45 of 49

1. Hanna House, Palo Alto, California
6. Main Facade, Looking North
7. Photo 46 of 49

1. Kane's Furniture Store, St. Petersburg
6. Main Facade, Looking Northwest
7. Photo 47 of 49

1. Kane's Furniture Store, Tampa
6. Main Facade, Looking Northeast
7. Photo 48 of 49

1. House of the Waterfall, Punta Gorda
6. Main Facade, Looking North
7. Photo 49 of 49

MAURICE AND THELMA ROTHMAN HOUSE

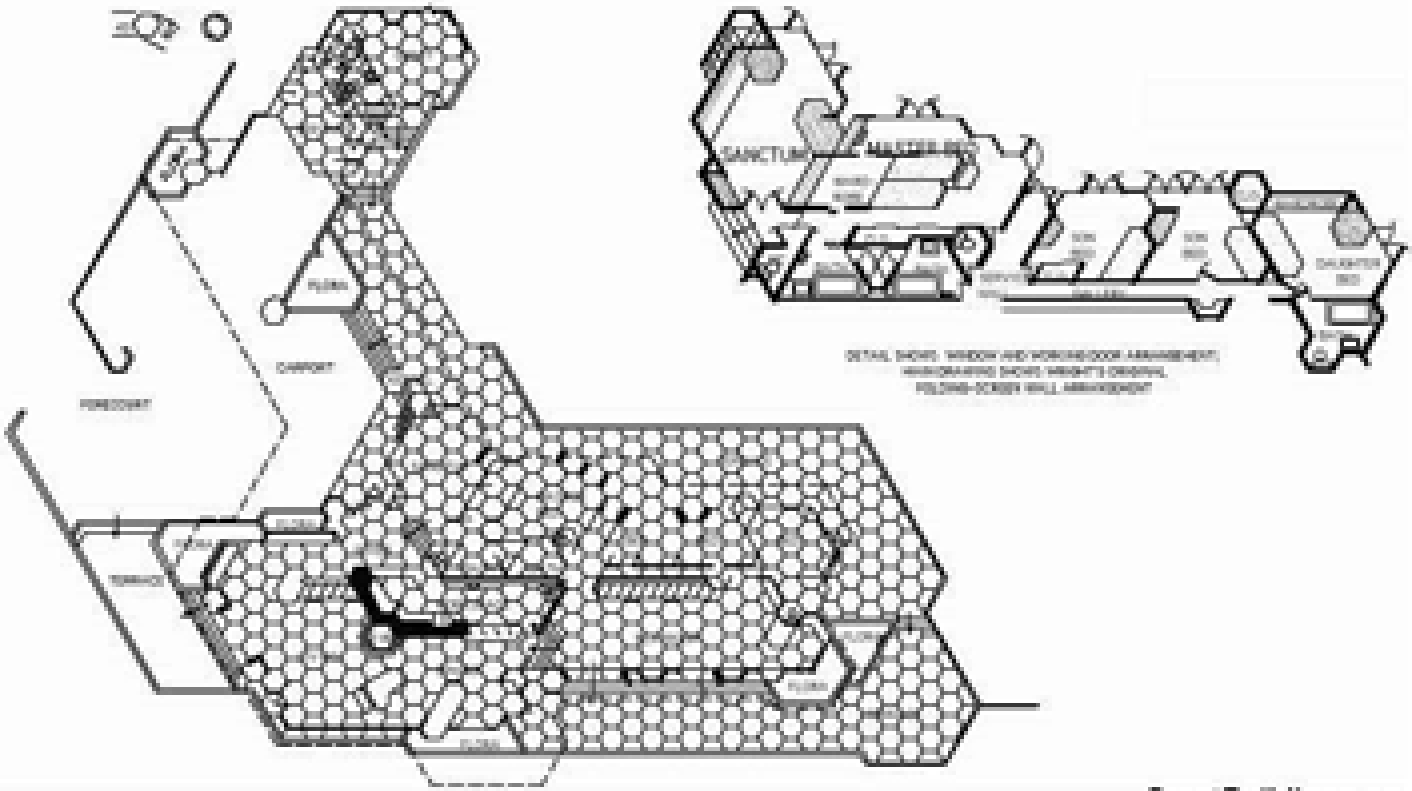
1018 Park Street North, St. Petersburg, Pinellas County, Florida

Google earth feet 1000 meters 500

N

Latitude: 27.781538° Longitude: -82.749122°

Zone: 17 Easting: 327661 Northing: 3074228

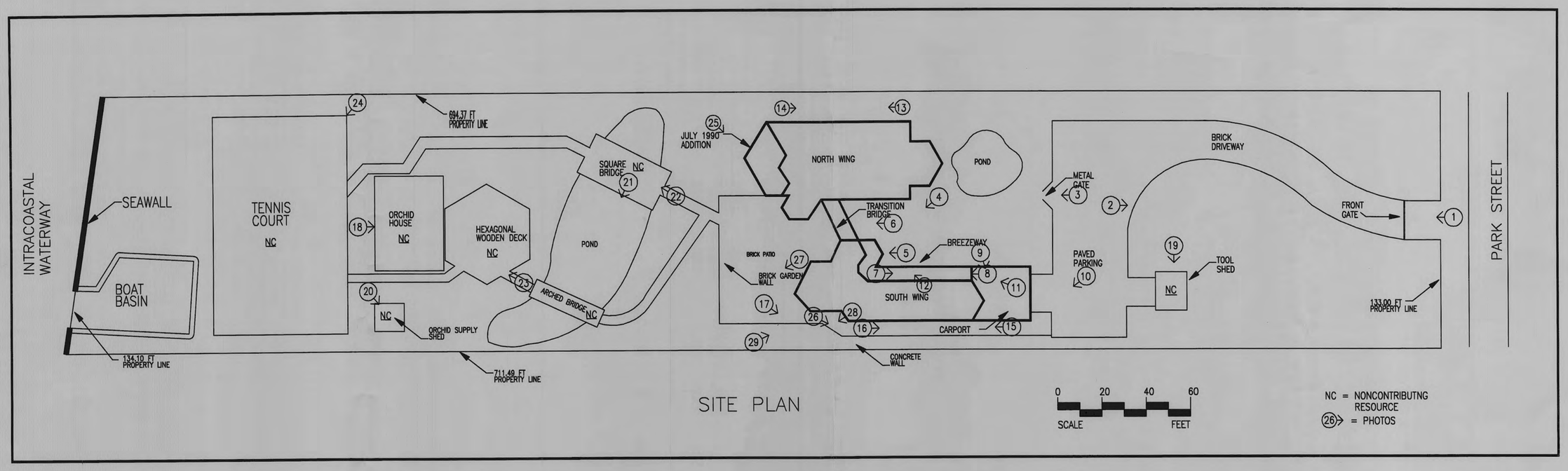


GreatBuildings.com

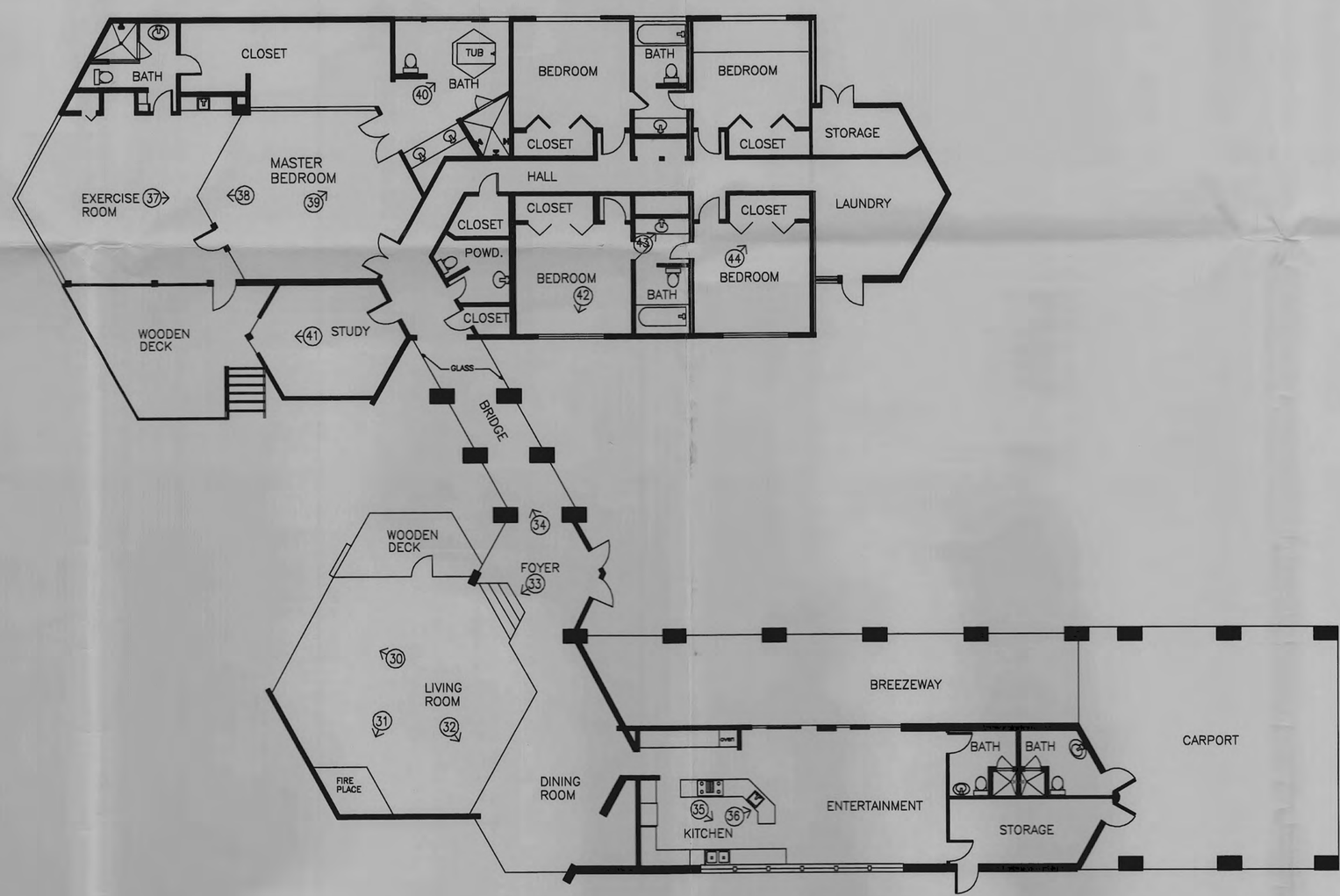
KANE'S
FURNITURE
KANE'S
FURNITURE
ENTER

KANE'S
FURNITURE
Report a problem
Image Date: April 2011

2008



SITE PLAN



FLOOR PLAN

MAURICE AND THELMA ROTHMAN HOUSE
1018 PARK STREET NORTH
ST. PETERSBURG (PINELLAS COUNTY), FLORIDA

0 10 20
SCALE FEET

THE ORIGINAL DRAFTS OF THIS MAP WERE DRAWN BY DANIEL THAYER DAWSON ARCHITECT AND AND REVISED BY TRACING OVER THE ORIGINAL ADOBE ACROBAT DRAWINGS USING USING AUTOCAD. THE SITE AND FLOOR PLANS WERE COMBINED ON A SINGLE SHEET, BUT THE BASIC FORMAT REMAINS UNCHANGED. ADDITIONAL FEATURES, INCLUDING LANDSCAPING DETAILS SUCH AS PONDS, PATHWAYS, WALLS, AND DECKS NOT SHOWN ON THE ORIGINAL PLANS WERE ADDED FOR CLARIFICATION AND TO COMPLEMENT ADDITONAL PHOTOGRAPHS REQUESTED BY THE FLORIDA NATIONAL REGISTER REVIEW BOARD AND TO MEET THE STANDARDS OF THE FLORIDA BUREAU OF HISTORIC PRESERVATION.

REVISED BY W. CARL SHIVER
REVISED DATE DECEMBER 2012

FLORIDA BUREAU OF HISTORIC PRESERVATION
R.A. GRAY BUILDING
500 SOUTH BRONOUGH STREET
TALLAHASSEE, FLORIDA 32399-0250
PHONE NUMBER (850) 245-6333
TOLL FREE NUMBER 1-800-7278
FAX NUMBER (850) 245-6437

DATE: SEPTEMBER 2011

MAP DRAWN BY:
DANIEL THAYER DAWSON
ARCHITECT

DANIEL THAYER DAWSON
11167 ASHLEY COURT, SEMINOLE, FLORIDA 33772
TEL: (727) 418-8532 www.danielthdawson.com FLORIDA LICENSE AR91250
danielthdawson@gmail.com COLORADO LICENSE 201516

DRAWING PREPARED FOR:
KIMBERLY HINDER
HISTORIC PRESERVATION PLANNER
PLANNING AND ECONOMIC DEVELOPMENT DEPARTMENT
CITY OF ST. PETERSBURG
P.O BOX 2842
ST. PETERSBURG, FL 33731-2842
PHONE: 727-892-5481
KIMBERLY.HINDER@STPETE.ORG