

NORTH BEACH RESORT HISTORIC DISTRICT DESIGNATION REPORT



Figure 1 This 1958 postcard shows the North Beach Resort Historic District along the oceanfront during its heyday. It was taken looking towards the northeast from just south of 63rd Street and Allison Island in Indian Creek.

PREPARED BY

CITY OF MIAMI BEACH PLANNING DEPARTMENT

DESIGN, PRESERVATION & NEIGHBORHOOD PLANNING DIVISION

AUGUST 12, 2003

Revised December 2, 2003

Revised January 14, 2004

Revised February 4 and 25, 2004

Adopted March 17, 2004 (Ordinance No. 2004-3438)

**CITY OF MIAMI BEACH
HISTORIC DISTRICT DESIGNATION REPORT
NORTH BEACH RESORT HISTORIC DISTRICT**

Prepared By

**CITY OF MIAMI BEACH PLANNING DEPARTMENT
DESIGN, PRESERVATION & NEIGHBORHOOD PLANNING DIVISION**

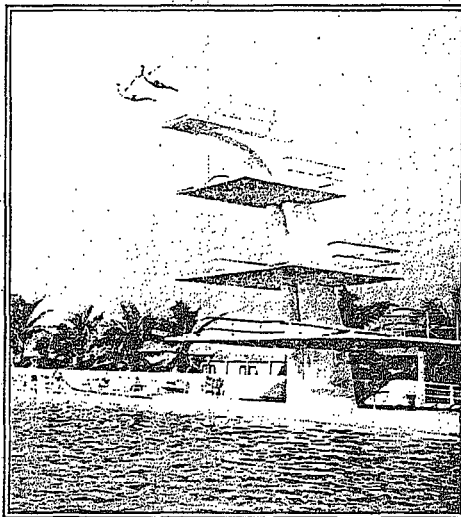


Figure 2 This exuberant diving platform (now demolished) was designed in the Post War Modern style by Igor Polevitzky for the old Deauville Hotel about 1946.

MIAMI BEACH CITY COMMISSION

**David Dermer, Mayor
Saul Gross, Vice Mayor**

Commissioners:

**Matti Herrera Bower
Simon Cruz
Luis R. Garcia, Jr.
Jose Smith
Richard L. Steinberg**

Jorge M. Gonzalez, City Manager



Figure 3 Part of the vacation experience in Miami Beach during the 1950s was dressing up for cocktails in your resort hotel's own lounge.

CITY OF MIAMI BEACH HISTORIC PRESERVATION BOARD

Mitch Novick, Chair
Beth Dunlop, Vice Chair

Judith Berson-Levinson
Raul Garcia
Colleen Martin
Randall Robinson
William Taylor

CITY OF MIAMI BEACH PLANNING BOARD

Melvyn Schlessler, Chair
Roberto Datorre, Vice Chair

Carlos Capote
Pablo Cejas
Victor Diaz
Jean-Francois Lejeune
Jerry Libbin

**CITY OF MIAMI BEACH
PLANNING DEPARTMENT**

Jorge G. Gómez, AICP, Director, Planning Department
William H. Cary, Director, Design, Preservation & Neighborhood Planning Division
Thomas R. Mooney, AICP, Design and Preservation Manager

PRINCIPAL AUTHORS

William H. Cary, Division Director
Shannon M. Anderton, Senior Planner
Carolyn Klepser, Historic Research Consultant

CONTRIBUTING AUTHORS

Joyce Meyers, North Beach Planning Coordinator
Katia Hirsh, Planner

PRINCIPAL HISTORIC RESEARCHERS

Carolyn Klepser, Historic Research Consultant
Shannon M. Anderton, Senior Planner

MAP AND MEDIA PRODUCTION

Juan Diaz, Planning Technician
Susana Alonso, Planning Technician

Special thanks to Larry Wiggins and Martin Hyman for their generosity in sharing their private collections of Miami Beach historic postcards, photos, and brochures.

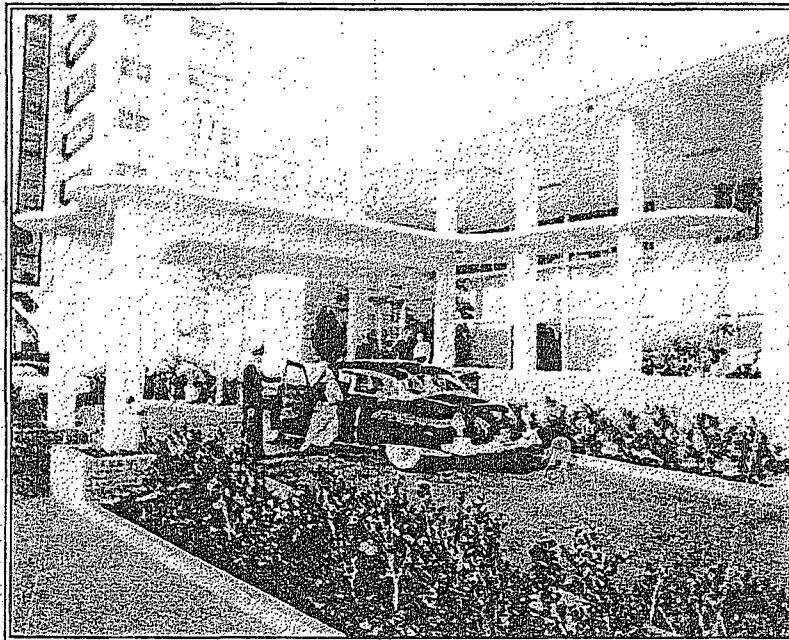


Figure 4 This sweeping porte-cochere of the Monte Carlo Hotel (now altered) was typical of the dramatic entrance features that greeted the arriving guests at the Post War Modern resort hotels.

NORTH BEACH RESORT HISTORIC DISTRICT

**CITY OF MIAMI BEACH
HISTORIC DISTRICT DESIGNATION REPORT**

TABLE OF CONTENTS

I.	REQUEST	6
II.	DESIGNATION PROCESS.....	11
III.	RELATION TO ORDINANCE CRITERIA	12
IV.	DESCRIPTION OF BOUNDARIES.....	21
V.	PRESENT OWNERS.....	22
VI.	PRESENT USE.....	22
VII.	PRESENT ZONING DISTRICTS.....	23
VIII.	HISTORICAL BACKGROUND.....	24
IX.	ARCHITECTURAL STYLES.....	57
X.	PLANNING DEPARTMENT RECOMMENDATIONS.....	70
XI.	SPECIAL REVIEW GUIDELINES	74
XII.	FIGURE INDEX.....	77
XIII.	BIBLIOGRAPHY	80
	APPENDIX I - PROPERTIES LIST.....	81

I. REQUEST

On May 4, 1998, the Historic Preservation Board directed staff to proceed with research and prepare a preliminary evaluation and recommendation relative to identifying and proposing historic designation protection to areas, sites, and structures along the Collins Avenue corridor north of the National Register Historic District. The Planning Department has intensively researched the areas along the Collins Avenue corridor, including Indian Creek Drive, Harding Avenue, and the cross streets from 22nd Street to 87th Terrace, as well as the Lake Pancoast multi-family residential neighborhood due west of the lake; staff developed six volumes of historical documentation.

On January 31, 2001, the City Commission unanimously approved the designation (7 to 0) of the Collins Waterfront Historic District. A major portion of the Collins Avenue corridor is included in this historic district, which extends from 22nd Street to the new relocated center line of 44th Street.

In October and December of 2001, the Planning Department received three separate letters of request from Randall Robinson, member of the Historic Preservation Board; Michael Kinerk, Chairman of the Miami Design Preservation League; and Leonard Wien, Chairman of the Urban Arts Committee; to place an item on the agenda of the Historic Preservation Board at their next available meeting. This item of request was for the Historic Preservation Board to consider directing the Planning Department to prepare a preliminary evaluation and recommendation report relative to the possible designation of a portion of Collins Avenue, generally from 6084 Collins Avenue to the center line of 72nd Street, as a local historic district.

On December 11, 2001, the Historic Preservation Board unanimously approved a motion (7 to 0) to direct the Planning Department to proceed with research and prepare a preliminary evaluation report with recommendations regarding the possible designation of this new historic district. Further, the Board modified the boundaries of the proposed historic district because it was believed that preservation protection in North Beach might best be conducted in a series of phases. These phases would be prioritized according to those areas which contain significant concentrations of historic buildings and possess a threat of demolition. The proposed historic district is the second phase of the expanded preservation protection process along the Collins Avenue corridor and the first phase in North Beach.

Following the December 11, 2001, meeting, staff identified that the Harding Hotel, located at 210-63rd Street (also known as 6077 Indian Creek Drive), was inadvertently omitted from the boundaries of the proposed historic district in the notice of public hearing. A revised public notice was then distributed which clearly showed the possible inclusion of the Harding Hotel within the boundaries of the proposed historic district. At its February 12, 2002, meeting, the Historic Preservation Board

approved a motion (6 to 1) to include the Harding Hotel within the boundaries of the proposed historic district.

The proposed historic district (as represented in the preliminary evaluation and recommendation report) is generally bounded by the southern lot lines of 6084 Collins Avenue, 6261 Collins Avenue, and 210-63rd Street to the south, the center line of 71st Street to the north, the center line of Collins Avenue and the western lot lines of certain properties fronting on Collins Avenue to the west (including 6084 Collins Avenue, 6300 Collins Avenue, 6490 to 6498 Collins Avenue, and 6574 to 6650 Collins Avenue), and the erosion control line of the Atlantic Ocean to the east.

On February 12, 2002, the Historic Preservation Board reviewed the preliminary evaluation and recommendation report prepared by the staff of the Planning Department regarding the designation of the proposed North Shore Resort Historic District, and they found the structures and sites located within the boundaries of the proposed historic district to be in compliance with the criteria for designation listed in Sections 118-591 through 118-593 in the Land Development Regulations of the City Code. The Board unanimously approved a motion (7 to 0) to direct staff to prepare a designation report and schedule a public hearing relative to the designation of this new historic district. At the same meeting, the Board approved a motion (7 to 0) to change the name of the proposed district from the North Shore Resort Historic District to the North Beach Resort Historic District. This amendment was made in response to the North Beach Development Corporation, who requested that the district name be revised in order for it to be consistent with their strategic plan of neighborhood identities in North Beach.

On April 17, 2002, the Planning Department hosted a courtesy public workshop at the Shane Watersports Center at 6500 Indian Creek Drive. The focus of the community workshop was to discuss the possible historic designation of the proposed North Beach Resort Historic District. Approximately 40 persons were in attendance at the meeting. A City Commissioner and two members of the Historic Preservation Board were also present to observe the public workshop. A presentation was made by the Planning Department, which included: a description of the boundaries of the proposed historic district, an overview of the historic designation process, the historical and architectural background of the proposed historic district, the effects of historic designation on the individual property owner, and an overview of the role of historic preservation in the economic and architectural revitalization of North Beach.

Following the presentation, staff conducted a public question and answer discussion session in order for local citizens to express their views and relay their concerns prior to the historic designation hearing of the Historic Preservation Board on April 24, 2002. Serious concerns were raised by local citizens about the pending designation of the North Beach Resort Historic District. Several issues expressed at the public workshop included the following: the current conditions and general quality of the architecture of the buildings within the proposed historic district; whether much

of the existing construction has exceeded its functional usefulness and should be replaced with modern structures that meet today's Florida Building Code and programmatic requirements; the inclusion of the 63rd Street flyover as a contributing mid-20th century engineering structure in the proposed historic district; more regulatory flexibility in addressing modern business and technical needs; and the potential development of a companion ordinance to address special conditions in this area, such as the need for on-site and off-site parking, the introduction of oceanfront balconies, and the construction of rooftop additions more than one story in height. Additional comments and concerns expressed at the public workshop that were not specifically related to the historic designation evaluation criteria included: the removal of the 63rd Street flyover and the reconstruction of the 63rd Street and Collins Avenue intersection; traffic congestion and the limited availability of parking in the area; a desire for a decrease in hotel and entertainment uses in the area and an increase in residential uses; the possible hindrance of economic development in the area due to historic designation; and the need for the development of a master plan for North Beach that includes an analysis relative to the possible historic designation of the area.

On April 24, 2002, the Historic Preservation Board discussed the possible designation of the North Beach Resort Historic District with staff, individual property owners, and other interested members of the public. In light of the significant concerns expressed at the April 17, 2002, courtesy public workshop, the Board approved a motion to continue the designation public hearing of the proposed North Beach Resort Historic District until a later date.

On February 11, 2003, the Historic Preservation Board approved a motion to extend by six months the time frame for the Planning Department to continue its research and complete the designation report for the proposed North Beach Resort Historic District. Under advice from legal counsel, this extension of time was formally ratified by the Board at its March 11, 2003, meeting following a courtesy notice of public hearing.

On August 4, 2003, the Planning Department hosted a second courtesy public workshop in the First Floor Conference Room at City Hall. There were approximately 28 persons in attendance at the meeting, including property owners, staff, and other interested parties. Following the presentation of the proposed historic district by staff, there was a public question and answer discussion.

The following comments and concerns were expressed at the second courtesy public workshop: the amount of available FAR and the development potential for the contributing property sites in the proposed historic district; the possible negative effects from potential and previously approved development projects in the area on concurrency management, emergency evacuation procedures, and the general quality of life; the impact on the availability of affordable housing with the recent trend toward demolition of older buildings and the construction of new upscale, less

affordable condominium buildings; the potential removal of the 63rd Street flyover and reconstruction of a 63rd Street and Collins Avenue grade-level intersection; traffic congestion and the limited availability of parking in the area; the inclusion of certain buildings in the proposed historic district, such as the Monte Carlo and Carillon Hotels, may prolong their current poor conditions; the amount of flexibility for alterations to contributing buildings on their elevations facing the street versus the oceanfront; and a request for the designation of additional historic districts in North Beach to preserve the area's special architectural character. Overall, there appeared to be a consensus of general support for the designation of the proposed North Beach Resort Historic District at this second courtesy public workshop. No strong objections were presented against designation.

On August 12, 2003, the Historic Preservation Board approved a motion (6 to 1) to recommend approval of the North Beach Resort Historic District with two modifications. First, the district boundaries were modified to exclude the Forde Ocean Apartments at 6605 Collins Avenue and the Broadwater Beach Apartments at 6490-6498 Collins Avenue. Second, the contributing properties located on the west side of Collins Avenue from the Rowe Motel at 6574-6600 Collins Avenue north to the center line of 67th Street were reclassified. These properties retained contributing status for the first (easternmost) 20 feet of their respective sites; however, the remaining portions of the properties to the west were changed to noncontributing. (See **Map 1A** for historic district boundaries as recommended by the Historic Preservation Board on August 12, 2003.)

At the same meeting, the Historic Preservation Board expressed its agreement with staff that significant flexibility be retained in the development regulations for the proposed North Beach Resort Historic District in order to permit the type of quality redevelopment necessary to stimulate the economic growth of the area. The Board approved the preparation of a companion ordinance amendment for rooftop additions in the district for presentation to the Planning Board and City Commission along with the designation report. Currently, the Land Development Regulations of the City Code would only permit certain existing buildings in the district a one story rooftop addition with a maximum floor to ceiling height of 12 feet.

On November 12, 2003, the Planning Department presented the proposed rooftop addition companion ordinance to the Historic Preservation Board for discussion purposes along with the amended Special Review Guidelines in the North Beach Resort Historic District Designation Report (see **Section XI**). The Board expressed no concerns. On December 9, 2003, the Board approved separate motions (6 to 0; 1 absence) to recommend approval of the proposed rooftop addition companion ordinance as well as the amended Special Review Guidelines for the district. The proposed ordinance amendment, as recommended by the Historic Preservation Board, would modify the restrictions on rooftop additions to allow certain existing buildings of six or more stories to have a two story rooftop addition with a maximum floor to floor height of 12 feet, and a maximum floor to roof deck height of 12 feet at the

highest new story. The additional stories may only be placed on that portion of the underlying structure creating the eligibility for an addition. Existing buildings of five stories or less may not have more than a one story rooftop addition.

On December 2, 2003, the Planning Board approved a motion (5 to 0; 2 absences) to recommend approval of the North Beach Resort Historic District with modifications to the district boundaries as suggested by the Planning Department. In accordance with these modifications, the contributing properties which would be excluded from the district boundaries are the following: the Stephen Foster Apartment Hotel (now the Lombardy Inn) at 6300 Collins Avenue, the Rowe Motel at 6600 Collins Avenue, the commercial buildings from 6606 to 6650 Collins Avenue, and the Normandy Plaza Hotel at 6979 Collins Avenue. At the same meeting, the Board continued the proposed rooftop addition companion ordinance for the district to the January 27, 2004, meeting due to the loss of a quorum. (See **Map 1B** for historic district boundaries as recommended by the Planning Board on December 2, 2003.)

On January 14, 2004, the Mayor and City Commission approved the designation (6 to 1) of the North Beach Resort Historic District with modifications to the boundaries on first reading public hearing and scheduled the second reading public hearing for February 4, 2004. The district boundaries recommended by the Historic Preservation Board on August 12, 2003, were modified to exclude the Rowe Motel and adjacent commercial buildings from 6574 Collins Avenue to 6650 Collins Avenue. The proposed historic district, as adopted by the City Commission, is generally bounded by the southern lot lines of 6084 Collins Avenue, 6261 Collins Avenue, and 210-63rd Street to the south, the center line of 71st Street to the north, the center line of Collins Avenue and the western lot lines of certain properties fronting on Collins Avenue to the west (including 6084 Collins Avenue and 6300 Collins Avenue), and the erosion control line of the Atlantic Ocean to the east (excluding 6605 Collins Avenue). (Refer to **Map 1C** for historic district boundaries adopted by the City Commission on January 14, 2004.)

On January 27, 2004, the Planning Board approved a motion (5 to 1; 1 absence) to recommend approval of the companion ordinance amendment for rooftop additions in the proposed North Beach Resort Historic District with modifications. The proposed ordinance amendment, as recommended by the Planning Board, would modify the restrictions on rooftop additions to allow certain existing buildings of six or more stories in height to have a one story rooftop addition with a maximum floor to ceiling height of 16 feet. The rooftop addition may be placed in its entirety only atop the portion of the structure that is six stories or greater.

On February 4, 2004, the Mayor and City Commission approved a motion to continue the second reading public hearing of the North Beach Resort Historic District until the February 25, 2004, meeting in order to consider the proposed rooftop addition companion ordinance for the district at the same public hearing.

On February 25, 2004, the Mayor and City Commission approved (6 to 0; 1 absence) the companion ordinance amendment for rooftop additions in the proposed North Beach Resort Historic District, as recommended by the Historic Preservation Board, on first reading and scheduled a second reading public hearing for March 17, 2004. The Mayor and City Commission also approved a motion to continue the second reading public hearing of the North Beach Resort Historic District until the March 17, 2004, meeting in order to consider the proposed rooftop addition companion ordinance for the district at the same public hearing.

On March 17, 2004, the Mayor and City Commission approved the designation (6 to 1) of the North Beach Resort Historic District on second reading public hearing with the modified boundaries adopted by the City Commission on January 14, 2004 (see **Map 3**). At the same meeting, the Mayor and City Commission unanimously approved (7 to 0) the companion ordinance amendment for rooftop additions in the North Beach Resort Historic District on second reading public hearing with the modifications as adopted by the City Commission on February 25, 2004.

II. DESIGNATION PROCESS

The process of historic designation is delineated in Sections 118-591 through 118-593 in the Land Development Regulations of the City Code. An outline of this process is provided below:

Step One: A request for designation is made either by the City Commission, the Historic Preservation Board, other agencies and organizations as listed in the Land Development Regulations of the City Code, or the property owners involved. Proposals for designation shall include a completed application form available from the Planning Department.

Step Two: The Planning Department prepares a preliminary evaluation report with recommendations for consideration by the Board.

Step Three: The Historic Preservation Board considers the preliminary evaluation to determine if proceeding with a designation report is warranted.

The designation report is an historical and architectural analysis of the proposed district or site. The report:

- 1) describes the historic, architectural and/or archeological significance of the property or subject area proposed for Historical Site or District designation;
- 2) recommends Evaluation Guidelines to be used by the Board to evaluate the appropriateness and compatibility of proposed Developments affecting the designated Site or District; and

- 3) will serve as an attachment to the Land Development Regulations of the City Code.

Step Four: The designation report is presented to the Board at a public hearing. If the Board determines that the proposed site or district satisfies the requirements for designation as set forth in the Land Development Regulations of the City Code, the Board transmits a recommendation in favor of designation to the Planning Board and City Commission.

Step Five: The Planning Board will hold a public hearing on the proposed designation, and shall consider the proposed historic designation as an amendment to the Land Development Regulations of the City Code and, subsequently, transmit its recommendation to the City Commission.

Step Six: The City Commission may adopt an amendment to the Land Development Regulations of the City Code which thereby designates the Historic Preservation Site or Historic District after one (1) public hearing for a parcel of land less than ten (10) contiguous acres or after two (2) public hearings for a parcel of land which is more than ten (10) contiguous acres.

III. RELATION TO ORDINANCE CRITERIA

1. In accordance with Section 118-592 in the Land Development Regulations of the City Code, eligibility for designation is determined on the basis of compliance with the listed criteria set forth below.
 - (a) The Historic Preservation Board shall have the authority to recommend that properties be designated as Historic Buildings, Historic Structures, Historic Improvements, Historic Landscape Features, Historic Interiors (architecturally significant public portions only), Historic Sites or Historic Districts if they are significant in the historical, architectural, cultural, aesthetic or archeological heritage of the City of Miami Beach, the county, state or nation. Such properties shall possess an integrity of location, design, setting, materials, workmanship, feeling or association and meet at least one (1) of the following criteria:
 - (1) Association with events that have made a significant contribution to the history of Miami Beach, the county, state or nation;
 - (2) Association with the lives of Persons significant in our past history;
 - (3) Embody the distinctive characteristics of an historical period, architectural or design style or method of construction;

- (4) Possesses high artistic values;
- (5) Represent the work of a master; serve as an outstanding or representative work of a master designer, architect or builder who contributed to our historical, aesthetic or architectural heritage;
- (6) Have yielded, or are likely to yield, information important in pre-history or history;
- (7) Listed in the National Register of Historic Places;
- (8) Consist of a geographically definable area that possesses a significant concentration of Sites, Buildings or Structures united by historically significant past events or aesthetically by plan or physical development, whose components may lack individual distinction.

(b) A Building, Structure (including the public portions of the interior), Improvement or Landscape Feature may be designated historic even if it has been altered if the alteration is reversible and the most significant architectural elements are intact and repairable.

2. The proposed North Beach Resort Historic District is eligible for designation as it complies with the criteria as specified in Section 118-592 in the Land Development Regulations of the City Code outlined above.

(a) Staff finds the proposed historic district to be eligible for historic designation and in conformance with the designation criteria for the following reasons:

- (1) Association with events that have made a significant contribution to the history of Miami Beach, the county, state or nation;

Following World War II, there were large tracts of land in this area of North Beach that still remained undeveloped; they were the perfect sites for new, glamorous resort hotels that were now in popular demand. The booming post war economy as well as the retooling of America's war plants to peacetime industries gave a growing middle class more leisure time, expendable income, and affordable automobiles; these factors brought a flood of tourists to Miami Beach. Other new technologies (such as air conditioning, advanced structural systems, highly developed glass and glass framing components, and the increasingly sophisticated use of aluminum as a building material) gave rise to a new type of architecture, known today as Post War Modern or more recently

dubbed locally Miami Modern ("MiMo"). A great majority of the structures located within the proposed North Beach Resort Historic District were constructed following World War II in this style of architecture.

The large, Post War Modern resort hotels fronting on the Atlantic Ocean were designed to accommodate a dramatically increased volume of guests and provide luxury services in an exotic style. These resort hotels usually featured grand lobbies, cocktail lounges, supper clubs, a variety of thematic restaurants, ballrooms, banquet halls, meeting rooms, retail shops, enormous swimming pools, extensive sundecks, solariums, and a sweeping array of highly popular private beach cabanas. The new American plan, resort hotel filled the large tracts of undeveloped oceanfront land to provide everything for a total guest experience without the need to leave the hotel for the duration of the visitor's stay.

Several of these resort hotels sought to play a significant role in the booming entertainment industry. They offered the finest in live entertainment to draw their guests as well as local residents and the guests of other hotels. The new Deauville Hotel, in particular, became a magnet for major entertainment artists and events. On February 16, 1964, Ed Sullivan hosted the Beatles in a live telecast via satellite from the Napoleon Room of the Deauville Hotel on his widely watched evening television show. This show broadcast was the second appearance of the Beatles on the Ed Sullivan Show, and it provided abundant free publicity of Miami Beach as a major tourism and entertainment destination. (The Beatles made their American debut on the Ed Sullivan Show in the CBS television studio in New York City on February 9, 1964.) The new Deauville Hotel was a favored venue for many notable entertainers of the 1950s and 1960s, including Frank Sinatra, Sammy Davis, Jr., Dean Martin, Joey Bishop, Tony Bennett, Bing Crosby, Judy Garland, Sophie Tucker, Henny Youngman, Milton Berle, and Jerry Lewis. Other post war resort hotels that provided a meaningful role in the entertainment history of Miami Beach were the Carillon, Casablanca, Sherry Frontenac, and Monte Carlo Hotels (all located within the proposed historic district) as well as the famous Fontainebleau and Eden Roc Hotels to the south.

- (2) Association with the lives of Persons significant in our past history;

The proposed historic district is associated with several of the more important real estate developers in the history of Miami Beach, including Frank Osborn, Henri Levy, and Carl Fisher.

Frank Osborn accompanied his father Ezra to Miami Beach to participate in the coconut planting project of 1882. New Jersey investors Ezra Osborn, Elnathan Field, and Henry Lum purchased approximately 60 miles of oceanfront land from Key Biscayne to Jupiter, Florida. A mobile work crew planted this land with over 300,000 coconuts imported from the Caribbean. The first camp site for the coconut planting operations was located in the area of today's Lummus Park; subsequent camp sites were positioned at the Biscayne House of Refuge (near present day 72nd Street in North Beach) and then the Ft. Lauderdale House of Refuge (about nine miles south of the Hillsboro Inlet). Frank Osborn was a member of the coconut planting crew. Although the project did not succeed commercially, it was the first attempt at development of the beach and it led to other more successful endeavors aimed at the popularization of tourism on what would become the "Million Dollar Sandbar."

Nearly 40 years later, Frank Osborn developed the Atlantic Heights Subdivision in 1919. (A portion of this subdivision is included within the proposed historic district.) This 671-foot-wide tract extended from the Atlantic Ocean to Indian Creek and was centered at present-day 69th Street.

Henri Levy (1883-1938) was a Jewish immigrant from France who created a successful chain of movie theaters in Cincinnati. He moved his family to Miami Beach in 1922. Levy filed the Normandy Beach South Subdivision in 1925. (A portion of this subdivision is included within the proposed historic district.) It lay between Osborn's Atlantic Heights Subdivision at 69th Street and the Government Tract north of 72nd Street. Levy was also the developer of the Normandy Beach Subdivision in Surfside (between 87th Terrace and 90th Street), Normandy Isle, and the Isle of Biscaya. In addition, Levy was instrumental in the construction of the 79th Street Causeway in 1929 to link Miami and the popular Hialeah Race Track to his developments.

Carl Fisher (1874-1939) was a high-living industrialist from Indiana who made a fortune with Prest-O-Lite automobile head lamps and built the Indianapolis Speedway. Fisher was also instrumental in the construction of the Coast-to-Coast Rock Highway (today's

Lincoln Highway) as well as the Dixie Highway (a major north to south roadway across the United States).

Fisher was one of the principal developers and promoters of Miami Beach. In a short amount of time, Fisher transformed the barrier island east of Miami into a playground for millionaires based on a genius for marketing that eclipsed his colleagues in land sales and development of Miami Beach. One of his many accomplishments in Miami Beach was the filing of the Second Ocean Front Subdivision in 1924. (A large portion of this subdivision is included within the proposed historic district.) It extended from 5650 Collins Avenue up to Osborn's Atlantic Heights Subdivision at 69th Street.

(3) Embody the distinctive characteristics of an historical period, architectural or design style or method of construction;

Exemplary buildings of three distinct Miami Beach architectural movements have been identified in the proposed North Beach Resort Historic District. (Refer to **Section IX** for more detailed architectural descriptions; see **Appendix I** for a complete listing of properties.) They include the following:

Art Deco/Streamline Moderne: The now classic Art Deco and Streamline Moderne styles of the 1930s were made world famous by the designation of the Miami Beach Architectural District in the National Register of Historic Places, largely south of 15th Street, in 1979. The Normandy Plaza Hotel at 6979 Collins Avenue is a fine example of the Art Deco style in the proposed North Beach Resort Historic District.

Neoclassical Revival: Buildings of this style in Miami Beach were typically inspired from the second phase of this architectural movement (about 1925 to 1950). They commonly featured Classically-inspired design elements as the entry focal points of their otherwise simple architectural designs. Excellent examples of the Neoclassical Revival style within the proposed historic district are the Mt. Vernon Hotel at 6084 Collins Avenue, the Monticello Hotel (now the Harding) at 210 63rd Street, and the Stephen Foster Apartment Hotel (today's Lombardy Inn) at 6300 Collins Avenue.

Post War Modern: The Post War Modern style, generally dating from 1945 to 1965, has come of age as a contributing historical style in Miami Beach. It is now enjoying a greatly expanded

appreciation both here as well as in other cities across the nation, including New York, Los Angeles, and Miami. Strong evidence of this phenomenon was the exhibit in New York City (March 13 - May 8, 2002) entitled, "Beyond the Box: Mid-Century Modern Architecture in Miami and New York." This dynamic exhibit was located in the galleries of the Municipal Art Society of New York (who is credited with saving New York's Grand Central Terminal from demolition in the 1960s as well as dozens of other historic structures since 1897).

After a hiatus in construction due to World War II, Post War Modern picked up where Art Deco left off with the added influences of a booming post war economy, new technologies (such as air conditioning), the prevalence of the redesigned automobile, and a feeling of national optimism. The local expression of this style has recently been dubbed Miami Modern or "MiMo" by the Greater Metropolitan Miami area's Urban Arts Committee (who also co-presented the New York exhibit with the Municipal Art Society of New York). Prime examples of this style in the proposed historic district are the Allison Hotel (now the Comfort Inn) at 6261 Collins Avenue, the Casablanca Hotel at 6345 Collins Avenue, the Monte Carlo Hotel at 6551 Collins Avenue, the Sherry Frontenac Hotel at 6565 Collins Avenue, the Deauville Hotel (today's Radisson Deauville) at 6701 Collins Avenue, and the Carillon Hotel at 6801 Collins Avenue.

(4) Possesses high artistic values:

Attesting to the quality of design and high artistic values in this historic district is the recognition of several of its buildings in noteworthy architectural journals and promotional literature of the time. Florida Architecture featured the Sherry Frontenac Hotel, designed by Henry Hohauser at 6565 Collins Avenue, in its 1949 issue as well as the new Deauville Hotel, designed by Melvin Grossman at 6701 Collins Avenue, in its 1958-1959 publication.

(5) Represent the work of a master; serve as an outstanding or representative work of a master designer, architect or builder who contributed to our historical, aesthetic or architectural heritage:

Many of the more prominent Miami Beach architects are represented in the proposed North Beach Resort Historic District, as indicated below. For a complete listing of addresses and architects, refer to the Properties List in **Appendix I**.

Albert Anis was a master local architect who designed numerous buildings in Miami Beach. Outstanding examples of his work include the Leslie, Winterhaven, Sagamore, and Arlington (today's Savoy) Hotels as well as the commercial building at 420 Lincoln Road. In the proposed historic district, Anis designed the major southern addition to the Monte Carlo Hotel in 1951 and the Brazil Hotel in 1953.

Joseph J. DeBrita and A. Kononoff designed the Mount Vernon Hotel and the Monticello Hotel (now the Harding) in 1946; both structures are located within the proposed historic district. DeBrita is also noted for designing the Coral Reef, Walburne (now Villa Luisa), and Dorset Hotels, all contributing buildings in other Miami Beach historic districts.

L. Murray Dixon was one of Miami Beach's most prolific architects, whose works include the Tiffany, Tudor, Marlin, Ritz Plaza, and Raleigh Hotels. In the proposed historic district, Dixon designed the Normandy Plaza Hotel in 1936.

Roy France was a prolific architect in the Art Deco/Streamline Moderne and Post War Modern styles. Notable examples of his work include the National, St. Moritz, Sans Souci (with Morris Lapidus), Saxony, Sea Isle (now Palm Resort), and Cadillac Hotels. Within the proposed historic district, France designed the original northern portion of the Monte Carlo Hotel in 1948 and the Casablanca Hotel in 1950.

Norman Giller, who contributed so much to Miami Beach's Post War Modern architecture, has two buildings in the proposed historic district: the Bombay Hotel (now the Golden Sands) in 1951 and the Carillon Hotel in 1957. He also designed the Giller Building on 41st Street, the band shell in North Shore Park, and numerous motels in Sunny Isles.

Melvin Grossman, a prolific architect in the Post War Modern style, designed the Richmond, Di Lido (with Morris Lapidus), Seville, Doral (now Westin), and Barcelona (today's Sheraton Four Points) Hotels. Within the proposed historic district, Grossman was the architect of the new Deauville Hotel in 1958 and the associate architect of the major southern addition to the Monte Carlo Hotel in 1951. (The principal architect of the 1951 addition to the Monte Carlo Hotel was Albert Anis.)

Henry Hohaus was a master local architect who designed many notable structures from the 1930s to the 1950s. Outstanding examples of his work include the Century, Congress, Colony, Edison, Park Central, and Cardozo Hotels as well as Hoffman's Cafeteria. Within the proposed historic district, Hohaus designed the Sherry Frontenac Hotel in 1947.

A. Herbert Mathes was the architect of the Allison Hotel (now the Comfort Inn) in 1951, located within the proposed historic district. Other examples of his work in Miami Beach include the Geneva, Parisian, and Continental Hotels as well as the Golden Gate Apartments.

J. Richard Ogden designed the Stephen Foster Apartment Hotel (today's Lombardy Inn) in 1947, located within the proposed historic district. Examples of his work outside the historic district include Temple Ner Tamid and several fine residences on Pinetree Drive.

- (6) Have yielded, or are likely to yield, information important in pre-history or history;

The proposed North Beach Resort Historic District is significant for its built environment and its association with the architectural and cultural history of Miami Beach. It possesses an array of architectural styles that collectively trace the historical progression of architectural design and construction in North Beach from the 1930s until the present. In particular, the Post War Modern style ("MiMo") reflects the spirit of the post-World War II era. This neighborhood, which was a largely uninhabited area with only a few prominent structures and a handful of bungalows, developed into a major tourist and entertainment attraction with large, luxurious resort hotels fronting the Atlantic Ocean.

- (7) Listed in the National Register of Historic Places;

Although this area is not presently listed in the National Register of Historic Places, it clearly appears eligible for registration.

- (8) Consist of a geographically definable area that possesses a significant concentration of Sites, Buildings or Structures united by historically significant past events or aesthetically by plan or physical development, whose components may lack individual distinction.

The proposed North Beach Resort Historic District is a clearly-delineated geographic entity that is united by its oceanfront resort architecture and setting. While there are three distinct architectural styles represented in the proposed historic district, the Post War Modern style defines and dominates the overriding architectural character of the area and creates its own uniqueness in Miami Beach, especially with its grand hotels. The low-scale

hotel structures make their own intimate design contribution to the special character of the proposed historic district.

Historically, the area was annexed into the City of Miami Beach in 1924, and it is comprised of portions of Frank Osborn's Atlantic Heights Subdivision (platted in 1919), Carl Fisher's Second Ocean Front Subdivision (platted in 1924), and Henri Levy's Normandy Beach South Subdivision (platted in 1925). Collins Avenue, the very spinal cord of the City, runs through the center of the proposed historic district. It was named for Miami Beach's earliest and most illustrious pioneer, John Collins. The Atlantic Ocean defines the eastern border of the proposed historic district.

The proposed historic district consists of mostly hotels. Construction dates for the 20 buildings range from 1936 to the present, with a vast majority post-World War II. Distributed by decade of construction, they number:

1930s	1	
1940s	5	
1950s	7	
1960s	2	
1970s	1	
post-1979	4	Total Buildings 20

Staff has determined that 12 of these buildings, or 60 percent, are "contributing" on the basis of the established criteria for historic district designation. Of the 12 contributing structures, six are very large buildings ranging in height from seven to 14 stories on expansive development sites. These grand hotels have a major visual impact on the Collins Avenue corridor and indeed define the special character of this unique mid-century historic district.

- (b) A Building, Structure (including the public portions of the interior), Improvement or Landscape Feature may be designated historic even if it has been altered if the alteration is reversible and the most significant architectural elements are intact and repairable.

Although a few of the buildings within the proposed North Beach Resort Historic District have been altered to various extents over the years, these structures retain a major amount of their original architectural design integrity and contribute to the special character of the neighborhood in a variety of scales and uses. Exterior restoration could be successfully completed by following original architectural plans and available historical photographs and/or documentation. Despite existing

alterations to these structures, they continue to be highly representative of the rich architectural and cultural history of Miami Beach.

IV. DESCRIPTION OF BOUNDARIES

The location of the boundaries for the proposed North Beach Resort Historic District has been determined through careful investigation and research of building records and historical documentation. They define a geographic area which possesses a significant concentration of historic buildings and sites.

On January 14, 2004, the Mayor and City Commission approved the designation (6 to 1) of the North Beach Resort Historic District with modifications to the boundaries on first reading public hearing. The district boundaries recommended by the Historic Preservation Board on August 12, 2003, were modified to exclude the Rowe Motel and adjacent commercial buildings from 6574 Collins Avenue to 6650 Collins Avenue. The proposed historic district, as adopted by the City Commission, is generally bounded by the southern lot lines of 6084 Collins Avenue, 6261 Collins Avenue, and 210-63rd Street to the south, the center line of 71st Street to the north, the center line of Collins Avenue and the western lot lines of certain properties fronting on Collins Avenue to the west (including 6084 Collins Avenue and 6300 Collins Avenue), and the erosion control line of the Atlantic Ocean to the east (excluding 6605 Collins Avenue) (refer to **Map 1C**).

A detailed legal description of the historic district boundaries adopted by the City Commission on January 14, 2004, is as follows:

The boundaries of the North Beach Resort Historic District commence at the point of intersection of the center lines of Collins Avenue and 71st Street, as shown in NORMANDY BEACH SOUTH, recorded in Plat Book 21, at Page 54, Public Records of Miami-Dade County, Florida. Said point being the POINT OF BEGINNING of the tract of land herein described; thence run easterly to the point of intersection with the Erosion Control Line of the Atlantic Ocean, as recorded in Plat Book 105, at Page 62, Public Records of Miami-Dade County, Florida; thence run southerly, along the Erosion Control Line of the Atlantic Ocean to the point of intersection with the south line of Lot 44, Block 1, AMENDED PLAT OF SECOND OCEAN FRONT SUBDIVISION, recorded in Plat Book 28, at Page 28, Public Records of Miami-Dade County, Florida; thence run westerly, along the south line of said Lot 44 to the point of intersection with the easterly Right-of-Way line of Collins Avenue; thence run southerly, along the easterly Right-of-Way line of Collins Avenue to the point of intersection with the north line of Lot 42 of the above mentioned Block 1; thence run easterly, along the north line of said Lot 42 to the point of intersection with the Erosion Control Line of the Atlantic Ocean; thence run southerly, along the Erosion Control Line of the Atlantic

Ocean to the point of intersection with the south line of Lot 21 K of said Block 1; thence run westerly, along the south line of said Lot 21 K and its westerly extension to the point of intersection with the center line of Collins Avenue; thence run northerly, along the center line of Collins Avenue to the point of intersection with the easterly extension of Lot 1 of LYLE G. HALL SUBDIVISION, recorded in Plat Book 40, at Page 5, Public Records of Miami-Dade County, Florida; thence run westerly, along the south line of said Lot 1 and its easterly extension, to the point of intersection with the easterly line of Lot 25 of the above mentioned LYLE G. HALL SUBDIVISION; thence run southerly, along the easterly line of lots 25 and 24 of said LYLE G. SUBDIVISION to the southeast corner of said Lot 24; thence run westerly, along the south line of said Lot 24 and its westerly extension to the point of intersection with the center line of Harding Drive (now Indian Creek Drive); thence run northerly, along the center line of Harding Drive (now Indian Creek Drive) to the point of intersection with the center line of 63rd Street; thence run easterly, along the center line of 63rd Street, to the point of intersection with the southerly extension of the westerly line of Lot 1, Block 7, AMENDED PLAT OF SECOND OCEAN FRONT SUBDIVISION, recorded in Plat Book 28, at Page 28, Public Records of Miami-Dade County, Florida; thence run northerly, along the westerly line of said Lot 1, Block 7 and its southerly extension to a point located 50.00 feet south (measured at right angles) of the westerly extension of the northerly line of said Lot 1; thence run easterly along a line parallel and 50.00 feet south of the northerly line of said Lot 1 to the point of intersection with the center line of Collins Avenue; thence run northerly, along the center line of Collins Avenue to the POINT OF BEGINNING. Said lands located, lying and being in the City of Miami Beach, Miami-Dade County, Florida.

On March 17, 2004, the Mayor and City Commission approved the designation (6 to 1) of the North Beach Resort Historic District on second reading public hearing with the modified boundaries adopted by the City Commission on January 14, 2004 (see legal description above and **Map 3**).

V. PRESENT OWNERS

The property located within the boundaries of the proposed North Beach Resort Historic District is held by multiple owners.

VI. PRESENT USE

The current uses within the modified boundaries of the proposed historic district, as adopted by the City Commission on January 14, 2004, includes multi-family with apartment buildings, condominiums, and hotels.

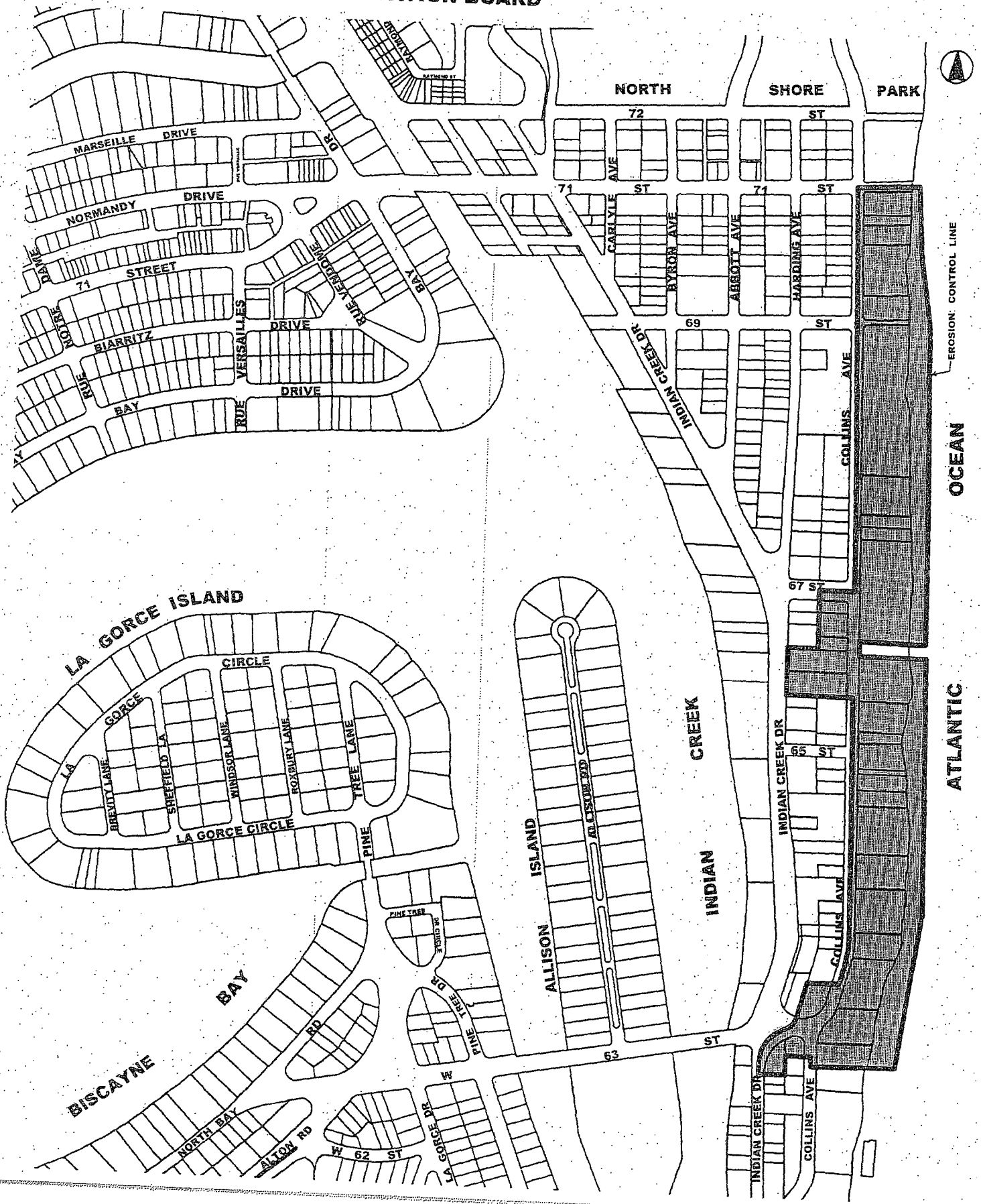
VII. PRESENT ZONING DISTRICTS

The established zoning districts within the modified boundaries of the proposed historic district, as adopted by the City Commission on January 14, 2004, are as follows:

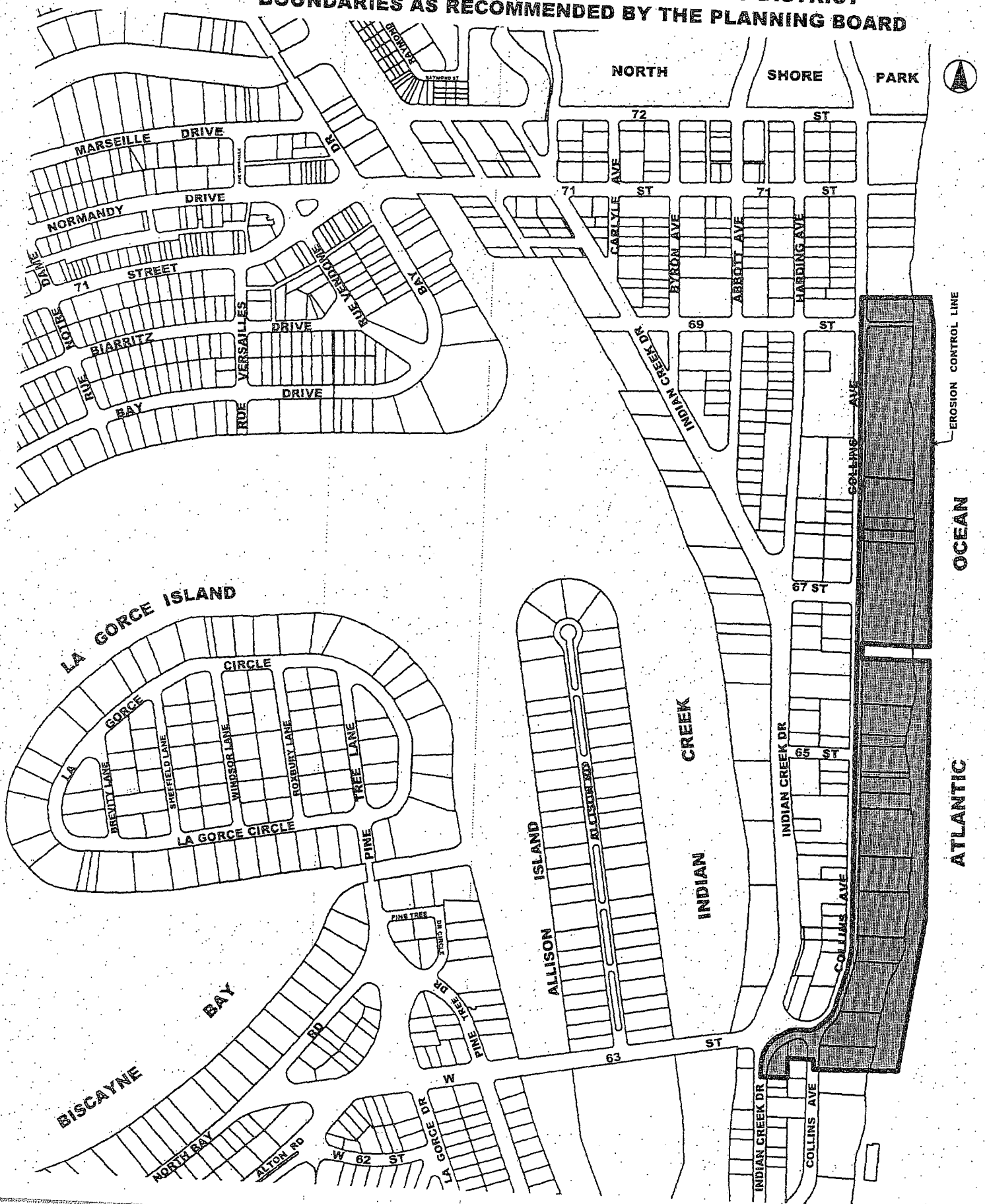
RM-2	Residential Multifamily, Medium Intensity
RM-3	Residential Multifamily, High Intensity
GU	Government Use

Please refer to the zoning map (**Map 2**) for more detailed information.

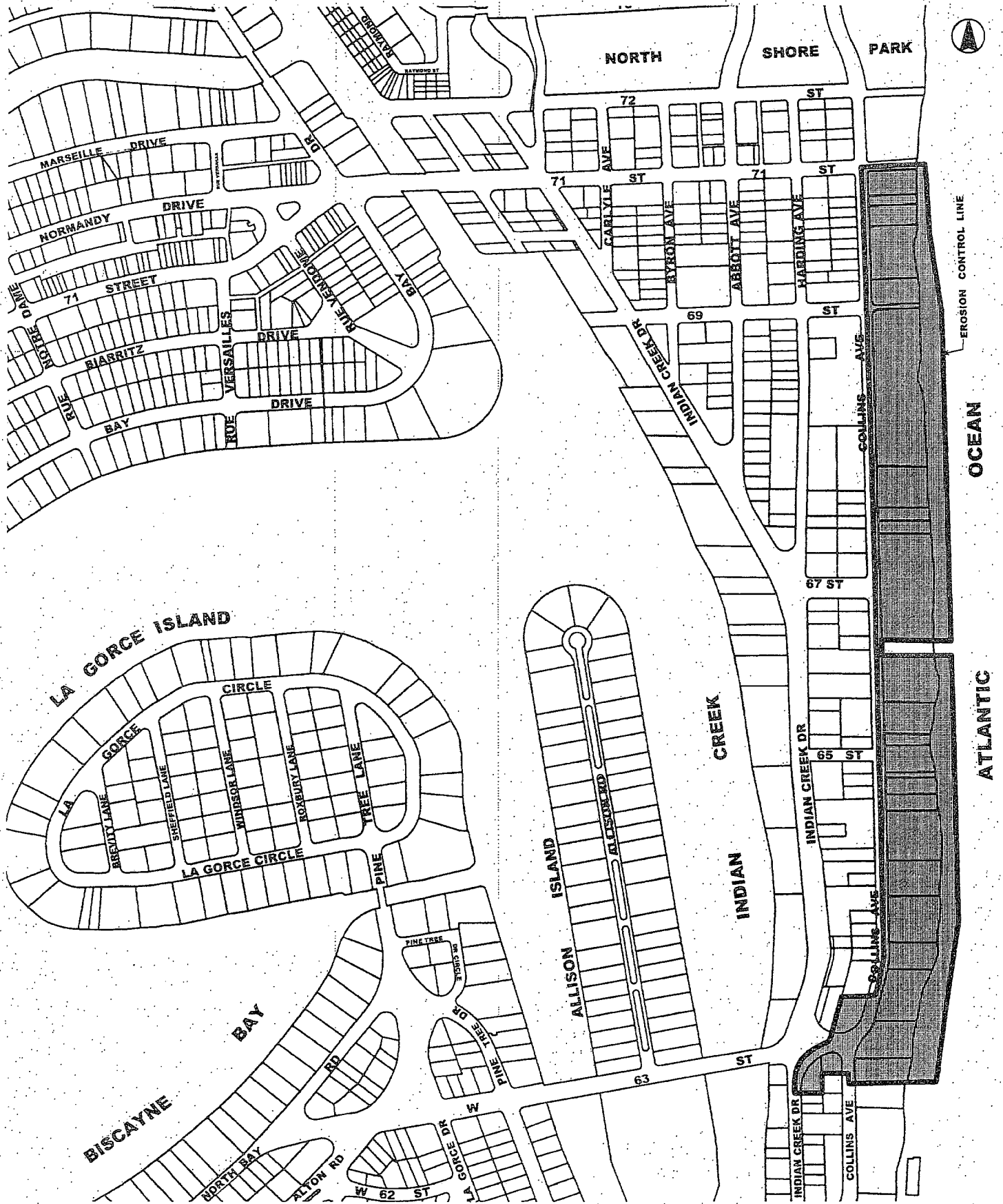
MAP 1A : PROPOSED NORTH BEACH RESORT HISTORIC DISTRICT BOUNDARIES AS RECOMMENDED BY THE HISTORIC PRESERVATION BOARD



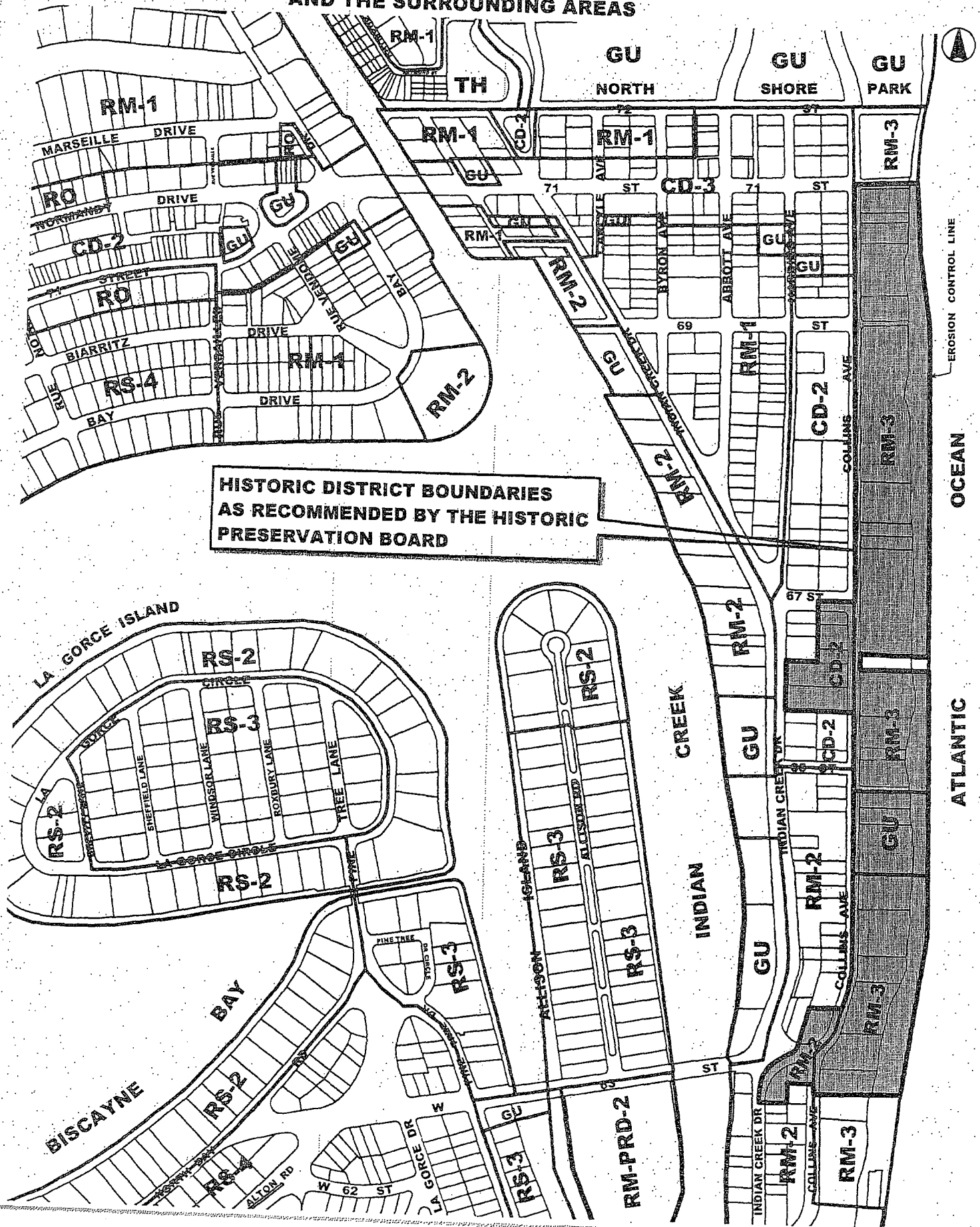
**MAP 1B : PROPOSED NORTH BEACH RESORT HISTORIC DISTRICT
BOUNDARIES AS RECOMMENDED BY THE PLANNING BOARD**



**MAP 1C: PROPOSED NORTH BEACH RESORT HISTORIC DISTRICT BOUNDARIES
ADOPTED BY THE CITY COMMISSION ON JANUARY 14, 2004**



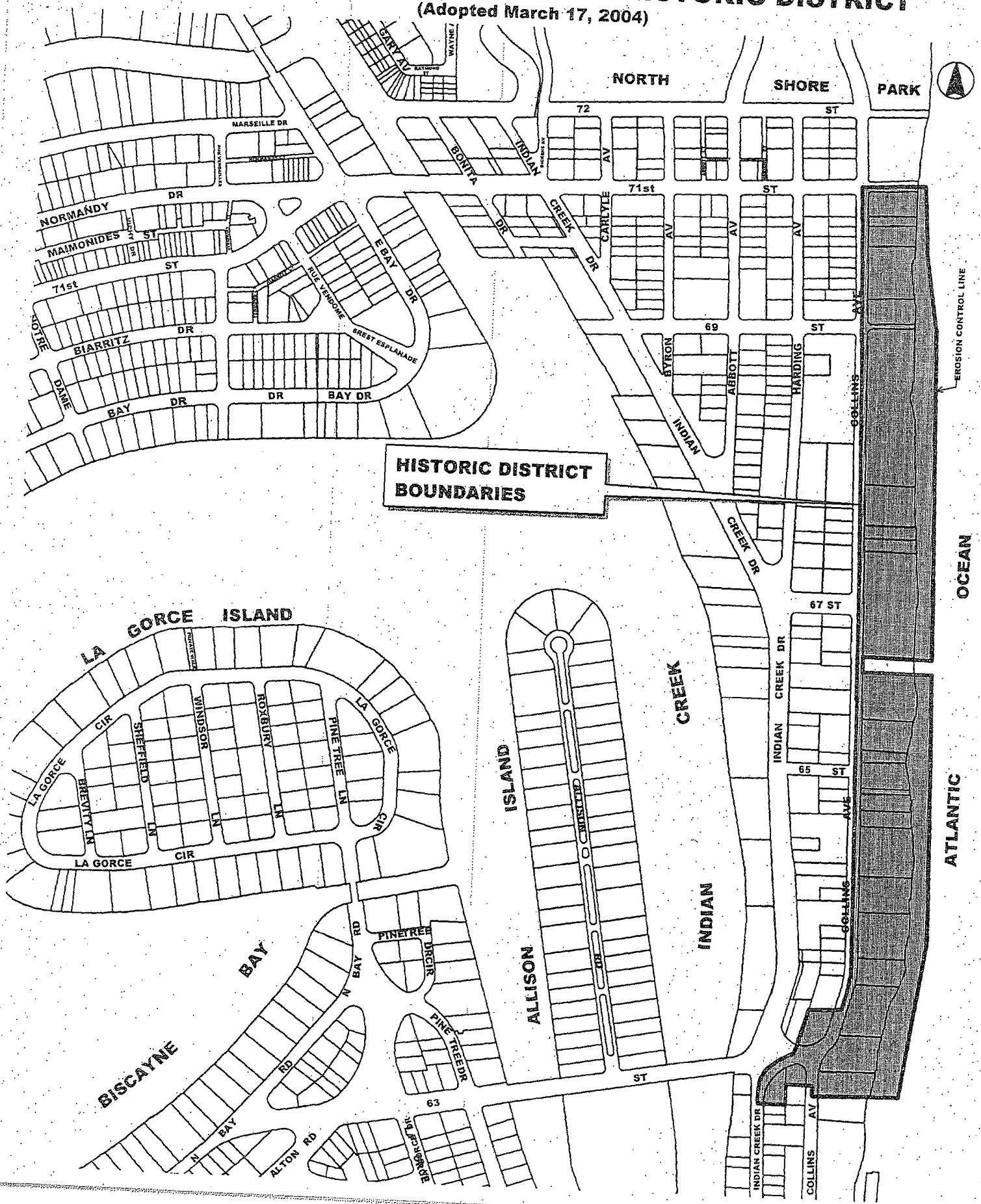
MAP 2 : ZONING DISTRICTS WITHIN THE BOUNDARIES OF THE PROPOSED NORTH BEACH RESORT HISTORIC DISTRICT AND THE SURROUNDING AREAS



HISTORIC DISTRICT BOUNDARIES AS RECOMMENDED BY THE HISTORIC PRESERVATION BOARD

MAP 3 : NORTH BEACH RESORT HISTORIC DISTRICT

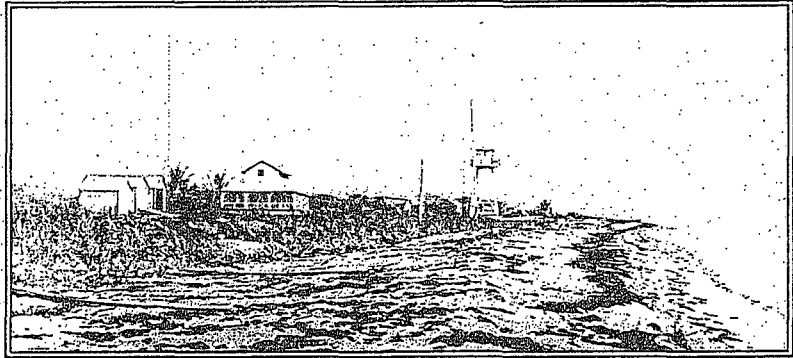
(Adopted March 17, 2004)



VIII. HISTORICAL BACKGROUND

In order to better understand the historical development of the proposed North Beach Resort Historic District, it is important to trace the early development history of northern Miami Beach.

It is widely believed that the first formal structure erected on the barrier island now known as Miami Beach was the Biscayne House of Refuge (see Figure 5). It was one of five stations constructed by the United States Lifesaving Service (a precursor to the Coast Guard) along Florida's southeast coast in 1876 through an Executive Order



issued by President Ulysses S. Grant the previous year. These stations usually housed a keeper and his family, and they offered shelter, bedding, food, water, and rowboat transportation to the mainland for shipwrecked mariners.

Figure 5 This undated photo shows the Biscayne House of Refuge (center) with its lookout tower (right) and boat sheds (left). It was built in 1876 just south of present day 72nd Street and moved a short distance to the north onto the United States government-owned tract of land around 1922.

The Biscayne House of Refuge, which consisted of the main building, a boathouse, and an observation tower, was originally constructed on the beach slightly south of what is now 72nd Street. In 1922, a survey was conducted to settle a property tax dispute, and it was revealed that the house of refuge had mistakenly been built a short distance south of the parcel of land the United States government had claimed for its site.¹ Consequently, it was moved northward onto the government-owned tract of land, which lay between what are now 72nd and 73rd Streets. The Biscayne House of Refuge, situated on this property, remained in use until September of 1926 when it was heavily damaged in the great hurricane and subsequently demolished.

While the House of Refuge still stood at its original location south of today's 72nd Street, it was the birthplace of Richard Peacock, son of the keeper at that time. Born on November 4, 1886, he is reputedly the first person born in what would later become Miami Beach.

¹ "Harding Tale Tragic," *Miami Herald*, 21 April 1940; "The Story of Miami Beach," *Beach Beacon*, 7 July 1927, p. 4; and City of Miami Beach, Public Works Department, United States Department of Interior Survey, Plat of the Townsite of Harding, 1922.

The House of Refuge also played a part in the coconut plantation project of 1882 when New Jersey entrepreneurs Elnathan Field, Ezra Osborn, and Henry Lum purchased about 60 miles of oceanfront land extending from Key Biscayne to Jupiter, Florida. A mobile work crew planted this land with over 300,000 coconuts that were brought by boat from the Caribbean. The first camp site for the coconut planting operations was located in the area of today's Lummus Park; subsequent camp sites were positioned at the Biscayne House of Refuge and then the Ft. Lauderdale House of Refuge (about nine miles south of the Hillsboro Inlet).² The importation of the coconuts was overseen by Hamilton Pierce, keeper of the Biscayne House of Refuge at that time. His son Charles helped with the planting, as did Ezra Osborn's 26-year-old son Frank. Frank Osborn would reappear later in the history of this area. Although the project did not succeed commercially, it was the first attempt at development of the beach and it led to other, more successful endeavors aimed at tourism.

For a number of reasons, the Town of Miami Beach had its development origins at the southern tip of the island, where the Government Cut had opened in 1905 and where ferry service brought Miamians on day trips to the uninhabited "Ocean Beach." The Lummus brothers first platted land at the south end of the beach in 1912. Soon bathing casinos sprang up, then a few bungalows, and finally the first hotel in 1915 at 1st Street and Ocean Drive (Brown's Hotel, which has recently been restored). The south end of Miami Beach was closest in proximity to the growing City of Miami with its seaport and railroad. When John Collins' wooden bridge opened in 1913 at 17th Street and Dade Boulevard (the site of the present day Venetian Causeway), it was the only link with the mainland until the County (now MacArthur) Causeway opened in 1920. The first City Hall, Fire Station, Post Office, and Chamber of Commerce were all located on or near 5th Street in southern Miami Beach.

On March 26, 1915, Miami Beach was incorporated as a Town. This required the consensus of 30 registered voters (i.e. adult men), all of whom at that time lived south of present day 41st Street.³ Consequently, the northern boundary of the town was set at the midline of Section 22 of the State Survey, which angled between today's 46th and 47th Streets.⁴ Miami Beach was re-incorporated as a City on May 1, 1917, with the same boundaries. Later, as a result of a lengthy debate over County ownership of the beachfront road, the City limits were extended three miles northward to their present location at 87th Terrace on July 1, 1924.⁵

² Ruby Leach Carson, "Forty Years of Miami Beach," Tequesta, Historical Association of Southern Florida, volume XV, 1955, pp. 6-7.

³ J.N. Lummus, The Miracle of Miami Beach (pamphlet), 1952, p.15.

⁴ "Vote Tonight on Incorporating Miami Beach," Miami Metropolis, 26 March 1915, p.1.

⁵ "Miami Beach News," Miami Daily News-Metropolis, 2 July 1924.

In the meantime, the area north of Miami Beach was not neglected even though it was unincorporated land and largely uninhabited. In 1919 Frank Osborn, who had earlier helped with the coconut planting, and his wife Viola filed the Atlantic Heights Subdivision. This 671-foot-wide tract extended from the Atlantic Ocean to Indian Creek and was centered at present day 69th Street (called Atlantic Drive on the original plat).⁶ (A portion of the Atlantic Heights Subdivision is included within the proposed historic district.)

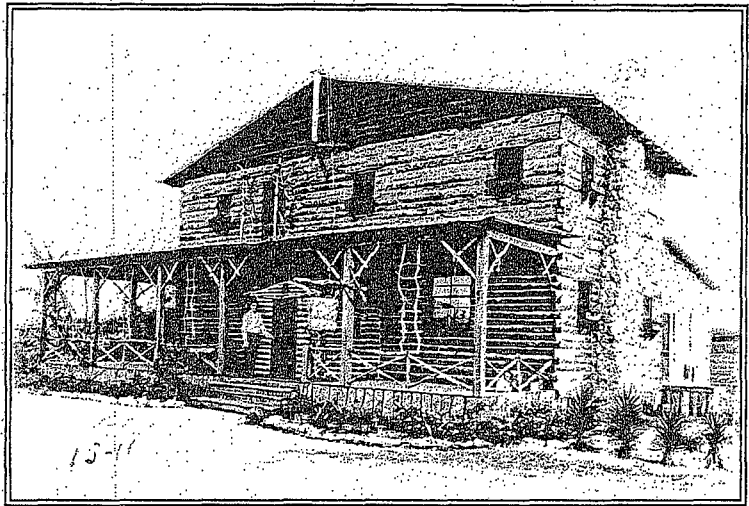


Figure 6 During the early 1920s, the Jungle Inn was one of the most notorious buildings in what is now northern Miami Beach. The two-story log structure was a reputed speakeasy and gambling joint. It was situated at the southeast corner of 69th Street and Abbott Avenue in the Atlantic Heights Subdivision. The Jungle Inn's remote location in the wilderness outside the then city limits made it difficult for Dade County to enforce Prohibition.

One of the most notorious buildings during the early 1920s was located in the Atlantic Heights Subdivision at the southeast corner of 69th Street and Abbott Avenue. The Jungle Inn was a reputed speakeasy and gambling joint (see **Figure 6**). The two-story log structure's remote location in the wilderness outside the then city limits made it difficult for Dade County to enforce Prohibition. Its seclusion of about six or seven years was destroyed with the land clearing of the Atlantic Heights and Normandy Beach South Subdivisions.⁷ Another early building in the Atlantic Heights Subdivision (and within the proposed historic district) was a roadside restaurant and gas station called The Boardwalk. The structure was built by Miami Beach realtor William Burbridge at 6925 Collins Avenue in 1926, a few months before the great hurricane. The Boardwalk was demolished in 1936 after only ten years.⁸

Another early developer to enter the North Beach scene was Henri Levi. Born in Hochfelden (Alsace) in 1883, Levi immigrated to America in 1900 and settled in Cincinnati where he created a successful chain of movie theaters. He moved his family to Miami Beach in 1922 for his young daughter's health. In 1924, Levi built the coral

⁶ City of Miami Beach, Public Works Department, Biscayne Engineering Company, "Plat of Atlantic Heights," Frank and Viola Osborn, February 1919.

⁷ "The Story of Miami Beach," Beach Beacon, 7 July 1927, p. 4.

⁸ City of Miami Beach Building Department, Building Permit Records.

rock house at 1030 Washington Avenue (which is still standing today); the family lived there until 1940.⁹

Levy was responsible for three land development projects in the North Beach area during the 1920s. They were financed by Levy's thriving business in Cincinnati and all named for his homeland. The first land development project was the Normandy Beach Subdivision in what is now the Town of Surfside; it was filed on February

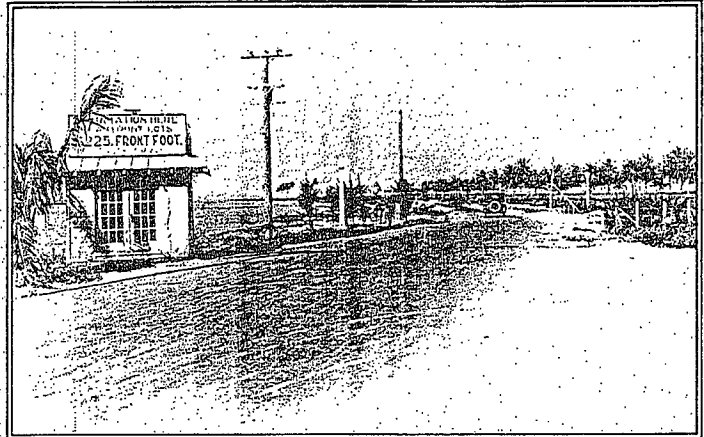


Figure 7 In 1924, Carl Fisher's realty companies owned the oceanfront land from 49th Street to 69th Street. Here an information booth for the sale of his oceanfront lots stands on Collins Avenue on the shore of Indian Creek.

9, 1924. This subdivision extended from the Atlantic Ocean to Indian Creek between what are now 87th Terrace and 90th Street. It was located in unincorporated Dade County at that time; in fact, it was the south line of Normandy Beach that defined Miami Beach's northern boundary in 1924 and where the city limits remain today. (The Town of Surfside was not incorporated until 1935.)

Levy's second development was the tract of land that lay between the Osborns' Atlantic Heights Subdivision at 69th Street and the Government Tract north of 72nd Street. Henri and Rose Levy, together with Reuben and Ethel Gryzmich of Boston, filed this subdivision on October 7, 1925, and named it Normandy Beach South. It lay within the newly annexed territory of the City of Miami Beach, and 71st Street ran down its center. (The proposed historic district includes a section of Normandy Beach South.)

The following year, 1926, Levy began his third land development project, Normandy Isle. The natural (though swampy) land mass was located in Biscayne Bay directly west of Normandy Beach South. 71st Street connected the two areas and, at one point, was graced with a grand archway announcing the development. Huge dredges that operated 24 hours a day for over two years pumped up the bay bottom to create Normandy Isle. Levy was also instrumental in the construction of the 79th Street Causeway in 1929 to connect his new developments directly to Miami (and particularly to the racetrack at Hialeah).

Meanwhile, Carl Fisher's land development companies had acquired all the oceanfront land south of Atlantic Heights to about 49th Street in then unincorporated Dade County. A photograph from about 1924 (see **Figure 7**) shows an information booth for Fisher's oceanfront lots somewhere along this stretch of empty land. In

⁹ Interview with June Newbauer (Daughter of Henri Levy) by Philippe Bardo, 3 September 2000.

March of 1920, the Miami Ocean View Company (formed by Fisher and the Lummus brothers in 1916) filed the First Ocean Front Subdivision; it extended from 4900 Collins Avenue to 5650 Collins Avenue. In April of 1924, the Miami Beach Bay Shore Company (established by Fisher and the Collins family in 1919) filed the Second Ocean Front Subdivision; it spanned from 5650 Collins Avenue to Atlantic Heights at 69th Street. (A portion of the Second Ocean Front Subdivision is included in the proposed historic district.) Both the First and Second Ocean Front Subdivisions lay in unincorporated Dade County at the time of their filing.¹⁰

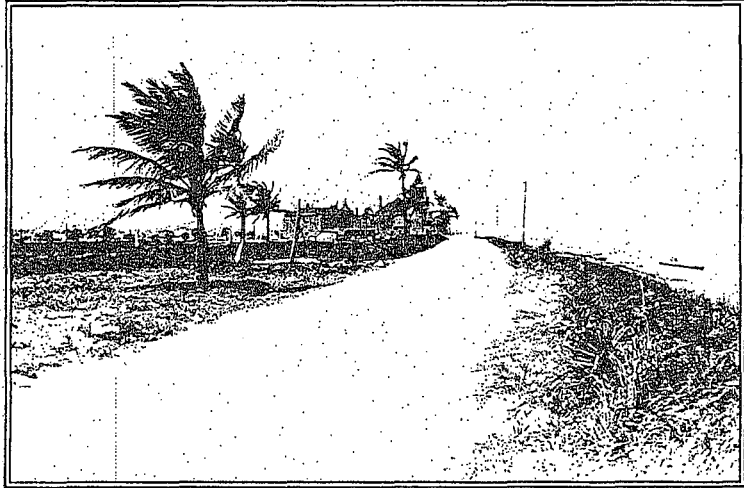


Figure 8 This 1926 photo was taken just south of 67th Street looking towards the north. It shows the old Deauville Casino (background) and the disputed beachfront road called Ocean Drive (center).

This leads to the very interesting issue of the expansion of the Miami Beach city limits. In 1917, the Dade County Commission had granted right-of-way to the Tatum brothers, land developers, for an oceanfront road to extend from the Miami Beach city limits at 46th Street (site of the present Fontainebleau Hotel) northward to the new Tatum developments of Altos Del Mar (now part of northern Miami Beach and Surfside) and Fulford (a small community at 163rd Street later renamed the Town of North Miami Beach in 1931) in order for their clients to have access to the property.¹¹ This road, called Ocean Drive, extended twelve miles along the deserted surf line and became *"one of the most popular of the numerous pleasure drives around the city"*¹² (see **Figures 8 and 9**). The road, however, cut off Carl Fisher's First and Second Ocean Front Subdivisions from the oceanfront. Because he could not offer exclusive rights to the beach, he was unable to sell the lots for the mansions that he envisioned on Millionaires' Row. A long legal wrangle ensued, and the road was even dynamited and barricaded in an effort to make it unusable¹³ before the problem was resolved by

¹⁰ City of Miami Beach, Public Works Department; Biscayne Engineering Company, "First Ocean Front Subdivision," Miami Ocean View Company, March 1920; and "Second Ocean Front Subdivision," Miami Beach Bay Shore Company, April 1924.

¹¹ "Position of the Developers and Owners of the Ocean Road is Outlined by Kohlhepp," Miami Daily News-Metropolis, 11 July 1924.

¹² Historical Museum of Southern Florida, Miami the Beautiful (Miami, Florida: Foster & Reynolds, circa 1920).

¹³ "Women Would Tear Down Barriers on Ocean Road," Miami Daily News-Metropolis, 9 July 1924.

extending the northern boundary of Miami Beach. Fisher could then have his way and eliminate the road. An injunction by the residents of Harding Townsite (between 73rd Street and 75th Street), who feared increased taxation, held up the boundary expansion for weeks.¹⁴ (Ocean Terrace in that section today is probably a remnant of the disputed Ocean Drive.)

The extension of Miami Beach to 87th Terrace increased the City's territory by 75 percent, but it received only incidental mention in the newspapers. This is the extent of the news coverage published in the Miami Herald on July 2, 1924:

*Contingent upon further court action to stop extension of Miami Beach city limits, the limits were considered extended yesterday three miles north of the former line, which was near the [James] Snowden estate. The limit line now extends east and west across the territory north of the house of refuge, and includes Altos Del Mar and other subdivisions. About the only noticeable change in the status of affairs was that the building inspector's office prepared to supervise any building that might be attempted in that locality, and the street and alley department as well as the engineering force became cognizant of additional area under their jurisdiction.*¹⁵

In the meantime, Carl Fisher was busy developing the area west of his Second Ocean Front Subdivision near 63rd Street. From 1923 to 1924, Fisher dredged and filled land to create two islands at the mouth of Indian Creek, La Gorce Island and Allison Island. Some forty years earlier, this location was a favorite spot of the early settlers who sailed their vessels down Indian Creek to visit the place known as the Crocodile Hole (about two miles south of the Biscayne House of Refuge). Fisher planned and built single family residences on La Gorce Island. It was named for his friend John Oliver La Gorce, who was the associate editor and later editor of National Geographic Magazine.¹⁶

Just east of La Gorce Island, Fisher built an island 500 feet wide and 3,500 feet long in Indian Creek. He named it Allison Island for his friend and partner in the Prest-O-Lite automobile headlight company, James H. Allison. A drawbridge, traversing the island at 63rd Street and connecting the "mainland" (Pinetree Drive) with the oceanfront, was constructed in 1924.¹⁷ (The original east and west bridges were later replaced with the existing bridges and overpass around 1952.)

¹⁴ "Judge Denies Stay Against Beach Growth," Miami Daily News-Metropolis, 1 July 1924.

¹⁵ "The News at Miami Beach," Miami Herald, 2 July 1924.

¹⁶ Howard Kleinberg, Miami Beach: A History (Miami, Florida: Centennial Press, 1994), pp. 7 and 109.

¹⁷ "Allison Island Nearly Finished," Miami Daily News-Metropolis, 10 July 1924.

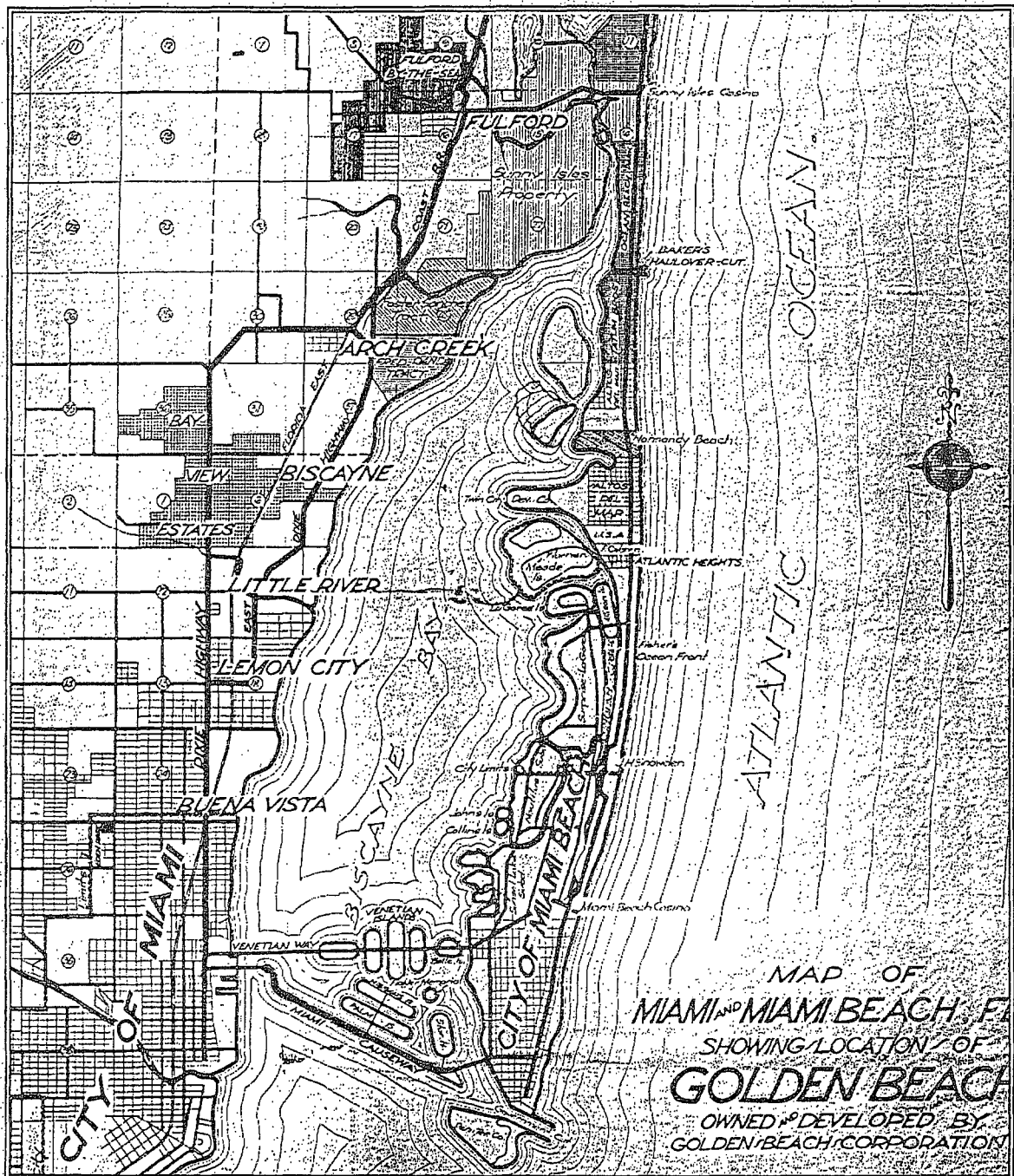


Figure 9 This realty map from January of 1924 promoting Golden Beach shows other subdivisions at that time. The original Miami Beach city limits are marked at the James Snowden property around 46th Street (later the Firestone Estate and now the site of the Fontainebleau Hotel). Carl Fisher's First and Second Ocean Front Subdivisions extend from the Snowden property northward to Frank Osborn's Atlantic Heights Subdivision at 69th Street. Henri Levy's Normandy Beach South does not yet appear in this map. Warner-Meade Island would become Levy's Normandy Isle in 1926. The United States Government tract of land for the Biscayne House of Refuge is marked "U.S.A." Beyond the government-owned tract are the Tatum brothers' Altos Del Mar developments as well as Levy's Normandy Beach. The south line of the Normandy Beach Subdivision (today's 87th Terrace) became the new Miami Beach city limits on July 1, 1924, where it remains today.

Fisher planned for single family residences on the northern end of Allison Island. The southern part of the island was donated to his friend Jim Allison for the construction of Miami Beach's first hospital and sanitarium (see **Figure 10**). Allison Hospital opened on January 1, 1926, as a sort of resort for the ill that offered the finest in accommodations and dining.¹⁸ Its remote location when it was first built was touted as a benefit to patients,¹⁹ but also kept it from marring

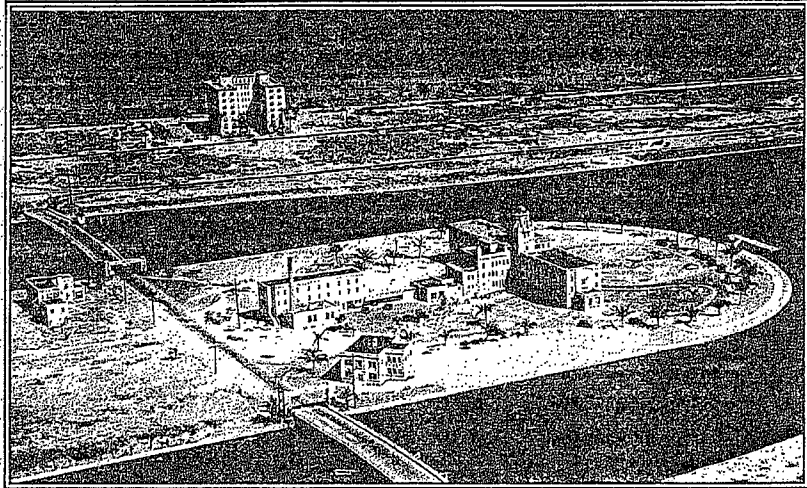


Figure 10 This aerial photo was taken looking towards the southeast over Allison Island in March of 1926. It shows Allison Hospital (later St. Francis Hospital) at the southern end of the island about two months after its opening (right). The Gulf Stream Apartments, built in 1925, is visible at 6039 Collins Avenue on the ocean (upper left). Both structures are now demolished.

the carefree atmosphere Fisher was trying to create in Miami Beach. (Fisher also discouraged cemeteries here.) Allison Hospital was unsuccessful, however, partly because the land development boom was over. By the end of 1927, the hospital was taken over by a nursing order of nuns. The Franciscans purchased it and renamed it St. Francis Hospital in 1928. Later, the hospital became a part of the Miami Heart Institute. It was demolished in 2001 for a new residential development, Aqua.

Built close by the new Allison Hospital in 1925 was the Gulf Stream Apartments (now demolished) (see **Figure 10**). It was located on the ocean at 6039 Collins Avenue, just south of the proposed historic district. The Gulf Stream Apartments was a luxurious seven-story co-operative apartment house.²⁰ It was designed in the Mediterranean Revival style by Martin L. Hampton and E.A. Ehmann. By the time it was constructed, the beach road issue had been resolved, and the Gulf Stream Apartments could offer its residents 420 feet of private beach.²¹

The legendary five-story, 142-room Deauville Casino and Hotel was also constructed in 1925. It was located at 6701 Collins Avenue, a short distance north of the Gulf Stream Apartments and within the proposed historic district. The Deauville Casino was built by Joseph Elsener, a former salesman for Carl Fisher.

¹⁸ Kleinberg, pp.109-110.

¹⁹ "Allison Island Nearly Finished," Miami Daily News-Metropolis, 10 July 1924.

²⁰ Advertisement, Miami Herald, 6 January 1926.

²¹ Historical Museum of Southern Florida, "Gulf Stream Apartments and Cottages," (brochure) no date.

*Elsener built what was proclaimed as the largest swimming pool in Florida as part of the Deauville Casino, which opened at 67th Street and the ocean in early 1926. The pool was 165 feet long and 100 feet wide and located on the second floor behind the hotel rooms. Planned as an entertainment capital, the Deauville provided dining rooms, ballroom dancing, entertainers, exhibitions by champion swimmers and divers and state-of-the-art bathing facilities.*²²

*On opening night, the Deauville was a gaudy, resplendent showcase of high society -- even though darkness and wild swamplands encircled the patch of beauty. In an upstairs room, gaming tables clicked with dice and spinning roulette wheels as bejeweled ladies placed their bets. A string orchestra played far into the night for gay, festive socialites. Elegant limousines lined the unpaved road outside, waiting to cart their passengers back to the realm of civilization far south of the wilderness swallowing up the Deauville.*²³

In a recent interview, Elsener's daughter, Dorothea Elsner Ritter, related that her parents had traveled to France for the 1925 Paris Exposition. During their visit, they especially enjoyed the town of Deauville. The Elseners later named their new casino and hotel to commemorate their sojourn in Deauville. Mrs. Ritter also recalled that a local teenager, Dale Miller, miraculously survived being sucked through the Deauville's pool drainage pipe into the ocean in those early days.²⁴

By the mid 1920s, the Deauville Casino and the Gulf Stream Apartments were almost completely alone in this area on the oceanfront (see **Figure 12**). Apparently the seclusion appealed to some in the social set, especially during Prohibition. Within a few years, two private clubs also appeared in these nether regions of the beach: the Bath Club at 5937 Collins Avenue in 1927 (now an individually designated Miami Beach Historic Site) and the Surf Club at 9011 Collins Avenue in 1930 in what is now the Town of Surfside.

The 1925 Deauville Casino, with its concept of a grand hotel and entertainment center on a large oceanfront site, seems to have set the precedent for the glamorous resort hotels that appeared in the proposed historic district after World War II. The Deauville Casino, however, was built ahead of its time. The isolation of this area ultimately doomed its attempts to attract a large socialite crowd. Adding to its problems, the Deauville Casino was severely damaged by the hurricane of 1926 just a few months after its opening. Elsener, who was heavily mortgaged, sold out. The

²² Kleinberg, pp. 104 and 223.

²³ Historical Museum of Southern Florida, Pat Murphy, "From a Lipstick X Grew a Fabulous Hotel," Miami Herald, circa 1955.

²⁴ Personal Interview with Dorothea Elsener Ritter by Carolyn Klepser, 26 August 2003.

Deauville Casino was eventually purchased for \$200,000 in 1934 by colorful and many-times-married former Broadway showgirl Lucy Cotton Thomas Magraw (later to become Princess Eristavi-Tchicherine).

Mrs. McGraw [sic] and her husband ran the Deauville for a couple of seasons, then leased it in 1936 to Bernarr Macfadden, a physical culturist, food faddist, and publisher of True Confessions and a host of other similar magazines. Macfadden, nationally known, kept himself and his Macfadden-Deauville Health Hotel in the limelight by running unsuccessfully for the U.S. Senate in 1940, and by doing a parachute jump, successfully, when he was 80. He married a third time when he was in his upper 70s and brought his 30-year-old bride to his Macfadden Deauville.²⁵ (See Figure 11.)

During World War II, the old Deauville was used by the Coast Guard for anti-invasion beach patrol, and it served briefly as quarters for Army officers. It was later condemned, however, because the roof leaked. Only 30 years old and never recovering to its former glory, the original Deauville Casino was demolished in 1956 to make way for the new Deauville Hotel, designed by Melvin Grossman.

The (former) Deauville (was) a white elephant since it opened with flash-in-the-pan opulence in February 1926, height of the Florida real estate craze. But perhaps inelegant failure and fantasy are what makes the Deauville's history memorable.²⁶



Figure 11 In 1936, Bernarr MacFadden leased the Deauville Casino and ran it as a celebrated health resort called the MacFadden-Deauville Hotel (foreground). It featured a medical staff for X-rays, EKGs, and hydrotherapy as well as a solarium for nude sunbathing, private cabanas, a formal dining room, and a cocktail lounge. The huge ocean-fed swimming pool had seating for 2,000 spectators. Notice that the Gulf Stream Apartments is located on the beach in the top-far left corner.

²⁵ Nixon Smiley, "I Get Pains Thinking of Old Deauville," Miami Herald, 18 April 1965, p. 28A.

²⁶ Historical Museum of Southern Florida, Pat Murphy, "From a Lipstick X Grew a Fabulous Hotel," Miami Herald, circa 1955.

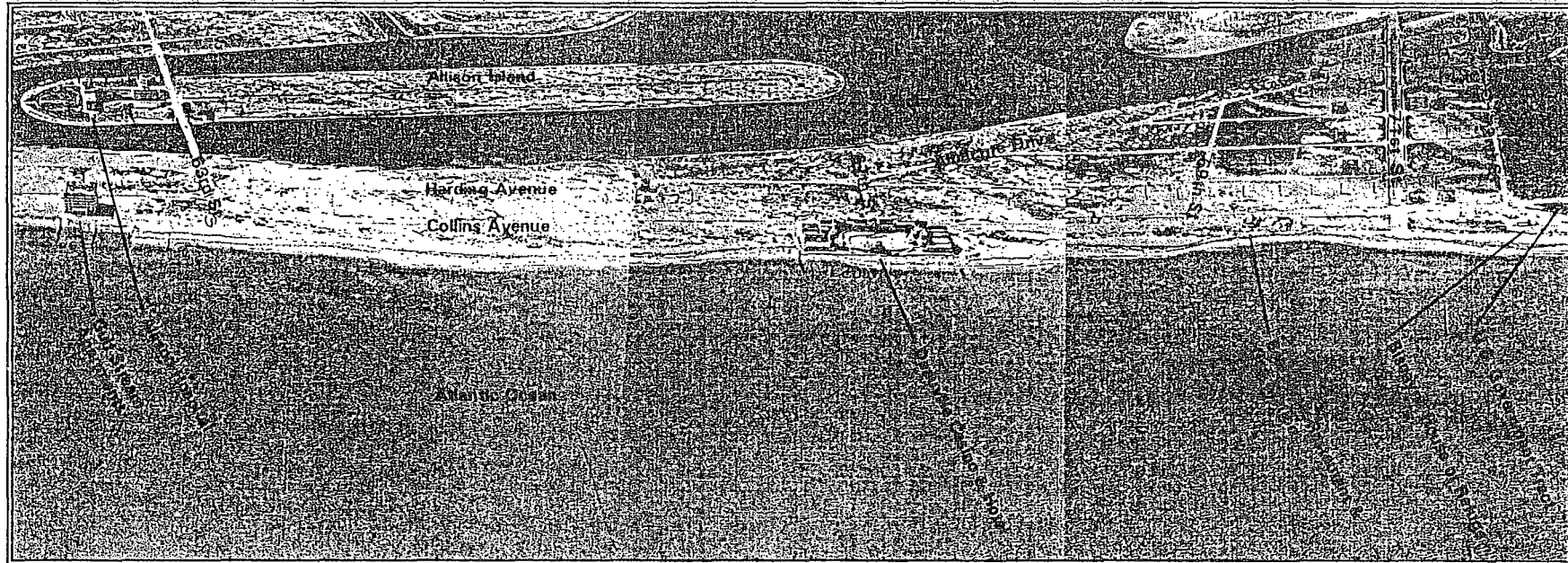


Figure 12 This photo montage shows aerial views of northern Miami Beach in 1927. Allison Hospital (later St. Francis Hospital) was built at the south end of man-made Allison Island in 1925 (upper left). The only structures on the beach are the Gulf Stream Apartments (far left), the 1925 Deauville Casino and Hotel (center), the Boardwalk restaurant and gas station (right), and the Biscayne House of Refuge (far right). The United States government-owned tract of land spanned from 72nd Street to 73rd Street (far right). This section of present Indian Creek Drive was originally named Harding Avenue and Albacore Drive. The City changed the street names to Indian Creek Drive in 1937. 71st Street connects to Henri Levy's developments of Normandy Beach South and Normandy Isle (upper right).

In the years leading up to World War II, development progressed in North Beach with the construction of a modest number of hotels and apartment houses. They were designed in the Art Deco or Streamline Moderne styles by the same architects who practiced in South Beach. Built in 1936, the Normandy Plaza Hotel is situated at 6979 Collins Avenue in Henri Levy's Normandy Beach South Subdivision (see **Figure 17**). It was designed by L. Murray Dixon with as fine an Art Deco facade as any hotel of its size in South Beach. Less to its credit, the Normandy Plaza served as a refuge for Andrew Cunanan, killer of the fabled Italian fashion designer Gianni Versace, in 1997.

Although not within the boundaries of the proposed historic district, there are two, pre-World War II buildings worth mentioning in the historical development of the area. The Forde Ocean Apartments at 6605 Collins Avenue was designed by L. Murray Dixon in the Art Deco/Streamline Moderne style in 1935 (see **Figures 13 and 14**). This tiny oceanfront villa is unique in Miami Beach due to its intimate nautical theme and scale. Unfortunately, the original front elevation has been significantly altered. Directly across the street from the Forde Ocean Apartments is the Hotel Rowe at 6600 Collins Avenue. Built in 1939, the Hotel Rowe was designed by British architect David T. Ellis with two stories (see **Figure 15**). A third story by the same architect was added in 1940 making the building a three-story Streamline Moderne cube (see **Figure 16**). The older building can still be discerned in the midst of its 1956 Post War Modern motel addition, designed by Carlos Schoeppl and architecturally significant in its own right. This uncommon grafting of two very different styles of architecture into one building is an interesting example of preserving the past while embracing the future. Both the original Hotel Rowe and the Normandy Plaza Hotel served as military quarters during World War II.

In addition to these hotels, there were colonies of beachfront bungalows built in the proposed historic district prior to World War II. One of the largest bungalow colonies built in this area was the Archway Ocean Villas. It was located north of the Deauville Casino between 6789 and 6875 Collins Avenue on the beach. The bungalows of the Archway Ocean Villas were designed by Robert M. Little and constructed between 1934 and 1937. They were later demolished in 1957 to make way for the Carillon Hotel.

As early as 1938, City officials foresaw the rapid growth of this area and its future need for an oceanfront park and parking. The City gradually acquired land for Allison Park from different property owners in 1938, 1943, and 1949.²⁷ A comfort station (now demolished) was erected in the park at 6475 Collins Avenue. It was designed by Harry O. Nelson and built by the Zaret Construction Company in 1949. Today Allison Park represents an early formal step by the City in planning for the anticipated development of North Beach.

²⁷ City of Miami Beach, City Clerk's Office, Allison Park, File Nos. WD-25, WD-57, and WD 134, Warranty Deeds Recorded on 24 March 1938, 30 November 1949, and 19 March 1943 (respectively).

It was not until after World War II that this neighborhood began to come into its heyday. Louis Levy, a well known hotelier, was one of the first developers in the proposed historic district following the war. He built three hotels at the intersection of Collins Avenue and 63rd Street for a cost of \$500,000 (exclusive of the land); they included the Mount Vernon, the Monticello (now the Harding Hotel), and the Stephen Foster (now the Lombardy Inn). Levy also owned and managed for a period of time the Drake Hotel at 1460 Ocean Drive, the Milburn Hotel (originally the Van Ness) at 1390 Ocean Drive, and the Stanton Hotel (now the Marriott) at 161 Ocean Drive.²⁸

In 1946, Levy selected architects Joseph J. DeBrita and A. Kononoff to design together the Mount Vernon and Monticello Hotels, located next to each other on the south side of 63rd Street (see **Figures 19 and 20**). They were designed in the then fashionable Neoclassical Revival style. In 1947, Levy hired architect J. Richard Ogden to design his third and largest hotel in the same Neoclassical Revival style across 63rd Street at 6300 Collins Avenue (see **Figure 18**). The Stephen Foster Apartment Hotel completed an enclave of three architecturally similar buildings. It had a building plan in the form of the letter "F," which gave many of the guest rooms a view of the ocean. The Stephen Foster Apartment Hotel was probably named in honor of Stephen Foster, a famous songwriter who immortalized the Suwannee River by his song, "The Old Folks at Home." This popular song was written by Foster in 1851 and was later adopted as the State song of Florida in 1935. Both the architectural style and the naming of these three hotels reflect a burst of enthusiasm for early-Americana that occurred during and immediately after World War II (seen also in the Betsy Ross, White House and Jefferson Hotels on Ocean Drive, the latter two of which have been demolished). This retro-fashion was soon replaced by an interest in exoticism, with hotels named for foreign locales and with architecture that grew strikingly out of the ordinary.

²⁸ "Three New Hotels Will Open December 1," Miami Daily News, 23 November 1947; and "Three Hotels Go Up at Cost of \$500,000," Miami Herald, 18 January 1948.

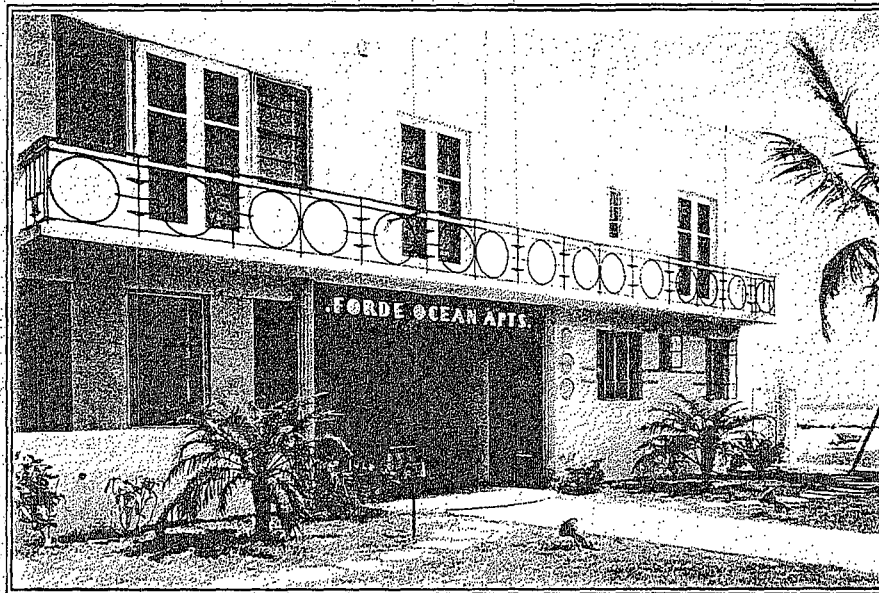


Figure 13 In 1935, L. Murray Dixon designed the Forde Ocean Apartments in the Art Deco/Streamline Moderne style at 6605 Collins Avenue, which is located just outside the boundaries of the proposed historic district. The oceanfront villa had 14 rental units; each with a separate entrance, a kitchenette, and one or more bedrooms and baths. Tenant amenities offered at the Forde Ocean Apartments included a 300-foot enclosed private beach, a shuffleboard court, a tennis court, and a canopied carport on the south side of the property (now the site of today's Sherry Frontenac Hotel).

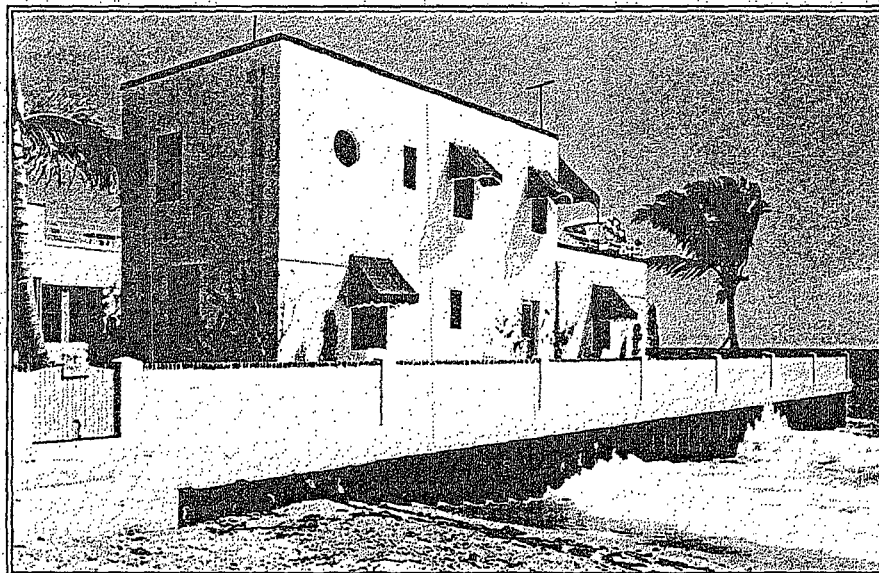


Figure 14 The Forde Ocean Apartments is comprised of two structures. A smaller rear building, seen in this 1936 photo, is located to the southeast of the main structure on the site. The nautically-inspired building appears to be setting sail into the ocean. This photo was taken many years before the renourishment and expansion of the beach.

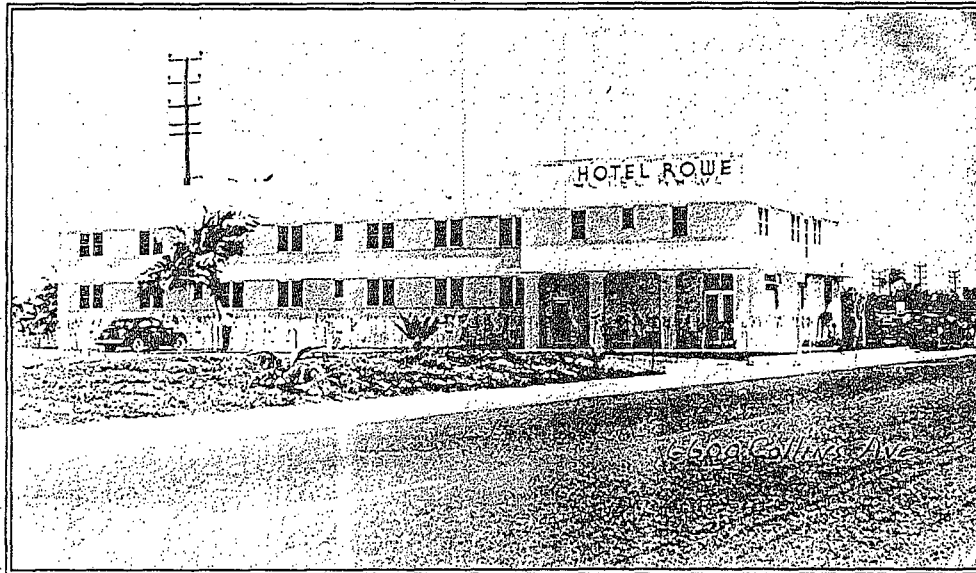


Figure 15 In 1939, British architect David T. Ellis designed the two-story Hotel Rowe at 6600 Collins Avenue, which is located just outside the boundaries of the proposed historic district. The Streamline Moderne style hotel was organized with a full-width lobby at the front of the building and an interior double loaded corridor of guest rooms on the first and second floors.

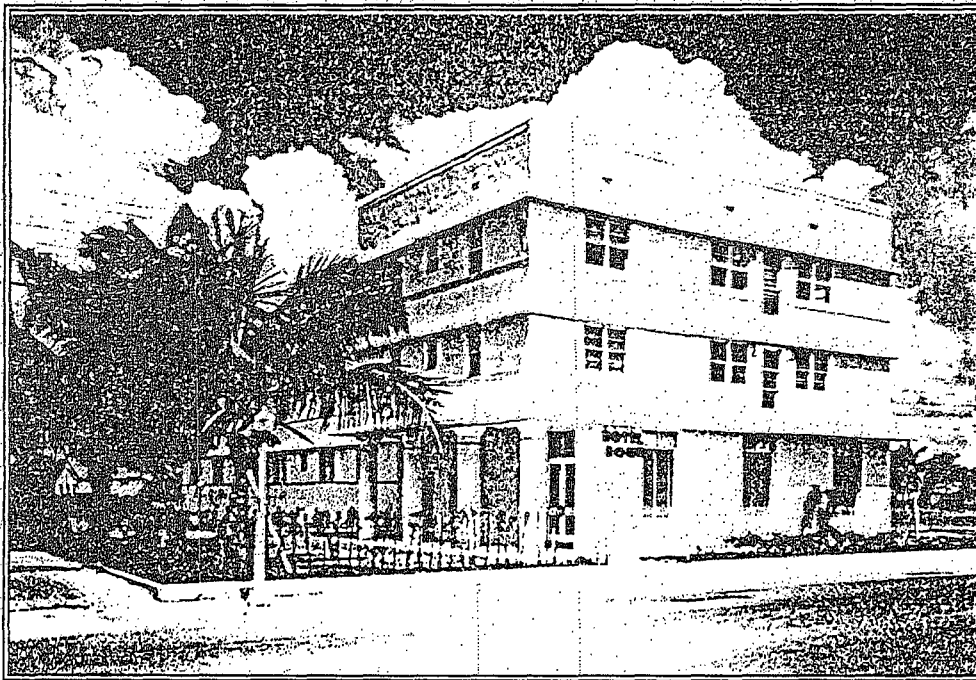


Figure 16 In 1940, a third story was added to the Hotel Rowe by the original architect, David T. Ellis, about a year after its construction. The building's original columns on the south facade probably still exist within the 1956 motel addition by Carlos Schoeppl.

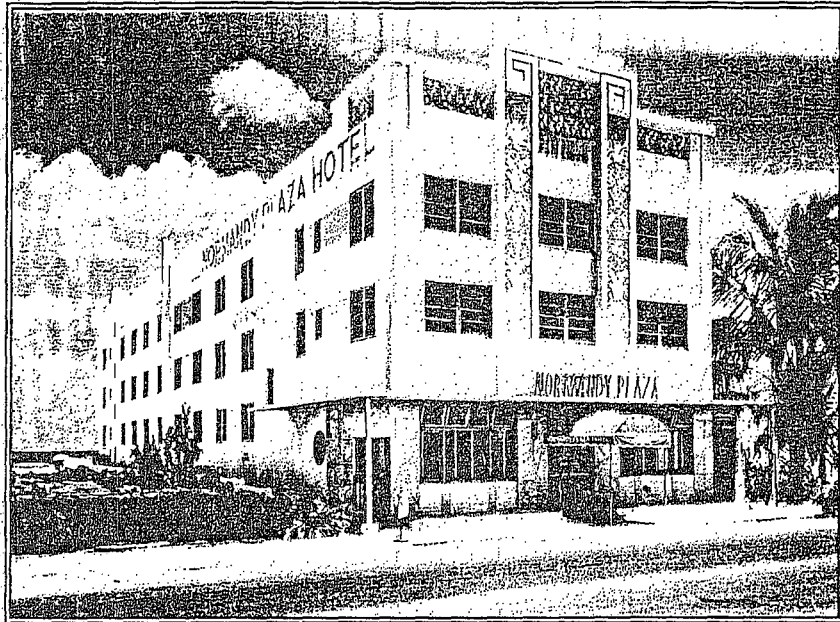


Figure 17 In 1936, L. Murray Dixon designed the Normandy Plaza Hotel at 6979 Collins Avenue in the Art Deco style. Both the Normandy Plaza and the original Hotel Rowe (see Figure 16) served as military quarters for the U.S. Army-Air Forces during World War II.

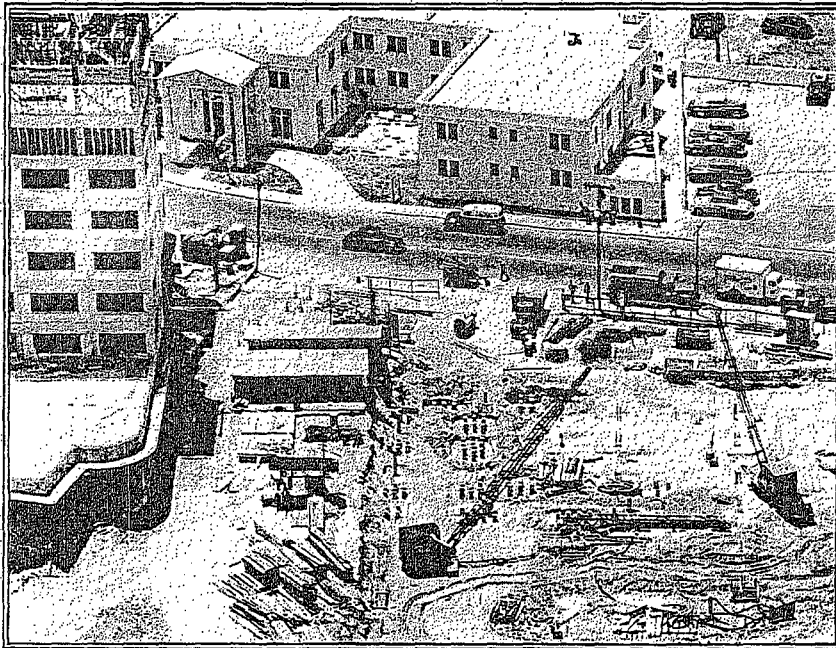


Figure 18 In 1947, J. Richard Ogden designed the Stephen Foster Apartment Hotel (now the Lombardy Inn) at 6300 Collins Avenue in the Neoclassical Revival style (top). This 1950 photo shows the apartment hotel's original, Classically-inspired front portico before it was replaced just weeks later. Both the Lombardy Hotel (lower left), now demolished, and the Casablanca Hotel (lower right) are under construction.

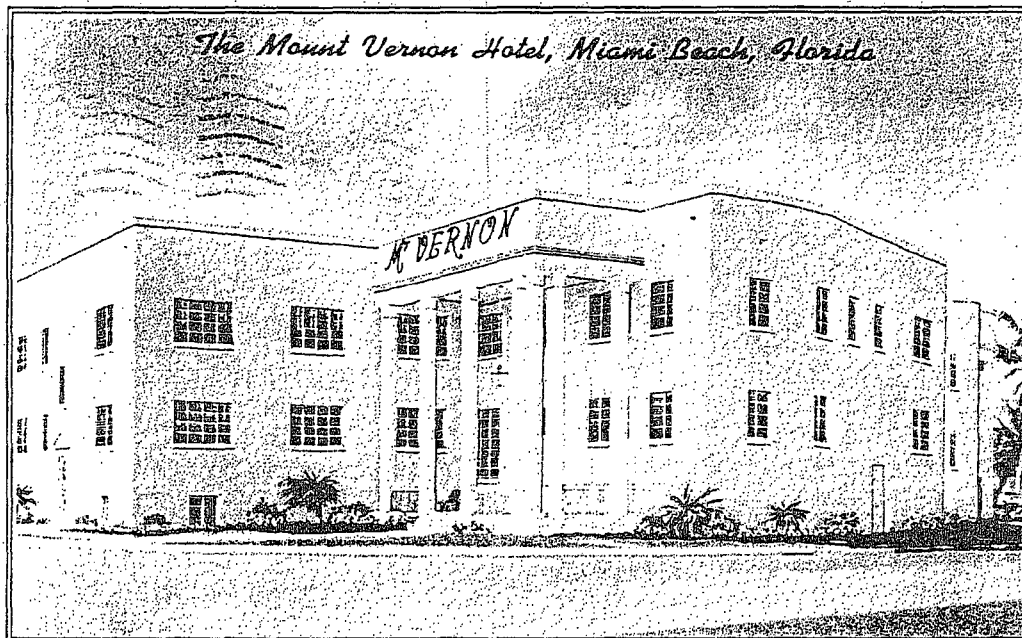


Figure 19 Louis Levy built three hotels at the intersection of 63rd Street and Collins Avenue after World War II; they were the Mount Vernon (above), the Monticello (now the Harding) (see Figure 20, below), and the Stephen Foster (now the Lombardy Inn) (see Figure 18). The Mount Vernon Hotel was the first of the three buildings to open in December of 1947 with 32 units. The Monticello Hotel was the second to open in January of 1948 with 49 units. The Stephen Foster Apartment Hotel, the third and largest of the three, opened in February of 1948 with 70 units. These Neoclassical Revival style hotels create a unique enclave of architecturally similar buildings.



Figure 20 In 1946, architects Joseph J. DeBrita and A. Kononoff designed together the Monticello Hotel (now the Harding) and the Mount Vernon Hotel in the Neoclassical Revival style. The hotels were built next to each other at 210-63rd Street and 6084 Collins Avenue, respectively. The reverse side of these 1950 postcards (Figures 19 and 20) advertises that the Monticello and Mount Vernon Hotels are "located in the most exclusive North Beach section."

In the north end of Miami Beach during the 1940s, there were still large tracts of oceanfront land that remained undeveloped. They were the perfect sites for the new, glamorous resort hotels that came into popular demand after World War II. The booming post war economy, as well as the retooling of America's war plants to peacetime industries, gave a growing middle class more leisure time, expendable income, and affordable, stylish automobiles resulting in a flood of tourists in Miami Beach. Many veterans who had trained here as recruits remembered their beautiful "boot camp" and returned to enjoy it in better times, often with their brides.

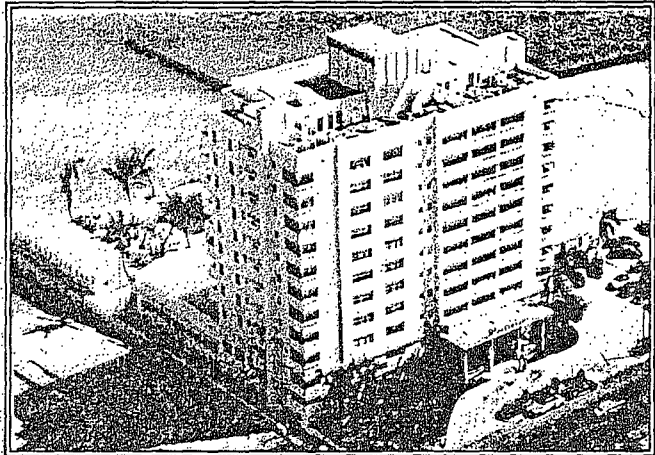


Figure 21 Architect Roy France came to Miami Beach from Chicago in the early 1930s and designed numerous oceanfront hotels south of 44th Street. In 1946, France's Martinique Hotel, located at 6423 Collins Avenue, was one of the first great post war hotels in North Beach. The Martinique Hotel has since been demolished, but its design elements are still seen in France's Saxony, Sans Souci, Casablanca, and other hotels.

New technologies (such as air conditioning), building materials, and social trends gave rise to a new type of architecture. The sheer volume of hotel guests now arriving in their own private vehicles required that hotels now be built on a larger scale. They featured grand driveway entrances sheltered by elaborate carport structures as well as large interior lounges and ballrooms. Facades were emblazoned with neon signs and logos in order to catch the eye of passing motorists. Buildings of all types took on exotic or futuristic forms, using architecture as advertising in an effort to outdo one another in competing for business. Some Post War Modern architectural forms were derived directly from wartime technology, particularly the delta wing, the rocket motif, and the parabolic arch.

The first of the great post war oceanfront hotels to be built within the proposed historic district was architect Roy F. France's Martinique Hotel at 6423 Collins Avenue with 137 rooms (now demolished) (see **Figure 21**). It was the largest of the six hotels built in Miami Beach in 1946, and the first hotel in the city to be fully air-conditioned. The front facade of the 11-story Martinique Hotel already displayed stacked rows of strong horizontal window bands that would foretell a principal theme of the architect's Post War Modern style. Shortly thereafter, France's spectacular Saxony and stunning Sans Souci Hotels arose further south on Collins Avenue (built respectively in 1948 and 1949) with their sweeping bands of windows as the dominant theme of the architecture.

In 1947, architect Henry Hohausen's Sherry Frontenac Hotel appeared at 6565 Collins Avenue, "the first postwar multi-million dollar glamour hostelry,"²⁹ with 250 rooms (see **Figure 24**). Its interiors and distinctive signage on the front facade were designed by Paul Silverthorne. This resort hotel was featured in the 1949 issue of Florida Architecture:

*The Sherry Frontenac, one of the largest and newest hotels on the fabulous Gold Coast of Miami Beach, is typical of elaborate tourist accommodations. The unusual plan has twin towers nine stories high on each side of a three-story lobby and gallery and is designed for guests who want a deluxe vacation where sun, sand, and surf claim most of their time. Its saw-tooth shaped plan permits each of the 330 rooms a corner location with maximum light and ocean view... A view from the entrance across the lobby and pool to the ocean, is enveloped as a natural part of the design of the hotel.*³⁰

The twin towers of the Sherry Frontenac give the illusion of two graceful ocean liners, complete with smoke stacks, afloat side by side at the edge of the Atlantic Ocean. A metal "gangplank" or sky bridge originally linked them at the top floor until it was removed in 1980 (see **Figure 25**).

In 1948, the original northern portion of the Monte Carlo Hotel was constructed at 6551 Collins Avenue, just south of the Sherry Frontenac (see **Figure 26**). The 100-room hotel was designed by Roy France in the Post War Modern style. The front elevation featured continuous, corner eyebrows that rise up the tower and a projecting lobby with a glass curtain wall. Three years later, a major addition was built on the south side of the original hotel (see **Figures 27 and 28**). It was designed by the principal architect Albert Anis and the associate architect Melvin Grossman in the Post War Modern style. The 44-room, southern addition incorporated a porte-cochere (now altered) that floated over the entrance and a commanding motif of decorative square vents at its crescendo.

An unfortunate loss to this area was the demolition of the Bel Aire Hotel at 6515 Collins Avenue in August of 1999 (see **Figure 22**, following page). This small, exquisite Post War Modern structure was designed by Albert Anis in 1949. The Bel Aire Hotel's alluring wave-shaped "eyebrow" on the front facade and its delightful patterned brise-soleil block wall captured the playful spirit of the low-scale, oceanside hotels in North Beach.

²⁹ Carson, pp. 23-24.

³⁰ "Deluxe Hotel on the Beach," Florida Architecture, 1949, pp. 27-29.

In 1950, four years after his Martinique Hotel and two years after his Monte Carlo Hotel, Roy France designed the 268-room Casablanca Hotel (see **Figures 29 and 30**). It was built on the ocean at 63rd Street, setting a record when it was completed in only five months and ten days.³¹ France had designed many oceanfront hotels in the midbeach area (now the Collins Waterfront Historic District) over the previous two decades. The Casablanca, a landmark of exotic fantasy, was adapted to the post war automotive age with huge neon signage and a carport supported by four turbaned figures (telamons) with a highly spirited facade (see **Figure 31**).

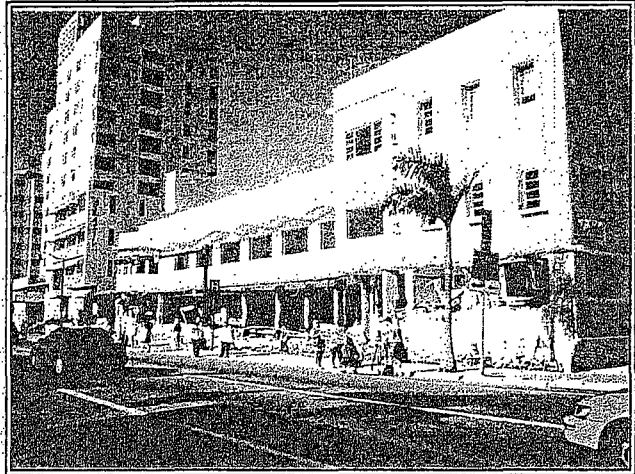


Figure 22 The Post War Modern style Bel Aire Hotel, designed by Albert Anis in 1949, featured an alluring wave-shaped eyebrow and other whimsical design elements. It stood as a landmark on the beach at 65th Street until it was demolished in August of 1999. This photo captures historic preservation protesters in front of the Bel Aire Hotel under demolition.

The following year, 1951, saw the construction of A. Herbert Mathes' Allison Hotel (now the Comfort Inn) across from Allison Island at 6261 Collins Avenue, and Norman Giller's Bombay Hotel (now the Golden Sands) at 6901 Collins Avenue (see **Figures 32 and 33**). Giller, a local architect and banker, was a new breed of architect who designed, financed, and built many of his projects. He created many of the Post War Modern style motels in Sunny Isles and was instrumental in the construction of the William Lehman Causeway.

In 1953, Albert Anis designed the smaller-scale Brazil Hotel on the ocean at 6525 Collins Avenue. On the west side of Collins Avenue, just outside the boundaries of the proposed historic district, Carlos Schoeppl created the great gabled addition that wedged itself into the old Hotel Rowe in 1956 and transformed it into the Post War Modern style Rowe Motel - motels themselves being a new creature of the automotive age (see **Figures 34 and 35**).

In the mid-1950s, the concept of the all-inclusive resort hotel began to appear in Miami Beach. These resort hotels contained their own entertainment, sports, and shopping facilities as well as dining rooms, cocktail lounges, and supper clubs. It was enticingly convenient for guests not to have to leave the hotel for the duration of their stay, but the intention was clearly for the hotel to capture all the guests' vacation spending. An unfortunate consequence was that smaller outdated hotels as well as local commercial and entertainment districts, such as Lincoln Road and Washington Avenue, suffered severely. Farther south, the Fontainebleau and Seville Hotels were

³¹ Nixon Smiley, "Game of Golf Changed Miami Beach's Skyline," Miami Herald, 16 September 1968.

among the first such self-contained resorts. The Carillon Hotel and the new Deauville Hotel are prime examples of the all-inclusive resort hotels within the proposed historic district. The Casablanca, Sherry Frontenac, and Monte Carlo Hotels also took advantage of the post war entertainment industry further nurturing it with chic facilities.

In 1957, architect Norman Giller designed the Carillon Hotel at 6801 Collins Avenue in the Post War Modern style (see **Figures 36 and 37**). The 14-story hotel may have been named after developer Alfred Kaskel's niece Carol;³² and/or it was a reference to the never-completed bell carillon that the architect originally intended for the top front facade of the building. Its four great circular openings nevertheless remain a powerful feature of the architecture. The design of the hotel tower incorporated a new reinforced concrete floor slab construction that Giller developed. It required no beams to support the floor slabs; thus, the hotel gained an additional two floors without added height; as well as its slender and elegant glass curtain walls.

A new Deauville Hotel (now the Radisson Deauville Resort) opened in 1958 on the site of the old Deauville Casino at 6701 Collins Avenue (see **Figures 38 and 39**). It was designed by Melvin Grossman in the Post War Modern style. The new Deauville Hotel was featured in Florida Architecture for 1958-1959:

The once world-famous hostelry, the MacFadden Deauville, is now a thing of the past and in its place stands the majestic new Deauville -- striking addition to the ever-changing Miami Beach skyline. The new building has a sweeping frontage of five hundred feet and the room section stands twelve stories -- a full one hundred and fifty feet -- above the extensive three-story public area. Accenting the height of the tower section, and contrasting with the horizontal eyebrows shading the guest rooms, a sheer, vertical panel of blue porcelain enamel rises the full height of the building on the street side... At the street level, a shopping arcade is accessible to shoppers from the street and guests from the interior of the hotel. An attractive coffee shop and an intimate cocktail lounge face the arcade and pool deck -- and an ice skating rink is available to guests and the public alike... The elegant central motif [of the lobby] is a sparkling pedestal candelabra viewed from the entrance against a background of Italian rose marble... Facing directly on the blue Atlantic, the main dining room takes full advantage of the magnificent view with the east wall glassed from floor to ceiling. The night club is a column-free room with a high ceiling, terraced to provide clear sight lines to the entertainment platform. A portion of the floor ahead of the proscenium is used alternately as a stage or dance floor, being hydraulically raised or lowered to suit the purpose... Another outstanding

³² William R. Linneman and Harriet Fether, "Miami Beach Hotel Names," American Speech, October 1964, volume XXXIX, no. 3, p. 197.

*feature of this well-equipped hotel is the solarium with its sundecks, massage rooms and steam baths located high atop the lower section... Guest rooms are located in the tower, occupying an area much like a huge 'T' so that all but a few of the five hundred and fifty-two rooms have a clear view of the ocean... Framing the unusually large pool are colorful tile patio areas, tropical plantings and gay umbrella tables where service from the coffee shop or bar adds the final touch to this elegant vacation setting.*³³



Figure 23 This photo shows John Lennon, Paul McCartney, Ringo Starr, and George Harrison of the Beatles frolicking in the ocean for photographers behind the Deauville Hotel. The Beatles' second appearance in America was on the Ed Sullivan Show on February 16, 1964. The television program was broadcast live from the Deauville Hotel. The performance spun the talented British rock group into the hearts of America's teenagers and provided much publicity of Miami Beach.

The new Deauville Hotel became a landmark for more than just its architecture; it was also the site of the Beatles' second performance in the United States for the Ed Sullivan Show on February 16, 1964. (The Beatles made their American debut on the Ed Sullivan Show in the CBS television studio in New York City on February 9, 1964.) The television program was broadcast live via satellite from the Napoleon Room of the Deauville Hotel. The Fab Four stayed on the 11th floor and frolicked in the pool and ocean for photographers who captured their hotel jaunts for publications around the world (see **Figure 23**). The performance spun the talented British rock group into the hearts of America's teenagers. There were many other notable entertainers of the 1950s and 1960s that performed at the Deauville Hotel, including Frank Sinatra, Sammy Davis Jr., Dean Martin, Joey Bishop, Tony Bennett, Bing Crosby, Judy Garland, Sophie Tucker, Henny Youngman, Milton Berle, and Jerry Lewis.³⁴

Although not within the boundaries of the proposed historic district, certain retail and residential structures on the west side of Collins Avenue reflected the hotels' enthusiasm for the next generation of Post War Modern architecture. This trend is particularly seen in the retail building at 6616-6638 Collins Avenue with its exuberant parabolic arch (see **Figures 40 and 46**). While it is not documented in building records, vintage photographs indicate that this arch was added sometime between 1957 and 1958 to the store building that was designed in 1947 by Lester Avery. Perhaps it was

³³ "The Deauville," *Florida Architecture*, 1958-1959, pp. 164-168.

³⁴ "The History," Promotional Brochure of the Radisson Deauville Resort, 2002.

meant to mirror the arched porte-cochere on the new Deauville Hotel across the street. Even without the arch, this building is interesting for its covered passageway to an open courtyard of storefronts in the rear, resembling Igor Polevitzky's 1937 Lincoln Center Building at 630 Lincoln Road. Further to the south, and also located outside the boundaries of the proposed historic district, the Broadwater Beach is a grouping of three complimentary garden-apartment buildings that were built at 6490-6498 Collins Avenue in 1950. Designed by August Swarz in the Post War Modern style, this low-scale complex features delightful sculptures of dolphins chasing a mermaid on the brick faced, raised parapet wall (see **Figure 47**).

Miami Beach's defining identity has, throughout its history, been as a tourist resort. This abiding identity, with its many variations adapted to changing times, remains manifest in the City's architecture. Just as the buildings of South Beach illustrate Miami Beach as a 1930s resort, this stretch of upper Collins Avenue, more than any other part of the City, embodies the second generation of Miami Beach's great and powerfully enthusiastic oceanfront resort hotels built after World War II.



Figure 24 The fabulous Sherry Frontenac Hotel, located at 6565 Collins Avenue, was designed by Henry Hohauser in the Post War Modern style in 1947. The hotel featured twin nine-story towers that were connected by a central three-story lobby. The saw-tooth shaped plan of the twin towers provided many of the hotel rooms with views of the ocean and allowed for maximum sunlight. The Sherry Frontenac Hotel offered their guests many amenities, including an expansive lobby that overlooked the ocean, a dining room with a mezzanine level orchestra pit, a night club, an Olympic-sized pool, and private beach cabanas. Guests were greeted with a sweeping portecochere when they arrived at the hotel.

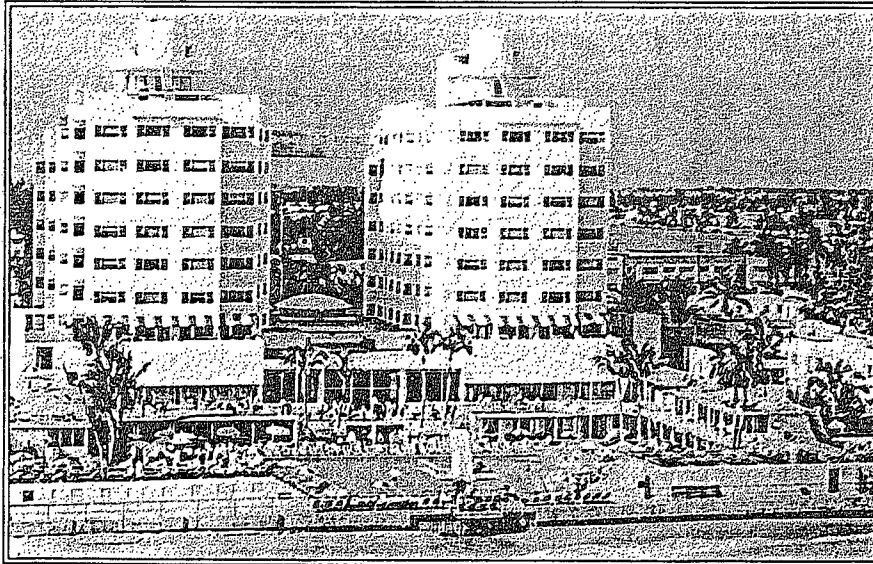


Figure 25 This 1952 postcard shows the rear elevation of the Sherry Frontenac Hotel. The twin towers of the hotel give the illusion of two graceful ocean liners, complete with smoke stacks, afloat side by side at the edge of the Atlantic Ocean. A metal "gangplank" or sky bridge originally linked them at the top floor until it was removed in 1980.



Figure 26 This postcard captures the original northern portion of the Monte Carlo Hotel at 6551 Collins Avenue, just south of the Sherry Frontenac Hotel. Constructed in 1948, the 100-room hotel was designed by Roy France in the Post War Modern style. The front elevation featured continuous, corner eyebrows that rise up the tower and a projecting lobby with a glass curtain wall. Three years later, a major addition was built on the south side of the original hotel (see Figures 27 and 28). On the west side (left) of Collins Avenue, notice that the Hotel Rowe's great gabled addition by Carlos Schoeppl has not yet been constructed.



Figure 27 In 1951, a major addition was built on the south side (right) of the Monte Carlo Hotel. It was designed by the principal architect Albert Anis and the associate architect Melvin Grossman in the Post War Modern style. The 44-room, southern addition incorporated a portico that floated over the entrance (now altered, see also Figure 4), stone-faced wall panels and ribbon windows on the ground floor, corner windows on the upper floors, and a commanding group of decorative square vents at its crescendo.

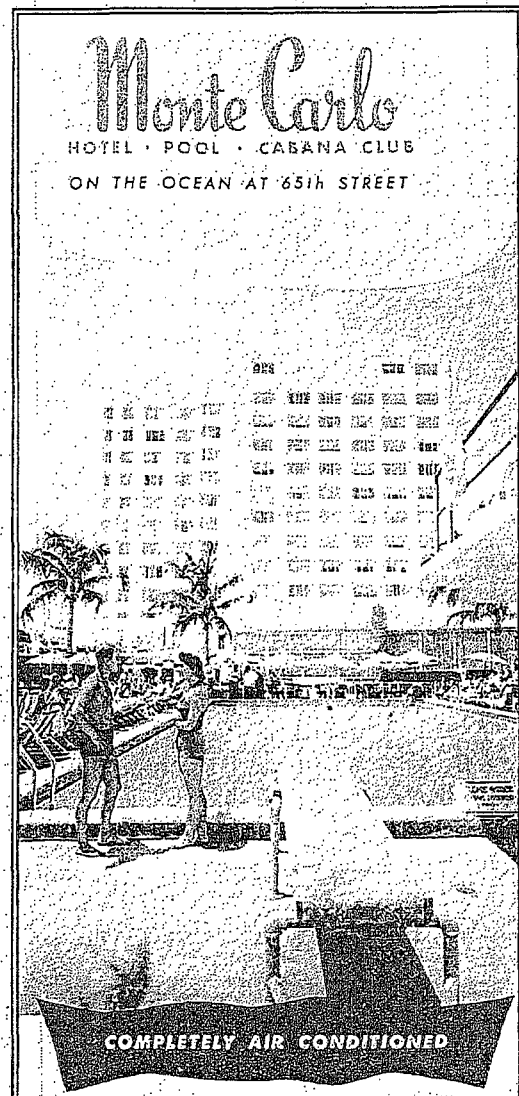


Figure 28 A 1952 promotional brochure for the Monte Carlo Hotel advertises: *"beautiful appointments and decor for a sense of complete luxury and relaxation - superb dining, never-ending programs of entertainment, dancing, cocktail parties, all-star shows - incomparable facilities, from lobby to the rooftop solaria, steam rooms and health club and the barber shop and beauty salon - and guest rooms... complete with comfortable air conditioning."* The hotel also provided their guests with a swimming pool, two expansive sundecks, and private cabanas. It was typical of an all-inclusive resort hotel to provide everything for a total guest experience without the need to leave the hotel for the duration of the visitor's stay.



Figure 29 This aerial photo of Miami Beach was taken just south of 63rd Street looking towards the northeast on July 23, 1950. The Mediterranean Revival style Gulf Stream Apartments (far right) still stood on the beach near 63rd Street, and it was joined by new post war hotels. The Lombardy Hotel (now demolished) was under construction at the east end of 63rd Street. The site preparation for the construction of the Casablanca Hotel was underway to the north of the Lombardy Hotel (center). The Allison Hotel (today's Comfort Inn) would soon appear on the empty oceanfront lot just south of 63rd Street. Allison Park (upper left) was bordered on the south by the Martinique Hotel and on the north by the Bel Aire Hotel (both now demolished). The Neoclassical Revival style Mount Vernon and Monticello (now the Harding) Hotels are visible on the south side of 63rd Street. The Stephen Foster Apartment Hotel (today's Lombardy Inn), located on the north side of 63rd Street, completed the enclave of three architecturally similar buildings.



Figure 30 Roy France's magnificent Casablanca Hotel at 6345 Collins Avenue was built in 1950. It set a record when it was constructed in only five months and ten days. The Post War Modern style hotel featured a two-level lobby area with an L-shaped tower of guest rooms above. Guest amenities offered on the first floor of the lobby included a cocktail lounge, a dining room, and a supper club. The lower level of the lobby featured retail shops, a beauty salon, a barber shop, a coffee shop, and a convention room. The oceanfront hotel also provided their guests with a swimming pool, sundecks, and cabanas on the east side of the site. As seen in this circa 1950 photo, there were "corrugated" glass windows (now removed) that extended the full-height between the floor slabs in the stair towers at the interior edges of the front facade's "bookend" massing.

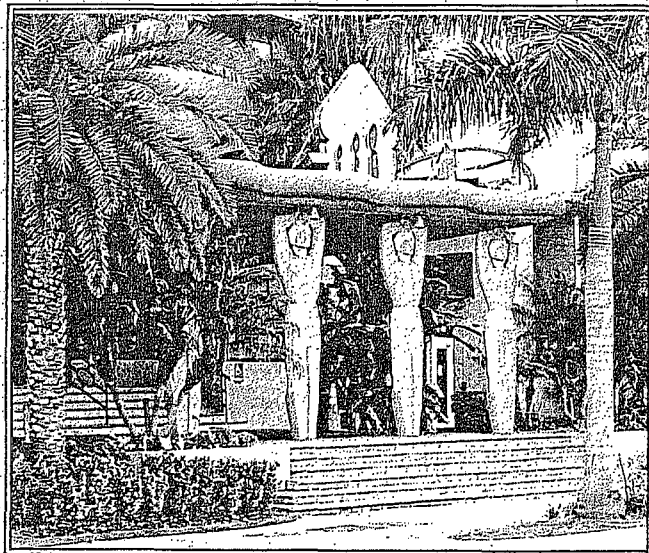


Figure 31 The Casablanca Hotel was a landmark in exotic fantasy. It was adapted to the post war automotive age with huge neon signage and a porte-cochere supported by four turbaned figures (telamons). The hotel's front elevation also featured ribbon windows with continuous eyebrows in the recessed central section as well as corner windows with wrapping eyebrows in the projecting side "bookends" of the building.



Figure 32 The Allison Hotel (now the Comfort Inn) was constructed at 6261 Collins Avenue in 1951. It was designed by A. Herbert Mathes in the Post War Modern style. The front elevation of the hotel featured a fabulous projecting concave wall with a fluted stucco finish and boxed ribbon windows. This curved wall was supported by columns with floating planes. The hotel's front elevation also maintained a dramatic porte-cochere and neon signage in the spirit of the post war automotive age.

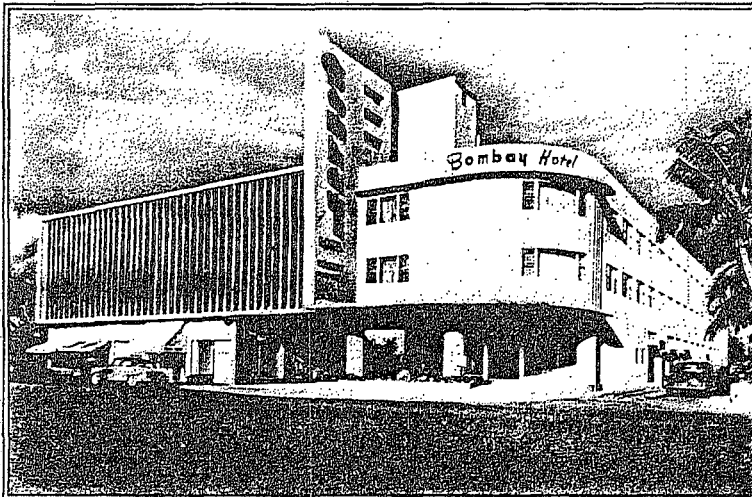


Figure 33 In 1951, Norman Giller designed the Post War Modern style Bombay Hotel (now the Golden Sands) at 6901 Collins Avenue. The hotel's front elevation featured a dramatic fin wall for neon signage and a rounded corner wall with a scalloped surface between two continuous eyebrows. A framed wall with vertical concrete fins was located above five storefronts facing Collins Avenue. A carport entry accessed an on-site parking lot tucked behind the building (later converted into a parking deck in 1967). The amenities of the Bombay Hotel included a curvilinear-shaped lobby, a cocktail lounge, a dining room, a coffee shop, and a swimming pool with cabanas.

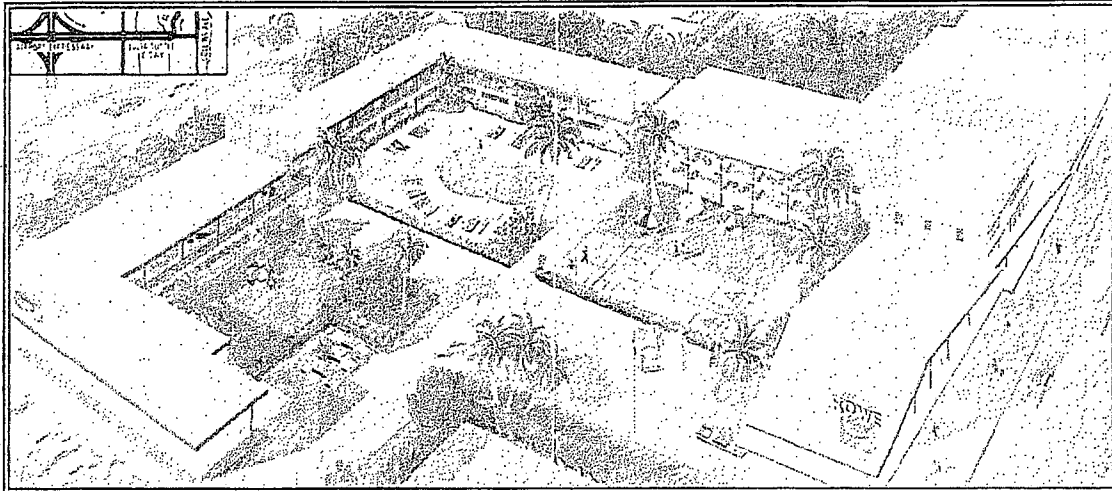


Figure 34 In 1956, Carlos Schoeppl designed the great gabled addition (lower right) that wedged itself in the old Hotel Rowe at 6600 Collins Avenue, which is located just outside the boundaries of the proposed historic district. He transformed the original hotel structure into the Post War Modern style Rowe Motel. The gabled motel addition featured a large lobby and a cantilevered concrete canopy on the south elevation wall. The original lobby of the Hotel Rowe was converted into retail stores. Schoeppl also designed in 1956 the motel's north guest wing and swimming pool, located to the west of the original Hotel Rowe (upper left). The motel's south guest wing was designed by Robert Swartburg in 1964 (lower left). As seen in this artistic rendering from about 1964, the original Hotel Rowe can still be discerned in the midst of the motel addition (upper right, see also Figure 16). This grafting of two different styles of architecture, Streamline Moderne and Post War Modern, is an interesting example of preserving the past while embracing the future.

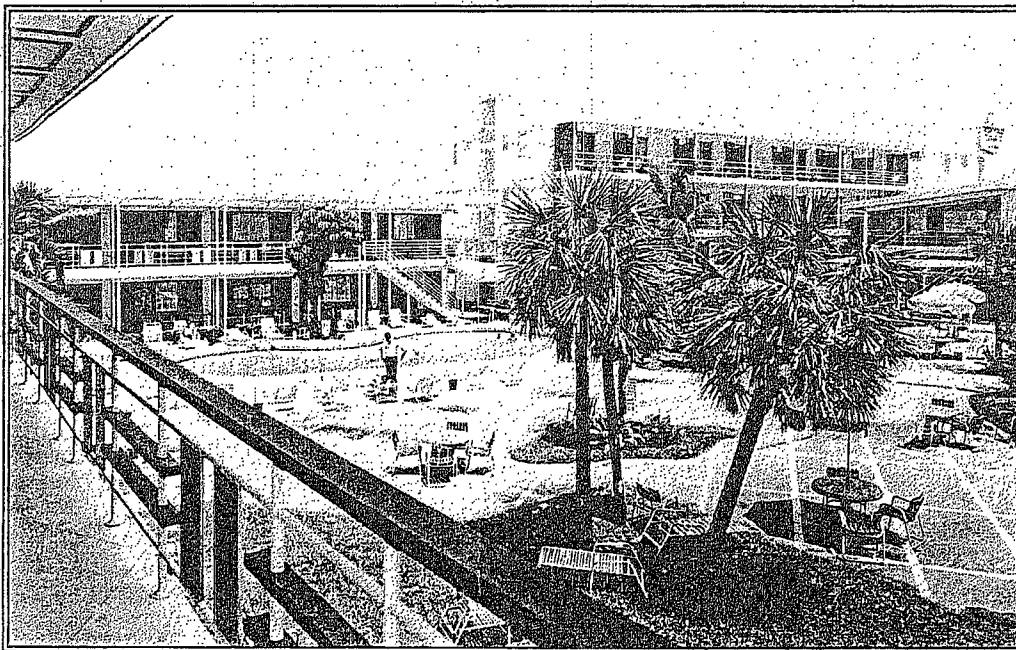


Figure 35 This circa 1964 photo of the Post War Modern style Rowe Motel was taken from the rear motel addition looking towards the northeast at the original hotel structure (upper right). Guest amenities offered at the Rowe Motel at that time included a coffee shop, a card room, retail stores, a kidney-shaped swimming pool, an expansive sundeck, shuffleboard courts, and air conditioned guest rooms with television sets.

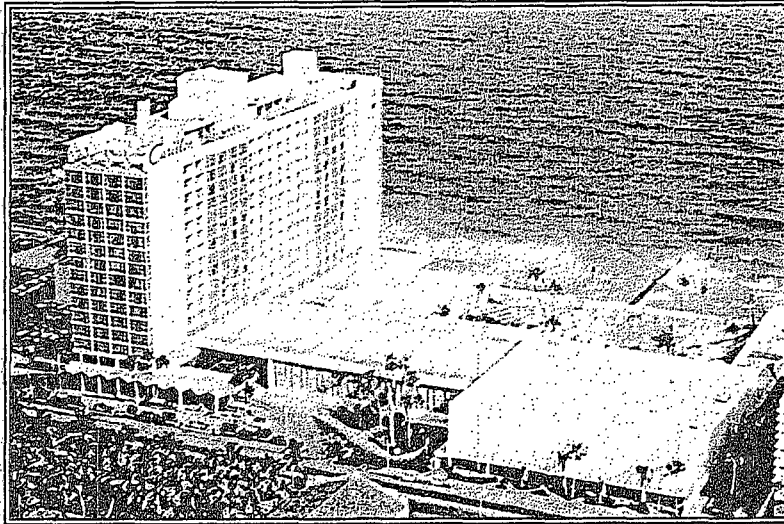


Figure 36 Norman Giller's 1957 Carillon Hotel, located on the ocean at 68th Street, was one of the first all-inclusive resort hotels in North Beach. It contained retail shops and entertainment facilities as well as luxurious guest rooms. The architect repeated the original folded-plate or accordion design detail on the roof of the porte-cochere as well as the front facade of the ballroom wing. A diamond pattern (now removed) decorated the lower roof levels of the hotel. The top of the building featured wonderful neon signage and four great circular openings (originally intended as a bell carillon but never completed).

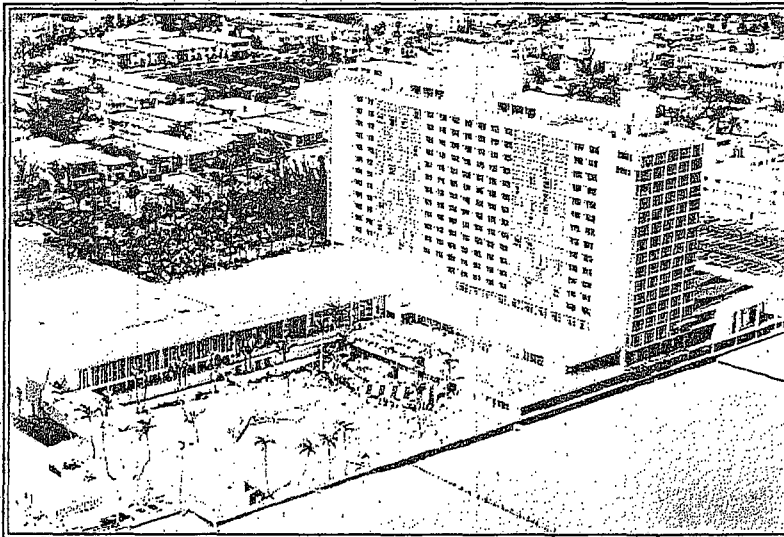


Figure 37 Architect Norman Giller devised a new reinforced concrete floor slab construction for the 14-story Carillon Hotel that required no beams to support the floor slabs. Thus, the hotel gained an additional two floors without added height as well as its slender and elegant glass curtain walls. This circa 1957 photo was taken from the ocean looking towards the northwest. It shows the rear elevation of the hotel and ballroom wing, the swimming pool, a two-level sundeck, and private cabanas.

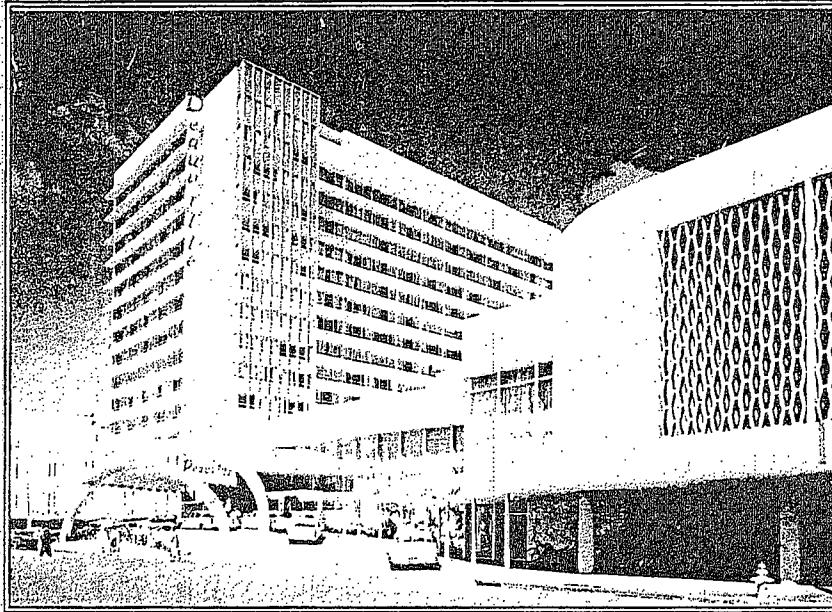


Figure 38 Melvin Grossman's exuberant new Deauville Hotel opened in 1958 on the site of the old Deauville Casino at 6701 Collins Avenue. The all-inclusive resort hotel featured a sumptuous two-level lobby, plush guest rooms, a magnificent dining room, an attractive coffee shop, an intimate cocktail lounge, a night club, a shopping arcade, an area for conventions or banquets, an ice skating rink, a swimming pool, expansive sundecks, private cabanas, and a solarium with massage rooms and steam baths.

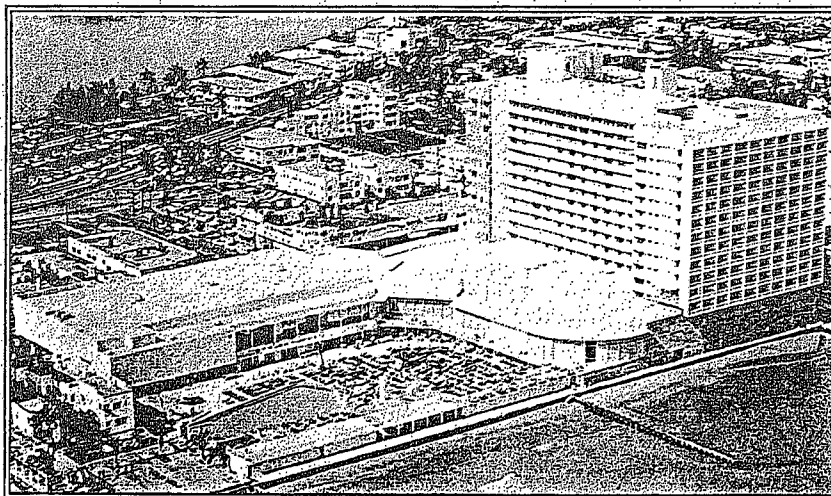


Figure 39 Many notable entertainers of the 1950s and 1960s performed at the new Deauville Hotel, including the Beatles, Frank Sinatra, Sammy Davis, Jr., Dean Martin, Joey Bishop, Tony Bennett, Bing Crosby, Judy Garland, Sophie Tucker, Henny Youngman, Milton Berle, and Jerry Lewis.



Figure 40 The grand oceanfront hotels that line upper Collins Avenue, seen here about 1961, epitomized the glamour that defined Miami Beach for the nation and the world following World War II. Highlights of the proposed historic district on the east side of Collins Avenue are (from south to north) the Monte Carlo Hotel, the Sherry Frontenac Hotel, the Deauville Hotel, and the Carillon Hotel. On the west side of Collins Avenue across from the Sherry Frontenac Hotel, just outside the boundaries of the proposed historic district, the Hotel Rowe has been transformed into the Post War Modern style Rowe Motel with its great gabled addition. Notice that the Rowe Motel's south guest wing on the west side of the site has not yet been built. To the north of the Rowe Motel, the commercial building at 6616-6638 Collins Avenue sports a parabolic arch on the east side of the building, an icon of a new post war era.

IX. ARCHITECTURAL STYLES

Exemplary buildings of three (3) distinct Miami Beach architectural movements have been identified in the proposed North Beach Resort Historic District. The architectural styles represented in this area include Art Deco/Streamline Moderne, Neoclassical Revival, and Post War Modern. A detailed description of each architectural style is provided below.

Art Deco/Streamline Moderne

Although Art Deco is the "mother" style, Streamline Moderne rapidly evolved and ran concurrently with Art Deco as the dominant design branches. Consequently, the examples of these styles in Miami Beach typically embody characteristics of both styles as summarized below.

Art Deco (circa late 1920s to 1930s). The style now commonly referred to as Art Deco is considered one of the first 20th century architectural styles in America to break with traditional revival forms. It emanated largely from the impact of the *Exposition des Arts Decoratifs et Industriels Modernes*, a design fair held in Paris in 1925 which celebrated the reconciliation between the decorative arts and advancements in technology and industry.³⁵ Architects searching for design "purity" became eager to explore new possibilities afforded by the rapidly evolving Machine Age.³⁶ An architectural style unfolded which looked to both the past and the future for its design inspiration.

Building forms in the Art Deco style were typically angular and clean, with stepped back facades, symmetrical or asymmetrical massing, and strong vertical accenting. The preferred decorative language included geometric patterns, abstracted

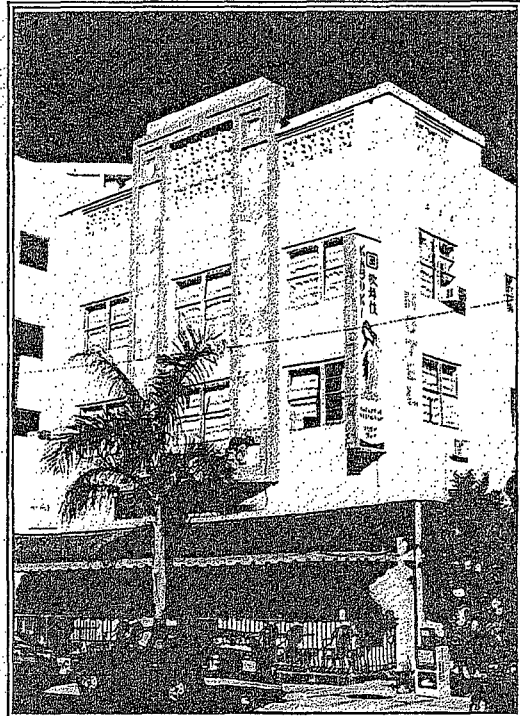


Figure 41 The Normandy Plaza Hotel was designed by L. Murray Dixon in the Art Deco style in 1936. Notice the beautiful bas relief in the central vertical panels on the building's front elevation as well as the pierced masonry grilles of the roof parapet wall.

³⁵ Metropolitan Dade County, *From Wilderness to Metropolis*, Second Edition (Metropolitan Dade County, Office of Community Development, Historic Preservation Division, 1992), p. 187.

³⁶ Barbara Capitman, Michael D. Kinerk, and Dennis W. Wilhelm, *Rediscovering Art Deco U.S.A.: A Nationwide Tour of Architectural Delights* (New York: Viking Studio Books, 1994), p. 2.

natural forms, modern industrial symbols, and ancient cultural motifs employing Mayan, Egyptian, and indigenous American themes.

In Miami Beach, a unique form of Art Deco employed nautical themes as well as tropical floral and fauna motifs. Ocean liners, palm trees, flamingos, and numerous related elements graced the exteriors and interiors of the new local architecture. The favored materials for executing this distinctive "art" decor included bas-relief stucco, keystone, etched glass, a variety of metals, cast concrete, patterned terrazzo, and others. Today this distinctive design vocabulary, which further incorporated glass block, Vitrolite, and stunning painted wall murals, has become the hallmark of Miami Beach's internationally recognized Art Deco gems.

An example of a contributing structure in the proposed North Beach Resort Historic District in the Art Deco style is the Normandy Plaza Hotel at 6979 Collins Avenue (see **Figure 41**, previous page).

Streamline Moderne (circa 1930s to 1940s). As Art Deco evolved in Miami Beach in the 1930s, modern transportation and industrial design began to have an even greater impact upon new construction. The "streamlined" character of automobiles, airplanes, trains, buses, ocean liners, and even home appliances inspired powerful horizontal design compositions, accentuated by striking vertical features and punctuated by icons of the technological era. Continuous eyebrows, racing stripe banding, radio tower-like spires, portholes, and deck railings like those found on grand ocean liners, were among the unique features to set this architecture apart from anything before it. The creative incorporation of nautical themes showed this advancing form of Art Deco to be true to its origins in Miami Beach.

Smooth, rounded corners often replaced sharp ones on Streamline Moderne buildings, especially on corner lots. Eyebrows swept around the corners as did other details. Street corners became inviting architectural focal points, whether the special treatment employed was based upon curves or angles.

Like earlier Art Deco buildings, the Streamline Moderne style incorporated smooth and articulated stucco, architectural glass block, keystone, and a variety of metals used in detailing. Predominating surfaces became smooth, planar, and aerodynamic in character.

Although located just outside the boundaries of the proposed historic district, the original, three-story Rowe Hotel at 6600 Collins Avenue is a good example of the Streamline Moderne style of architecture (see its original design in **Figures 15 and 16**). Across the street from the Rowe Hotel, and also just outside the boundaries of the proposed historic district, the Forde Ocean Apartments at 6605 Collins Avenue features architectural characteristics of both the Art Deco and Streamline Moderne styles (see its original design in **Figures 13 and 14**).

Neoclassical Revival Style (about 1895 to 1950)

Along with the Art Deco and Streamline Moderne styles described previously in this section, it is also important to understand the origins of the Classical Revival style of architecture as an important component to the Neoclassical Revival style. The Classical Revival style was popular in America from about 1780 to 1830. This remarkably brazen style borrowed the highest artistic values and direct architectural features of the Greeks and Romans as found in the Five Ancient Orders of architecture: Tuscan, Doric, Ionic, Corinthian, and Corinthian Composite. These high artistic values were intentionally transferred to modern architecture from 1780 to 1830 to create a powerful public and domestic image (replete with the associations of history, stability, and grandeur) in the building of the new American nation. Notable examples of the Classical Revival style displaying these high artistic values include: the United States Capitol, designed by William Thornton in 1795 (with the new dome and north and south wings added by Thomas Walter in 1855), the White House, the Lincoln Memorial, the Jefferson Memorial, and many fine domestic residences among a large host of others in the early architecture of the District of Columbia and the nation.

The Neoclassical Revival style of architecture followed the Classical Revival movement as Europe and America progressed further into the new machine age at the turn of the 20th century. It similarly received wide acceptance by the public due to its close association with the artistic values and principals of the Ancient architecture of the Greeks and Romans. The World's Columbian Exposition, held in Chicago in 1893, played an important part in reviving interest in Classical architecture. The planners of the exposition mandated a Classical theme. The exposition was widely photographed, reported, and attended. The Neoclassical Revival style soon became the latest fashion across the country. The central buildings of the exposition were of monumental scale and inspired numerous public and commercial buildings in the following decades.³⁷

Due to the overwhelming success of the 1893 Columbian Exposition, the Neoclassical Revival style enjoyed wide popularity in the United States during the first half of the 20th century. This architectural movement had two principal waves. The first phase, from about 1900 to 1920, commonly featured hipped roofs and elaborate, Classically-correct columns. The later phase, from about 1925 to 1950, emphasized flat or side-gable roofs and simple, slender columns.³⁸

In Miami Beach, the buildings in the Neoclassical Revival style were typically inspired from the second phase of this architectural movement. These later buildings were usually more modest in their overall design. However, they commonly featured

³⁷ Virginia and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 1984), pp. 342-345.

³⁸ Ibid.

Classically-inspired design elements as the entry focal points of their otherwise simple architectural designs. These Classically-influenced compositions were usually dominated by a full-height, two-story entry porch or portico of grand proportions. The central entry porch generally extended three or five column bays in width or sometimes the full-facade width. The full-facade width porch was usually covered by a flat or shallow-pitched roof extension from the main roof, while the three or five column bay width porch often had a flat or gabled roof. (The flat roof of the three or five column bay width porch was sometimes curved or semi-circular.) The entry porches in this style were usually supported by full-height, two-story columns (round or square) that were very slender and unfluted. The columns commonly lacked elaborate capitals or bases.

The building facades in the Neoclassical Revival style were generally celebrated by symmetrically balanced windows and a central door. The main entrance doors frequently had elaborate surrounds with a broken pediment. The windows in this style were usually single or grouped in pairs and triples. They were commonly multi-lited sash or casement windows. The windows were sometimes framed with full shutters or highlighted with a broken pediment. The roofs were usually flat, side-gabled, or hipped. Other frequently used design elements or materials in this style included chimneys, a roofline balustrade, portico pendant lanterns, and brick finishes on the building walls or landscape planters.

Examples of Contributing Structures in the proposed North Beach Resort Historic District designed in the Neoclassical Revival style include the following:

Mount Vernon Hotel, 6084 Collins Avenue (see **Figure 42**);
Monticello Hotel (now the Harding Hotel), 210-63rd Street (see **Figure 43**); and
Stephen Foster Apartment Hotel (now the Lombardy Inn), 6300 Collins Avenue.

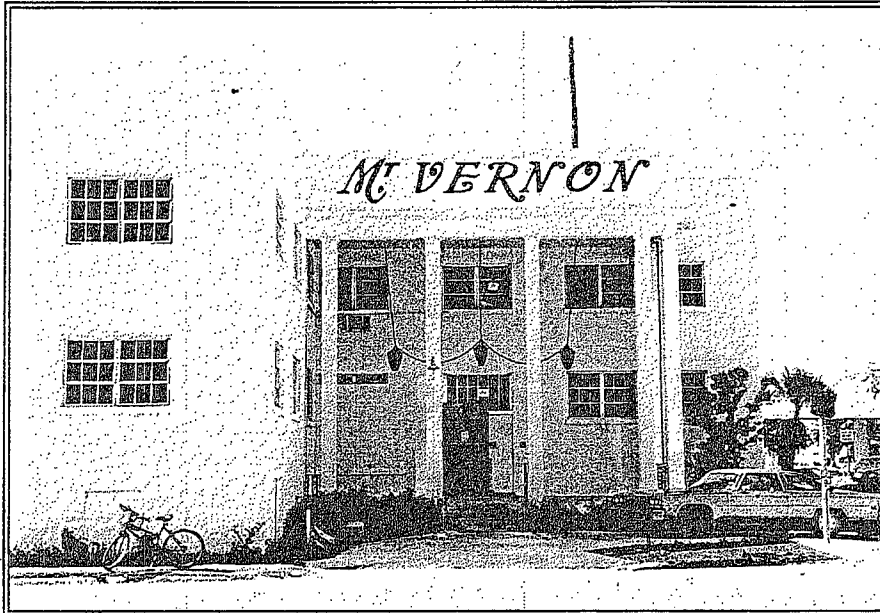


Figure 42 The Mount Vernon Hotel is a fine example of the Neoclassical Revival style. The hotel was designed by Joseph J. DeBrita and A. Kononoff in 1946. Notice the building's Classically-inspired front portico displaying full height columns and suspended lantern pendants.

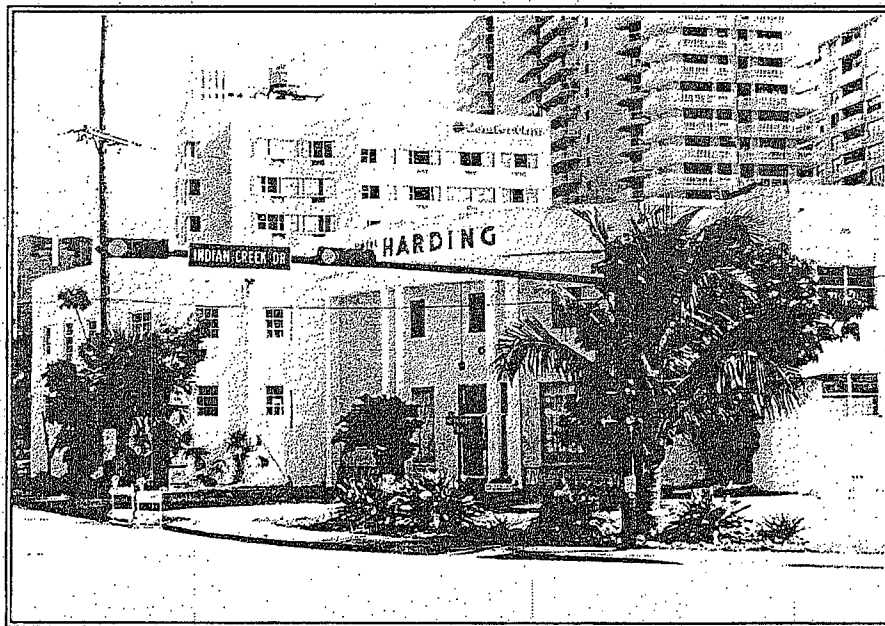


Figure 43 Originally known as the Monticello Hotel, the Harding Hotel (center) was designed together with the Mount Vernon Hotel (far left; and above photo) by the same architects, Joseph J. DeBrita and A. Kononoff. Built in 1946, these Neoclassical Revival style structures reflect a burst of enthusiasm for early Americana after World War II.

Post War Modern or Miami Modern (MiMo) (about 1945 to 1965)

Historical Context. In order to better understand the Post War Modern or Miami Modern (MiMo) style of architecture, it is important to view this architectural movement in the context of the historical, political, social, economic, and technological changes that were taking place during this period worldwide, nationwide, and locally.

The United States emerged as a world power following World War II. After years of deprivation during the Great Depression and wartime, everyone dreamed of a carefree, better world for themselves and their children. The Baby Boom was the result of the eagerness to get this new generation underway, while the legislation of the G.I. Bill helped to provide education and prosperity for war veterans.

Miami Beach played a significant role as a training site and redistribution center for the U.S. Army-Air Forces during World War II. The immediate availability of the City as a training center in 1942 is credited with reducing the length of the war effort by six to eight months and saving the government \$6 million in building costs.³⁹ After the war, many veterans who had trained as recruits in Miami Beach returned here to vacation or to make their home, often with their brides.

America redirected its enormous industrial capacity back to the domestic economy following the war. There was no longer a perceived need for rationing, conserving, and recycling. It was the age of exuberance and abundance. The disposable society was born. The McCarthy Era and the beginning of the Cold War fostered the championing of capitalism and the celebration of the American way. The economy was thriving and gave rise to the growing middle class. Suddenly, luxury items were flooding the market and becoming affordable to the masses for the first time.

New electric appliances and gadgets with push buttons began to appear in many households. Air conditioning was introduced as a novel modern convenience that tremendously added to the comforts of living in Florida. It became especially important because air conditioning allowed for a year-round economy and freed architects from having to adapt their buildings to the hot, humid climate. But the technological advance that had perhaps the greatest impact on America was the television. It forever changed mass communications and entertainment. The television came into every household with programs portraying harmonious, happy families living perfect lives in beautiful homes. These TV show characters became society icons. Rock-and-roll emerged as mainstream pop music for carefree, fun-loving American teenagers, brought directly into their homes on the radio or television. It was the age of innocence.

The automobile increased its role as the main mode of transportation as a result of highly efficient, rapid mass production systems and the development of new

³⁹ "Army Life on Beach in Second Year," Miami Herald, 19 February 1943.

technologies. Radical new car designs responded to this age of exuberance. Together these factors produced highly desirable and dependable automobiles that were affordable to much of America's rapidly expanding middle class. Gasoline was plentiful and affordable. As a result, people became more mobile. They were better able to afford a home and fulfill the American dream.

Residential developments sprouted in the outskirts of cities. The interstate highway system commenced construction, making it easier for people to live in suburbia and commute to work as well as to travel great distances across the nation conveniently and comfortably. Leisure became a reality for more people. Automobile manufacturers very successfully promoted the sales of these truly new personal vehicles with slogans like "See the World Today in Your Chevrolet." The advent of the jet passenger plane in 1957 made air travel tremendously faster, more comfortable, and eventually within the financial reach of the upper-middle class. Gradually, the burgeoning seaside resort of Miami Beach became the ultimate high-status vacation destination, synonymous with glitz and glamour.

The Cuban Revolution in 1959 prompted an unprecedented mass immigration of Cubans to the United States, and specifically to Miami. This event added to the American-Soviet animosity and the fear of nuclear war. At the same time, Miami Beach became more popular as a retirement community with its warm, tropical climate and beautiful beaches. The need for housing, retail, and services to accommodate the different growing segments of the population increased. During the 1950s and 1960s, the typical postcards of Miami Beach showed large, fanciful resort hotels against a backdrop of sun, sea, and palm trees. They conveyed a whimsical world of fantasy that appealed to visitors, retirees, and transplants from the north.

It was the beginning of the space age. The first Sputnik was launched in 1957. Rivalry with the U.S.S.R. led to the space race. Futuristic, flamboyant, fun design elements showed up in cars, furniture, and buildings. Automobiles sprouted wings and depicted rocket motifs. The small globe with protruding antennae reminiscent of the Sputnik became a common design detail. Cheese holes, woggles and boomerangs (terms the famous post war architect Morris Lapidus chose to define his style) began to appear in architecture everywhere in Miami Beach, especially in North Beach. But the parabolic arch was an icon of its time:

The parabolic curve...has a design history of its own. It is a curve that expresses fundamental relationships in mathematics and physics, and it can be seen in the path of a projectile and other commonplace manifestations of gravitation... The parabolic arch came closer to the mainstream when it appeared in Bauhaus and other modernist European graphics during the 1920s and 1930s... Parabolic arches were used in aircraft hangars and other industrial buildings during World War II, both in Europe and in America.... The culmination of the parabolic arch motif, however, was Eero Saarinen's competition-winning design for a

monument in St. Louis to celebrate the westward expansion of the United States. It was not completed until 1966, after the architect's death, but it was designed in 1948 and construction began during the Populuxe period. The influential design very economically fused the period's fascination with motion and dynamism with its preoccupation with the settlement of the frontier... And even before the [St. Louis] arch had been completed, its parabola had been repeated on a small scale in fast-food restaurants, gasoline stations, motels and other buildings that served the denizens of roadside America.⁴⁰

Architectural Description. After a hiatus in construction due to World War II, the Post War Modern style picked up where Art Deco left off with the added influences of a booming post war economy, new technologies such as air conditioning, the prevalence of the redesigned automobile, and a feeling of national optimism. The local expression of this style has recently been dubbed Miami Modern or MiMo by the Greater Metropolitan Miami area's Urban Arts Committee (much as the term Art Deco was first applied about 1965 when the style actually first appeared in the 1920s).

The Post War Modern style in Miami Beach established a path of its own in terms of modern functional simplicity with a new vocabulary of pizzazz. Essentially the strong design personality of Art Deco, as it evolved over two decades in Miami Beach, significantly gave way to the changing dictates of use and function in the era of post war seaside resort and residential architecture.

From about 1945 to 1965, the widely popular Post War Modern style was frequently applied to hotels, commercial buildings, apartment houses, and single family homes throughout Miami Beach, especially in North Beach. Post War Modern style buildings generally made an extensive use of glass and poured concrete. They often mixed two or more textured surfaces together (i.e. stucco with stone, brick, or mosaic tile as well as contrasting smooth and fluted stucco surfaces). The style featured such dramatic elements as accordion-like folded plate walls, acute angles, dynamic parabolas, delta wings, sweeping curved walls, and soaring pylons. Other commonly occurring design elements and materials that were added to the architectural vocabulary of the Post War Modern style structures included: brise soleil, architectural accents with exotic themes, brick or stone faced feature areas, and cast concrete decorative panels with geometric patterns. Architect Morris Lapidus further expanded the architectural language of this style when he made popular cheese holes, woggles, boomerangs, and beanpoles.

The large hotels in the Post War Modern style often incorporated an expansive use of glass curtain walls, cantilevered asymmetrical roofs, leaping arches, dramatic fin walls, floating planes, architectural bridges, and grand driveway entrances sheltered by elaborate carport structures. Facades were emblazoned with neon signs and logos in order to catch the eye of passing motorists. The fenestration was often highlighted

⁴⁰ Thomas Hine, Populuxe (New York: MJF Books, 1986), pp.115-116.

with boxed, corner, or ribbon windows and continuous eyebrows. The hotels often took on exotic or futuristic forms, using architecture as advertising in an effort to outdo one another in competing for business. This new architecture celebrated the satisfaction of having made it and proudly announced that you had arrived.

Some of the large, Post War Modern hotels in Miami Beach were also resorts that fronted the Atlantic Ocean. These hotels were designed to accommodate a dramatically increased volume of guests and provide luxury service in an exotic style. The resort hotels usually featured grand lobbies, cocktail lounges, supper clubs, themed restaurants, ballrooms, banquet halls, retail shops, meeting rooms, spa facilities, enormous swimming pools, expansive outdoor sun tanning decks, and a sweeping array of private beach cabanas. The new American plan resort hotel filled the large tracts of undeveloped oceanfront land to provide everything for a total guest experience without the need to leave the hotel for the duration of the visitor's stay.

Following World War II, hundreds of low-scale apartment houses were built in the Post War Modern style throughout Miami Beach, and particularly in North Beach. These apartment buildings commonly featured floor plans that were reorganized from interior double-loaded corridors (a central corridor with rooms on each side) to open air corridors or catwalks on one side or more. Single-block massing remained a dominant characteristic, but new functional exterior elements profoundly impacted on the design. Overhanging roof plates and projecting floor slabs became typical of the new style along with paired or clustered pipe columns. Roofs were generally flat; however, low-pitched roofs with flat tile or barrel tile also were utilized. Rounded eaves were often incorporated into both roof types. Varied roof angles and delta wings added visual interest to the apartment buildings in this style.

Low-scale apartment houses in the Post War Modern style typically featured casement, jalousie, or awning windows. Drama was added to the fenestration with flush or projecting boxed windows, wrapping corner windows, and eyebrows. Jalousie doors were commonly installed along the open air corridors to enter individual apartment units. Symmetrical open staircases with decorative railings became significant exterior design features. The railings served as the jewelry of the building; they highlighted the open air corridors, balconies, and staircases. Wrought iron railing designs commonly used in this style included ribbon, diamond, geometric, floral, and swag patterns. Other typical railing materials were metal mesh panels and cast concrete breeze block in elaborate patterns. Additional design elements of the Post War Modern style frequently incorporated into low-scale apartment houses included: brick or stone faced wall panels and landscape planters as well as applied masonry sculptural elements denoting marine and nautical themes (such as seahorses, mermaids, and anchors) (see Figure 47).

The Post War Modern style was frequently applied to low-scale commercial buildings in Miami Beach after World War II. While the commercial buildings incorporated many of the typical design elements of the architectural movement, they

were also custom tailored to address their retail function. The low-scale commercial buildings in the Post War Modern style can be defined by their modern functional simplicity; they often featured large plate glass storefronts, deeply recessed angled entrances, glass doors, uniform or varied kneewall heights, and pipe columns. Other commonly occurring design elements and materials of the commercial buildings in this style were stone or brick faced panels, kneewalls, fin walls, and landscape planter boxes. A continuous eyebrow typically separated the storefronts from the facade wall above. This upper facade wall was usually framed with bold stucco bands and finished with interior panels of smooth, fluted, or scored stucco in checkerboard or vertical striped patterns. The expansive upper facade walls were ideal for large neon signage to attract the potential customer. Corner commercial buildings in the Post War Modern style often incorporated sweeping curved walls at the street intersection to address their unique location. Some commercial structures even depicted exuberant parabolic arches, an icon of the Post War Modern movement (see **Figure 46**). Terrazzo floors were commonly introduced into the public interior spaces and vestibule areas of the commercial buildings in this style. The terrazzo floors usually had a simple pattern and a limited number of colors; they occasionally incorporated the business name, logo, or street number.

The Post War Modern style has come of age as a contributing historical style in Miami Beach. It is now enjoying a greatly expanded appreciation as an architectural movement of historical importance both here as well as in other cities across the nation, including New York, Los Angeles, and Miami. Strong evidence of this phenomenon was the exhibit in New York City (March 13 - May 8, 2002) entitled, "Beyond the Box: Mid-Century Modern Architecture in Miami and New York."⁴¹ It was co-presented by the Urban Arts Committee of Miami Beach and the Municipal Arts Society of New York City (the latter is credited with saving New York's Grand Central Terminal from demolition in the 1960s as well as dozens of other historic structures since 1897). This fabulous exhibit attracted much publicity and helped to raise awareness of the special qualities of Post War Modern architecture in South Florida, in particular Miami Beach, and in New York City.

Beth Dunlop, a columnist for the Miami Herald and a member of the City of Miami Beach Historic Preservation Board, captures the essence of the Post War Modern architectural movement when she writes:

In the decades after World War II, these were the buildings that expressed our ebullience, our energy, our faith in the future. They were catchy, kitschy, eccentric, engaging, with loads of curbside appeal - our first auto age buildings, really, not to mention space age. We were going places then - to the suburbs, to the moon - and our buildings told us so. You could see it in roofs that cantilevered daringly, in facades that swooped saucily, in towers that took off like a Buck Rogers rocket ship,

⁴¹ Urban Arts Committee of Miami Beach and the Municipal Art Society of New York, "Beyond the Box: Mid-Century Modern Architecture in Miami Beach and New York," 2002, p. 4.

*in aerodynamic fins and prows that seemed to lift otherwise mundane buildings right off the ground.*⁴²

South Florida's Post War Modern architecture has been compared to the Doo Wop style of resort hotels in several Atlantic coastal towns in New Jersey as well as the Googie style reflected in coffee shops, drive-ins, and motels in Southern California and the American Southwest. Unfortunately, these fabulous Post War Modern style buildings are being demolished at an alarmingly rapid rate in South Florida and elsewhere in the country. Whatever spirited label the style may be given (Post War Modern, MiMo, Doo Wop, Googie, or simply Mid-Century Modern Architecture), the architecture of this unique period must be afforded protection in Miami Beach. There was indeed much to be celebrated in the years following the victory in World War II. If we do not protect these mid-century structures, we would surrender the physical memory of much of the spirit of optimism and sense of fun and joy, which played such a major role in our City's spectacular recovery after the war. Future generations of Miami Beach residents and its visitors must also be able to see, feel, and directly participate in this architecture, not just read about it.

Examples of Contributing Structures in the proposed North Beach Resort Historic District designed in the Post War Modern / Miami Modern (MiMo) style include the following:

Allison Hotel (now the Comfort Inn), 6261 Collins Avenue;
Casablanca Hotel, 6345 Collins Avenue;
Brazil Hotel, 6525 Collins Avenue;
Monte Carlo Hotel, 6551 Collins Avenue;
Sherry Frontenac Hotel, 6565 Collins Avenue (see **Figure 45**);
Deauville Hotel (now the Radisson Deauville Hotel), 6701 Collins Avenue (see **Figure 44**);
Carillon Hotel, 6801 Collins Avenue; and
Bombay Hotel (now the Golden Sands Hotel), 6901 Collins Avenue.

⁴² Beth Dunlop, "The Mod Squad," Miami Herald, 30 September 2001.



Figure 44 The new Deauville Hotel is an exemplary example of the Post War Modern style. It was designed by Melvin Grossman in 1958. The resort hotel appeared in the 1958-1959 issue of Florida Architecture.



Figure 45 The Post War Modern style Sherry Frontenac Hotel was designed by Henry Hohausser in 1947. Its spectacular twin ocean liner-like design was featured in the 1949 issue of Florida Architecture.

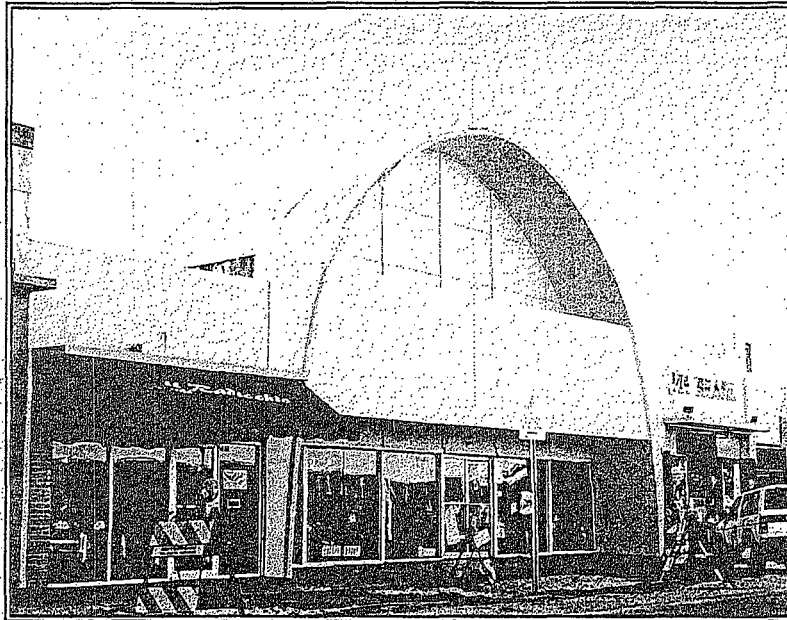


Figure 46 This retail building at 6616-6638 Collins Avenue, just outside the boundaries of the proposed historic district, was designed by Lester Avery in the Post War Modern style in 1948. The exuberant parabolic arch was added to the building sometime between 1957 and 1958. Although it is not original to the structure, the arch responds to the evolution of Post War Modern designs.

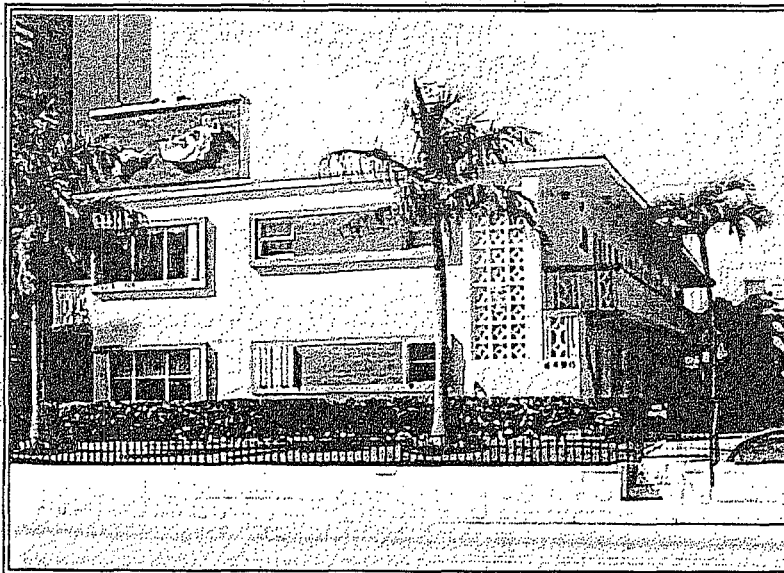


Figure 47 Although not located within the boundaries of the proposed historic district, the nearby Broadwater Beach is a grouping of three complementary garden-apartment buildings at 6490-6498 Collins Avenue. Designed by August Swarz in 1950, these buildings are excellent examples of the Post War Modern style as applied to low-scale residential structures. Notice the lovely mermaid who is being chased by three dolphins on the brick faced, raised parapet wall (upper left corner).

X. PLANNING DEPARTMENT RECOMMENDATIONS

1. **Criteria for Designation:** The Planning Department finds the proposed North Beach Resort Historic District to be in compliance with the Criteria for Designation listed in Section 118-592 in the Land Development Regulations of the City Code.
2. **Site Boundaries:** On August 12, 2003, the Historic Preservation Board approved a motion (6 to 1) to recommend approval of the North Beach Resort Historic District with two modifications. First, the district boundaries were modified to exclude the Forde Ocean Apartments at 6605 Collins Avenue and the Broadwater Beach Apartments at 6490-6498 Collins Avenue. Second, the contributing properties located on the west side of Collins Avenue from the Rowe Motel at 6574-6600 Collins Avenue north to the center line of 67th Street were reclassified. These properties retained contributing status for the first (easternmost) 20 feet of their respective sites; however, the remaining portions of the properties to the west were changed to noncontributing. (Refer to **Map 1A** for historic district boundaries as recommended by the Historic Preservation Board on August 12, 2003.)

In light of issues raised at the Courtesy Public Workshops held on April 17, 2002, and August 4, 2003, the Planning Department carefully reviewed the boundaries of the proposed North Beach Resort Historic District (as recommended by the Historic Preservation Board on August 12, 2003) as well as the individual structures included within the district. Pursuant to this analysis, staff concluded that the overriding purpose in the creation of the North Beach Resort Historic District was to protect, revitalize, and preserve the legendary and magnificent resort hotels constructed in North Beach following World War II. These remarkable structures define and symbolize a unique and distinctive era in Miami Beach's twentieth century development as a national and international resort hotel and entertainment destination.

To this end, staff recommended that the boundaries of the proposed North Beach Resort Historic District be refined and reduced in extent to include the significant Post War Modern (or MiMo) period hotels along the oceanfront on the east side of Collins Avenue between the 6000 block of Collins Avenue and the north side of 69th Street. This area included the following historic hotel structures: the Allison Hotel (now the Comfort Inn) at 6261 Collins Avenue; the Casablanca Hotel at 6345 Collins Avenue; the Brazil Hotel at 6525 Collins Avenue; the Monte Carlo Hotel at 6551 Collins Avenue; the Sherry Frontenac Hotel at 6565 Collins Avenue; the Deauville Hotel (now the Radisson Deauville) at 6701 Collins Avenue; the Carillon Hotel at 6801 Collins Avenue; and the Bombay Hotel (now the Golden Sands) at 6901 Collins Avenue.

Additionally, staff had recommended the inclusion of the two historic hotels located next to each other at the intersection of Collins Avenue and 63rd Street within the boundaries of the proposed historic district. They were the Mount Vernon Hotel at 6084 Collins Avenue and the Monticello Hotel (now the Harding Hotel) at 210 63rd Street. Both of these structures were built at the same time for Louis Levy. In 1946, Levy commissioned architects Joseph DeBrita and A. Kononoff to design them in the then fashionable Neoclassical Revival style. Together they represent a memorable landmark composition at 63rd Street.

On December 2, 2003, the Planning Board approved a motion (5 to 0; 2 absences) to recommend approval of the North Beach Resort Historic District with modifications to the district boundaries as suggested by the Planning Department. In accordance with these modifications, the contributing properties excluded from the district boundaries were the following: the Stephen Foster Apartment Hotel (now the Lombardy Inn) at 6300 Collins Avenue, the Rowe Motel at 6600 Collins Avenue, the commercial buildings from 6606 to 6650 Collins Avenue, and the Normandy Plaza Hotel at 6979 Collins Avenue. (See **Map 1B** for historic district boundaries as recommended by the Planning Board on December 2, 2003.)

On January 14, 2004, the Mayor and City Commission approved the designation (6 to 1) of the North Beach Resort Historic District with modifications to the boundaries on first reading public hearing. The district boundaries recommended by the Historic Preservation Board on August 12, 2003, were modified to exclude the Rowe Motel and adjacent commercial buildings from 6574 Collins Avenue to 6650 Collins Avenue. The proposed historic district, as adopted by the City Commission, is generally bounded by the southern lot lines of 6084 Collins Avenue, 6261 Collins Avenue, and 210-63rd Street to the south, the center line of 71st Street to the north, the center line of Collins Avenue and the western lot lines of certain properties fronting on Collins Avenue to the west (including 6084 Collins Avenue and 6300 Collins Avenue), and the erosion control line of the Atlantic Ocean to the east (excluding 6605 Collins Avenue). (Refer to **Section IV, Description of Boundaries**, and **Map 1C** for historic district boundaries adopted by the City Commission on January 14, 2004.)

In conclusion, the Planning Department believes that the proposed North Beach Resort Historic District, with the modified boundaries adopted by the City Commission on January 14, 2004, will showcase, promote, and protect the aesthetic, architectural, and historical importance of North Beach's most grand "MiMo" style, post war resort hotel area. It will now also highlight a significant collection of smaller, more intimate historic hotels in the Art Deco and Neoclassical Revival styles, including the Normandy Plaza, Mount Vernon, and Harding Hotels as well as the Lombardy Inn. Further, the Special Review Guidelines for the North Beach Resort Historic District will allow for more

flexibility and assist in expediting the approval of alterations found to be appropriate by the Historic Preservation Board.

Local residents and visitors from around the world are seeking the very special historic urban resort character that this district of Miami Beach will preserve and enhance in the future. The designation of the North Beach Resort Historic District should sustain and expand the positive economic and social impact that preservation has had on the revitalization and quality of life in Miami Beach.

Therefore, the Administration recommends that the Mayor and City Commission adopt the proposed amending ordinance and the Designation Report on second reading public hearing by designating the North Beach Resort Historic District with the modified boundaries adopted by the City Commission on January 14, 2004.

It is important to note that zoning-in-progress for the review of major additions and alterations as well as new construction for any property within the proposed historic district by the Historic Preservation Board has expired. The review of these projects reverted to the Design Review Board on March 2, 2004. However, the zoning-in-progress for the review of demolition for any property within the proposed historic district by the Historic Preservation Board remains in place until final action is taken by the Mayor and City Commission.

Final Action of the City Commission. On March 17, 2004, the Mayor and City Commission approved the designation (6 to 1) of the North Beach Resort Historic District on second reading public hearing with the modified boundaries adopted by the City Commission on January 14, 2004. (See **Section IV, Description of Boundaries**, and **Map 3** for the final historic district boundaries adopted by the City Commission on March 17, 2004.)

3. **Areas Subject to Review:** The Planning Department recommends that the areas subject to review shall include all exterior building elevations and public interior spaces, site and landscape features, public open space and public right-of-way, and all vacant lots included within the boundaries of the proposed North Beach Resort Historic District. Regular maintenance of public utilities, drainage, and mechanical systems, sidewalks, and roadways shall not require a Certificate of Appropriateness.
4. **Review Guidelines:** The Planning Department recommends that a decision on an application for a Certificate of Appropriateness shall be based upon compatibility of the physical alteration or improvement with surrounding properties and where deemed applicable in substantial compliance with the following:

- a. The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, as revised from time to time.
 - b. Special guidelines/policies/plans adopted or approved by resolution or ordinance by the City Commission (see **Section XI, North Beach Resort Historic District Special Review Guidelines**).
 - c. All additional criteria as listed under Sections 118-564 (2) and 118-564 (3) in the Land Development Regulations of the City Code.
 - d. City of Miami Beach Design Guidelines as adopted by the Joint Design Review/Historic Preservation Board on October 12, 1993, amended June 7, 1994, as may be revised from time to time.
 - e. In the event of a conflict between the above mentioned design guidelines or rehabilitation standards, the Special Review Guidelines for the North Beach Resort Historic District shall take precedence.
5. **Companion Ordinance Amendment for Rooftop Additions:** The Planning Department recommends approval of an ordinance amendment to Section 142-1161(d) in the Land Development Regulations of the City Code by modifying the prohibition of rooftop additions of more than one story in height in the North Beach Resort Historic District. The proposed ordinance amendment may permit certain existing buildings of six or more stories to have a two story rooftop addition with a maximum floor to floor height of 12 feet, and a maximum floor to roof deck height of 12 feet at the highest new story. The additional stories may only be placed on that portion of the underlying structure creating the eligibility for an addition. Existing buildings of five stories or less may not have more than a one story rooftop addition. The proposed ordinance amendment would provide an enhanced level of flexibility to renovate and adapt certain existing buildings in the historic district.

Final Action of the City Commission. On March 17, 2004, the Mayor and City Commission unanimously approved (7 to 0) the companion ordinance amendment for rooftop additions in the North Beach Resort Historic District on second reading public hearing with the modifications as adopted by the City Commission on February 25, 2004. The adopted ordinance amendment may permit certain existing buildings of six or more stories to have a two story rooftop addition with a maximum floor to floor height of 12 feet, and a maximum floor to roof deck height of 12 feet at the highest new story. The additional stories may only be placed on that portion of the underlying structure creating the eligibility for an addition. Existing buildings of five stories or less may not have more than a one story rooftop addition.

XI. NORTH BEACH RESORT HISTORIC DISTRICT SPECIAL REVIEW GUIDELINES

The intent of these Special Review Guidelines is to promote preservation of the highly significant landmark hotels and other historic structures in the North Beach Resort Historic District while providing a suitable level of flexibility to renovate and adapt these signature buildings to meet current operational, social, and economic needs. To that end, the following guidelines shall be applied when reviewing applications for Certificates of Appropriateness for alterations, demolition, and additions to contributing structures in the North Beach Resort Historic District:

- a. In order to improve views and expand outdoor living space for hotel and residential units along the oceanfront, new balconies that are architecturally compatible with the original window and door locations may be introduced into the oceanfront (rear) or side building elevations, provided that the design of the proposed balconies does not remove significant original architectural features or have an adverse impact upon the design of the building elevations.
- b. New building additions (up to the maximum floor area permitted in the Land Development Regulations) may be permitted based upon the following review criteria:
 - 1) The design of the new addition shall be architecturally compatible with the historic character of the original building. New design shall draw inspiration from the organization of details, materials, and forms as well as building scale relationships of the original architecture.
 - 2) The new addition shall be clearly distinguishable from the original architecture, and it should reflect the social spirit and construction technology of its own time. Literal interpretation of past architectural styles is discouraged.
 - 3) The overall configuration of the new addition should be compatible with the original building in terms of scale, form, and massing. The height, width, and depth of the new addition should not overwhelm or architecturally compete with the historic structure nor obscure or block important views to other historic structures in the district.
 - 4) The new addition should be placed at a location where it will not have an adverse impact upon the special scale and character of the historic district.
 - 5) Where structurally and architecturally feasible and permitted, a new rooftop addition may be considered if designed and located in an appropriate manner where it is set back largely out of view as seen from Collins Avenue or adjacent vehicular public rights-of-way.

- 6) A new rooftop addition shall not remove or alter significant architectural features from the original building, such as crests, special parapet features, cupolas, historic signage, portholes, or similar types of architecturally significant elements. The loss of these design elements could seriously diminish or destroy the architectural integrity of the original building.
- 7) All rooftop mechanical equipment, both existing and proposed, shall be screened from view in an appropriate manner, which is consistent with the architectural design of the building.
- 8) Additions to the front facade of an historic structure are strongly discouraged, unless it is the reconstruction of an original design feature that has been removed. Minor alterations to the ground level front elevation of an historic structure may be considered where there is no other alternative means of providing access to significant new on-site parking or to meet ADA requirements. Special consideration may be given to minor alterations to the ground level front elevation if they would enhance pedestrian activities on Collins Avenue.
- 9) All new additions should be designed and constructed so that there is the least possible loss of materials from the existing original structure or significant site features.
- 10) In order to sustain economic viability, historic buildings may be adapted to provide on-site parking where structurally and architecturally feasible. The modifications may include converting the lower level(s) of the building, utilizing space under the pool deck, and/or raising the elevation of the pool deck. In reviewing such applications, the following guidelines shall apply:
 - a) Alterations to historically or architecturally significant lobby spaces, meeting rooms, ballrooms and other public interior spaces should be avoided to the greatest extent possible.
 - b) If feasible, access to new parking areas should be located on the side(s) of the building.
 - c) The width of driveways and the size of the openings in the building wall should be minimized when providing access to on-site parking.
 - d) The location of vehicular driveways and entrances should minimize alterations to significant architectural features of the building and the site (such as walls and porte cocheres).

- e) If existing useable space within a building is converted to parking, an equivalent amount of useable space will be permitted to be replaced on the site to the extent permitted under the Land Development Regulations of the City Code.

XII. FIGURE INDEX

- Figure 1:** Curt Teich Postcard Archives, Wauconda, Illinois. "On Miami Beach," postcard, 1958, no. 8CKZ684.
- Figure 2:** Florida Architecture. "Diving Tower, MacFadden-Deauville Hotel, Miami Beach, Florida," photo, 1947, p. 30.
- Figure 3:** Curt Teich Postcard Archives, Wauconda, Illinois. "Monte Carlo Hotel," brochure, 1952, no. 2CH1048.
- Figure 4:** Curt Teich Postcard Archives, Wauconda, Illinois. "Monte Carlo Hotel," brochure, 1952, no. 2CH1048.
- Figure 5:** Historical Museum of Southern Florida. Miami Beach General Photo Collection. "Biscayne House of Refuge," photo, no date, no. 1996-697-11.
- Figure 6:** Florida State Archives, Florida Photographic Collection. Reference Collection. "Jungle Inn: Miami Beach, Florida," photo, 1921, no. Rc01823.
- Figure 7:** Historical Museum of Southern Florida. Matlack Collection. "Miami Beach," photo, circa 1924, no. 151-14.
- Figure 8:** Historical Museum of Southern Florida. Matlack Collection. "Ocean Drive, Looking Northward Toward the Deauville Casino," photo, 27 April 1926, no. 180-14.
- Figure 9:** Historical Museum of Southern Florida. Map Collection. Golden Beach Corporation, P.L. Watson-M.B. Garris, Engineers. "Map of Miami and Miami Beach, Florida," January 1924.
- Figure 10:** Historical Museum of Southern Florida. General Photo Collection. "Aerial View of Miami Beach," photo, 20 March 1926, no. 4-1352.
- Figure 11:** **Photo:** Florida State Archives, Florida Photographic Collection. Wendler Collection. "Aerial View of MacFadden-Deauville Hotel," photo, 1936, no. WE226.
Text: Miami Public Library, Florida Room. More, Lorenz. Florida Hotel and Travel Guide. "Miami Beach: MacFadden-Deauville Hotel," 1942, pp. 332-333.
- Figure 12:** City of Miami Beach, Public Works Department. Hoit, Richard B. Aerial Survey of Miami Beach, Florida. Miami, Florida: Richard B. Hoit, 12 February 1927, sheets 91A, 92A, and 93A.
- Figure 13:** **Photo:** LeJeune, Jean Francois and Allan T. Shulman. The Making of Miami Beach: 1933-1942. "The Forde Ocean Apartments, 6690 Collins Avenue [sic], 1935-1936," New York, New York: Rizzoli International Publications, 2000, p. 87.
Text: University of Miami, Richter Library. Miami Beach Hotel and Apartment Book, 1940-1941. "Forde Ocean Apartments," p. 18.
- Figure 14:** LeJeune, Jean Francois and Allan T. Shulman. The Making of Miami Beach: 1933-1942. "The Forde Ocean Apartments, 6690 Collins Avenue [sic], 1935-1936," New York, New York: Rizzoli International Publications, 2000, p. 89.

- Figure 15:** City of Miami Beach, City Clerk's Office. Miami Beach Archives. "Hotel Rowe, 6600 Collins Avenue," photo, 1939.
- Figure 16:** Miami Public Library, Florida Room. Romer Collection. "Hotel Rowe," 19 July 1940, photo, no. A435h.
- Figure 17:** Miami Public Library, Florida Room. Album of Florida and West Indies Hotels. "Normandy Plaza Hotel," photo, 1939, p. 36.
- Figure 18:** City of Miami Beach, Planning Department. John Farrey Collection. "Hotel Casa Blanca (sic), Gaines Construction Company," photo, 5 August 1950.
- Figure 19:** Larry Wiggins Private Collection, Homestead, Florida. "The Mount Vernon Hotel, Miami Beach, Florida," postcard, postmarked 23 January 1950.
- Figure 20:** Larry Wiggins Private Collection, Homestead, Florida. "The Monticello Hotel, Miami Beach, Florida," postcard, postmarked 23 January 1950.
- Figure 21:** Florida Architecture. "Roy F. France, Martinique Hotel," photo, 1947, p. 51.
- Figure 22:** City of Miami Beach, Planning Department. "Demolition of the Bel Aire Hotel, 6515 Collins Avenue," photo, August 1999.
- Figure 23:** Cohen, Howard. Miami Herald. "All You Need is Film," 26 May 2002, p. 3m.
- Figure 24:** **Photo:** Florida State Archives, Florida Photographic Collection. Reference Collection. "Sherry Frontenac: Miami Beach, Florida," photo, 1950s, no. Rc21376.
Text: Florida Architecture. "Deluxe Hotel on the Beach (Sherry Frontenac)," 1949, pp. 26-28.
- Figure 25:** Curt Teich Postcard Archives, Wauconda, Illinois. "Sherry Frontenac Hotel," postcard, 1954, no. 4CK2088.
- Figure 26:** Larry Wiggins Private Collection, Homestead, Florida. "Monte Carlo and Sherry Frontenac Hotels, Miami Beach, Florida," postcard, dated between 1948 and 1951.
- Figure 27:** Curt Teich Postcard Archives, Wauconda, Illinois. "Monte Carlo Hotel," brochure, 1952, no. 2CH1048.
- Figure 28:** Curt Teich Postcard Archives, Wauconda, Illinois. "Monte Carlo Hotel," brochure, 1952, no. 2CH1048.
- Figure 29:** City of Miami Beach, Planning Department. John Farrey Collection. "Hotel Casa Blanca (sic), Gaines Construction Company," photo, 23 July 1950.
- Figure 30:** **Photo:** Florida State Archives, Florida Photographic Collection. Reference Collection. "The Casablanca Hotel: Miami Beach, Florida," photo, 1950s, no. Rc21127.
Text: City of Miami Beach, Building Department. Building Permit Records. "Casablanca Hotel, 6345 Collins Avenue," card no. 21017, permit no. 33044, 12 July 1950.
- Figure 31:** City of Miami Beach, Planning Department. "Casablanca Hotel, 6345 Collins Avenue," photo, 20 November 2001.

- Figure 32:** Curt Teich Postcard Archives, Wauconda, Illinois. "Allison Hotel," postcard, 1955, no. 5CK1651.
- Figure 33:** **Photo:** Ricky Flanagan Private Collection, Orlando, Florida. "Bombay Hotel," postcard, no date.
Text: City of Miami Beach, Building Department. Building Permit Records. "Golden Sands Hotel, 6901 Collins Avenue," card no. 23000.A, permit no. 37003, 28 September 1951.
- Figure 34:** **Photo:** Martin Hyman Private Collection, Miami Beach, Florida. "The Rowe, a Resort Motel," brochure, no date.
Text: City of Miami Beach, Building Department. Building Permit Records. "Hotel Rowe, 6600 Collins Avenue," card no. 21120, permit no. 13350, 25 November 1939; and permit no. 51085, 27 July 1956.
- Figure 35:** **Text:** Martin Hyman Private Collection, Miami Beach, Florida. "The Rowe Motel," photo, no date.
Photo: Martin Hyman Private Collection, Miami Beach, Florida. "The Rowe, a Resort Motel," brochure, no date.
- Figure 36:** Curt Teich Postcard Archives, Wauconda, Illinois. "Carillon Hotel," postcard; 1958, no. 8CK2988.
- Figure 37:** Florida State Archives, Florida Photographic Collection. Reference Collection. "The Carillon Hotel: Miami Beach, Florida," photo, circa 1957, no. Rc21126.
- Figure 38:** Florida Architecture. "The Deauville," photo and text; 1958-1959, pp. 164-168.
- Figure 39:** Curt Teich Postcard Archives, Wauconda, Illinois. "Fabulous New Deauville Hotel, Miami Beach, Florida," postcard, 1958, no. 8CK138.
- Figure 40:** City of Miami Beach, City Clerk's Office. Miami Beach Archives. "Aerial View of North Beach," photo, circa 1961.
- Figure 41:** City of Miami Beach, Planning Department. "Normandy Plaza Hotel, 6979 Collins Avenue," photo, December 1997.
- Figure 42:** City of Miami Beach, Planning Department. "Mount Vernon Hotel, 6084 Collins Avenue," photo, 1997.
- Figure 43:** City of Miami Beach, Planning Department. "Harding Hotel, 210-63rd Street," photo, 1997.
- Figure 44:** City of Miami Beach, Planning Department. "Deauville Hotel, 6701 Collins Avenue," photo, 4 October 1998.
- Figure 45:** City of Miami Beach, Planning Department. "Sherry Frontenac Hotel, 6565 Collins Avenue," photo, 20 November 2001.
- Figure 46:** City of Miami Beach, Planning Department. "6616-6638 Collins Avenue," photo, December 1997.
- Figure 47:** City of Miami Beach, Planning Department. "Broadwater Beach Apartments, 6490-6498 Collins Avenue," photo, 20 November 2001.

XIII. BIBLIOGRAPHY

Capitman, Barbara, Michael D. Kinerk, and Dennis W. Wilhelm. Rediscovering Art Deco U.S.A.; A Nationwide Tour of Architectural Delights. New York: Viking Studio Books, 1994.

Carson, Ruby Leach. "Forty Years of Miami Beach," Tequesta. Miami, Florida: Journal of the Historical Association of Southern Florida, volume XV, 1955.

Kleinberg, Howard. Miami Beach: A History. Miami, Florida: Centennial Press, 1994.

Lumms, J.N. "The Miracle of Miami Beach." (Pamphlet) Miami, Florida: Miami Post Publishing Company, 1952.

McAlester, Virginia and Lee. A Field Guide to American Houses. New York: Alfred A. Knopf, 1984.

Metropolitan Dade County. From Wilderness to Metropolis. Second Edition, Metropolitan Dade County, Florida, Office of Community Development, Historic Preservation Division, 1992.

APPENDIX I

**NORTH BEACH RESORT HISTORIC DISTRICT
PROPERTIES LIST**

<u>ADDRESS</u>	<u>NAME</u> () = original name	<u>ARCHITECT</u>	<u>YEAR</u> <u>BUILT</u>	<u>STYLE</u>	<u>STATUS*</u>
<u>COLLINS AVENUE:</u>					
6084	(Mt. Vernon Hotel)	J.J. DeBrita & A. Kononoff	1946	Neoclassical Revival	C
6261	(Allison Hotel) Comfort Inn	A. Herbert Mathes	1951	Post War Modern	C
6300	(Stephen Foster Apartment Hotel) Lombardy Inn	J. Richard Ogden	1947	Neoclassical Revival	C
6301	La Gorce Palace	Jaime Shapiro	1993	Contemporary	NC
6345	(Casablanca Hotel)	Roy France	1950	Post War Modern	C
6365-6395	(White Diamond) Akoya	Brito-Cohan	Under	Construction	NC
6423	Mar del Plata	Isaac Sklar	1973	Contemporary	NC
6475	Allison Park [Land acquired by the City for park and parking purposes in 1938, 1943, and 1949]				C
6515	Bel Aire Condominium	Kobi Karp	Under	Construction	NC
6525	(Brazil Hotel)	Albert Anis	1953	Post War Modern	C
6551	(Monte Carlo Hotel)	Roy France	1948	Post War Modern	C
	[Major south addition in the Post War Modern style by Albert Anis and Melvin Grossman in 1951].				
6565	(Sherry Frontenac Hotel)	Henry Hohausser	1947	Post War Modern	C
6701	(Deauville Hotel) Radisson Deauville Hotel	Melvin Grossman	1958	Post War Modern	C
6747-6749	Parking Lot				
6757-6759	Vacant Lot				
6767	The Sterling		1991	Contemporary	NC
6801	(Carillon Hotel)	Norman M. Giller	1957	Post War Modern	C
6901	(Bombay Hotel) Golden Sands Hotel	Norman M. Giller	1951	Post War Modern	C
6917	(Victoria Plaza) The Collins	Morris Lapidus Associates	1969	Post War Modern	NC
6969	(Port Royale Apartments) Port Royale Condominium	Gene Baylis	1968	Contemporary	NC
6979	(Normandy Plaza Hotel)	L. Murray Dixon	1936	Art Deco	C
6985-6995	(Johnina Hotel) Crystal Beach Suites	Gerard Pitt	1950	Post War Modern (Altered)	NC
<u>63RD STREET:</u>					
210 (aka 6077 Indian Creek Drive)	(Monticello Hotel) Harding Hotel	J.J. DeBrita & A. Kononoff	1946	Neoclassical Revival	C

*Status: C - Contributing Properties; NC - Noncontributing Properties