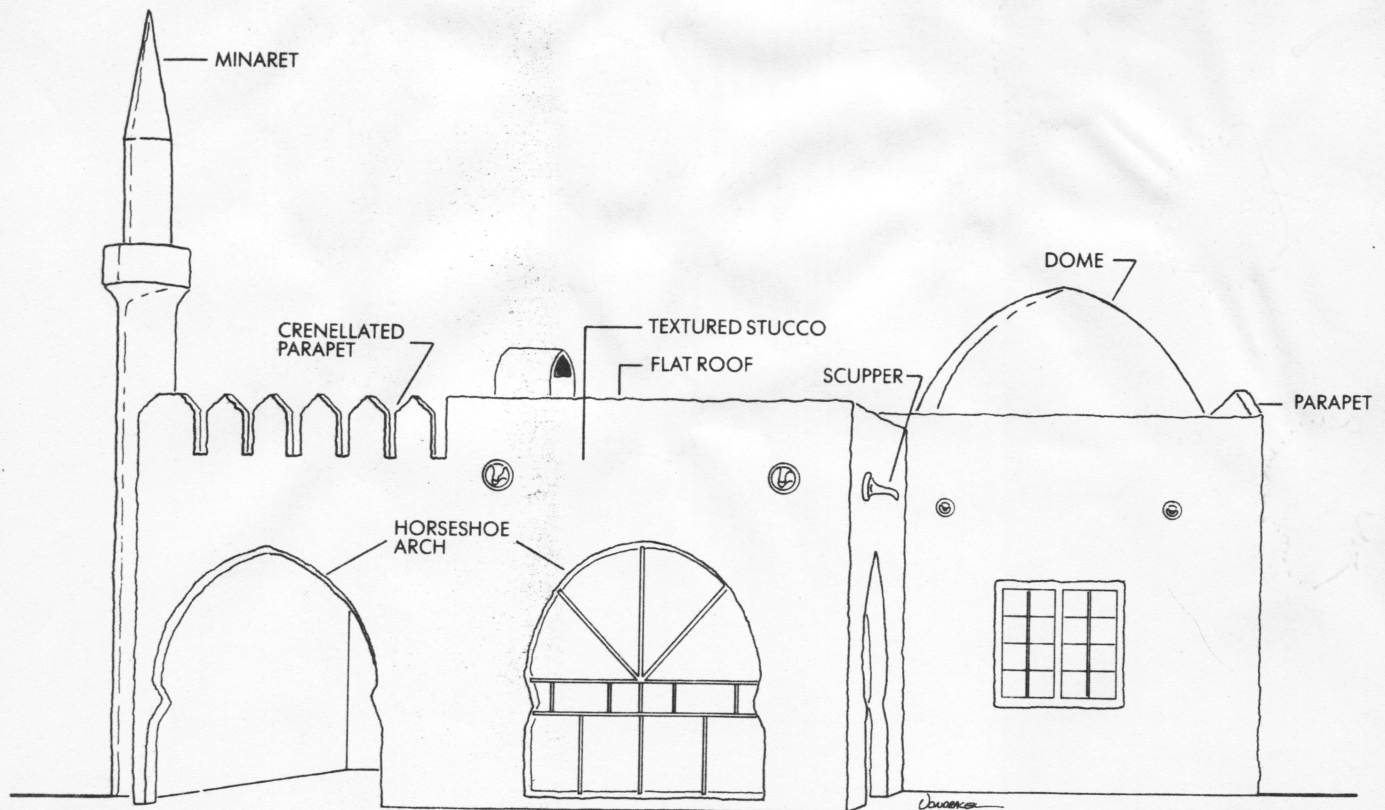
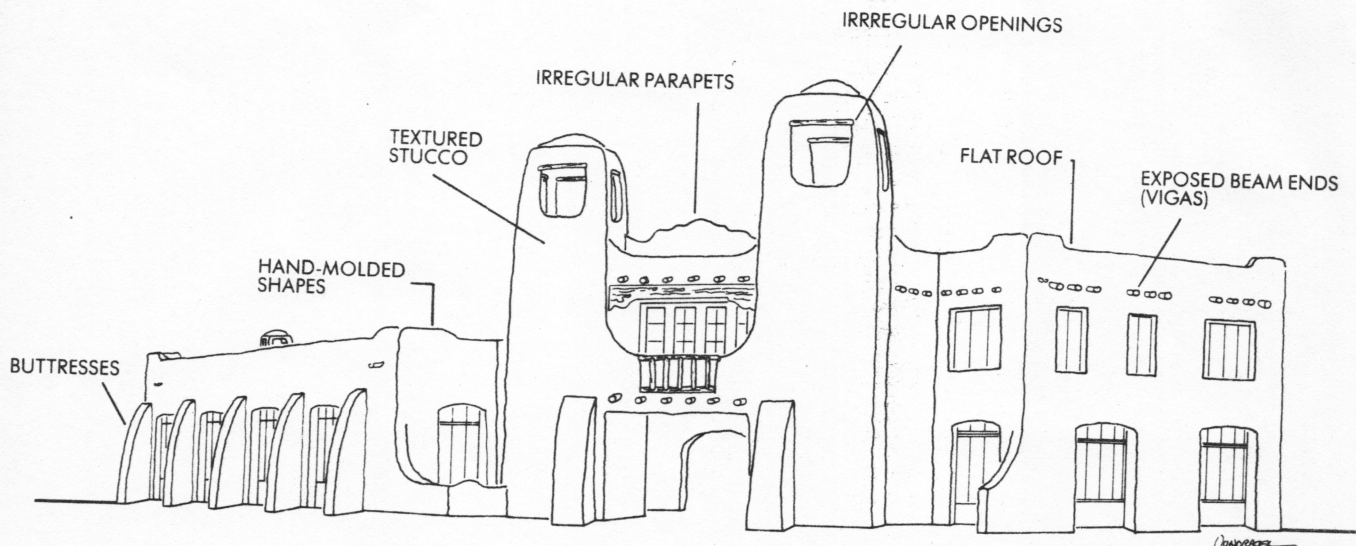


DADE HERITAGE TRUST "FROM WILDERNESS TO METROPOLIS"



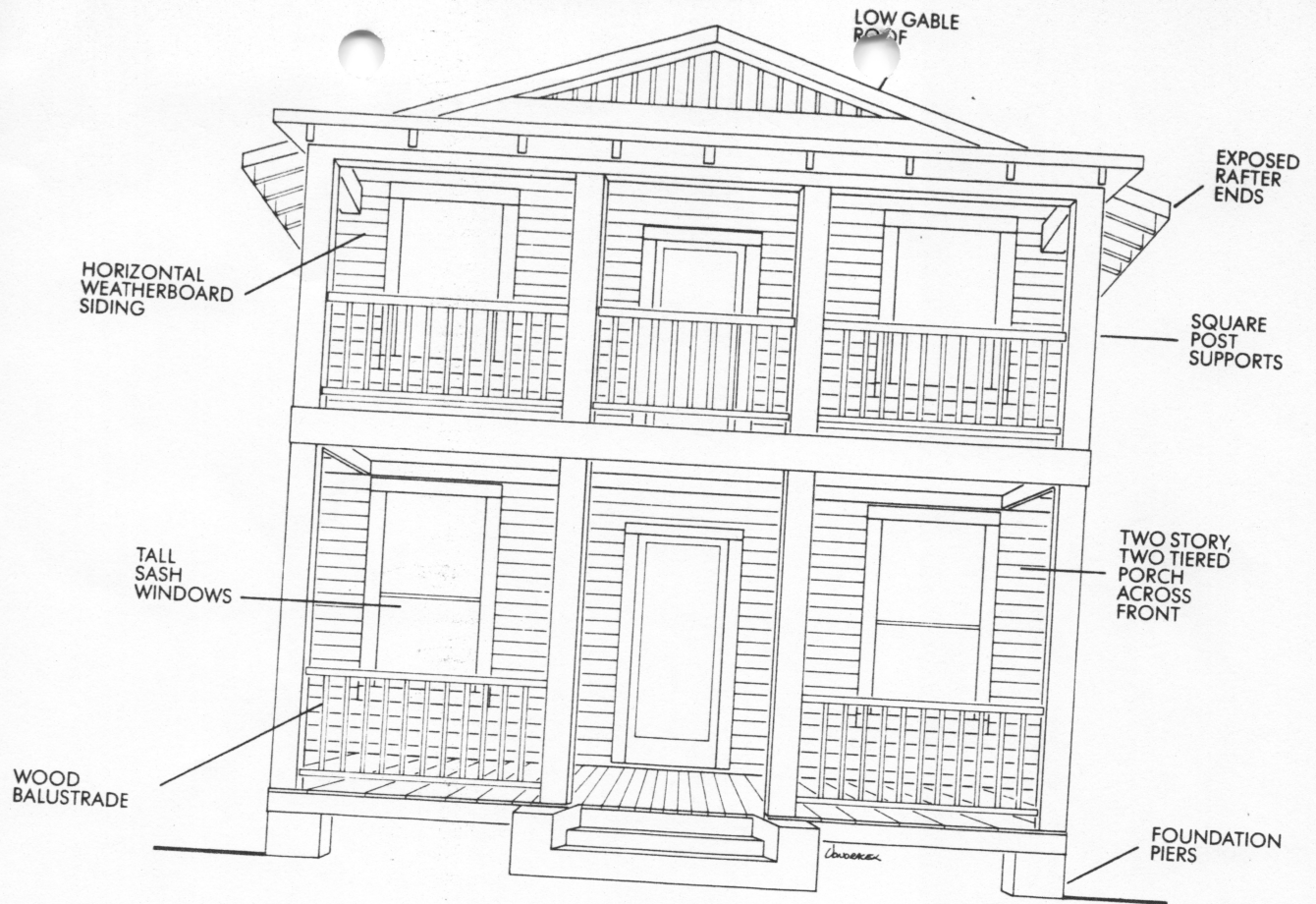
MOORISH (1925 - 1930s)

The Moorish architecture of Opa-locka is more of a design theme than a style. It is inspired by the **Tales from the Arabian Nights** and it belongs more to the world of fantasy than to any real architectural style. Islamic architecture is the basis for this building form. Domes, minarets, arches in pointed, horseshoe, and scalloped shapes, and crenellated parapets are among the salient features of Moorish architecture. Multicolored glazed tiles, stucco crescent moons, stars and other Islamic symbols, and cracked stucco are among the special effects used in these buildings. The richness of decorative elements that form part of the Moorish vocabulary are best expressed in the larger scale projects. Domes, minarets and large arches seem out of proportion with the small, modest residential designs that were built in Opa-locka. Still, it is partly this awkwardness that makes this one of the most unique local building styles in South Florida.



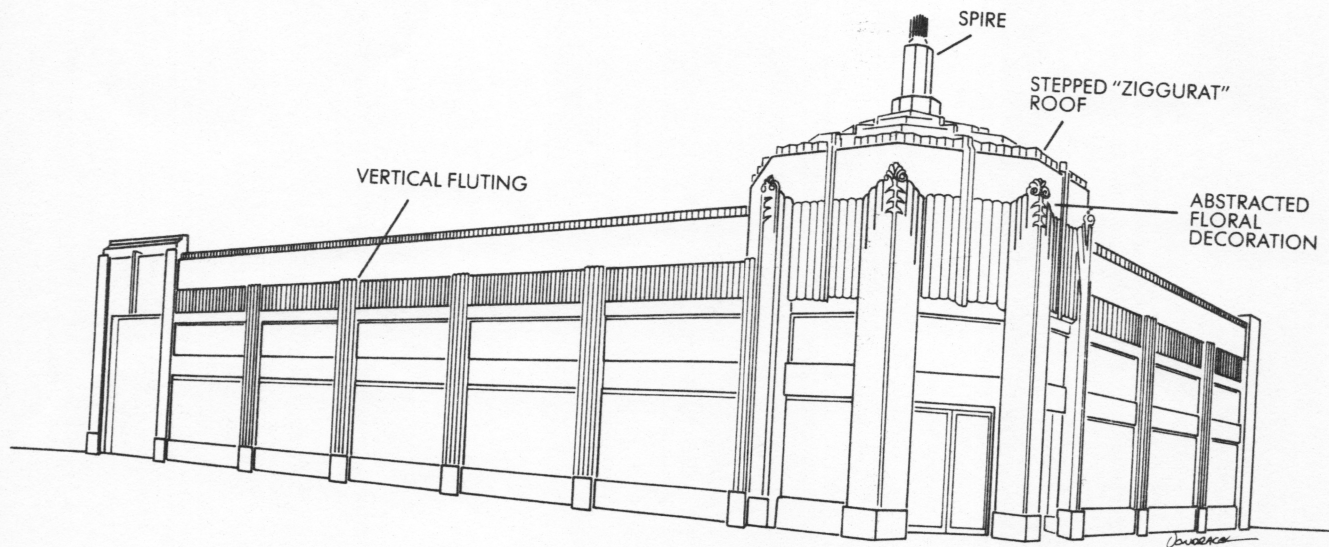
PUEBLO (1926 - 1930s)

Originating in Arizona and New Mexico, the Pueblo style is based on the adobe houses of the Southwest American Indians. The crude hand molded forms of the original Pueblo construction, made of sun dried mud, are expressed through stuccoed concrete block or wood frame building techniques. The rough, hand-shaped surfaces are bumpy and irregular; lines are rarely straight and corners are soft and rounded. Roofs are flat with parapets of irregular contours. Wood beam ends pierce the parapets, although these are usually applied decoration and not actual, exposed structural members. Thick walls may taper up, and openings are small and sometimes irregular in shape. Buildings are generally of small scale, and applied decoration is seldom used. Features of Mission architecture may be added without major conflict, due to the common roots of both styles. Pueblo architecture is found in greatest concentration in Miami Springs.



BAHAMIAN OR CONCH (1896 - 1920s)

Found mostly in the Culmer-Overtown area of Miami and in the Charles Avenue area of Coconut Grove, this architecture was brought in by black Bahamians who came to build a new city and a new home. Buildings in the early black communities of Miami are typical "Conch" houses, the work of shipbuilders turned carpenters in the Bahamas and Key West. Buildings have a two story rectangular mass, with broad gable or low hip roofs. Their construction in Miami is balloon frame wood, rather than the original cross-braced system of heavy timbers, based on shipbuilding techniques employed by the Conch builders. Structures are raised off the ground on wood posts or masonry piers, allowing air circulation underneath the house. Exterior surfaces are of horizontal weatherboards and windows are double-hung sash type. The most salient feature of these buildings is the balustraded porch across the front, sometimes wrapping around the sides, on both stories.



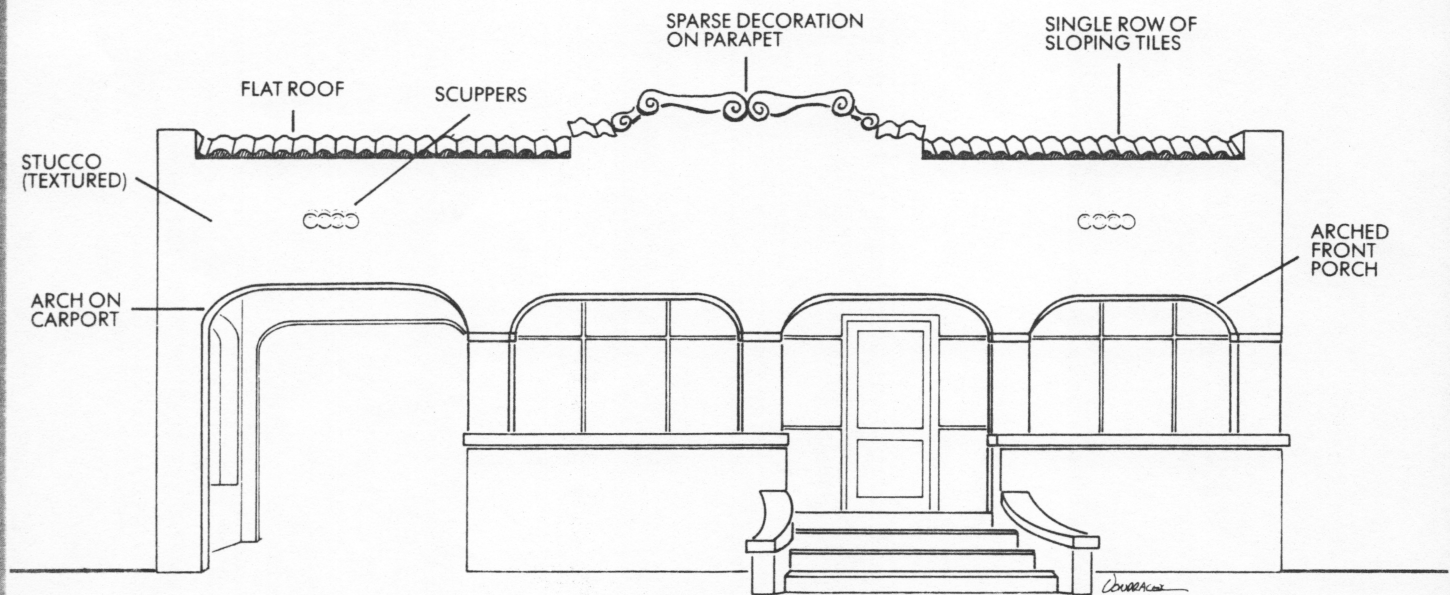
ART DECO (1929 - 1940)

The terms Art Deco and Moderne are generally used to describe a number of artistic movements that spread through the country during the twenties and thirties. The major currents of these movements are known as Art Deco or Zig Zag Moderne, Streamline and W.P.A. or Depression Moderne. The Art Deco architecture generally associated with Miami Beach is a local adaptation, which combines Streamline massing with Art Deco applied details based on tropical symbols.

Art Deco first came to light in America after the Paris Exposition of 1925, where the style was featured as a reconciliation between the decorative arts and the advancements in industry and technology. Art Deco is a relaxing form of the hard-line architecture, devoid of any ornament, which later became known as the International Style. It offered a new language for applied decoration, based on abstracted organic forms and geometric

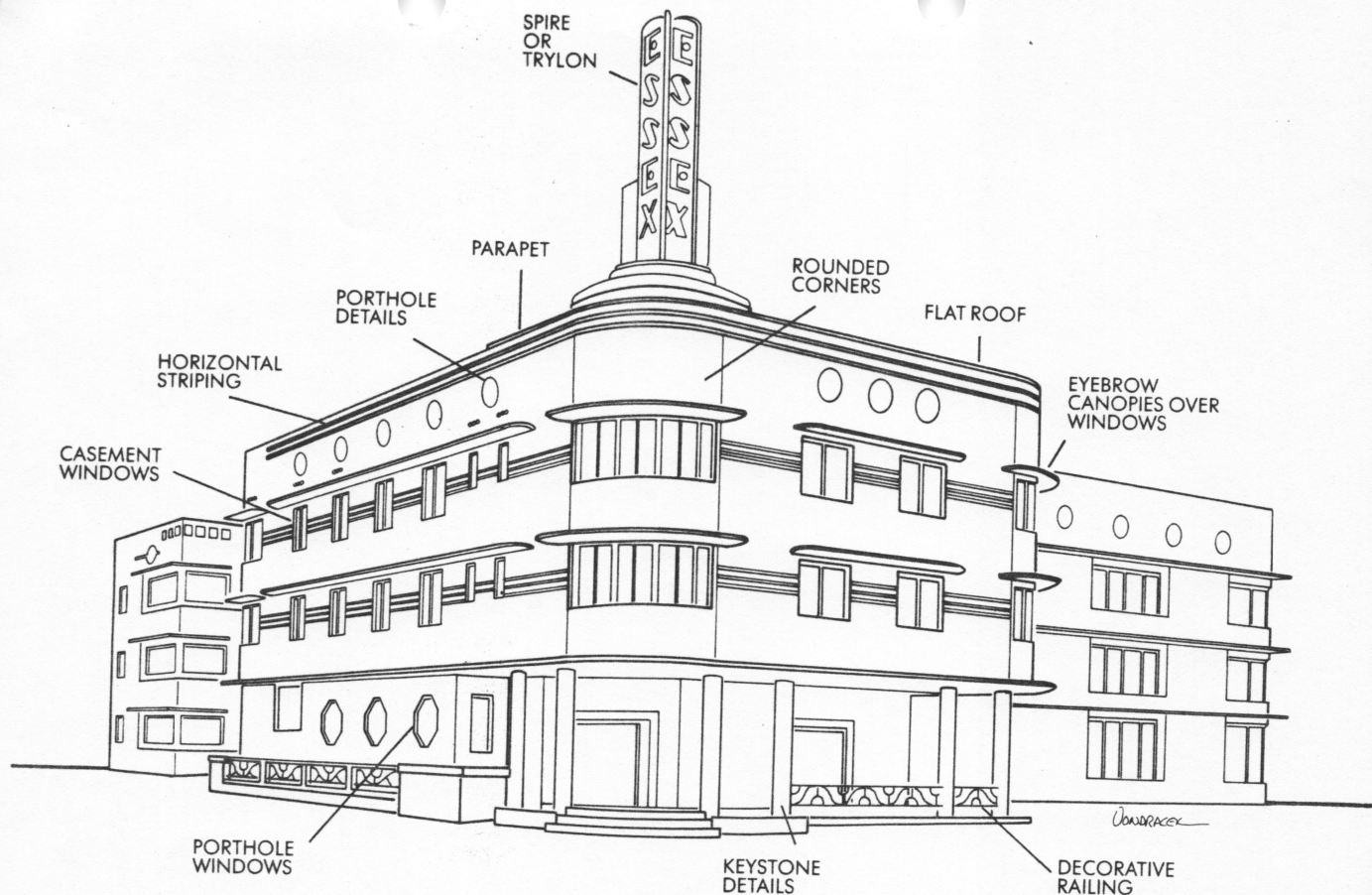
patterns, executed in the latest materials and methods of construction available. Forms are angular, and facades often step back, especially in taller buildings. Decorative elements range from industrial symbols to Egyptian, Mayan and American Indian themes. Building forms and decoration generally have a vertical orientation.

In South Florida, especially in Miami Beach, nautical and tropical motifs are the main source of artistic inspiration. Palm trees, flamingoes, pelicans, the moon and the ocean are among the favorite decorative themes, expressed in bas-relief stucco panels, etched glass and murals.



MISSION (1910 - 1930s)

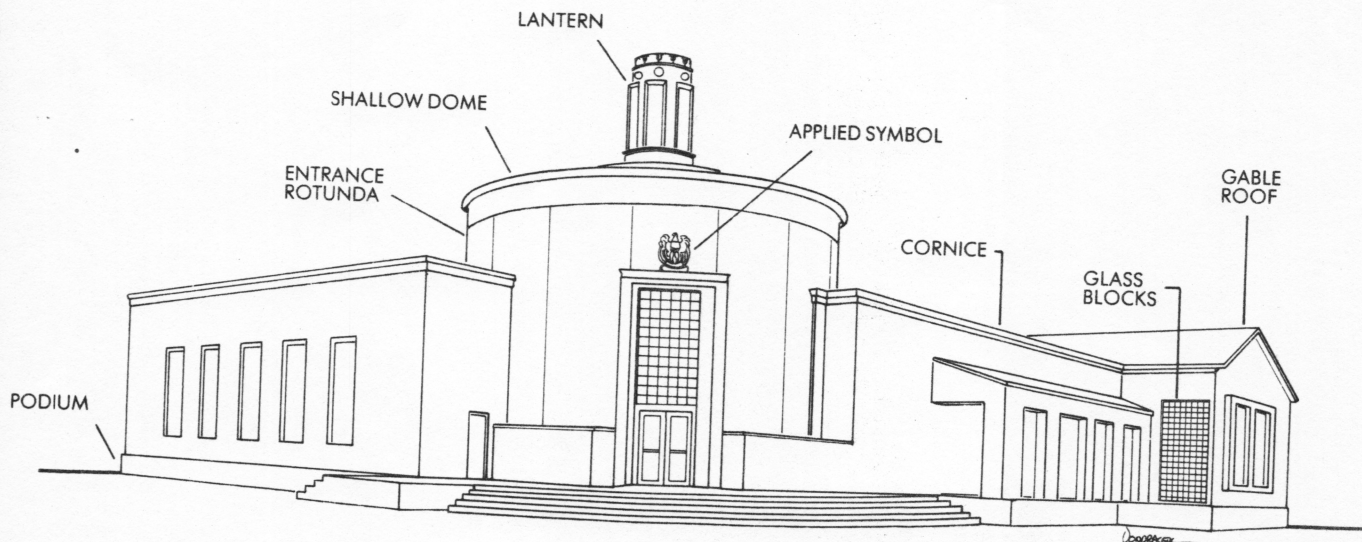
Inspired by the early Spanish mission churches in California, these buildings are simple in design and details. Surfaces are stuccoed, sometimes roughly textured. Flat roofs are hidden behind flat or curved parapets. The same parapet lines are often repeated over the front porch. Parapets may be topped with a simple stucco molding, or with a single row of sloping Mission tiles. Secondary roofs are sloped, covered with Mission tiles. Cylindrical tiles, or scuppers, grouped in different patterns pierce the parapet, letting rain water drain off the flat roofs. Arched openings are common but not the rule. Windows may be sash or casement type. An arch motif on the facade openings or on the front porch sometimes extends over the carport or garage entrance to one side of the main building mass. Applied decoration is kept to a minimum.



STREAMLINE MODERNE

Streamline Moderne is another movement aimed to bring American architecture closer to the mainstream of the International Style. The term "streamline" refers to the shape that facilitates the rapid displacement of a body through air or liquid. As speed and travel were among the growing influences of society in the 1930s, designers depicted the laws of aerodynamics in their brand of architecture. Building forms are inspired by automobiles, trains, ocean liners and airplanes. Building massing in abstract, simplified forms, devoid of most applied decoration is the main vehicle for the Streamline Moderne. The angularity of Art Deco is replaced by soft forms and rounded corners. Horizontal compositions, banding of windows, racing stripes and flat roofs with parapets are among the major features of this architectural movement. New materials such as vitrolite, glass blocks, chrome, stainless steel and terrazo, as well as neon and indirect lighting, are all integral elements of the Streamline Moderne.

A major feature of these buildings in Miami and Miami Beach is the cantilevered slabs which serve as canopies or "eyebrows" over the windows, reducing the penetration angle of the sun. Front porches and courtyards are other local environmental design considerations. Porthole windows, pipe railings, sun decks and flagpoles are some of the ocean liner symbols widely employed. Art Deco bas-relief panels depicting tropical scenes are used as applied ornamentation to produce the unique combination of styles typical of Miami Beach architecture in the 1930s.



DEPRESSION MODERNE

In the midst of the Great Depression the United States government started a series of programs aimed at giving jobs to the nation's thousands of unemployed. The Public Works Administration (P.W.A.) commissioned the construction of new roads, government buildings, and other public improvements. The Works Progress Administration (W.P.A.) created work for artists, commissioning murals, sculpture and other embellishments for public buildings. The architecture these programs produced has the distinctive traits of the Streamline Moderne, but there is a return to more conservative, traditional vocabulary, befitting the governmental nature of these works. Classical elements are thus reintroduced, replacing the more playful forms and details of earlier years with decoration used primarily as a vehicle for political and social commentary. The style extended beyond government projects, and many fine examples of Depression Moderne architecture were built by the private sector.

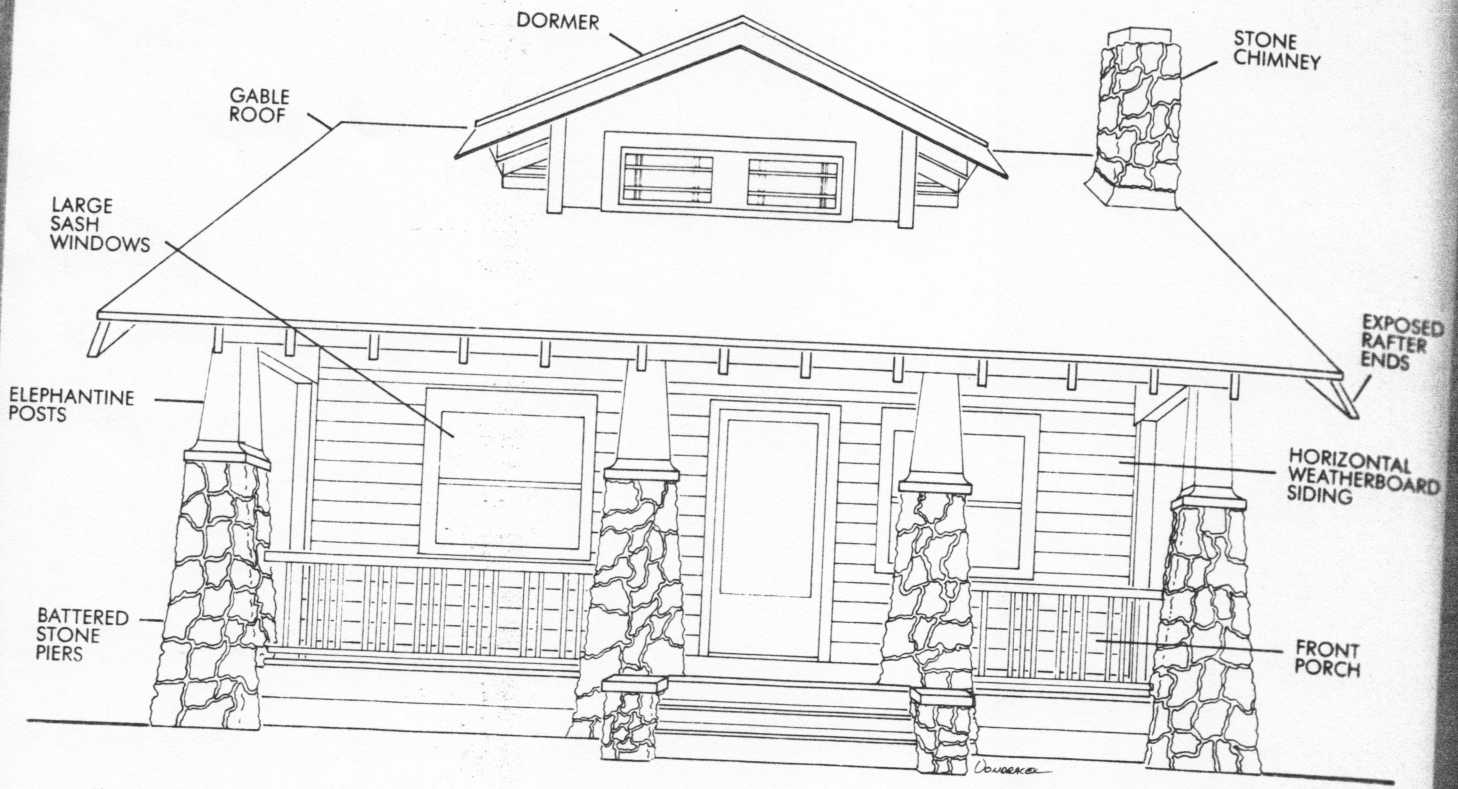


FRAME VERNACULAR

Frame vernacular refers to the common wood frame building vocabulary of South Florida. Construction is the product of the builder's experience, available resources and response to the local environment, not of stylistic or academic dictates. The typical frame vernacular building is rectangular in plan and mounted on masonry piers of Dade County pine and balloon frame construction. Buildings are one or two stories, with a one-story front porch and gable roofs. Two-story structures with gable or hip roofs steep enough to accommodate an attic are generally of earlier construction between 1890 and 1920, whereas frame vernacular roofs of the 1920s and later have lower pitched gables, and hip roofs are rare. Overhanging eaves are an important environmental consideration. Roof overhangs are wider in the earlier buildings, sometimes resting on wood brackets, and rafter ends are left exposed. Wood shingles are used as a roof surfacing in the earlier buildings, but composition shingles in a variety of shapes and colors replaces wood as the most popular roofing material. Horizontal weatherboard siding and the more elaborate drop siding are the most widely used exterior wall surface materials. Vertical board and batten is used at times, especially in very early construction. Wood shingles in a variety of

shapes are often seen in buildings prior to 1920, while asbestos shingles are more common to post-1930s construction or as resurfacing for older buildings. Stucco was used as exterior surfacing to create Spanish and Mission style effects during the 1920s and 30s, and as resurfacing in later years. Wood double-hung sash windows are typical, although many have been replaced since the 1940s by aluminum awning and jalousie windows. Decoration is sparse. Wall shingles, porch columns, roof brackets and oolitic limestone details on porches and chimneys are usually the only source of decoration.

The frame vernacular of the early South Dade houses reflects the open, rural character of the area at that time. These buildings are large in scale, their floor plans taking advantage of the availability of open land. Comfortable, well ventilated rooms, with tall ceilings and attics are common interior features. On the exterior the result is a series of large masses with multiple gable and hip roofs of generous pitch. The houses here have little or no decoration, but they are well built, strong and of a simple beauty that transcends time.



BUNGALOWS (1910s – 1930s)

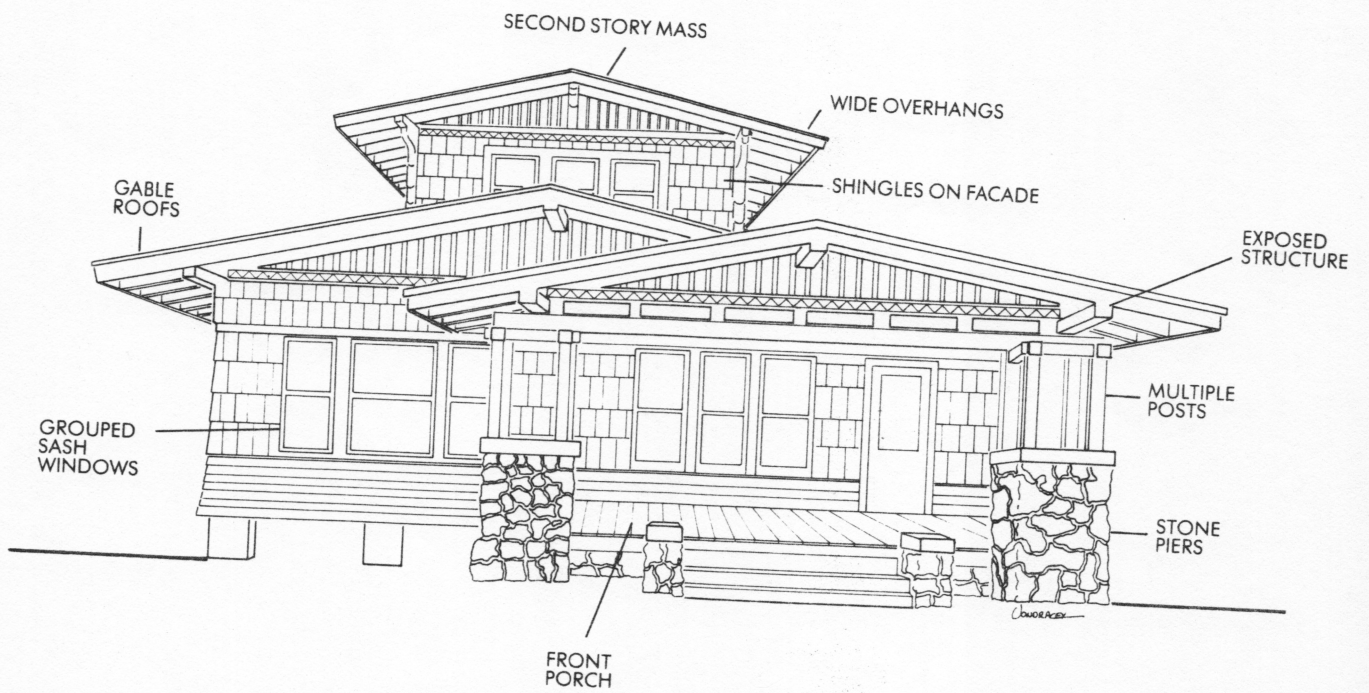
Bungalows are one of the most popular middle-class residential styles in Dade County and across the nation during the first three decades of the twentieth century. These houses were built primarily from mail-order, house plan catalogues published in southern California, where the style originated. Full sets of building plans could be purchased for as low as five dollars.

Typical bungalows are one or one and a half story houses, modest in size and luxury, but comfortable, simple and economic to build. Bungalows in South Florida are of wood frame construction, with porch railing walls and vertical supports, foundations and chimneys generally built of oolitic limestone. The building form is well suited to the local climate, with features such as broadly pitched gable roofs with wide, overhanging eaves, deep porches, large sash windows arranged in cross ventilation patterns and dormer windows or louvered vents in the attic space to facilitate upward air circulation. Exposed structural members and unfinished surfaces are part of the building's vocabulary. Horizontal weatherboards and wood shingles are the most commonly used materials for exterior surfaces. Porch supports are one of the major distinguishing features of a bungalow.

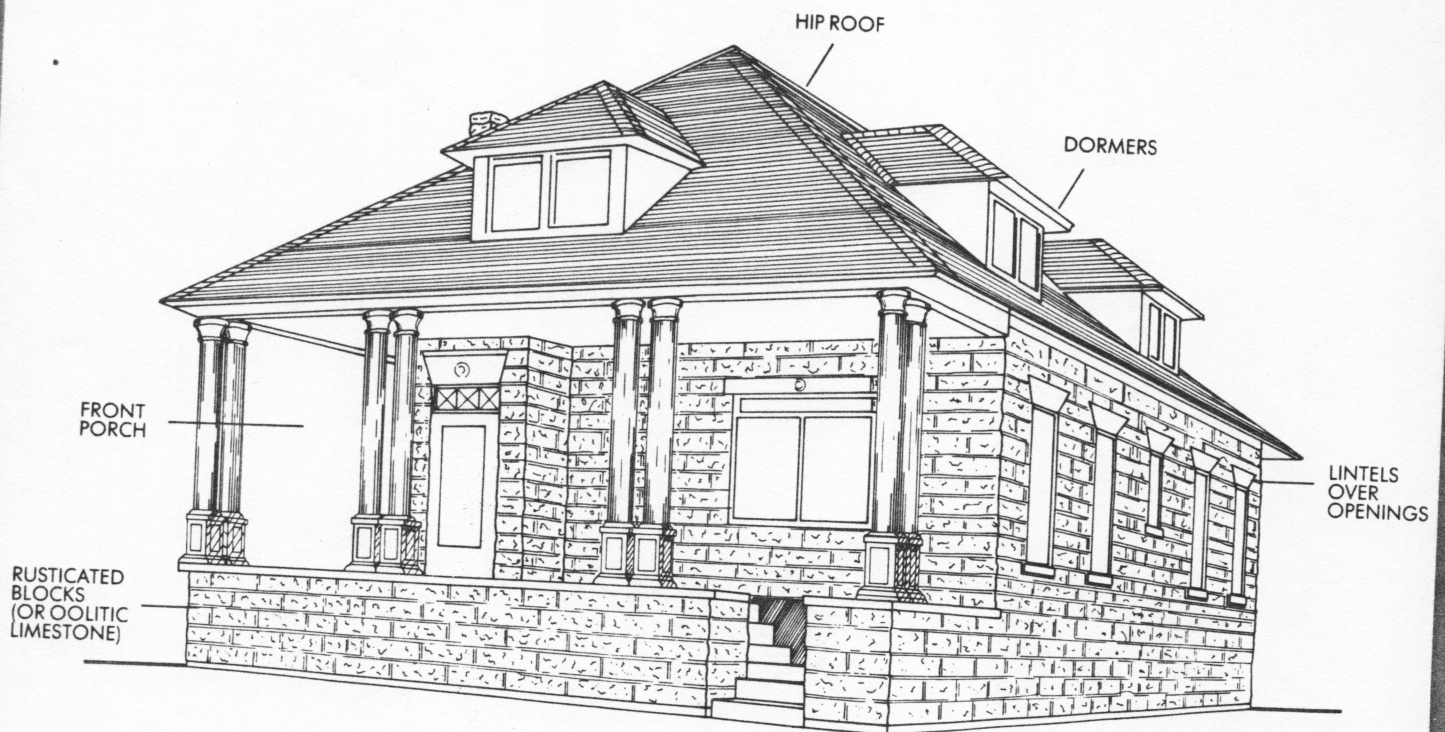
Broad masonry piers, generally tapering up, rise to about half the height of the porch. A wood post or a combination of smaller posts reach to support the roof beams. The most popular variety of these posts are called elephantine columns because of their broad, squatty appearance, reminiscent of elephant's feet. The variety of expression on these posts is as individual as the builders who created them.

There are several types of bungalows in the Miami area. The most commonly found has a gable roof, its ridge perpendicular to the street, and a front porch with separate gable, slightly off-center. Others have the broadside of the gable parallel to the street and a dormer piercing the roof plane. The largest, most elaborate models are the Airplane or Belvedere bungalows, built with a central two story mass, smaller in area than the first floor plan.

Bungalows still contribute significantly to the cohesive urban fabric in the areas of Edgewater and what is now known as Little Havana, especially the Lawrence Estates Park and Riverview subdivisions.



BELVEDERE BUNGALOWS



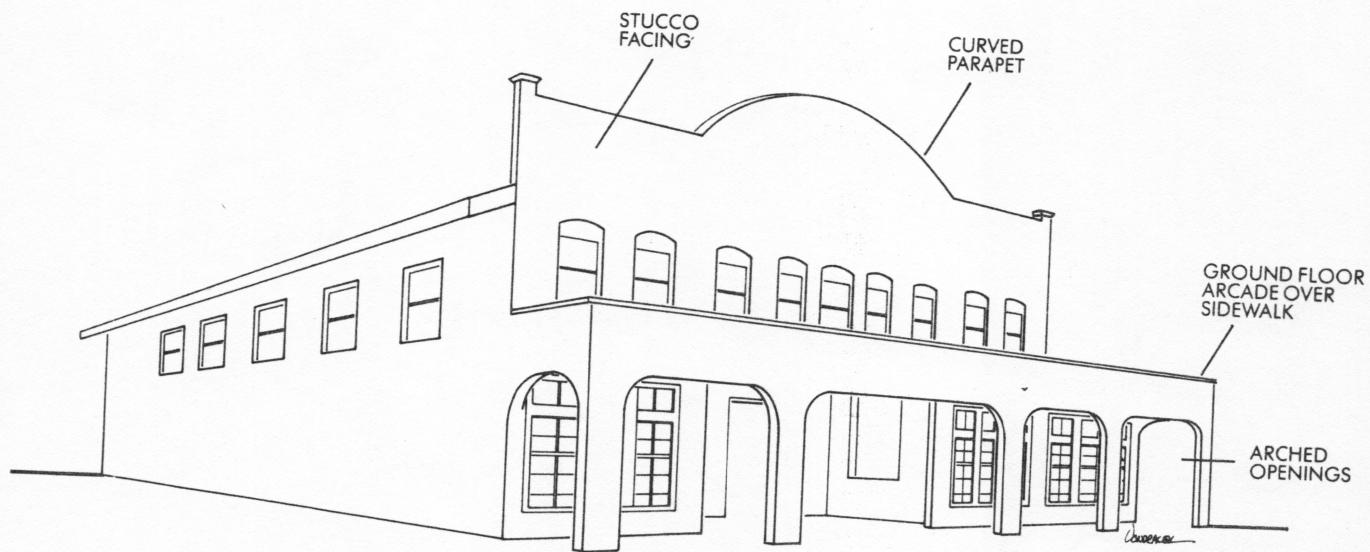
MASONRY VERNACULAR

Three main types of masonry structures date back to the early days of Dade County: hollow clay tile, cement block and oolitic limestone buildings. Brick was never quite popular as a local building material, mostly due to the scarcity of clay in the area. Hollow clay tile or terra cotta tile, however, was often used up to the 1920s, especially in larger construction, such as commercial and public buildings. Its virtue lies in its light weight compared to cement blocks, but the latter could be easily manufactured locally from materials indigenous to this area. Soon after, another building material became popular in the Miami area. Rusticated cement blocks could be used in construction without the need of other surface finishes. These blocks which may appear as stone to the untrained eye are made by pouring the cement mixture into metal molds, hand-beaten to produce their rough-cut stone look. Rusticated blocks were popular prior to 1920 and are still seen in many older houses, especially in the area now known as Little Havana. These early buildings are larger in scale than more recent constructions, their proportions are taller and so are their gable and hip roofs. Except for the material, these buildings are very similar to the frame vernacular of the same period.

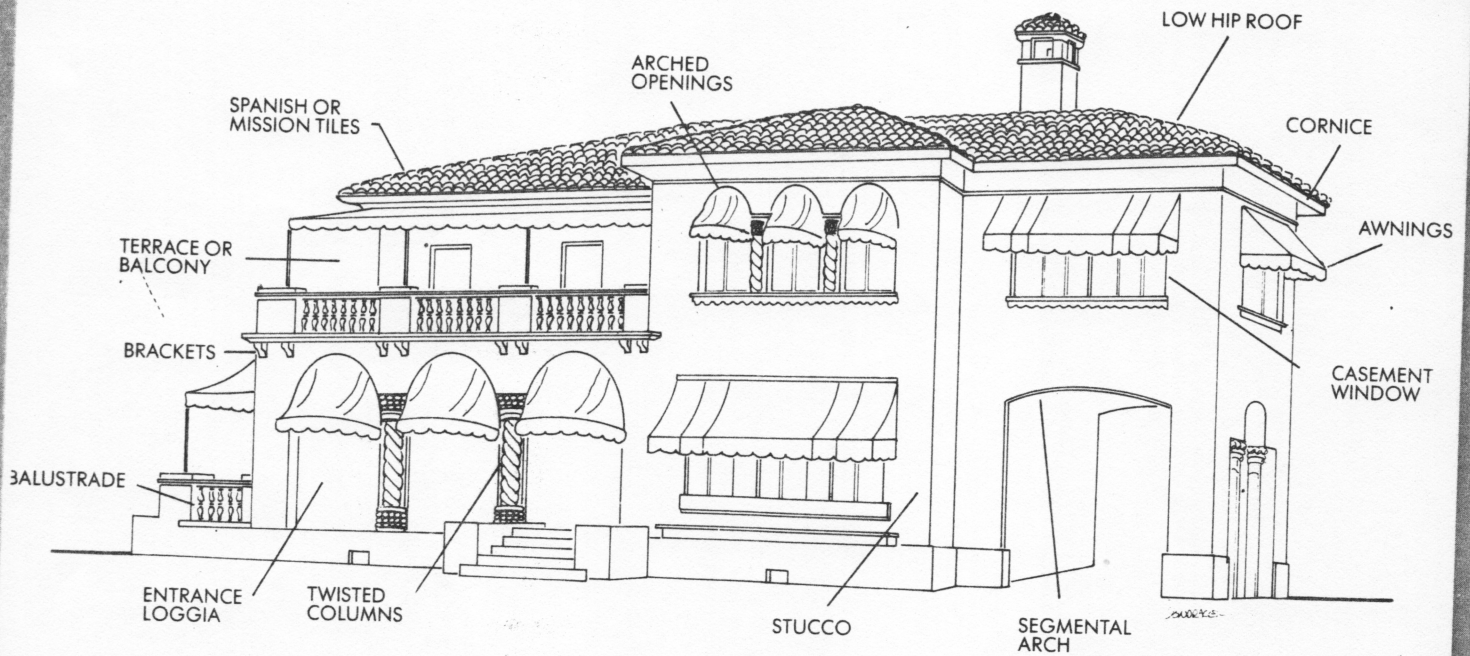
Of all the masonry building materials employed

in South Florida, oolitic limestone is the most typical in the area and the most unique to the rest of the country. Commonly believed to be coral rock, oolitic limestone is actually limestone with some coral and other sealife formations, disintegrated through thousands of years. Small egg-like animals, known as oolites, which lodge themselves inside the coral and then explode, give the stone its porous texture. The stone is soft and sandy in color when first quarried, soon turning a gray shade. Oolitic limestone is generally used uncut and unfinished, in rubble form. This stone, used in Dade County since the mid-nineteenth century, may be used as structural or as facing material, and sometimes as decorative highlights. Oolitic limestone has been adapted to practically all building forms found in this area, from the early vernacular forms to the Spanish idiom of Mission and Mediterranean architecture, and especially in combination with wood in the construction of bungalows.

Keystone, which became very popular during the 30s and 40s, is closer to actual coral rock than oolitic limestone, as evidenced by the clearly visible shells and coral formations in the rock. This stone is quarried in the Florida Keys and is cut into large thin slabs, often dyed in shades of pink and green and used as surface veneer or decorative accents on buildings.



COMMERCIAL MASONRY VERNACULAR

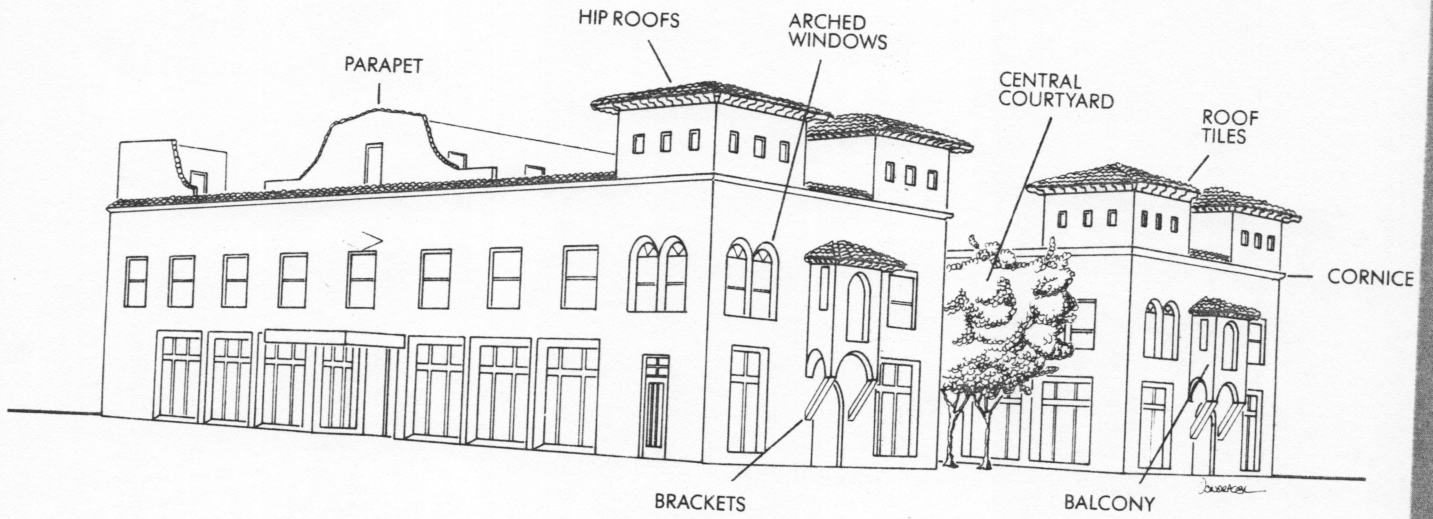


MEDITERRANEAN REVIVAL (1917 - 1930s)

Mediterranean Revival architecture is an elaboration on the themes established during the first two decades of the twentieth century by the Mission and Spanish Colonial Revival styles. Although strongly influenced by Spanish architecture, the derivation here is more directly from European, rather than Spanish-American models. As the name indicates, the style is the product of the variety of architectural expression along the Mediterranean coast. Italian, Moorish themes from southern Spain and North Africa, and even French details are the sources of inspiration for the Mediterranean Revival.

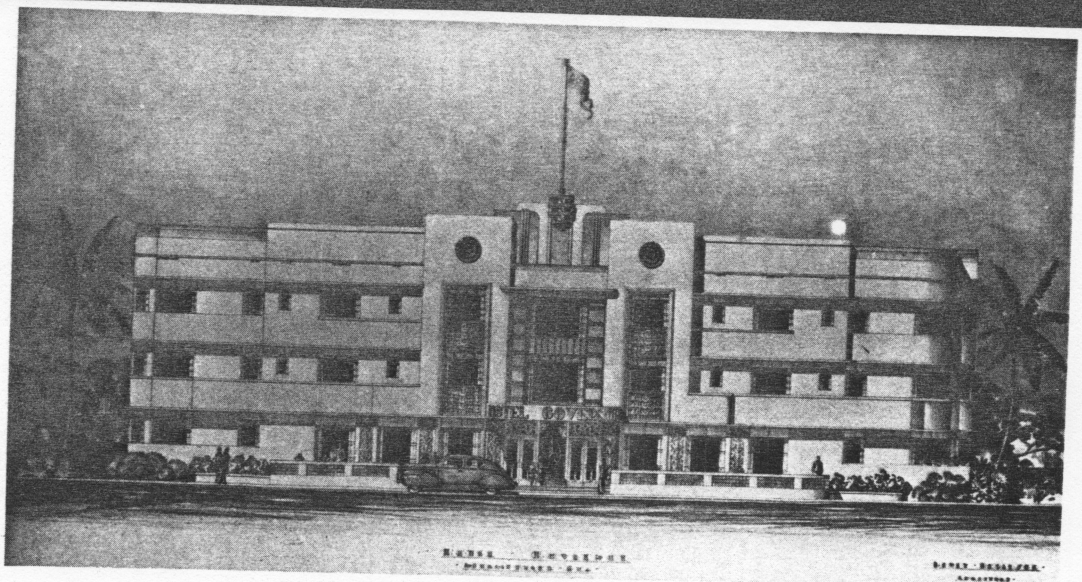
Applied decoration is generously used, usually concentrated around doorways, windows, balconies and cornices. Stucco walls, red tile roofs, wrought iron grilles and railings, wood brackets and balconies, applied oolitic limestone and terra cotta ornaments and glazed ceramic tiles are the materials most often used. Parapets, straight or

decorative, twisted columns, pediments and other classically derived details are frequently used, but the elaborate stucco Churrigueresque decoration of Spanish Baroque derivation, is the favorite theme. Patios, courtyards, balconies and loggias replace the front porch. Arches are one of the most widely used features, coming in a variety of shapes, with semi-circular, segmental, flat, pointed and Moorish elaborations, among the most popular. Casement windows are the most commonly used type. Articulation of wall massing and of roof lines is one of the trademarks of the style. Wall surfaces may be especially treated to achieve an aged, weathered effect. Mediterranean architecture works best in large scale buildings, where elaborate detailing can be fully realized, but many buildings have successfully used the style in a small scale.



COMMERCIAL MEDITERRANEAN

II. SELECTED LIST OF ARCHITECTS AND THEIR WORK

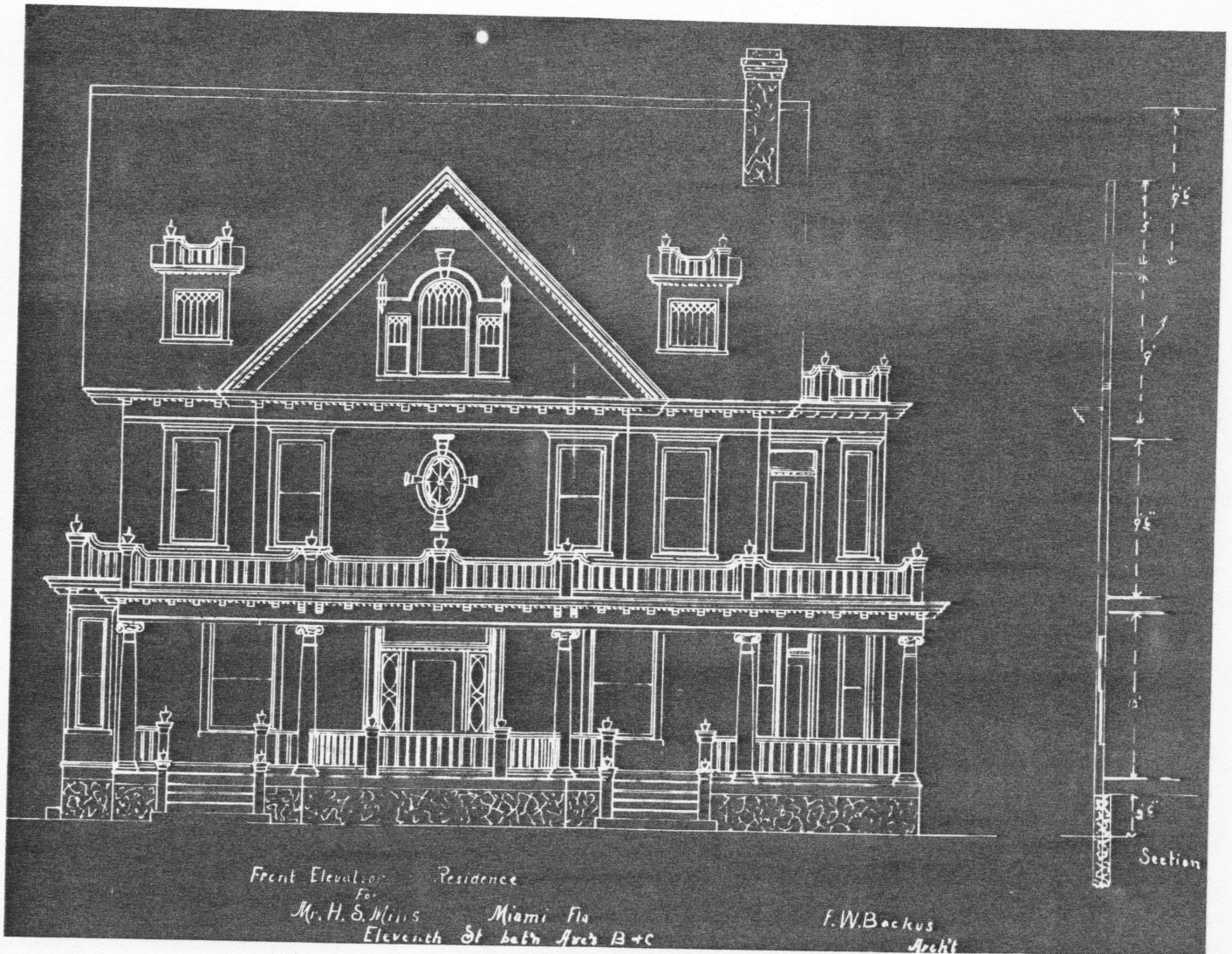


RENDERING OF THE GOVERNOR HOTEL BY HENRY HOHAUSER. (ROMER COLLECTION, MIAMI-DADE PUBLIC LIBRARY)

ANIS, ALBERT

Prolific in the Art Deco/Streamline styles in Miami Beach

- Whitelaw Hotel (1936) 808 Collins Avenue
- Bancroft Hotel (1939) 1501 Collins Avenue
- Poinciana Hotel (1939) 1555 Collins Avenue
- Berkeley Shore Hotel (1940) 1610 Collins Avenue
- Normandy Theater (1947) 7401 Collins Avenue
- Barnett Bank (1940) 420 Lincoln Road
- Waldorf Towers Hotel (1937) 860 Ocean Drive
- Tyler Apartments (1940) 430 Twenty-first Street



BLUEPRINT OF A VICTORIAN STYLED HOUSE DESIGNED BY ARCHITECT F.W. BACKUS FOR A LOCATION ON N.E. 1ST STREET NEAR BISCAYNE BAY. (MARIA T. TEMKIN)

BACKUS, FREDERICK W.

Advertisement in the 1904 Miami City Directory lists "Artificial stone" or rusticated blocks as his speciality; did work in a Queen Anne fashion in the early days of Miami.

- A.O. Bliss residence (demolished)
- Charles C. Brickell residence (demolished)
- William M. Burdine residence (demolished)
- Mrs. E.S. Huddleston residence (demolished)



WALTER DE GARMO'S RENDERING FOR THE MC ALLISTER HOTEL, DOWNTOWN MIAMI'S FIRST HIGHRISE. (KEN DE GARMO)

BROWN, A. TEN EYCK

Architect from Atlanta, Georgia. Best known for his courthouse designs in Athens, Atlanta and Albany, Georgia and New Orleans.

- Coliseum (1925-27) 1500 Douglas Road
- Dade County Courthouse (1926-29) 73 West Flagler Street
(August Geiger, associate architect)

BROWN, WILLIAM FRANCIS

Born in 1886, came to Miami from London in 1922. Most of his work is in the Spanish Mediterranean style.

- Biscayne Collins Hotel (1925) 135 Biscayne Street
- Ambassador Hotel (1925) 227 Michigan Avenue
- Dan Hardie residence (1924) Palm Island
- Boulevard Hotel (1925) (demolished)

BUTTERWORTH, S.D.

Floridian Hotel (Biscaya Hotel, 1925) 540 West Avenue

CHALFIN, PAUL

Associate architect for Vizcaya, responsible for interiors and furnishings.

CHENEY, HOWARD L.

Miami Beach Post Office (1937) 1300 Washington Avenue

DE GARMO, WALTER C.

A native of Illinois, he came to Miami in 1904. First registered architect in the State of Florida. Studied at the University of Pennsylvania. Worked in New York with John Russell Pope before moving to Miami. Designed many of the early public buildings in Miami, Miami Beach and Coral Gables.

Coral Gables Bank and Post Office (1924) Alhambra Circle
J.C. Penny residence (1924) Belle Island.
McAllister Hotel (1916) 10 Biscayne Boulevard
Coconut Grove Housekeeper's Club addition (1921)
Hugh Matheson residence (1925) Coconut Grove
St. Teresa School (with Phineas Paist, 1924) Coral Gables
Miami Beach Community Church (1921) 500 Lincoln Road
Highleyman residence (1918) 1402 South Bayshore Drive
Coral Gables Administration Building (1924) (demolished)
Ogden residence. Lemon City (demolished)
Miami Central School (demolished)
Miami City Hall (1907) West Flagler Street (demolished)
Miami Fire Station #1 (1907) West Flagler Street (demolished)
Collaborated on: Colonnade Building
Douglas Entrance

DIXON, L. MURRAY

Prolific in the Miami Beach Art Deco/Streamline styles.

Tiffany Hotel (1939) 801 Collins Avenue
Tudor Hotel (1939) 1111 Collins Avenue
Palmer House Hotel (1939) 1119 Collins Avenue
Marlin Hotel (1939) 1200 Collins Avenue
Senator/Nash Hotel (1939) 1201 Collins Avenue
Haddon Hall Hotel (1941) 1500 Collins Avenue
Ritz Plaza Hotel (1940) 1701 Collins Avenue
Raleigh Hotel (1940) 1777 Collins Avenue
Victor Hotel (1937) 1144 Ocean Drive
The Tides Hotel (1936) 1220 Ocean Drive
Adams Hotel (1938) 2030 Park Avenue

EBERSON & EBERSON

Chicago firm, known for their atmospheric theater designs around the country.

Gusman Hall (Olympia Theater, 1925) 174 East Flagler Street

FINK, DENMAN

Native of Springdale, Pennsylvania, he came to Miami in 1924 to work with his nephew, George Merrick. A painter, he studied at the Boston Museum of Art. Did portraits, magazine illustrations and murals. Art instructor at the University of Miami for twenty-five years, until his death in 1956.

Master Plan for Coral Gables
Mural for Federal Courthouse (1940) 300 N.E. 1st Avenue
Collaborated on numerous public and private projects in Coral Gables.

FINK, H. GEORGE

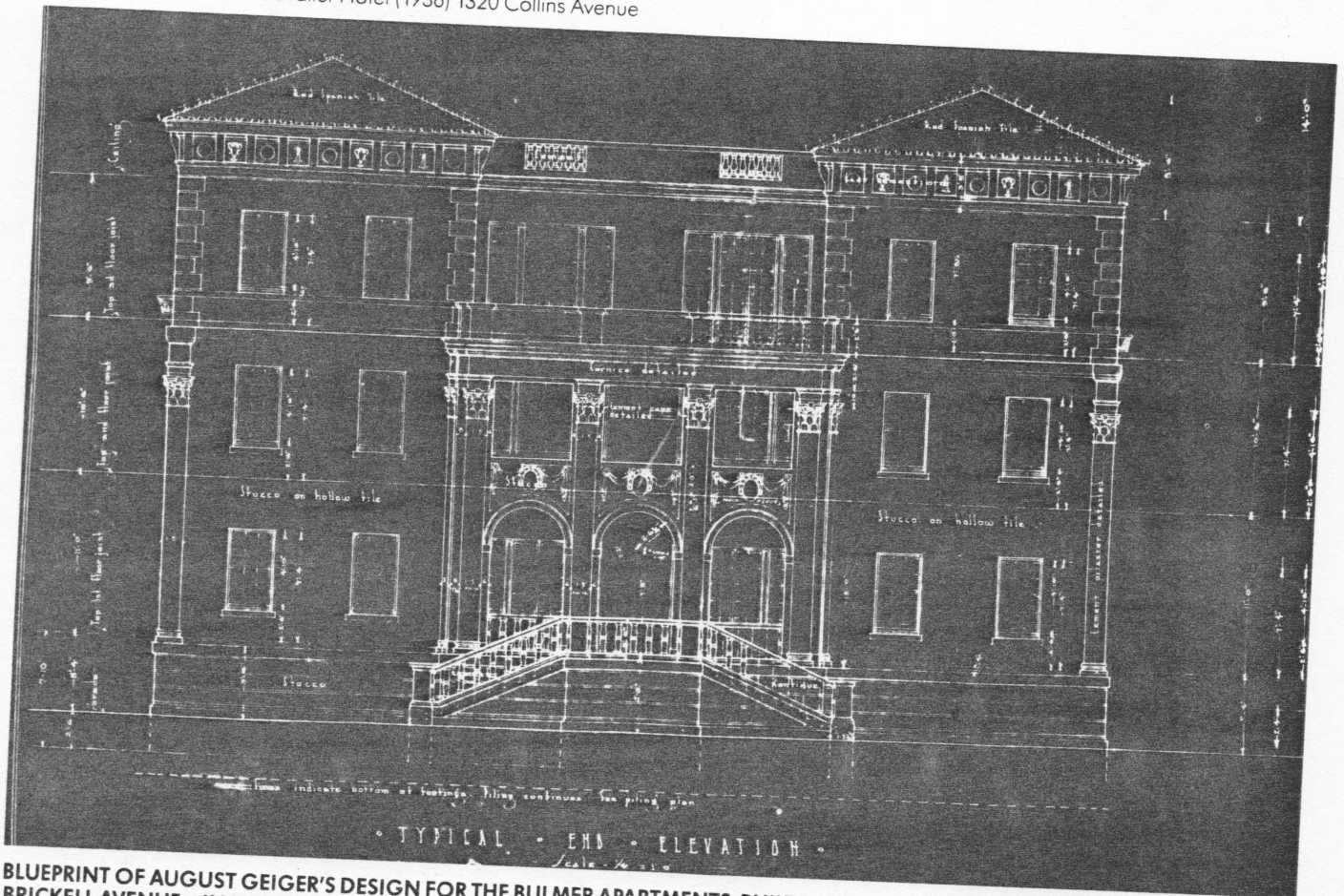
Came to Miami in 1904 from Pennsylvania. Worked for Carl Fisher in Miami Beach from 1915 to 1921. Became associated with George Merrick, his cousin, in the development of Coral Gables in 1921. Designed many of the early houses along Coral Way. Received an honorary citation from King Alfonso XIII for his Spanish work in America.

814 Coral Way
920 Coral Way
1119 Coral Way
1141 Coral Way
1217 Coral Way
1254 Coral Way
1203 North Greenway Drive
902 South Greenway Drive
932 South Greenway Drive
1100 South Greenway Drive

FRANCE, ROY F.

Moved to Miami in 1932 from Chicago. Worked mostly in the Art Deco/Streamline style, popular in Miami Beach.

St. Moritz Hotel (1939) 1565 Collins Avenue
Sands Hotel (1939) 1601 Collins Avenue
National Hotel (1940) 1677 Collins Avenue
Versailles Hotel (1940) 3425 Collins Avenue
Cavalier Hotel (1936) 1320 Collins Avenue



BLUEPRINT OF AUGUST GEIGER'S DESIGN FOR THE BULMER APARTMENTS, BUILT BY THE BRICKELL FAMILY ON EIGHTH STREET AND BRICKELL AVENUE, IN 1918 AND DEMOLISHED IN 1978. (HISTORICAL ASSOCIATION OF SOUTHERN FLORIDA)

GEIGER, AUGUST C.

Born in 1888, came to Miami in 1905 from New Haven, Connecticut. Architect for Dade County School Board and for Carl Fisher.

First Church of Christ Scientist (1924) 1836 Biscayne Boulevard
Neva King Cooper School (Homestead Public School, 1914) Jackson Memorial Hospital
Carl Fisher residence (1920) North Bay Road
Miami Women's Club (1925) 1737 North Bayshore Drive
Washington Avenue Community Center (Miami Beach Municipal Golf Course, 1915) 2100 Washington Avenue
Associate architect for Dade County Courthouse (1925)

HAHN, F.W.

One of the earliest architects in Miami. Ad in the 1904 Miami City Directory reads: "Do not get a Northern architect to build a Southern home."

HALL, KINGSTON

1535 Meridian Avenue (1935)
1545 Meridian Avenue (1935)
Blackstone Hotel (1929) 800 Washington Avenue

HAMPTON, MARTIN LUTHER

Designed mostly in a Spanish style.

Variety Hotel (1922) 1700 Alton Road
Hampton Court (1924) 2800 Collins Avenue
Miami Beach City Hall (1927) 1130 Washington Avenue
Congress Building (1923) 111 N.E. 2nd Avenue

HAMPTON & EHMAN

Most work in a Spanish idiom.

3224, 3227, 3300 Biscayne Boulevard (1925)
Langford Building (1925) 121 S.E. 1st Street

HENDERSON, T. HUNTER

Miami Beach Art Deco/Streamline architect.

David Alan Store (1929) 744 Lincoln Road
S.H. Kress Building (1935) 1201 Washington Avenue
McArthur Hotel (1930) 701-745 Fifth Street

HOFFMAN, F. BURRALL, JR.

Architect for Vizcaya, the Deering Estate. Studied at Harvard and L'Ecole des Beaux Arts in Paris. Worked in New York with Carrere and Hastings, architects for the Ponce de Leon Hotel in St. Augustine.

HOHAUSER, HENRY

Born in 1896, came to Miami in 1932. His firm designed over three hundred buildings in the area. One of the leading architects of the Art Deco/Streamline style in Miami Beach.

Essex House Hotel (1938) 1001 Collins Avenue
Shepley Hotel (1938) 1340 Collins Avenue
Commodore Hotel (1939) 1360 Collins Avenue
Warsaw Ballroom (1940) 1450 Collins Avenue
New Yorker Hotel (1940) 1611 Collins Avenue
Neron Hotel (1940) 1110 Drexel Avenue
Century Hotel (1939) 140 Ocean Drive
Edison Hotel (1935) 960 Ocean Drive
Cardozo Hotel (1939) 1300 Ocean Drive
Beth Jacob Social Hall (1936) 301 Washington Avenue
Governor Hotel (1939) 435 Twenty-first Street

KAMPER, LOUIS

Originally from Detroit, Michigan.

Huntington Building (1925) 168 S.E. 1st Street
Lindsey Hopkins (Roosevelt Hotel, 1925) 1410 N.E. 2nd Avenue

KIEHNEL AND ELLIOTT

Pittsburgh firm, formed in 1906. First commission in Miami in 1917. In 1920 opened an office in Miami with Richard Kiehnel in charge, John M. Elliott in charge of Pittsburgh office. Richard Kiehnel was born in Germany in 1870. Studied at the University of Breslau, Germany and the Ecole Nationale des Beaux Arts, Paris. His work was the major force in the introduction of Mediterranean Revival architecture in Miami. Editor of *Florida Architecture and Allied Arts* magazine 1935-1942.

Coral Gables Congregational Church (1923) 3010 De Soto Boulevard
Players State Theater (Coconut Grove Playhouse, 1925) 3500 Main Highway
El Jardin (Carrollton School) (1917) 3747 Main Highway
Coral Gables Elementary School (1926) 105 Minorca Avenue
Scottish Rite Temple (1922) 303 N.W. North River Drive
Carlyle Hotel (1941) 1250 Ocean Drive

John B. Orr residence (1926) Palm Island
Seybold Building (1925) 36 N.E. 1st Street
Miami Senior High School (1927) 2400 S.W. 1st Street
King Cole Hotel (1925) (demolished)

LAMB, THOMAS W.

Best known for his theater designs, having built over three hundred theaters.

Lincoln Theater (1935) 555 Lincoln Road.
Cinema Theater (interior, 1938) 1201-1259 Washington Avenue
Cameo Theater (1938) 1445 Washington Avenue

LAPIDUS, MORRIS

Born in Russia in 1902. Studied at New York University and Columbia School of Architecture.

Fontainebleau Hotel (1953) 4441 Collins Avenue
Eden Roc Hotel (1955) 4525 Collins Avenue
Lincoln Road Pedestrian mall

LEWIS, ALEXANDER D.

Braman Cadillac Building (1927) 2044 Biscayne Boulevard
Firestone Tire and Rubber Co. (1929) 1200 Flagler Street

MANLEY, MARION

First known woman architect in Miami. Studied at the University of Illinois, came to Miami in 1917. Worked with Walter De Garmo and Robert Law Weed.

University of Miami dormitories
Dooley Building, University of Miami (with Robert L. Weed)
Residential designs
Collaborator in Federal Courthouse. 1931. 300 N.E. 1st Avenue

MARSH & SAXELBYE

Architectural firm from Jacksonville, Florida.

Alfred I. DuPont Building (1937) 169 East Flagler Street

MALONEY, HENRY J.

Edward Hotel (1935) 953 Collins Avenue
Waves Hotel (1934) 1060 Ocean Drive

MULLER, BERNHARDT

New York architect. Designed mostly in Tudor and English cottage styles. Commissioned by Glenn Curtiss to design Opa-locka based on an "Arabian Nights" theme. Designed most of the early buildings in Opa-locka.

Seaboard Coastline Train Station (1926) 490 Ali Baba Avenue
Opa-locka Hotel (Hurt Building, 1926) 432 Opa-locka Boulevard
Opa-locka City Hall (Administration Building, 1926) 777 Sharazad Avenue

MUNDY, HASTINGS

Coconut Grove Elementary School (1912) 3351 Matilda Street
Old Homestead City Hall (1917) 43 North Krome Avenue
Dade County Agricultural School (Miami Edison, 1931) 6101 N.W. 2nd Avenue
Robert E. Lee Junior High School (1924) 3100 N.W. 5th Avenue
Trinity Episcopal Cathedral (1924) 464 N.E. 16th Street

MURPHY, HENRY K.

Expert in Chinese architecture. Graduated from Yale in 1899. Designed the University of Yale in China. Designed the Chinese Village in Coral Gables in 1926. Appointed architectural advisor to the Chinese government in 1928.

NELLENBOGEN, V.H.

Prolific in the Miami Beach Art Deco/Streamline styles.

Franklin Hotel (1934) 860 Collins Avenue
Primrose Hotel (1935) 1120 Collins Avenue
Alamac Hotel (1934) 1300 Collins Avenue
Sterling Building remodelling (1940) 927 Lincoln Road
Savoy Plaza (1935) 425 Ocean Drive

NIMMONS, CARR & WRIGHT

Architectural firm from Chicago, Illinois.

Sears, Roebuck & Co. (1929) 1300 Biscayne Boulevard

PAIST, PHINEAS E.

Graduated from the Dextrell Institute of the Pennsylvania Academy of Fine Arts. Paist had worked on several major projects in Philadelphia and as associate architect on the Villa Vizcaya before moving to Miami in 1924. He was named supervising architect for Coral Gables in 1925.

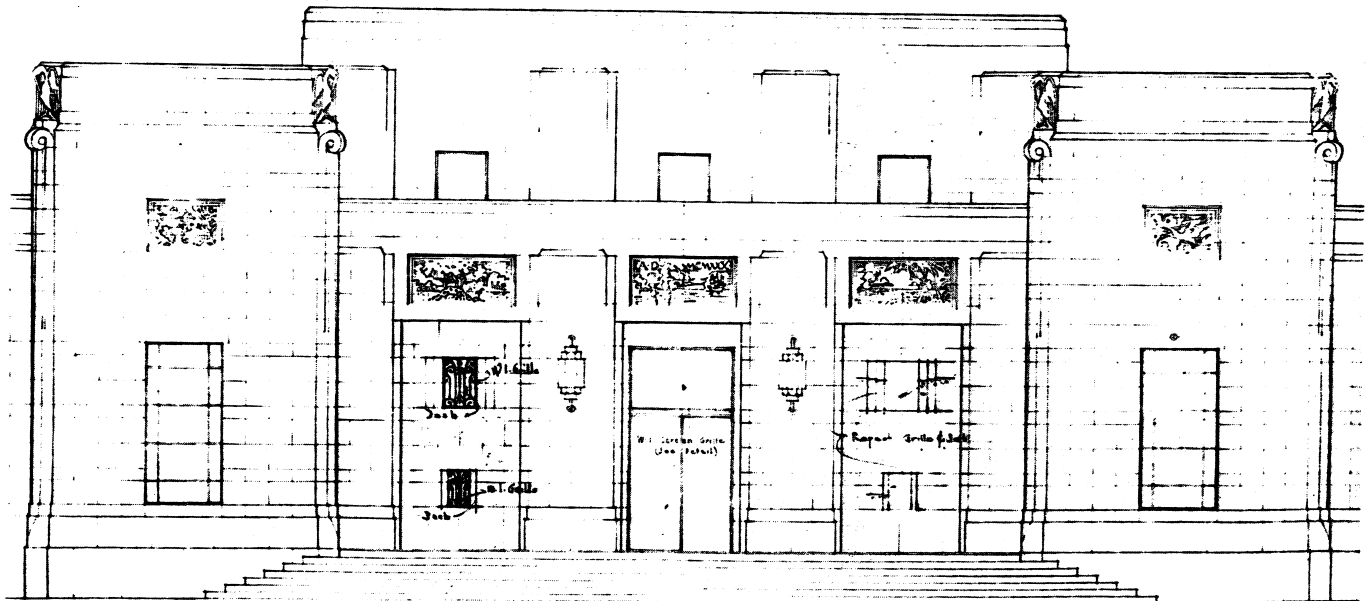
Colonnade Building (1925) 133-169 Miracle Mile

Boake Building (1926) 2701 Ponce de Leon Boulevard

Charade Restaurant (Granada Shops, 1925) 2900 Ponce de Leon Boulevard

San Sebastian Apartments (University of Miami Building, 1925) 333 University Drive

U.S. Post Office and Courthouse (with Harold Steward, 1931) 300 N.E. 1st Avenue



EAST ELEVATION
Scale 1/8" = 1'-0"

DETAIL OF FRONT ELEVATION FOR THE COLLINS LIBRARY, NOW THE BASS MUSEUM ON MIAMI BEACH, DESIGNED BY RUSSELL PANCOAST IN 1929. (FERENDINO, GRAFTON, SPILLIS & CANDELA)

PANCOAST, RUSSELL THORN

Born in Merchantville, New Jersey. A grandson of Miami Beach pioneer John A. Collins, Pancoast came to Miami in 1913. Studied architecture at Cornell University. Founded Pancoast, Ferendino, Grafton & Skeels, architects and engineers.

Peter Miller Hotel (1936) 1900 Collins Avenue

Miami Beach Surf Club (1929) 9011 Collins Avenue

Miami Beach Public Library (Bass Museum of Art, 1930) 2100 Park Avenue

Collins residence. 5011 Pine Tree Drive

PFEIFFER & O'REILLY

George L. Pfeiffer was born in Germany in 1861 and came to Miami in the 1890s. Organized the Florida Chapter of the American Institute of Architects and served as officer in several other organizations. Gerald J. O'Reilly was born in Reading, Pennsylvania in 1896, and moved to Miami at the age of eight. Studied architecture at the Massachusetts Institute of Technology. Worked on writing the Miami Building Code in 1922.

Leonard Hotel (1925) 54 Ocean Drive

Hahn Building 140 N.E. 1st Avenue

Dade Federal Building (1925) 120 N.E. 1st Street

Lindsey Hopkins Vocational School (Roosevelt Hotel, 1925) 1410 N.E. 2nd Avenue

POLEVITZKY, IGOR

Born in Russia in 1912. Studied at the University of Pennsylvania. Moved to Miami in 1934.

Albion Hotel (1939) 1650 James Avenue
Shelborne Hotel. Miami Beach

PRICE & MCLANAHAN

Architectural firm from Philadelphia. Designed the Flamingo Hotel in 1921 for Carl Fisher.

ROBERTSON, E.L.

Came to Miami in 1919 after studying in New York City. Originally from Mobile, Alabama.

Texaco Station. 540 Biscayne Boulevard
Burdine's remodelling and additions (1938) 22 East Flagler Street
Sabra Restaurant (1934) 605 Washington Avenue
Friedman's Bakery (1934) 685 Washington Avenue

WEED, ROBERT LAW

Born in Sewickley, Pennsylvania in 1897, studied at Carnegie Institute, and moved to Miami in 1919. Started his career designing mansions in Palm Beach and Miami Beach.

Boulevard Shops (Mahi Shrine Temple, 1930) 1401 Biscayne Boulevard.
General Electric Model Home (1935) La Gorce Drive
Burdine's. 1675 Meridian Avenue
Florida Power and Light Building (Ryan Motors Showroom, 1925) 400 S.W. 2nd Avenue
Miami Shores Elementary School (with Robertson & Patterson, 1930) 10351 N.E. 5th Avenue
Florida Model Home (1933) Chicago World's Fair

WENDEROTH, OSCAR

Amerifirst Federal (U.S. Post Office, 1913) 100 N.E. 1st Avenue

WYETH, MARION SYMS

Dutch South African Village (1925) Le Jeune Road