Look Up, Gold Coast!

# 3 Walking Tours of towns on the coast of South Florida

A Walking Tour of Fort Lauderdale, Florida
from walkthetown.com

Major William Lauderdale commanded a detachment that built "Fort Lauderdales" during the Semilnole Wars in the 1838. By 1842 the fort was abandoned and for the next 50 years the area remained completely undeveloped. If William Lauderdale were around today he would be stunned to discover that a major American city was named for him, let alone than 10,000,000 million people each year include his namesake town on their vacation agendas.

Downtown Fort Lauderdale has a similar gaping hole in its heritage. The very first building constructed in town, at the landing of Frank Stranahan's ferry in 1893, still stands and several buildings associated with the town's pioneers are extant. But there are hardly any other buildings constructed before the 1970s to be seen.

With over 100 miles of natural and artificial waterways, Fort Lauderdale likes to fancy itself the "Venice of America" so the natural place to launch our walking tour will be down by the water...
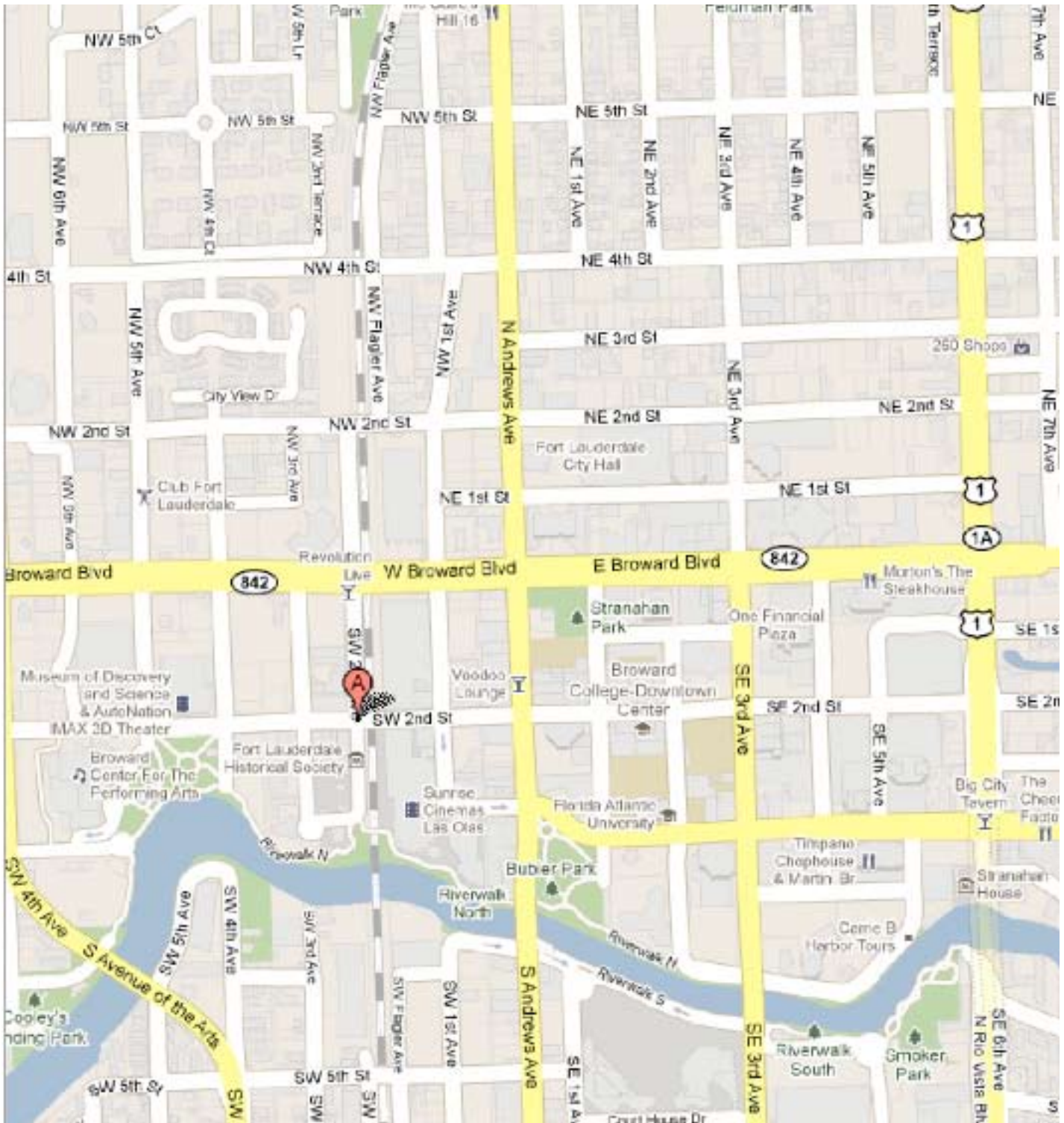
1. **Esplanade Park**
   20 North New River Drive

According to Tequesta Indian legend their village here was transformed overnight after an earthquake and torrential rainfall. They named the resulting river "Himmarshee" or New River. In the 1980s Sort Lauderdale residents approved more than $7 million to create the Riverwalk Linear Park.

FACING THE NEW RIVER, TURN LEFT AND WALK UP THE RIVERWALK. THE WATER IS ON YOUR RIGHT. STOP AT THE RAILROAD DRAWBRIDGE.

2. **2nd Avenue Railroad Drawbridge**
   at New River

This historic rail that once opened South Florida to northern tourists today only carries freight trains. With only a dozen or so trains a day the bridge stays in the upright position most of the time to accommodate the busy river traffic. There is talk of making this a commuter line as well but there would be so many passenger trains that the bridge would have to stay down, an untenable position.

TURN LEFT AND WALK AWAY FROM THE NEW RIVER.

3. New River Inn
231 SW 2nd Avenue

This is Broward County's oldest standing hotel building, constructed in 1905 of hollow concrete blocks. Edward T. King, the area's first contractor, helmed the project that set a standard for future construction around Fort Lauderdale. Hotel guests could enjoy running ice water and light from carbide lamps. The 24-room guest house operated until 1955 when it was purchased by the City and converted into a city hall annex. After dodging the wrecking ball it now contains the town history museum.

4. King-Cromartie House
229 SW 2nd Avenue

This was originally a single story house when Edwin T. King, the town's first builder, constructed it in 1907. It also wasn't here; it was built on the south bank of the New River. Crafted of Dade County pine, King, a boatwright in the days before Fort Lauderdale, used sturdy timber salvaged from ships for his joists. It was the third house King, who was also a pioneering citrus grower, had raised in Florida. A second floor was added in 1911. King's eldest daughter Louise lived here with her husband Bloxham Cromartie most of her life. In 1971 the 150-ton house was barged upriver to prevent its demolition and it began a new life as a house museum.

5.   Philemon Nathaniel Bryan House
227 SW 2nd Avenue

Philemon N. Bryan, a Confederate veteran of the 9th Florida Volunteer Infantry, was a shopkeeper and a citrus grower who served as mayor of New Smyrna. With his groves destroyed by the historic Florida freeze of 1894-95, Bryan accepted Henry Flagler's offer to construct the section of his expanding Florida East Coast Railway from the New River to Pompano. Bryan recruited 400 African-Americans in New Smyrna and ferried the workers down the coast to lay track. The first train to Miami rolled down Bryan's roadbed on February 22, 1896. Philemon and his sons acquired land on either side of the railway tracks in what later became downtown Fort Lauderdale. His classically-flavored home was constructed in 1905 by Edwin T. King using hollow concrete blocks. Nearby you can see a small structure that was built at the same time to house an acetylene gas generator to provide light for Bryan's house and his New River Inn.

6.   Hoch Heritage Center
219 SW 2nd Avenue

Now the home of the Fort Lauderdale Historical Society and named for a long-time trustee, this low slung building began life in 1949 as a post office annex.

TURN RIGHT ON SECOND STREET, CROSS THE RAILROAD TRACKS AND TURN RIGHT ON SW 1ST AVENUE (BRICKELL AVENUE)

7.   Tibbitt's Building
300 Southwest 1st Avenue

This building has hosted many businesses since it was constructed on this corner of the first commercial street in Fort Lauderdale, then known as Brickell Avenue after pioneering settlers William and Mary Brickell who owned much of the land around New River. It was once the town bus station. The longest tenant was Tibbitt's Jewelers which operated here for over three decades.

8.   Colonial Hotel
west side of Brickell Avenue

This hotel with an arcaded Spanish Colonial facade opened with great optimism in 1922 as the Bivans Hotel. About that time rampaging hyacinths began to clog the transportation canals and the Dixie Highway was routed past the old town center, crippling commerce on Brickell Avenue.

9.   Bryan Building
220-230 Brickell Avenue

You won't see many brick buildings in South Florida - its use was a reaction to a fire in 1912 that wiped out most of the town's business district that was still filled with wooden frame buildings. The only building here that was not destroyed was the Osceola Hotel that would go up in flames the next year. Tom Bryan, an early town promoter, constructed the two-story red-brick building that looks much as it did a century back.

10. **Museum of Art, Fort Lauderdale**
    One East Las Olas Boulevard at Andrews Avenue

In 1958, the Junior League founded the Fort Lauderdale Art Center as a gathering place where the public could come to enjoy exhibitions and participate in art classes for children and adults. The first exhibition took place in an old hardware store. In 1986 the collections moved into a modernist building that was one of the last design projects in the long career of American architect Edward Larrabee Barnes, a body of work that would earn him the American Institute of Architects' highest award, the AIA Gold Medal. Emphasizing 20th century work, among its 6200 pieces are a significant collection of ceramics by Pablo Picasso, a collection of contemporary Cuban art representing the contributions of more than 125 artists, and North America's largest exhibition of work from the Copenhagen-Brussels-Amsterdam(CoBrA) avant-garde movement.

11. **FAU/BCC Higher Education Complex (HEC)**
    111 East Las Olas Boulevard

Dedicated in 2001, the Higher Education Complex houses facilities for both Florida Atlantic University and Broward College. The building features solar panels on the roof, Fort Lauderdale's first renewable energy high-rise. The towers opposite the HEC stand as the tallest building in Fort Lauderdale, the 452-foot Las Olas River House. The residential skyscraper opened in 2004 with 287 units.

12. **Bank of America Plaza**
    401 East Las Olas Boulevard

The city's fourth-tallest building came on line in 2001. The top of the 2-story, 365-foot tower culminates in a 42-foot pyramidal crown that is illuminated at night.

TURN RIGHT ON 5TH AVENUE AND WALK DOWN TO THE RIVER. WALK A FEW STEPS TO YOUR LEFT.

13. **Stranahan House**
    335 East 6th Avenue

This is Fort Lauderdale's most historic structure, built in 1902 as a trading post by the 37-year old founder of the town, Frank Stranahan. Stranahan operated a ferry across the New River at this point. The building also was used as the town hall and post office. In 1906 Stranahan added a second floor and moved into the building with his wife, the former Ivy Julia Cromartie. After Frank Stranahan committed suicide with the onset of the Depression in 1929 Ivy moved upstairs and rented the first floor out as a restaurant. She lived here until 1971. The Fort Lauderdale Historical Society bought the building in 1979 and restored it to its 1915 configuration.

RETRACE YOUR STEPS BACK UP TO LAS OLAS STREET AND TURN LEFT BACK TO THIRD AVENUE. TURN RIGHT, AWAY FROM THE RIVER.

14. First United Methodist Church
101 SE 3rd Avenue

This congregation is Fort Lauderdale's oldest, organized in 1903. After the First Methodist Church split for a time the two factions reunited in a meeting on the New River bridge. William H. Marshall, who would become Fort Lauderdale's first Mayor in 1911, was a charter church member who rowed up and down the New River collecting participants for his Sunday School. A veteran of the Spanish-American War, after Marshall, a Georgian, was mustered out of the service he stopped in Fort Lauderdale to visit family and stayed to farm. He would open Broward County's first real estate office.

15. One Financial Plaza
100 SE 3rd Street

This was the first skyscraper constructed in Fort Lauderdale, back in 1972. At 374 feet, it was the tallest building in the area for many years before being shuttled back to fifth. Landmark Bank constructed the tower but has been the home of several financial institutions since the 1980s.

16. First Baptist Church
301 East Broward Boulevard at 3rd Avenue

The congregation organized with seven members in 1907, gathering in a small schoolhouse. Their first church, a Norman Gothic building of concrete blocks, was raised in 1913 at Las Olas Boulevard and Third Avenue on land donated by Mr. and Mrs. Frank Oliver. With the area's growth

after World War II a new sanctuary was required and on August 31, 1947 the entire congregation marched from the original church up Third Avenue to its new contemporary Gothic church designed by Courtney Smith. Much of the labor was provided by church volunteers. In the 1960s the church would pick up a tall brick steeple. The complementary Worship Center opened on April 15, 1990. Each year the Fort Lauderdale Christmas Pageant attracts more than 50,000 visitors here.

17. U.S. Federal Building and Courthouse
299 East Broward Boulevard at 3rd Avenue

After leaving Harvard University with a master's degree in architecture from Harvard in 1958 William Morgan embarked on half-century of work as one of America's most prolific modernist builders. Morgan has received more than 100 architectural awards, with his firm having built more than 200 sites and this courthouse from 1978 is widely regarded as his finest work. The mass of the concrete building is dispersed to appear light and airy, festooned with plants and a tumbling waterfall.

TURN LEFT ON 1ST STREET.

18. City Hall
100 North Andrews Avenue at 1st Street

With the city government doubling in size during the decade of the 1960s City Hall moved from a modest 1940s home in a garden setting two blocks north of here into this eight-story modern home in 1969. The plans were drawn by William Parrish Plumb and Paul Robin John which won a design competition.

TURN LEFT ON ANDREWS AVENUE AND CROSS BROWARD BOULEVARD.

19. Fort Lauderdale Woman's Club
20 South Andrews Avenue

The Fort Lauderdale Woman's Club organized in 1912 with 18 members and was active in propagating the town's volunteer fire department, the public library and the Girl Scouts. Ivy Stranahan, wife of New River pioneer Frank Stranahan and the area's first school teacher, donated this lot in 1916 and their Mediterranean style clubhouse was designed by Connecticut transplant August Geiger. Geiger began his practice in Miami in 1911 and added a second office in Palm Beach. Of his buildings still standing the most prominent is the Dade County Courthouse.

WALK OVER BEHIND THE WOMAN'S CLUB INTO STRANAHAN PARK. LOOMING OVER THE PARK TO YOUR RIGHT IS...

20. Broward County Main Library
100 South Andrews Avenue

The Broward County Library was established in 1973 and now supports 37 branches. The eight-story Main Library arrived in 1984 from the pen of contemporary American architect Robert Gatje. Gatje adapted the Brutalist style to the tropical setting for the building of precast concrete. Windows on three sides of the building are shaded by greenery and set back into walls punctuated with native coral rock keystone. The front of the building is a multi-level presentation of landscaped terraces; inside an atrium rises six stories from a reflecting pool.

WALK BACK TO ANDREWS AVENUE AND TURN LEFT.

21. McCrory's
219-223 South Andrews Avenue

When John Graham McCrorey opened his first store in Scottsdale, Pennsylvania in 1882 he legally changed his name, dropping the "e" to save money on signage. Despite that slavish devotion to the bottom line, McCrory's first foray into retailing went bankrupt. McCrory would bounce back and at its pinnacle, McCrory's would operate 1,300 five-and-dime stores under its own name and others the chain acquired. This Art Decoish store opened in 1936 and gained a reputation as a place newly arriving residents could find just about anything they needed around the house. The St. Andrews Avenue store was shuttered in 1985, a few years in advance of the McCrory's filing for bankruptcy. No new retailer moved in and the "McCrory's" sign became a fixture as the building was adapted for new use.

RETRACE YOUR STEPS TO 2ND STREET AND TURN LEFT. CONTINUE ACROSS THE RAILROAD TRACKS AGAIN.

22. Museum of Discovery and Science
401 SW Second Street

The museum settled into this handsome space in 1992. One of its prime attractions is at the front entrance where America's only Great Gravity Clock, Florida's largest kinetic energy structure, operates. The only other two other similar clocks in the world are located in Japan and Mexico.

WALK ACROSS THE STREET AND BACK INTO ESPLANADE PARK TO COMPLETE THE WALKING TOUR.

A Walking Tour of Miami, Florida
from walkthetown.com

Before Henry Flagler's East Coast Railway arrived in 1896, the census in Miami could just about have been taken with a show of hands. The settlement that had begun on the north bank of the Miami River a half century earlier, Fort Dallas as it was called, had reached maybe 300 residents. The most prominent of these was a Cleveland heiress named Julia Tuttle who bought up 640 acres of land on the north side of the river where Miami is today and began planting citrus trees.

Almost from the beginning, however, Tuttle was looking beyond her orange groves. She pestered Henry Flagler in numerous letters to extend his railroad down to Biscayne Bay and offered him free land to do so. Flagler was doing just fine in St. Augustine and resisted Mrs. Tuttle's entreaties. Then a great freeze descended on Florida in 1894-1895 that devastated the orange groves in central and northern Florida but did not reach the Miami river. Flagler's railroad was in town the next summer and Miami was incorporated as a new city. The new town would grow steadily but Julia Tuttle would not be around to see it happen. She died of meningitis in 1898 at the age of 49.

The Everglades would be drained and the Dixie Highway would reach Miami from the midwest in 1915 and wealthy northern industrialists began returning from their winter vacations with dreams of south Florida on their mind. After World War I ended Miami was primed to be America's boom town. The population of 30,000 in 1920 doubled by 1923 and doubled again by 1925. Skyscrapers were seemingly rising on every corner of downtown. The boom was residing in 1926 and was deflated totally on September 19, 1926 when a hurricane battered the city. And then the stock market crashed. By 1930 Miami had actually lost almost 25% of its population.

Most of the buildings we will see on our downtown Miami tour are a product of the Boom years or were constructed in the days of recovery in the late 1930s. Many reflect the dominant Mediterranean Revival style or show an adaptation of those elements to other architectural styles. We will start, however, with a building that makes no concessions to its tropical surroundings, a Neoclassical tour de force that would stand proudly in any major American city...
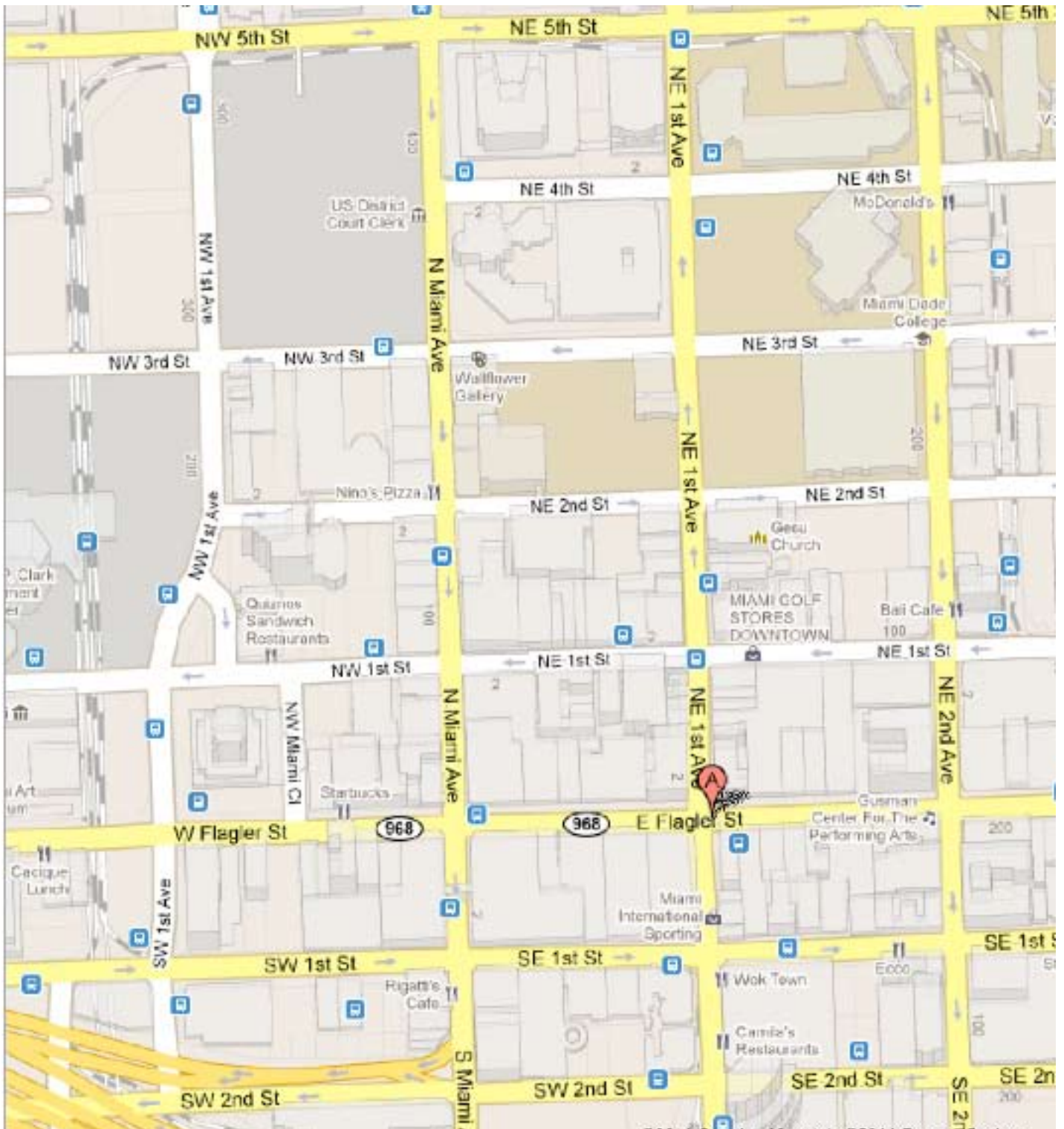
1. **The Dade County Courthouse**
    73 West Flagler Street

This was Florida's tallest building when it was completed in 1928. Albert Anthony Ten Eyck Brown, an Atlanta architect, designed one of Miami's best examples of Neoclassical architecture for this seat of government, still active today. It stands 360 feet tall; the base of the 28-story skyscraper is sheathed in Stone Mountain granite, while the rest of the tower is covered in terra cotta tinted to match the granite.

WITH YOUR BACK TO THE COURTHOUSE, WALK ONTO FLAGLER STREET AND TURN LEFT AND WALK ONE BLOCK TO MIAMI STREET.

2. **Burdines-Macy's**
    22 East Flagler Street at Miami Street

In 1896, when Henry Payne and William M. Burdine were opening a dry goods store in the central Florida city of Bartow, this vacant lot at the corner of Miami Avenue and Flagler street sold for $150. In 1925 when the United Cigar Company sold the property it fetched $1.5 million. Burdine meanwhile had purchased an entire block on South Miami Avenue one block south of Flagler Street in 1898. Here W.M Burdine & Sons opened a tiny store. Even though the little emporium handled scarcely more than few shelves of clothing business was so brisk Burdine shuttered the Bartow store and staked his future in Miami.

Burdines migrated to this prime location and its flagship store received the streamlined Art Moderne appearance in the late 1930s, executed by Henry Lapointe. When Burdines needed to expand rather than go up it went across the street and erected a three-level connector. The stores were decorated with pink walls, blue ceilings with streaks of clouds, and large plastic palm trees circling the center of the store. The iconic south Florida department chain was purchased by Federated Department Stores in 1956 and has recently been rebranded as Federated's star franchise - Macy's.

3.   The Seybold Building
     36 NE 1st Street

John W.G. Seybold was born in Germany in 1872 and arrived at dawn in Miami in 1896 and established a bakery. He later became a prominent merchant and developer. His projects included a canal, residential subdivisions and this building in the early 1920s. It began with three floors (a bakery operated on the first floor) but Seybold soon added an additional seven. In the 1970s the Seybold Building was transformed into an in-house jewelry community and today it is the second largest jewelry building in the United States. Inside over 280 jewelers represent all phases of the jewelry trade.

4.   Ralston Building/Carrion Jewelry
     40 NE 1st Avenue at NE 1st Street

When completed in 1917, this eight-story building was the tallest in Miami. Its reign was brief, however, as it was shortly supplanted by the McAllister Hotel. Today it is known as the Carrion Jewelry Center and fused aesthetically to its three-story neighbor on the corner.

5. Shoreland Arcade
      120 NE 1st Street

The first arcade, an ancestor of today's indoor shopping mall, opened in Providence, Rhode Island in 1828. In the early part of the 20th century they found a surge of popularity in many American downtowns. The Shoreland is the last remaining intact arcade in downtown Miami. Architects Pfeiffer and O'Reilly gave the stylish building a parade of large arched openings divided by fanciful pilasters highlighted by medallions of Florida history. They were expecting a much larger commission but the Shoreland Company went bust before a planned skyscraper above the arcade could be executed.

6. The Meyer-Kiser Building
      139 NE 1st Street

When this building was constructed in 1925 it stood a proud 17 stories. But a year later the September hurricane of 1926 ripped off cladding and bucked steel beams in the middle of the building and ten floors had to be removed. Ironically the tower, designed by Martin Luther Hampton, was built to be hurricane resistant. In spite of that precaution it was also one of the few downtown buildings insured.

RETRACE YOUR STEPS TO 1ST AVENUE AND TURN RIGHT.

7.   Old U.S. Post Office and Courthouse
100 NE 1st Avenue

This building, constructed between 1912 and 1914, was the first major federal building to be constructed in Miami, marking the city's arrival a town of import. Supervising architect for the United States Department of the Treasury Oscar Wenderoth designed the Neoclassical building rendered in Indiana limestone. It was hailed as the most modern and well-appointed government structure south of Washington, D.C. Wenderoth blended South Florida elements such as wide, bracketed eaves and red tile roof with classical hallmarks such as arched entrances and Ionic pilasters. On the second story a series of double doors open onto stylized balconies with twisted iron railings. The post office occupied the first floor, courtrooms were on the second floor and assorted agencies were housed on the third floor; access came via a building-length set of six steps along 1st Avenue.

The government only stayed for less than 20 years before moving to even larger accommodations in 1931. The building was acquired and adapted in 1937 by the First Federal Savings and Loan Association. First Federal had started in a single room in 1933 and by 1937 was the town's largest savings and loan operation.

8.   Security Building
117 NE 1st Avenue

In 1926 Robert Greenfield dialed back fifty years to the French Second Empire style, a Victorian style popular before Miami existed, to give his 16-story tower a copper mansard roof topped by an ornate octagonal cupola. Below the fanciful roof is a classically designed skyscraper of perfect proportions. The client was the Dade County Security Company, organized in 1901 and one of the biggest players in Florida's land boom at the time. Emblematic of that role the Security Building was the town's most imposing structure, constructed with the most expensive materials, including granite blocks.

9.   Hahn Building
       140 NE 1st Avenue

George L. Pfeiffer was born in Germany in 1861, began his architectural career with the picturesque buildings of the Victorian age in Chicago, found his way to Miami and practiced until 1940 in the era of Art Deco - one of the more unique career arcs in American design. Pfeiffer was one of the organizers of the Florida Chapter of the American Institute of Architects and served as its President. For this corner lot Pfeiffer and his associate, Gerald J. O'Reilly, designed a two-story fireproof masonry building sheathed in stucco and awash in artistic Neoclassical motifs. Look up above an altered street level to see a second story alive with decorative flourishes in the form of cartouches and stylized acanthus leaves. A segmented balustrade tops the confection. The building was commissioned by Anna B. Hahn in 1921 and is a rare survivor representing the earliest days of the Florida Land Boom.

10.   Gesu Church and Rectory
        118-170 NE 2nd Street at 1st Avenue

The first Catholic service in Miami took place on the homestead of the pioneer family of William J. Wagner in the 1870s; the Holy Name Parish - Gesu today -was organized in 1896. This is the second building on this site that was donated by railroad magnate Henry M. Flagler, a Presbyterian. This Mediterranean Revival church designed by Orin T. Williams replaced the original wooden structure in 1925. The visual star of the coral-colored stucco building is its grand, three-story Ionic portico surmounted by a classically inspired three-part tower on a Spanish tiled roof. The crystal leaded windows depicting events in the life of Jesus and Mary were crafted in Germany; inside all the altars are made of Italian marble and there are no posts or pillars to obstruct the view.

11. U.S. Post Office and Courthouse
300 NE 1st Avenue

Phineas Paist, who cut his architectural teeth on the classical styles introduced at the 1893 World Columbian exposition in Chicago, and his partner Harold Steward were responsible for many public buildings around Miami, especially in Coral Gables and at the University of Miami. Here they adapted their Neoclassical expertise to the tropics for the three-story federal building. Built at the height of the Great Depression in 1931, this is also the largest building in Miami constructed of Florida keystone, a soft limestone that hardens when exposed to the air. The firm of Paist and Steward lost profit on the courthouse project due to faulty building materials.

TURN RIGHT ON NE 3RD STREET AND WALK ONE BLOCK TO NE 2ND AVENUE AND TURN RIGHT.

12. Congress Building
111 NE 2nd Avenue

Thomas O. Wilson came south from Philadelphia in 1911 to establish the Woodlawn Park Cemetery and soon expanded his real estate empire with the Realties Security Corporation. To house his company Wilson commissioned Martin Luther Hampton to design a headquarters in 1923. The Congress Building started as a richly decorated five-story Mediterranean Revival structure with polychromed terra cotta surrounding five vertical bays defined by monumental round arches. Three years later Hampton was back with marching orders to add 16 more stories, integrating a traditional-looking skyscraper into his original design.

13. Alfred I. DuPont Building
169 East Flagler Street at 2nd Avenue

After a decade in the economic doldrums, breaking ground on this 260-foot, 21-floor skyscraper in 1937 marked a return to vitality in the Miami business community. Designed by the Florida architectural firm of Marsh and Saxelbye, the Alfred I. DuPont Building stands as Miami's only Art Deco tower. Harold F. Saxelbye was born and trained in England before sailing to New York City in 1904 at the age of 24. His work brought him to Jacksonville in 1914 where he met William Mulford Marsh, a self-trained local architect. The two formed what would be a lucrative partnership in 1919, specializing in Mediterranean Revival residences. Here they created a classic skyscraper form in the image of a Greek column with a defined base (the black granite street level), a shaft (the unadorned middle floors) and a capital (the decorative roofline). The building was constructed as the headquarters for the Florida National Bank, organized by Alfred I. duPont in 1931. DuPont had died in 1935 and the $2.5 million structure was planned as a sort of memorial; it remains virtually unaltered since it opened in 1939. If you walk inside you can see one of Miami's lushest interiors with hand-painted cypress ceilings and brass bas relief elevator doors and fixtures festooned with tropical Florida images.

14. Olympia Theater and Office Building (Gusman Center)
174 East Flagler Street

Theater architect John Eberson would become famous in the 1930s for his "atmospheric" designs calculated to transport patrons on journeys of the mind to exotic locales. The Olympia, when it opened as a silent movie palace in 1925, was one of his earliest projects. If movie-goers weren't bowled over by the fabulous Moorish/enetian interior the first air-conditioning in Dade County would certainly win them over. The exterior of the ten-story office building was executed in the Mediterranean Revival style and offers little hint of the wonders awaiting inside. The Olympia was Miami's premier entertainment venue for more than four decades but with the building fraying at the edges businessman Maurice Gusman stepped in to save the building from demolition in the 1970s and donated it to the city. A complete restoration to the 1920s original appearance took place in the late 1990s.

15. The Walgreen Drug Store
   200 East Flagler Street

In the early years of the Great Depression it was rare to find a major building project that wasn't government sponsored. So in 1936 when Walgreen Drugs invested $1.5 million to construct the largest store in its chain here it was regarded as a harbinger of good times to come. The futuristic Streamline Moderne design by Chicago architects Zimmerman, Saxe, MacBridge, and Ehmann further promoted the sense of optimism. Customers entered the store through a wide curved corner tower with ribbon windows running down each block. Inside they found an 88-foot soda fountain stocked by a separate ice cream plant. Walgreens has moved but the building has been rehabilitated by subsequent retailers and remains one of the best examples of Moderne style in South Florida.

16. The Ingraham Building
   25 SE 2nd Avenue

With a pedigree that includes the Waldorf-Astoria in New York City and the Breakers in Palm Beach it is no wonder this 13-story Italian Renaissance building is regarded in some circles as the city's most elegant high-rise. Best known for their work on luxury hotels, Leonard Schultze and S. Fullerton Weaver brought the same design sensibilities to this headquarters for the Model Land Company, the real estate division of Henry Flagler's Florida East Coast Railway in 1926. No expense was spared with this memorial to James E. Ingraham, former president of the Model Land Company who had worked in Florida since the frontier days of the 1890s. The rusticated Indiana limestone marches all the way up the facade to a hipped roof covered in Spanish tiles. Inside, the celebrated lobby boasts a vaulted ceiling encircled by engaged Doric columns.

TURN RIGHT ON SE 1ST STREET.

17. The Huntington Building
168 SE 1st Street

Frederick Rand was an Orlando attorney who came to Miami in 1916 and got swept up in the development craze. He created several subdivisions including Highland Park, Broadmoor, Miramar, and Edgewater and acquired a healthy chunk of land along NE 2nd Avenue where he envisioned a new downtown center sprouting. He brought architect Louis Kamper in from Detroit to design this fanciful building in 1925. Kamper decorated the stuccoed 13-story building with architectural figures including 11 kinght-like figures along the roofline. More allegorical figures lined a wide masonry belt course between the third and fourth floors and the three-story projection at the entrance once sported a quartets of winged griffins, now gone. The building was named for Rand's sister, Elizabeth Huntington. Frederick Rand's vision for a new downtown would not come to pass, however, as he went bankrupt in Miami's economic crash of 1926.

18. City National Bank
121 SE 1st Street

Plans for this 11-story Neoclassical tower were drawn by Hampton and Ehmann who placed most of the visual emphasis on the oversized entrance where fluted pilasters frame a two-story recessed arch entrance. The roofline boasts a raised parapet wall adorned with hefty brackets. Martin Luther Hampton and E.A. Ehmann were busy in Miami in the 1920s and 1930s, working mostly in the Mediterranean Revival style and this was one of the firm's largest projects. Construction was started in 1925 for the Miami Bank and Trust Company and financed by a St. Louis Bank, one of the earliest instances when the money for of a major Florida building was undertaken by out-of-state capital. Before the high-rise could be completed, however, and was placed into operation by the J.C. Penney City National Bank and Trust Company and named the "City National Bank Building." That bank went under in 1930 as the building became a poster child for the chaotic Miami economy of the era.

TURN RIGHT ON 1ST AVENUE AND WALK ONE BLOCK TO FLAGLER STREET.

19. Flagler First Condos
101 East Flagler Street

Perched on a phalanx of oversized Greek columns topped by Corinthian capitals, these condos began life in the 1920s as the headquarters for First National Bank of Miami. The bank, which was one of only two Florida banks to survive the Great Depression and would become the state's largest, began on this site in 1902. It would ultimately be liquidated in 1991 by the Federal Deposit Insurance Corporation using a new procedure called "loss sharing."

TURN LEFT ON FLAGLER STREET TO RETURN TO THE TOUR STARTING POINT.

A Walking Tour of Miami Beach, Florida
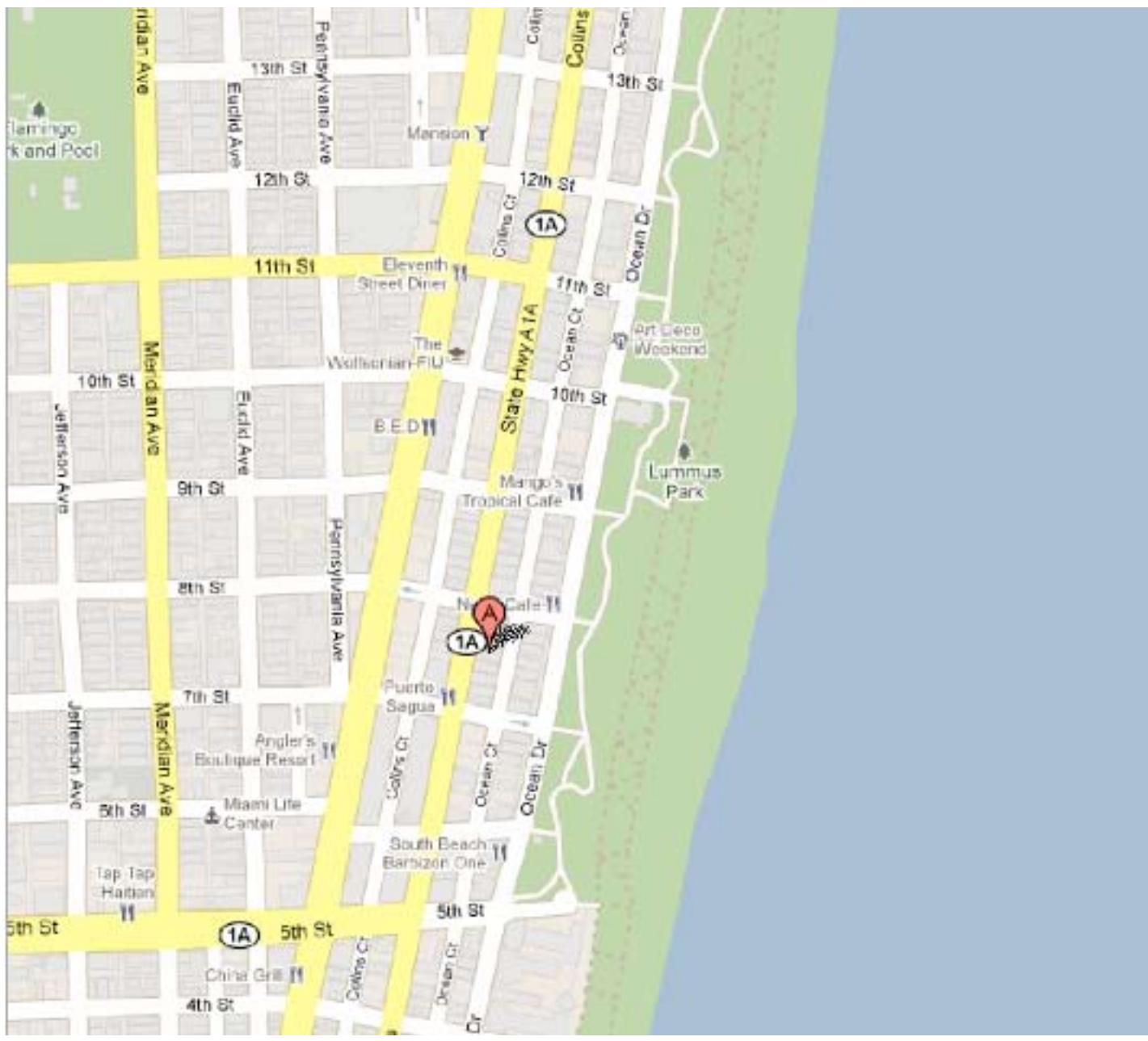## from walkthetown.com

The first vision anyone had for the development of the barrier island across Biscayne Bay was as a coconut farm. Charles and Henry Lum bought up land in what would one day be known as South Beach and built the first house on the island in 1886. About 10 years later Henry Flagler's great Florida East Coast Railway rolled into the area and entrepreneurs began to see that the island's 15 miles of sparkling white sand beaches might be put to a better use than as a cocunut grove.

John Collins, Carl Fisher, and brothers John N. and James E. Lummus, began gobbling up land on the island around 1910 and in 1915 they incorporated the town and created the city of Miami Beach. The 1920s brought the first tidal wave of money onto the island. Titans of industry with names such as Firestone and Penney and Champion built mansions on what would come to be known as Millionaire's Row. A trolley linked Miami Beach to the mainland. Pastimes for the wealthy northern visitors such as a golf course and greyhound racing were established. By the end of the decade Miami Beach was entrenched as one of the great American beach resort towns.

The hotels and surrounding structures that went up to accommodate this tourist trade were designed to foster Miami Beach's image as a "tropical playground." In the 1920s most of the buildings were fashioned in an Old World Mediterranean style that was guaranteed to appear exotic to the denizens of crowded industrial cities up north. In the 1930s the architecture shifted to the fanciful Art Deco style with buildings dressed in vibrant colors and illuminated in stylish neon. Miami Beach has the largest collection of Art Deco architecture in the world.

In 1979 Miami Beach's Art Deco Historic District was listed on the National Register of Historic Places. There are more than 800 contributing structures in the district including hotels, apartments and other structures, most raised between 1923 and 1943. We will see more than 50 on our walking tour, all decked out with variations of sleek curves, eyebrow windows, glass blocks, spires, ship-like railings, gleaming chrome, porthole windows and other imaginative affectations. But before we start looking at buildings we'll begin on a strip of land that has been a park for almost 100 years and where you can see something more famous than Miami Beach's Art Deco hotels - the beach...

15th St

Jerry's Famous Deli

Tantra Restaurant & Lounge

Espanola Way

Espanola Way

14th Pl

Meridian Ave

Pennsylvania Ave

Euclid Ave

Collins

Ocean

13th St

13th St

Flamingo Park and Pool

Mansion

12th St

12th St

Collins Ct

1A

Ocean Dr

11th St

Eleventh Street Diner

11th St

Meridian Ave

The Wolfsonian-FIU

Ocean Ct

Art Deco Weekend

10th St

State Hwy A1A

10th St

Jefferson Ave

Euclid Ave

B.E.D

9th St

Mango's Tropical Cafe

Lummus Park

Pennsylvania Ave

8th St

News Cafe

1A

Jefferson Ave

Meridian Ave

7th St

Puerto Sagua

Angler's Boutique Resort

Colin's Ct

Ocean Ct

Ocean Dr

6th St

Miami Life Center

South Beach Barbizon One

Tap Tap Haitian

5th St

5th St

5th St

1A

5th St

China Grill

Collins Ct

Ocean Ct

4th St

1. **Lummus Park**
   5th Street at Ocean Drive

John N. Lummus arrived in Miami in 1895 and quickly became enamored with the area's potential. A year later when Henry Flagler's Florida East Coast Railway reached town Lummus was back working as a train dispatcher. Meanwhile his brother James had established a general store in town. In 1912, with visions of beach-front single family homes dancing in their heads, the Lummus brothers acquired 500 acres south of 14th Street and established the first building lots on Miami Beach through their newly formed Ocean Beach Reality Company. In 1915 the Town of Miami Beach was incorporated by the Lummus brothers and fellow developers John Collins and Carl Fisher and the brothers sold the beachfront slab of their land from 5th Street to 14th Street to the city. Buffering the hotels of Ocean Drive from some of Miami Beach's finest sand, Lummus Park has remained open space for nearly 100 years.

WITH YOUR BACK TO THE OCEAN WALK OUT TO OCEAN DRIVE AND TURN LEFT.

2. **Savoy Hotel**
   425 Ocean Drive

With two acres of beachfront property the Savoy is the only hotel on Ocean Drive located directly on the sand. Victor Hugo Nellenbogen, a Hungarian-American, contributed many Art Deco designs to Ocean Drive and the Savoy, opened in 1935, in considered one of his best.

TURN AND WALK BACK TO LUMMUS PARK TO START TOURING OCEAN DRIVE. STAY ON THE OCEAN SIDE OF THE STREET TO BETTER SEE THE HOTELS.

3.   The Bentley Hotel and Beach Club
510 Ocean Drive

Anchoring this corner at Miami Beach Drive is a 1939 landmark hotel whose art deco architecture has been meticulously restored. Of particular interest is its palm-speckled rooftop terrace.

4.   Beach Paradise Hotel
600 Ocean Drive

Buildings constructed in Miami Beach were designed almost exclusively in the Mediterranean Revival style, an often whimsical interpretation of the Old World. Before the wave of Art Deco washed over Ocean Drive this 51-room boutique hotel opened in 1929.

5.   Park Central Hotel
640 Ocean Drive

Armed with a Pratt Institute education from Brooklyn, New York architect Henry Hohauser came to Florida in 1932 at the age of 37 and quickly established one of Miami's busiest practices. The stylish Park Central is one of his signature works, wrapped in corner windows that climb the six-story hotel, the tallest Art Deco creation on Ocean Drive. The Park Central opened in 1937 and for its 50th birthday it received the first makeover of Miami Beach's hotels. Permanently parked out front on Ocean Drive is a sleek 1947 Buick. It has been claimed that the conga line first weaved into America on the dance floor of the Park Central on New Year's Eve 1940 under the direction of 22-year old Cuban bandleader Desi Arnaz.

**6. The Majestic Hotel
      660 Ocean Drive**

This Art Deco 49-room hotel was designed in 1940 by Albert Anis who gave his creation no contrasting horizontal elements. Peek around the corner to see what happens when you own a corner property but don't have the money to carry the decorative ocean-facing facade al the way down the street.

**7. Avalon Hotel
      700 Ocean Drive**

The classic look of this 1941 Art Deco hotel is enhanced by the vintage Oldsmobile convertible parked out front.

**8. Beacon Hotel
      720 Ocean Drive**

Henry O. Nelson added this layered confection to the Ocean Drive streetscape in 1937. The Art Deco emphasis on verticality is emphasized by strips of diamonds and circles enclosing a slightly protruding central bay. The crisp facade is one of the few at the beach to not provide any relief from the sun for the windows. In 1946 the hotel was sold and the new owners added 22 rooms in the spreading wing.

9. The Colony Hotel
736 Ocean Drive

This hotel's iconic neon-accented sign gives this building a feel of soaring verticality even though it is only three stories. The Colony, built in 1935, was one of the earliest efforts from Henry Hohauser who would eventually design over 300 buildings in town.

10. Starlite Hotel
750 Ocean Drive

The Starlite was another project by architect William Brown, opened in 1929. The symmetrical facade is broken by a band of tiles on the northern side.

11. Shore Park Hotel
820 Ocean Drive

E.A. Ehrmann designed this hotel in a restrained Mediterranean Revival style in 1930. The restaurant here is one of several Cuban-themed eateries owned by Latin Pop songstress Gloria Estefan.

12. Pelican Hotel
826 Ocean Drive

This began as a Henry Hohauser-designed hotel in the 1940s - it was a twin of the Penguin Hotel you will see further up Ocean Drive. That htoel retains much of its original appearance but that pedigree was lost here when it was renovated in 1994 by the Diesel Jeans company with each room individually designed by Swedish decorator and flea market habitue, Magnus Ehrland. The guest book is littered with the names of the rich and famous, headed by Saudi Arabian Prince Faisal who won't stay anywhere else but the Pelican penthouse when in town. He probably never tires of watching the goings-on in the six-foot tropical fish tank.

### 13. Waldorf Towers
860 Ocean Drive

Here, architect Albert Anis served up the Art Deco with a nautical theme for this 1937 hotel. The signature rounded corner tower suggest a lighthouse or perhaps a ship's crow's nest. The tower was once condemned and taken down; it was replaced later. Anis kept decoration to a minimum, using glass bricks beneath the tower and continuous eyebrows above the windows.

14. Hotel Breakwater
940 Ocean Drive

Yugoslavian architect Anton Skislewicz designed this classic Art Deco hotel in 1939. After years of running down the property was purchased by Jordache Jeans who poured millions of dollars into a meticulous restoration.

15. Edison Hotel
960 Ocean Drive
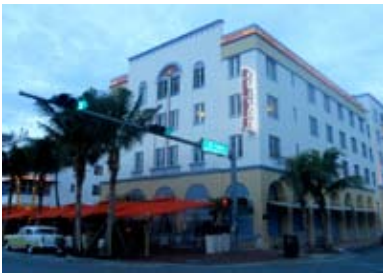
This is another entry in the canon of prolific architect Henry Hohauser, opened in 1936. During World War II Miami Beach was a major training center for the Army Air Corps and many of the town's 70,000 hotel rooms were commandeered for barracks, including the Edison.

16. Art Deco Center
1001 Ocean Drive

Lovers of Art Deco have, in part, America's Bicentennial to thank for the splendors seen today. Although Florida, being a Spanish colony of course, had no role in America's fight for freedom from the British, Barbara Baer Capitman and her son John were seeking a way for Miami Beach to participate in the country's 200th birthday celebration and focused on the community's unique concentration of 1930s buildings, many of which were not aging well. They formed the Miami Design Preservation League in 1976 and in 1979 the Miami Beach Architectural Historic District became America's first 20th century Historic District.

17. The Clevelander Hotel
   1020 Ocean Drive

Several of the hallmarks of the 1930s Miami Beach Deco hotel can be seen in this work from Albert Anis in 1938: the three-part vertical composition, sun-battling eyebrow windows and a stepped, or ziggarut, roofline.

18. Congress Hotel
   1052 Ocean Drive

This boutique hotel demonstrates the vertical and horizontal elements of the Art Deco style in both its sign and form of the building that is dominated by its windows with their prominent eyebrows. It is another work of Henry Hohauser, from 1936.

19. Casa Casuarina
   1116 Ocean Drive

At a time when opulent mansions began appearing in south Florida none was more luxurious than this residence when it was constructed in 1930 by Alden Freeman, an heir to the Standard Oil fortune. The three-story palace was modeled after the Governor's House in Santo Domingo from the early 1500s and is built partially of coral. After Freeman died the iconic property was purchased by Jacques Amsterdam and converted into an apartment complex for artists. In 1992 fashion designer Gianni Versace purchased the Amsterdam Palace and restored it to a private residence. And not without controversy. Versace wanted a garage and pool so purchased the Revere Hotel next

door and tore it down. Preservationists were outraged but the negotiations have been credited with saving another 200 structures. It was on these steps that Versace would be shot to death in 1997 by Andrew Cunanan. Casa Casuarina was then auctioned and turned into a private club.

20. Hotel Victor
1144 Ocean Drive

Lawrence Murray Dixon was a native Floridian whose architecture beginnings were in New York with the firm of Schultze and Weaver of Waldorf Astoria fame. He returned to south Florida in 1929 and helmed the busiest shop in Miami Beach, designing 42 buildings and interior decor of 42 hotels in a short time in the 1930s. His clients hoped to draw New York clientele down the coast and Dixon was instrumental in developing a look that reinterpreted urban Art Deco to suit a southern, seaside resort. In 1937, Dixon built the Hotel Victor. After a star-studded youth the Victor suffered a desultory middle age, reduced to bit parts as a weary set for Miami Vice episodes and eventually boarded up and abandoned all together. The Hyatt Hotel people provided a $48 million dollar makeover to restore the Victor to its glory.

21. The Tides
1220 Ocean Drive

This is another creation of Lawrence Murray Dixon. opened in 1936. Here Dixon brought a skyscraper sensibility to Ocean Drive with a symmetrical tower with setbacks associated with massive sky-tickling buildings of the era. The facade is dominated by a three-story entrance portal with porthole windows.

22. The Leslie Hotel
   1244 Ocean Drive

The Leslie is a 1937 hotel by Albert Anis. The central bay holds the most visual interest, with bowed windows framed by vertical fluting. All the windows are shaded by eyebrows which wrap around the building.

23. The Carlyle Hotel
   1250 Ocean Drive

Richard Kiehnel and John Elliot formed an architectural partnership in Pittsburgh, Pennsylvania in 1906. The firm scored its first Florida commission in 1917 and opened a permanent office in Miami in 1922. More than three decades into their careers Kiehnel an Elliot showed their facility for the Art Deco style with this stylish hotel in 1939. The sides of the building curve sensuously, emphasized by the window eyebrows that trace the undulations around the corner. The Carlyle took a star turn in the 1996 Robin Williams-Nathan Lane movie "The Birdcage."

24. Cardozo Hotel
   1300 Ocean Drive

Miami Beach hotels often were named with a tip of the hat to New York City connections. The Cardozo recognized Benjamin Cardozo, who was appointed to the United States Supreme Court by Herbert Hoover in 1932 after a long career on the New York State of Appeals. Cardozo was the second Jew, after Louis Brandeis, to be appointed to the Supreme Court. He died in 1938 and this

hotel was built the following year. Architect Henry Hohauser also embraced the curvilinear like the Carlyle across the street, displaying an entire corner rounded off with wraparound windows and eyebrows. The Keystone trim is limestone, dyed to resemble a sparkling white marble.

25. Cavalier Hotel
1320 Ocean Drive

Roy F. France trained in architecture at the Illinois Institute of Technology and practiced in Chicago before migrating to Miami Beach to become one of the principals of the Miami Beach Art Deco Architectural District. For the symmetrical three-part Cavalier, constructed in 1936, France livened the facade with decorative vertical bands and frieze panels. The patterns display an American Indian influence.

26. Netherland Hotel
1330 Ocean Drive

This 1938 hotel received an award-winning conversion into a multi-use facility in the 1990s. At that time the building received a terraced three-story addition atop the seven-story original.

27. Winter Haven Hotel
   1400 Ocean Drive

Albert Anis blended the qualities of both the Art Deco and Streamline Modern design movements into this 1939 hotel. It retains the classic three-part appearance with intersecting horizontal and vertical elements. n 2008, the Winter Haven's Ocean Drive exterior was given a face lift to restore and repair the unique stucco eyebrows and prominent symmetrical stepped façade.

28. Penguin Hotel
   1418 Ocean Drive

This hotel began life in the 1940s as the Golden Dawn Hotel. Designed by Henry Hohauser, this later Art Deco design dismisses the vertical element altogether in anticipation of the clean lines of the International style that was to dominate 1950s and 1960s architecture. Rechristened "The Penguin," the 44-room hotel was renovated in 2006. It is best known around town for the Front Porch Café in the lobby which has been voted the "best breakfast in town" for many years.

29. Crescent Hotel
   1420 Ocean Drive

The first thing you notice about this 1938 boutique hotel is its asymmetry. Architect Henry Hohauser introduced curvilinear elements to his square box building - rounded eyebrows sneaking around the corner and the Allen wrench facade decoration. There are also a string of bubbles above the third floor windows.

30. McAlpin Hotel
1424 Ocean Drive

If your sensibilities were jarred a bit by the asymmetrical facade of the Crescent Hotel you will be soothed by the perfect symmetry of every element of this Lawrence Murray Dixon creation from 1940. In this small package you get horizontal and vertical intermingling, curved eyebrows, geometric shapes and stylized signage.

31. The Betsy
1440 Ocean Drive

Lawrence Murray Dixon stepped out of the Art Deco whirlwind to give the expansive Betsy Ross Hotel a Colonial Revival feel with twin pediments at the ends and a two-story, four column entrance portico. The hotel opened in 1942 and after a 2009 facelift - and name change - it stands as the lone surviving example of Florida Georgian architecture on Ocean Drive.

32. Drake Hotel
1460 Ocean Drive

The Drake, opened in 1937, is one hotel that didn't survive and has been converted into condominiums. It did, however, receive a freshening makeover in the 1990s.

TURN LEFT ON 15TH STREET. TURN LEFT ON COLLINS AVENUE.

33. Jerry's Famous Deli
   1450 Collins Avenue

JThis Miami Beach landmark began life in 1940 as Hoffman's Cafeteria. Henry Hohauser created an Art Deco building that can be described as Nautical Moderne. The entire structure can be seen as a tugboat with mock wheelhouses and a smokestack if one wants. Other sea-going themes include a trio of portholes at the stepped parapet on each side and flagpoles waving.

TURN RIGHT ON ESPANOLA WAY AND WALK TO THE CORNER OF WASHINGTON STREET.

34. Cameo Theater
   1445 Washington Street

Miami architect Robert E. Collins designed this 980-seat movie palace in a Streamline Moderne style in 1938. Now on the National register of Historic Places, the Cameo has been a three-level nightclub for over a decade. look up to see a carved facade panel.

CROSS OVER WASHINGTON STREET

35. Espanola Way
   between Washington Avenue and Drexel Avenue

Newton B.T. Roney was a Camden, New Jersey lawyer and political player who first stopped in

Miami in 1909 when returning from a trip to Cuba. He would return in 1917 and the following year he was a full-time resident buying up important properties on seemingly every corner of town. By 1920 Roney was energetically building his own properties and by 1925 he owned more than 200 business properties on Miami Beach. His most inspired developing foray was to create a touch of Old Spain in 1925 on two blocks of Espanola Way. He hired Robert Taylor to design his "Spanish Village," ostensibly as an artist colony. Today the street, awash in rust and beige stucco and red tile roofs, is the oldest intact original street in Miami Beach.

WHEN YOU ARE FINISHED EXPLORING ESPANOLA WAY RETURN TO WASHINGTON STREET AND TURN RIGHT.

36. The Clay Hotel
   1438 Washington Street at Espanola Way.

In operation since 1925, gangster Al Capone is said to have headquartered his Miami gambling operations from rooms in The Clay. Today the gun-toting toughs have been replaced in part by young travelers taking advantage of the hostel part of The Clay.

37. Miami Beach Post Office
   1300 Washington Avenue

This is one of the last of the hundreds of post offices constructed by the Depression-era Works Projects Administration - and one of the best. Howard Lovewell Cheney, a Chicago architect, won the commission and delivered an Art Moderne design focused around a corner rotunda with a decorative cupola centered atop. Inside muralist Charles Hardman adorned the round walls with scenes of Florida history and a ceiling mural offers a stylized Florida sun. After a 970s refurbishment all remains today.

38. Cinema Theater/Mansion Nightclub
    1235 Washington Street

The theater behind this unassuming sandwiched facade has witnessed the gamut of entertainment through the years. The streamlined Art Moderne interior was the handiwork of Scottish-born Thomas White Lamb, one of the foremost American theater architects in the early 20th century. In addition to motion pictures the 1,200-seat theater played host to one of the longest running Yiddish vaudeville shows in history. When its days as a movie palace had run its course the Art Deco interior was lamentably gutted and the space was reborn as a club. Prince owned the place at one time. During another stretch the old theater was Club 1235, a gay bar featured on an episode of *Miami Vice*. Most recently it has been the home to the high voltage Mansion night club.

39. Old City Hall
    1130 Washington Street

Carl Graham Fisher was an automotive pioneer whose firm supplied virtually every headlamp used on early automobiles in the United States. A tireless promoter of the horseless carriage, Fisher was a principal in developing the Indianapolis Motor Speedway and conceived and helped develop the Lincoln Highway, America's first transcontinental highway. When that was finished he rotated his vision 90 degrees and dreamed up the Dixie Highway from Indiana to Florida and spearheaded the bulk of its construction in a year. Fisher soon focused his attention on that southern terminus of the Dixie Highway - Miami, and more specifically the still virtually unpopulated barrier island across Biscayne Bay about to be reached by the new Collins Bridge. Fisher became one of the major players in the Florida land boom of the 1920s and after the Hurricane of 1926 swept across Miami Beach he financed the construction of this towering City Hall as a show of confidence the town would roar back. As his fortune was estimated at $100 million at the time, Fisher could well afford the tab. Fisher was right about the future of Miami Beach but he didn't see the stock market crash of 1929 coming his way and he lost his entire fortune. He spent the last years of his life before dying of a brain hemorrhage living in a small cottage in Miami Beach, doing odd jobs for friends.

As for City Hall, it was designed in Mediterranean-flavored Renaissance style by Martin Hampton, a South Carolina-born architect who settled in Miami in 1914. Having traveled extensively in Spain, he was a master of the Mediterranean Revival style, which he adapted to the Florida landscape. The eight-story tower stands on wood and reinforced concrete piles. Atop the tower stand four urns, reportedly to defy any future hurricanes. It has worked so far and the city government never had to deal with another big blow while it resided here until 1977.

FROM THE CORNER OF 12TH STREET AND WASHINGTON STREET, WALK BACK TO COLLINS STREET (TOWARDS THE OCEAN) ON 12TH STREET. AT COLLINS STREET, TURN LEFT.

40. Marlin Hotel
1200 Collins Avenue

With its tripartite form and symmetrical massing the Marlin looks like it escaped from Ocean Avenue. This is a Lawrence Murray Dixon design from 1939. The frieze panels in the central section depict underwater scenes.

41. Webster Hotel
1220 Collins Avenue

The lavishly decorated Webster is a 1939 creation of Henry Hohauser. He didn't give the hotel sun-shading eyebrows but that won't matter to guests anymore as the building has been converted into an upscale French retail operation.

TURN AND WALK SOUTH ON COLLINS AVENUE, CONTINUINING PAST 12TH STREET.

42. Kent Hotel
1131 Collins Avenue

For this boutique hotel Lawrence Murray Dixon abandoned symmetry and mixed up the horizontal and vertical elements. Save for a trio of stacked porthole windows on the first floor he bundled the vertical band (now a double row of glass bricks but originally a honeycombed pattern), the door and the rooftop finial to one side and placed the continuous eyebrows and stripes to the other. The Kent opened in 1939.

43. Palmer House
1119 Collins Avenue

Again Lawrence Murray Dixon created an asymmetrical confection for the Palmer House in 1939 with a vertical decorative band interrupting the flow of the eyebrowed windows. Look up to see bas relief starbursts.

44. Tudor Hotel
1111 Collins Avenue

The name may say 16th century but the space needle finial on this 1939 hotel anticipates the late 20th century. This streamlined wraparound hotel was created by Lawrence Murray Dixon in 1939. The side facades are graced by continuous eyebrows above the windows and even sport a sly set of eyebrows above the upper floor vents. The corner curve is highlighted by coral-colored decorative stone.

45. Essex House
1001 Collins Avenue

The nautical-themed essex House is considered one of Henry Hohauser's best Art Moderne designs. The 1938 streamlined hotel boasts generous horizontal "racing stripes, porthole windows below the roofline and a rooftop finial announcing the Essex name.

46. Fairwind Hotel
1000 Collins Avenue

This is one of Lawrence Murray Dixon's earlier Collins Avenue hotels, from 1935. Rather than the streamlined curved corners that were to proliferate on the street the Fairwind, which opened as the Fairview, presents crisp lines and sharp corners.

TURN RIGHT ON 10TH STREET AND WALK ONE BLOCK TO THE CORNER OF WASHINGTON STREET.

47. Wolfsonian Museum
1001 Washington Street

This is the Washington Storage Building, constructed in 1926 mostly to serve wealthy northerners to store valuables during extended stays in Miami Beach. By the 1980s the largest tenant was investment banker Mitchell Wolfson, Jr., a Princeton graduate and investment manager who had spent decades amassing object representing European and North American design. In 1885 Wolfson

purchased the Mediterranean Revival building and pumped it up to seven stories to create a 56,000 square-foot facility. In 1997 Wolfson donated the collection and building to Florida International university that now operates the Wolfsonian Museum, a collection of late 19th to mid-20th century decorative arts.

RETURN TO COLLINS AVENUE AND TURN RIGHT.

48. Edward Hotel
953 Collins Street

Henry J. Maloney was an architect who specialized in the Mediterranean Revival style in the 1920s and he never embraced the Art Deco wave of the 1930s. The Edward was one of his last - and largest projects. It opened in 1935 and trumpeted the inclusion of its swimming pool, not yet a mandatory hotel feature. The Edward used to stay open in the summer off-season and a room could be had for a dollar or two. Today the Edward carries on as residential property.

49. Sherbrooke Hotel
901 Collins Avenue

The expression of Nautical Deco reached its zenith in 1948 with the construction of this land ship. The corner prow features a sleek parapet at the top and porthole windows and street level. The Sherbrooke received an award-winning makeover in 2004.

50. Hotel Shelley
   844 Collins Avenue

This hotel opened in 1931 as one of the first in Miami Beach. With its 75th birthday approaching it received a $1.5 million dollar renovation. The vertical elements are strong here, particularly the ornate treatment given the entrance.

51. Whitelaw Hotel
   808 Collins Avenue

This stylishly restrained 1936 hotel from Albert Anis is distinguished by two sets of wavy lines that are carried around the corner. White is truly the law here - inside the appointments are just about all white.

52. The Hotel of South Beach
   801 Collins Avenue

This is another Lawrence Murray Dixon design from a very busy 1939. Here he emphasized the verticality of this corner hotel with a series of ribs at the corner, topped by a neon sign spire. When the famous New York jewelers objected to hotel's name the owners lost the right to call the guest house "Tiffany" but kept the tower.

53. London Arms Hotel
727 Collins Avenue

Architect Donald G. Smith re-imagined the Neoclassical style for the tropics with the London Arms Hotel in 1941. It boasts a rusticated base, square pilasters, arched windows, a broken pediment, and an engaged bit of balustrade at the roofline. There are also classical urns and carved details above the center entrance.

Recognizing Early American Architecture:

Postmedieval English Colonial (1600-1700)
* steeply pitched, side-gabled roof
* small casement windows with many small panes (restored often)
* massive chimney
* vertical board (batten) door
* little or no eave overhang, no cornice detailing
* one room deep

Dutch Colonial (1625-1840)
* side-gambreled roof
* usually one story
* batten door, most divided into upper and lower halves
* little or no eave overhang

French Colonial (1700-1830)
* steeply pitched roof, either hipped or side-gabled
* one story
* tall, narrow door and window openings
* doors and windows typically divided vertically into pairs
* walls of stucco (over half-timbered frame)

Spanish Colonial (1660-1850)
* low-pitched or flat roof
* normally one story
* few small windows
* multiple external doors
* walls very thick in stucco over adobe brick or rubble stone
* long, narrow porches opening to courtyards

Georgian (1700-1780)
* windows with double-hung sashes, typically nine or twelve small panes per sash; windows are never in adjacent pairs
* paneled door, normally with decorative crown (most often pedimented but at times broken-pedimented) and supported by decorative pilasters
* row of small rectangular panes beneath door crown
* cornice usually emphasized with tooth-like dentils or other decorative molding
* windows typically five-ranked and symmetrically balanced with center door; less commonly three-ranked or seven-ranked

Adamesque (Federal) (1780-1820)
* windows with double-hung sashes, typically six small panes per sash; windows are never in adjacent pairs
* semi-circular or eliptical fanlight over paneled door, typically accompanied by sidelights, elaborated crown and surround, and/or extended as small entry porch
* cornice usually emphasized with tooth-like dentils or other decorative molding
* windows typically five-ranked and symmetrically balanced with center door; less commonly three-ranked or seven-ranked
* while similar to Georgian, features are often "lighter"

Greek Revival (1825-1860)
* gabled or hipped roof of low pitch
* entry porch or full-width porch supported by square or round, prominent columns
      - Doric: plain capitals
      - Ionic: capitals with scroll-like spirals
      - Corinthian: capitals shaped like inverted bells decorated with leaves
* narrow line of transom and sidelights around door, usually incorporated into elaborate door surround
* cornice lines emphasized with wide, divided band of trim

Recognizing Victorian Architecture:

General Victorian Features (1840-1910)
* roof ornaments
* bay (protruding) windows
* three-part Palladian (rounded in middle) windows
* gingerbread porch trim

Gothic Revival Style (1835-1875)
* high-pitched center gables
* pointed arch windows and doors
* pendants and finials extending from roof

Italianate Style (1840-1885)
* brackets under roof cornices
* cupolas on the roof
* narrow, square porch posts with chamfered corners
* tall, slender windows

Second Empire Style (1855-1885)
* mansard roof, concave or convex, with dormer windows on steep lower slope
* molded cornices bound lower roof slope above and below
* eaves normally with decorative brackets below

Stick Style (1860-1890)
* stick-like bracketing on porches, often diagonal or curving
* stick-like grid on wall surfaces
* Jerkin-Head (cut-off triangular) roofs and dormers
* pent (or shed) roofs on dormers, porches and bays
* decorative trusses in gables; often steeply pitched gross gables
* wooden wall cladding (boards or shingles)

Queen Anne Style (1880-1910)
* asymmetrical facade
* patterned shingles
* turned porch posts and trim
* corner towers and turrets
* wraparound porch
* steeply pitched, irregular roofline

Shingle Style (1880-1900)
* shingled walls without interruption at corners
* multi-level eaves above asymmetrical facade
* extensive porches
* walls and roofs covered with continuous wood shingles

Richardsonian Romanesque (1880-1900)
* based on the innovative designs of Boston architect Henry Hobson Richardson
* round topped arches over windows, porch supports or entrance
* most have towers, usually round with conical roofs
* always masonry walls, usually with rough-faced, squared stonework
* facade usually asymmetrical
* elements grouped in sets of three

Recognizing 20th century Architecture:

Colonial Revival (1885 and beyond)
* accentuated front door with fanlights and sidelights
* symmetrical facade around centered entrance
* windows with double-hung sashes
* large dormers
* round, smooth porch columns, often clustered

Neoclassical (1895-1950)
* facade dominated by full-length porch supported by classical columns, typically Ionic or Corinthian
* facade shows symmetrically balanced windows and center door
* revivals may have curved porticos, two-story entrances, paired or tripled windows and/or bays not seen on originals
* often very large

Tudor (1890 -1940)
* massive chimneys, commonly crowned by decorative chimney pots
* facade dominated by one or more prominent cross gables, usually steeply pitched
* decorative half-timbering often present
* steeply pitched roof, usually side-gabled
* tall, narrow windows, commonly in multiple groups with multi-pane glazing
* walls of brick, stone, wood, stucco or in combination

French Chateauesque (1890-1930)
* busy roof line with many vertical elements (spires, pinnacles, turrets, gables, shaped chimneys)
* steeply pitched hipped roof
* multiple dormers, usually wall dormers extending through cornice line
* walls of masonry, usually stone

Beaux Arts (1890-1930)
* wall surfaces with decorative garlands, floral patterns or shields
* masonry walls, usually of light-colored stone
* facade with corner quoins and columns, oftne paired with Ionic or Corinthian capitals
* first story typically rusticated (stonework) with exaggerated joints
* facade symmetrical

Spanish Mission Style (1890-1930)
* shaped Mission dormer or roof parapet
* porch roofs supported by large square piers, commonly arched above
* commonly with red tile roof covering
* widely overhanging eaves, usually open
* wall surface usually smooth stucco

Pueblo Revival (1910-present)
* flat roof with parapeted wall above
* stucco wall surface, usually earth-toned
* projecting wooden roof beams (vigas)
* wall and roof parapet with irregular, rounded edges
* unpainted wood porch columns - maybe just tree trunks
* tile or brick floors

Prairie Style (1900-1920)
* low-pitched roof with widely overhanging eaves
* two stories with one-story porches or wings
* massive square porch supports
* detail emphasizing horizontal lines
* hipped roofs are more common than end or side gables
* one of few indigenous American styles developed by Chicago architects Louis Sullivan and Frank Lloyd Wright and built only during first two decades of century

Craftsman (1905-1930)
* low-pitched gabled roof with wide, unenclosed eave overhang
* roof rafters usually exposed
* porches supported by square columns
* decorative braces or false beams under gables
* columns frequently continue to ground level without a break at porch level
* generally one or one-and-a-half stories

Art Deco (1920-1940)
* zigzags and other geometric and stylized motifs
* towers and other vertical projections
* smooth stucco wall surface
* decorative motifs: geometric floral; chevron with lozenge; reding and fluting, often around doors and windows; sunrise pattern

Art Moderne (1920-1940)
* streamline, curved corners
* smooth stucco wall surface
* asymmetrical facade
* flat roof, usally with ledge at roof line
* horizontal grooves, lines, balustrades
* windows can turn corners and can be roundly shaped
* glass-block windows or sections of the wall

International (1925-present)
* no decorative detailing at doors or windows
* smooth, unornamental wall surface
* asymmetrical facade
* flat roof, usually without ledge at roof line
* windows usually metal casements set flush with outer walls