

HISTORIC RESOURCES REPORT

SHORE CLUB HOTEL

1901 Collins Avenue

Miami Beach, Florida



Prepared For:

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INTRODUCTION

The Miami Beach Historic Preservation Board (HPB) is being asked to approve an application for a Certificate of Appropriateness for proposed work at the Shore Club, located at 1901 Collins Avenue, Miami Beach. (Fig. 1) The Shore Club is a contributing resource in the locally-designated Ocean Drive / Collins Avenue Historic District. Therefore, the project will require a Certificate of Appropriateness from the HPB. The Shore Club is also a contributing resource in the National Register-listed Miami Beach Architectural (Art Deco) District.

Heritage Architectural Associates (HAA) has been commissioned by The Witkoff Group LLC, the developer of the property (the Client), to provide an Historic Resources Report to be included in the Certificate of Appropriateness submission packet, per the requirements of the Miami Beach Historic Preservation Ordinance.

The Client provided some documentation regarding the building's history to HAA at the outset of the project. To prepare the report, HAA obtained information from the City of Miami Beach and Miami-Dade County. HAA conducted further research with sources that included books, newspapers and on-line resources. Additionally, on-site photography was conducted to document the building and its environs as they currently exist. This information has been compiled in the report, which includes a description of the historic context of the neighborhood, the history of the property, biographies of the architects, and a current description of the property. The text is supplemented by numerous historic and contemporary images.

This work was overseen by Steven G. Avdakov, R.A., principal of HAA. The report was written and compiled by Deborah Griffin of HAA. Unless otherwise specified, all photographs were taken by Steven Avdakov and Gordon Loader of HAA.

SHORE CLUB HOTEL



Fig. 1. Shore Club Hotel, July 2021.

Name:	SHORE CLUB HOTEL
Address:	1901 Collins Avenue, Miami Beach
Date of Construction:	1939, 1949, 1955, 2001
Architects:	Robert A. Taylor (Cromwell), Albert Anis (Shore Club), Melvin Grossman (1955 addition), David Chipperfield (2001 modifications)
Architectural Style:	Art Deco (Cromwell), Miami Modern (Shore Club)
Historic Status:	Contributing
Historic Districts:	Collins Avenue / Ocean Drive Historic District (Local 1986, 1992) Miami Beach Architectural District (National Register 1979, 2000)

HISTORIC DISTRICT

In 1986, the Ocean Drive / Collins Avenue Historic District was designated as the first Local Historic District in Miami Beach. The original boundary of the District was roughly 5th and 6th Streets at the south, Collins Court and Collins Avenue at the west, 16th Street at the north and the Erosion Control line at the east. In 1992, the boundary was expanded to include the east side of Collins Avenue to 22nd Street. (Fig. 2) All proposed rehabilitation projects and new construction within the Local Historic District are subject to review in accordance with the Miami Beach Historic Preservation Ordinance.



*Fig. 2. Location of subject property within the boundary of the Ocean Drive / Collins Avenue Historic District.
(Ocean Drive / Collins Avenue Historic District (Local))*

The following is noted regarding the Ocean Drive / Collins Avenue Historic District:

The expanded Ocean Drive / Collins Avenue Historic District is highly representative of a distinct period in Miami Beach's history. The area's development pattern and architecture is reflective of its physical setting, prevalent architectural styles of the 1930s through the 1940s, the aspirations of its original developers, and the changing economic conditions of the nation and the local community...

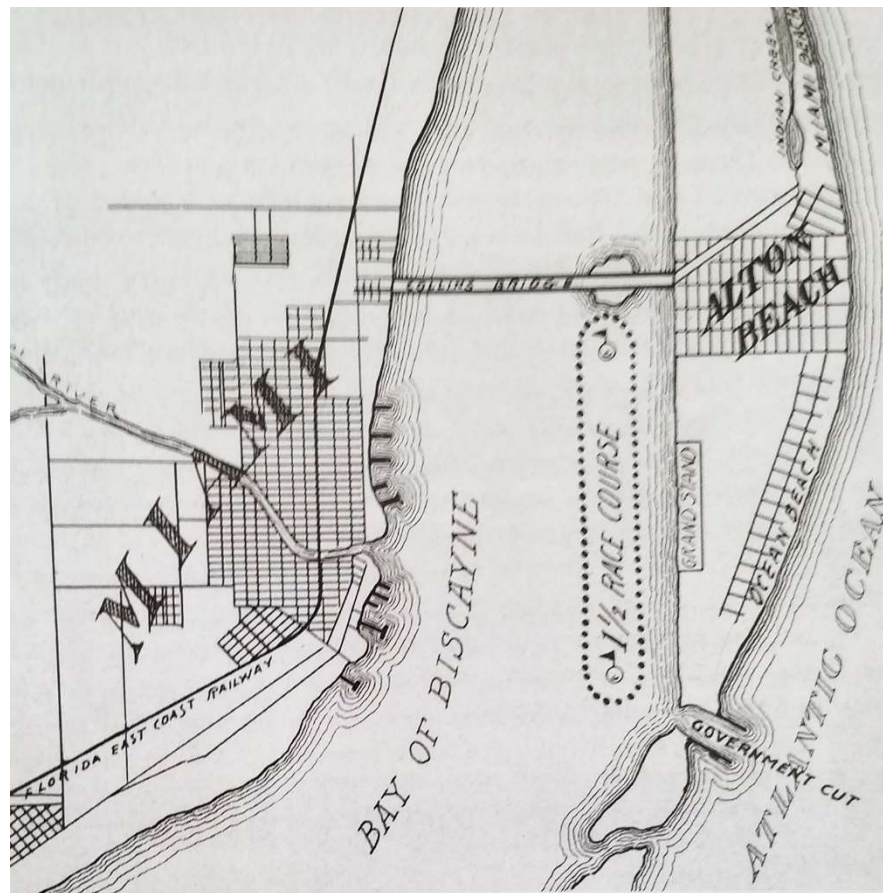
The area was planned and developed as a resort mecca and built-up in a relatively short period of time. The result is visual cohesiveness and a high concentration of distinct resort architecture typical of the fashionable style of the 1930s-1940s period....With an open front terrace, a standard design feature, the buildings were clearly designed to take advantage of the beach...

There is a strong consistency in scale in the expanded district. Between 5th and 15th Street, most of the buildings are two to three stories in height (with a few notable exceptions). The hotels north of 15th Street utilize similar design principles, but on a more impressive scale. Larger lots and direct ocean frontage created the setting for the next phase of resort architecture where buildings contained more private amenities; such as restaurants, nightclubs and private pools and beaches.¹

¹ City of Miami Beach Department of Historic Preservation and Urban Design, "Ocean Drive / Collins Avenue Historic District Expanded District Designation Report", (1992), 4. 8-9.

NEIGHBORHOOD CONTEXT

On January 15, 1914, Carl Fisher's Alton Beach Realty Company platted Fisher's First Subdivision of Alton Beach consisting of 305 acres along the oceanfront, located generally between 15th and 20th Streets. (Fig. 3) Fisher, who was from Indianapolis, made his fortune when he sold his patent for gas-powered automobile headlights to the Union Carbide Company. It was his intention to develop an oceanside resort called Alton Beach on his land. Abraham Lincoln was a hero to Fisher, so when he laid out the main east-west street, he named it Lincoln Road. Lincoln Road soon became the cultural and commercial center of Miami Beach, which was incorporated in 1915.



*Fig. 3. Map showing location of Carl Fisher's Alton Beach, 1944.
(Lost Miami Beach, p. 93)*

At the time of its development, the oceanfront area around Lincoln Road was the first upscale residential neighborhood in Miami Beach. Fisher built his house there in late 1914, and other wealthy residents soon began building their own winter homes in the area. By the 1930s, this residential neighborhood had been replaced with lower scale small hotels along Collins Avenue. As the city developed, land values increased, which increased pressure to build larger hotels

along the ocean. Carl Fisher developed five hotels in the Mediterranean Revival style between 1920 and 1935.

By the 1930s, architects were being influenced by the Art Deco landmarks that were being constructed in New York City, including the Empire State Building and the Chrysler Building. The Art Deco style developed in response to the dramatic changes that occurred following the end of World War I that included industrialization, societal changes, and technological advances in transportation and communication. The style reached its peak between the two World Wars. Art Deco was the predominant style of skyscrapers in major U.S. cities and also of gas stations, small stores, motels, and diners in cities and rural areas alike. By the late 1930s, Art Deco was beginning to be replaced by Streamline Moderne. Architects in Miami Beach designed dozens of hotels in the Art Deco and Streamline Moderne styles.

Some hotels constructed prior to World War II were built in the Modern style. However, that style was much more widely used after the war. Many significant examples of the Art Deco, Streamline Moderne, and Modern styles are located along Collins Avenue in the vicinity of the Shore Club.



*Fig. 4 East side of Collins Avenue looking northeast from 18th Street, 1955.
(FIU Libraries)*

Neighborhood Description

The Shore Club is located on Miami-Dade County Tax Parcel 02-3226-001-0020, which is located on the east side of Collins Avenue between 18th and 20th Streets. (Fig. 5)



*Fig. 5. Tax parcel map showing property lines of Shore Club Hotel at 1901 Collins Avenue.
(Miami-Dade County Property Appraiser)*

Collins Avenue is a generally north-south four-lane street with moderate-to-heavy landscaping, palm trees, and a wide pedestrian sidewalk. On the east side of Collins Avenue near the Shore Club, the urban context is a generally cohesive contiguous assemblage of mid-rise hotels that were constructed within a few years of one another. (Fig. 6, Fig. 7)



Fig. 6. East side of Collins Avenue north of Shore Club, looking north, July 2021.



Fig. 7. East side of Collins Avenue south of Shore Club, looking south, July 2021.

The Town House Hotel (Fig. 8) is located on the southeast corner of Collins Avenue and 20th Street and is bounded by the Shore Club on the south and east. North of 20th Street on the east side of Collins are the Setai Resort and Residences (Fig. 6) and the Bulgari (formerly Sea Gull) Hotel. South of the Shore Club are the Nautilus and Shelborne Hotels (Fig. 9), which are located north of 18th Street.



Fig. 8. Town House Hotel, July 2021.



Fig. 9. Nautilus Hotel (L) and Shelborne Hotel (R), July 2021.

A number of historic beach hotels are located to the south of the Shore Club on the east side of Collins Avenue. (Fig. 10, Fig. 11) The Raleigh (Fig. 12), Richmond, South Seas, Marseilles (Fig. 13), Seacomber/Surfcomber, and Ritz Plaza (Fig. 14) are located between 18th and 17th Streets, and the Delano, National, Sagamore (Fig. 15), and DiLido / Ritz-Carlton (Fig. 16) are located between 17th Street and Lincoln Road.



Fig. 10. East side of Collins Avenue looking south from 19th Street, August 2020.



Fig. 11. East side of Collins Avenue looking south from 18th Street, August 2020.



Fig. 12. Raleigh Hotel, August 2020.



Fig. 13. Marseilles Hotel, August 2020.



Fig. 14. Ritz Plaza Hotel, August 2020.



Fig. 15. From left, Delano, National, and Sagamore Hotels, August 2020.



Fig. 16. DiLido (Ritz Carlton) Hotel, 2021. (Google Maps)



Fig. 17. West side of Collins Avenue north of Shore Club, looking north, July 2021.



Fig. 18. West side of Collins Avenue south of Shore Club, looking south, July 2021.

The buildings on the west side of Collins Avenue generally have a lower scale than the eastern side of the street (Fig. 17, Fig. 18), with the exception of the Tower 1800 Condominium

(constructed 1973). (Fig. 19) Low-scale hotels on the west side of Collins in the vicinity of the Shore Club include the Dorchester (Fig. 20), Peter Miller (Fig. 21), and Greystone (Fig. 22) Hotels.



Fig. 19. Tower 1800 Condominium, July 2021.



Fig. 20. Dorchester Hotel, July 2021.



Fig. 21. Peter Miller Hotel, July 2021.



Fig. 22. Greystone Hotel, July 2021.

The Miami Beach Beachwalk runs along the beach to the east of the Collins Avenue hotels. (Fig. 23, Fig. 24)



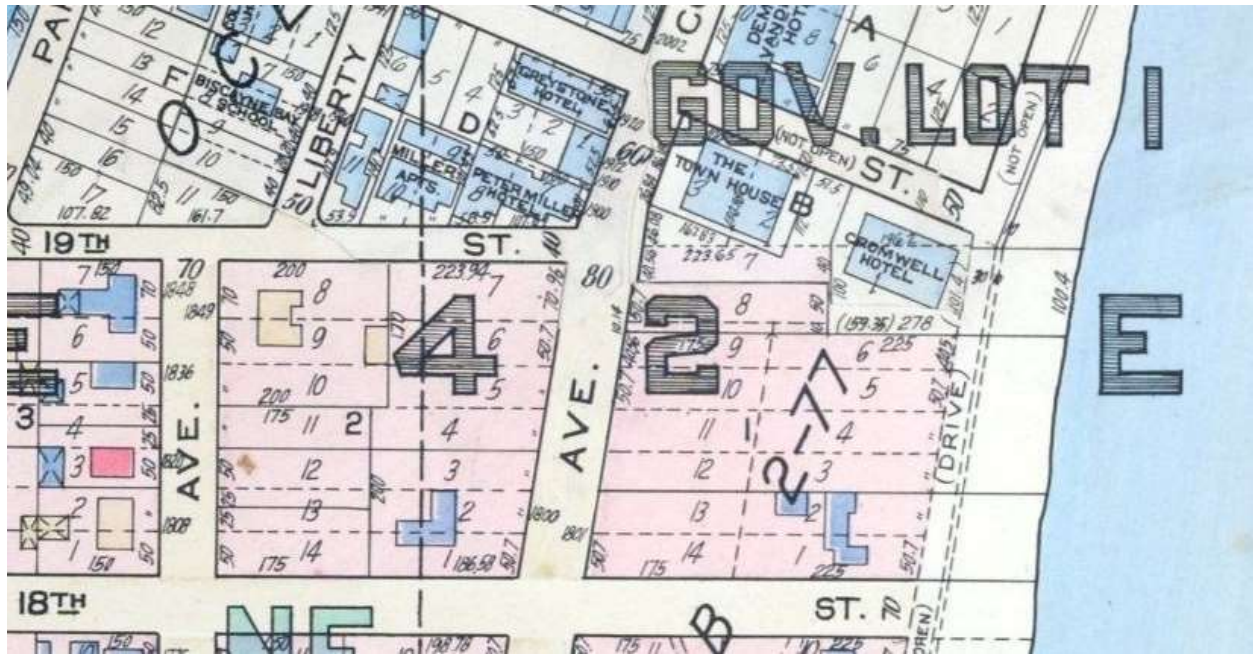
Fig. 23. Miami Beach Beachwalk, July 2021.



Fig. 24. Shelborne, Nautilus, Shore Club, and Setai (L-R) from Beachwalk, July 2021.

HISTORY OF THE SHORE CLUB

The Shore Club is comprised of two properties that were originally separate hotels. The former Cromwell Hotel was constructed in 1939 at 110 20th Street. The Shore Club Hotel was constructed in 1949 at 1901 Collins Avenue. The two properties opened as a combined facility in 2001.



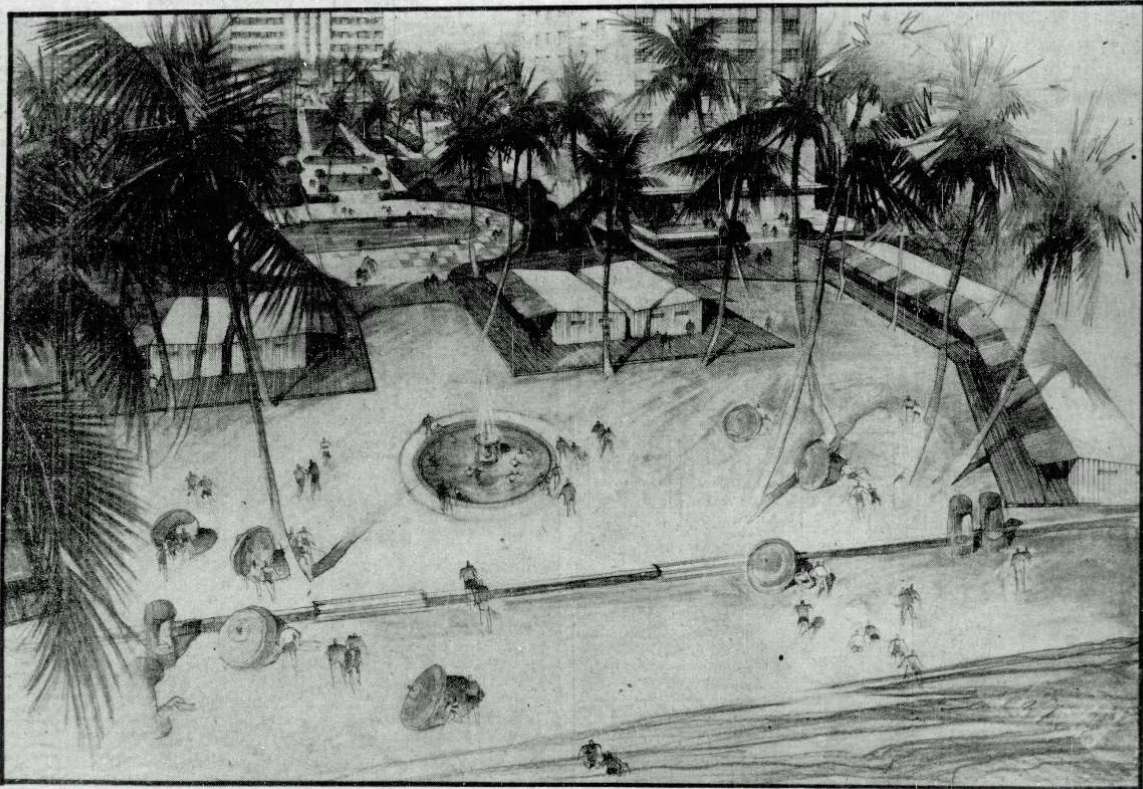
*Fig. 25. Plat Map showing Cromwell Hotel and location of future Shore Club Hotel, 1935 (revised 1940).
(Real Estate Plat Book of the City of Miami Beach, Florida)*

Cromwell Hotel and the original Shore Club

The former Cromwell Hotel is located on Block B of the Ocean Front Property of the Miami Beach Improvement Company. (Fig. 25) Newton B. T. Roney had a hotel constructed in 1939. The architect was Robert A. Taylor, and the general contractor was Fred Howland, Inc. The hotel was seven stories tall with 103 rooms, and the building footprint was 117' by 72'. The initial building permit was issued in August 1939.

At the same time, Roney began development of the Shore Club, which was a pool and cabana club associated with the Cromwell. (Fig. 26) Roney intended to build the Atlantic Shores Hotel (Fig. 27) on the site of the current Shore Club Hotel, but that project did not come to fruition. Permits for a swimming pool, 52 one-story cabanas, and men's and women's locker rooms were issued between October and December 1939. Part of the Shore Club was constructed on the lots south of the Cromwell, the site of the current Shore Club Hotel.

• THE SHORE CLUB •



Announcing the opening of the newest oceanfront bathing club at Miami Beach—Located on the Ocean between 18th and 20th Streets—the central feature of N. B. T. Roney's new hotel center. Pictured above is a view of THE SHORE CLUB as it appears facing the Atlantic Ocean. On the right is the new Cromwell Hotel . . . in the center background is shown the proposed Atlantic Shore Hotel to be erected this summer. Features of THE SHORE CLUB include a Clubhouse with Men's and Women's Lockers and Marble Showers . . . Oceanfront Cabanas . . . Swimming Pool . . . Children's Wading Pool . . . Electric Fountain . . . Landscaped Gardens . . . Two Dance Floors, one constructed so that on special occasions it can be flooded and frozen for Ice Skating . . . Dancing, Ice Skating and Swimming can be carried on simultaneously under the Florida Sun in THE SHORE CLUB GARDENS.

•
Marshall Wayne
Manager
•

Club Membership—\$110.00 per year. Membership includes use of
Pool and Lockers.
Cabanas—\$400.00 per season. Special short time rates on Cabanas.

Offices Are Maintained at Club—Telephone S-5992

•
Garland Powell Peed
President
•

*Fig. 26. Rendering of original Shore Club, 1940.
(Miami Herald, 1/7/1940, p. 64)*

RONEY TO BUILD AGAIN

Pioneer First To Announce 1940 Hotel



N. B. T. Roney, pioneer developer and real estate operator of Miami Beach, will erect this \$450,000 hotel on the site of his proposed hotel city on the ocean front between Eighteenth and Twentieth streets. Construction will start in May. The hotel will be called the Atlantic Shore.

*Fig. 27. Rendering of planned Atlantic Shores Hotel, which was to be constructed on site of current Shore Club Hotel, 1940.
(Miami Herald, 1/7/1940, p. 56)*

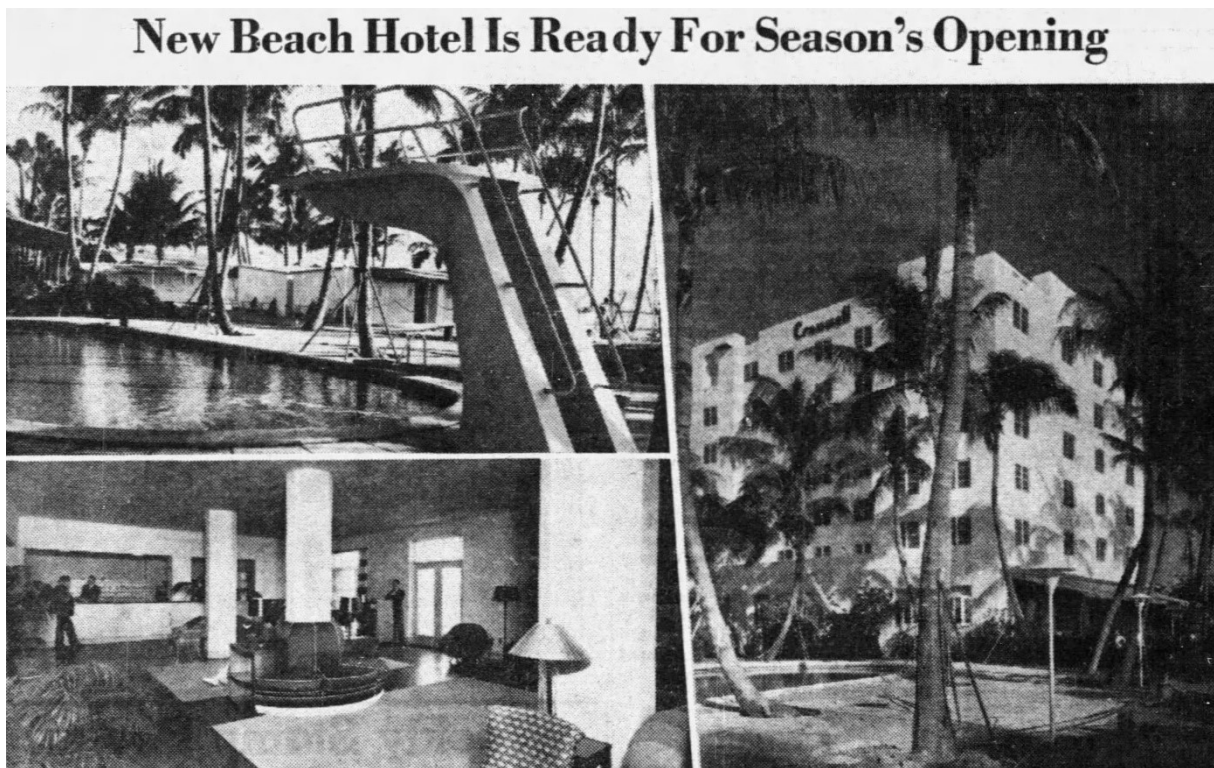


Fig. 28. Newspaper announcement of opening of Cromwell Hotel, 1940.
(Miami News, 1/7/1940, p. 35)



Fig. 29. Postcard image of Cromwell Hotel and original
Shore Club, c. 1941.
(Office of the Property Appraiser, Miami-Dade County)

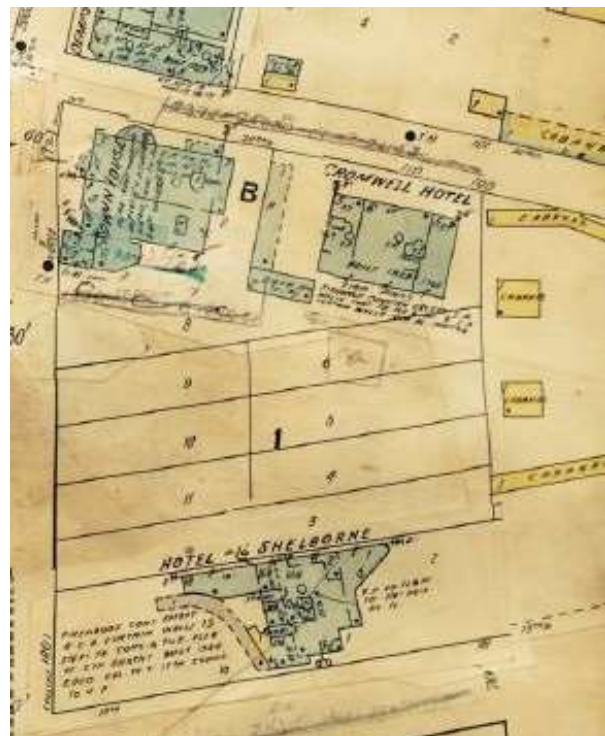


Fig. 30. Sanborn map showing original footprint of
Cromwell Hotel "from plans", 1941.
(Marcus, Shore Club Hotel HRR)



*Fig. 31. Enlarged newspaper photo of Cromwell lobby, 1940.
(Miami News, 1/7/1940, p. 35)*



*Fig. 32. Postcard showing Lounge at Cromwell Hotel, c. 1940.
(Miami Beach Visual Memoirs)*

The Cromwell Hotel (Fig. 28, Fig. 29, Fig. 30, Fig. 31, Fig. 32), which was leased to John Duff, opened on December 23, 1939. In late 1940, the penthouse was constructed, and the basement was enlarged. A newspaper advertisement from 1940 stated that the hotel served “selected clientele”, which was discriminatory language that meant “white Gentiles only.” (Fig. 33) This language was still being used in advertisements for the hotel in 1947.



MIAMI BEACH

Neptune IS YOUR NEAREST NEIGHBOR

Spend your Miami Beach vacation right in Neptune's front yard—a tenth-mile of beautifully landscaped and “furnished” private bathing beach — a smart all-tile pool — cabanas — and naturally everything else (appointments, facilities, cuisine) on a comparably superior level of perfection. Every room a living room by day and a twin-bed room by night. For reservations, or details to assist you in planning to be in on the first season of this newest, smartest Miami Beach hotel, write to:

John M. Duff, Jr.,
MANAGER

Cromwell hotel
NEW THIS YEAR
OCEAN FRONT AT 20th STREET
Selected Clientele

Fig. 33. Cromwell advertisement noting that it served “selected clientele”, 1940.
(Miami News, 1/7/1940, p. 35)



Formal Opening
★ **TONIGHT** ★
MANGAREVA ROOM
OF THE
SHORE CLUB
“In a South Sea Island Setting”
★ **ALL-STAR FLOOR SHOW** ★
Featuring
★ **BILLY VINE** INIMITABLE COMEDIAN
(Courtesy of KITTY DAVIS)
★ **DEANA & DEL CAMPO** PAN AMERICAN DANCERS
★ **RAJAH RABOID** THE MIRACLE MAN
★ **FOLIE MILLER** ACROBATIC DANCER
★ **TONY FURSEE** SINGING Master of Ceremonies
DANCING TO THE MUSIC OF
JOE BARTON AND HIS ORCHESTRA
FIRST SHOW ★ 10:30 P. M.
NO COVER CHARGE • NO MINIMUM
ENTRANCE THROUGH THE SHORE CLUB OR
THE MAIN ENTRANCE OF THE CROMWELL HOTEL
Dinner As Usual In the garden of the Shore Club, 6:30 to 9:30 P. M.
PARK FREE! DOORMAN AT HOTEL WILL PARK YOUR CAR FREE IN OUR PARKING LOT, LARGEST IN MIAMI BEACH
The Cromwell Hotel
★ 20TH STREET AND THE OCEAN ★
• FOR RESERVATIONS PHONE 5-7385 •

Fig. 34. Ad for opening of Mangareva Room at Shore Club, 1941.
(Miami News, 1/4/1941, p. 10)



Easter.
SUNDAY DINNER \$1.50
Delicious Full Course Dinner, including glass of Eggnog . . . Served from Noon to 9 P. M. in the beautiful garden of the
SHORE CLUB
(AT THE CROMWELL HOTEL)
ON THE OCEAN AT 20TH STREET
FREE PARKING On Our Lot Drive in on Collins Ave. between 18th and 20th Sts. Entrance to Club from Lot.
Dance under the stars all evening
MUSIC by JOE BARTON AND HIS ORCHESTRA

Fig. 35. Ad for Easter Sunday Dinner, 1941.
(Miami News, 4/13/1941, p. 26)

The Cromwell was one of the many Miami Beach hotels used by the U.S. Army Air Force Technical Training Command during World War II. Brigadier General Ralph H. Wooten, commanding officer, established his headquarters at the Cromwell in May 1942. Swimming lessons were conducted at the Cromwell pool for army officer candidates as part of their technical training. (Fig. 36)



ARMY STEALS A LITTLE OF NAVY'S THUNDER

They're in the army, not the navy, but that's not keeping the U. S. land forces from learning what to do in event they suddenly lose their grip on terra firma and wind up in aqua pura. Three army classes in swimming and life-saving are held daily at hotel pools on Miami Beach as part of the officer technical training school's program. Taking their first splash, this class of beginners, all commissioned officers, hang on for dear life to the rim of the Cromwell hotel pool while getting the right idea from Instructors Second Lieut. Leslie Perry (left) and First Lieut. Fergus C. Groves.—Daily News photo by Willits.

*Fig. 36. Swimming lessons conducted at Cromwell pool, 1942.
(Miami News, 6/10/1942, p. 12)*

The Cromwell was sold in 1944, while it was still being used by the U. S. Army. The hotel was returned to civilian use in November 1945. In late 1946, the Shore Club announced the opening

of its Glass House dining room. This construction is not listed on the permit card, but it appears to have been the one-story extension on the east elevation near the pool. (Fig. 43)



*Fig. 37. Original Shore Club, 1945.
(Miami News, 2/25/1945, p. 30)*

The adjacent Shore Club property (Fig. 37) was sold by Roney in early 1945, but the Shore Club continued to operate into 1947 (Fig. 38), until the development began for the Shore Club Hotel.



*Fig. 38. Shore Club advertisement, 1947.
(Miami Herald, 1/24/1947, p. 46)*

Since the Shore Club was to be developed as a separate hotel, it became necessary for the Cromwell to construct another pool and cabana colony. In June of 1947, permits were granted for a new pool and 15 cabanas to be constructed to the east of the Cromwell Hotel. (Fig. 39, Fig. 40, Fig. 41) Albert Anis was the architect.

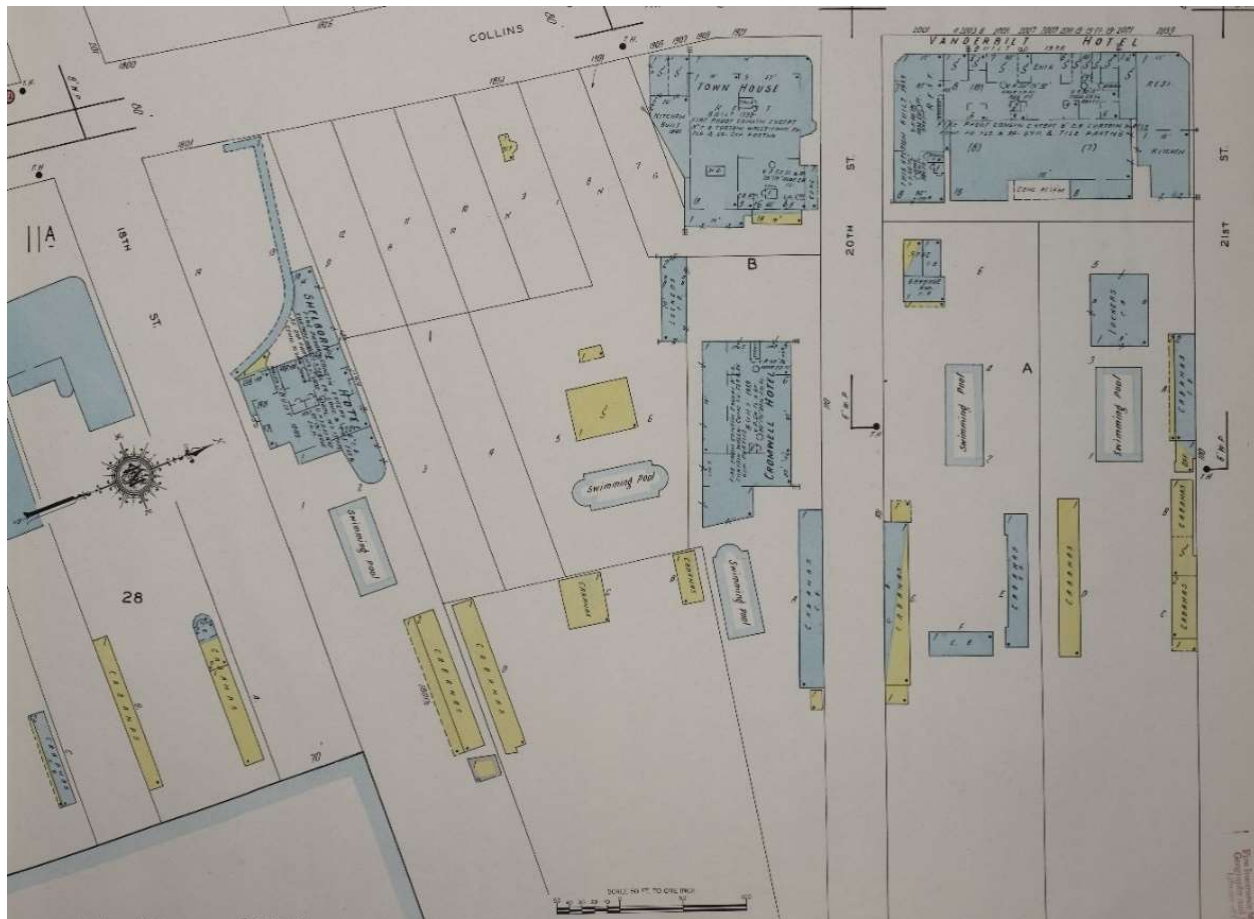


Fig. 39. Sanborn map showing Cromwell Hotel with new pool and future location of Shore Club Hotel, 1947. (Library of Congress)



Fig. 40. 1947 pool at Cromwell, c. 1951. (Office of the Property Appraiser, Miami-Dade County)



Fig. 41. Cabanas at Cromwell, c. 1951. (Office of the Property Appraiser, Miami-Dade County)



*Fig. 42. Front (north) elevation of Cromwell Hotel, c. 1951.
(Office of the Property Appraiser, Miami-Dade County)*



*Fig. 43. East elevation of Cromwell and 1947 pool area, c. 1951.
(Office of the Property Appraiser, Miami-Dade County)*



*Fig. 44. North and west elevations of Cromwell Hotel, 1956.
(Office of the Property Appraiser, Miami-Dade County)*



*Fig. 45. East elevation of Cromwell and 1947 pool area, 1956.
(Office of the Property Appraiser, Miami-Dade County)*



*Fig. 46. Postcard advertising Cromwell Hotel as kosher, 1963.
(ebay.com)*



*Fig. 47. North and west elevations of Sharon Hotel, 1978.
(Office of the Property Appraiser, Miami-Dade County)*

In the early 1960s, the Cromwell became strictly kosher and was advertised as such. (Fig. 46) In 1966, the name was changed to the Sharon Hotel. (Fig. 47) Other than air conditioning, signage, maintenance, and some interior remodeling, there was very little construction work performed at the hotel between 1947 and 1976. The windows were replaced in 1977.

The Sharon remained a kosher hotel (Fig. 48) until mid-1981, when it was sold to Latin American interests. The new owners laid Italian tile over existing floors, installed new kitchen equipment, constructed an office partition and a new bar, remodeled the existing coffee shop, and replaced 70 interior doors. The new owners attempted to attract tourists from Latin America (Fig. 49) but were unsuccessful due to the early- to mid-1980s worldwide recession. The property changed ownership several times during the 1980s. In 1984, it was sold as the Beach Plaza Hotel, but the property went through a foreclosure later that year. It appears that the hotel closed around that time. In 1988, a group acquired the building to use as a Cuban social club. The group replaced the windows and made some other improvements, but it sold the building just one year later to an owner who changed the name to the Alton Plaza Hotel.



*Fig. 48. Ad promoting kosher Sharon Hotel, 1981.
(Miami Herald, 3/27/1981, p. 67.)*



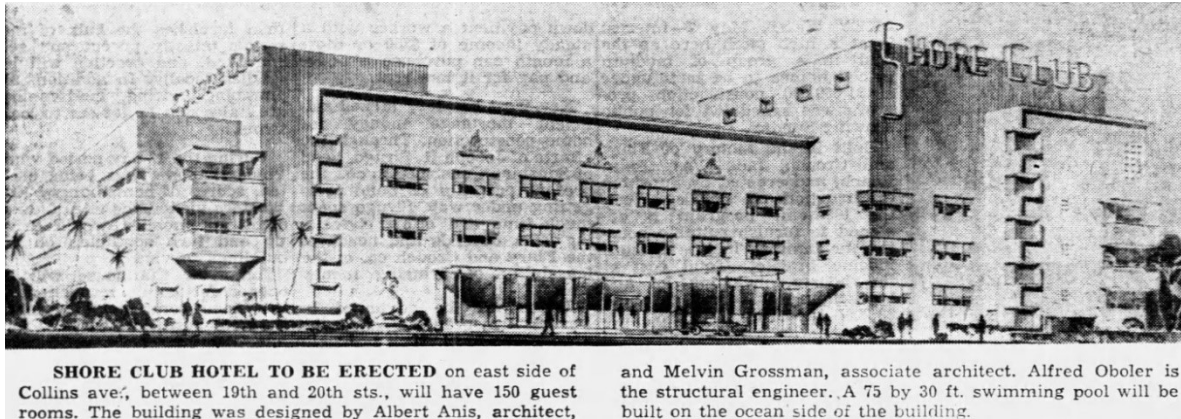
*Fig. 49. Ad for Sharon Hotel in Spanish, 1981.
(El Miami Herald, 6/28/1981, p. 14)*

In the early 1990s, the building changed ownership a few more times. Permits were obtained for interior renovation, but it is unclear how much was accomplished. Around 1993, the name of the property was changed to the Sharalton Condominium, but it appears that this venture also

failed. The property was purchased in 1997 by Philips South Beach, Ltd., which combined the property with the neighboring Shore Club. Further modifications are described below in the Combined Properties – 2001 Modifications section.

Shore Club Hotel

The Shore Club Hotel is located on lots 4 (part), 5, 6, 7 (part), 8, 9, 10 of Block 1 of Fisher's First Addition, and lots 1 and 3 of Block B of the Ocean Front Property of the Miami Beach Improvement Company. (Fig. 25) In 1947, the property was owned by the Ipanema Realty Company, which granted a 99-year lease to the Nineteen Hundred One Collins Corp.



*Fig. 50. Rendering of Shore Club Hotel, 1949.
(Miami News, 5/8/1949, p. 33)*

Original Construction to 1955

The initial permits for the Shore Club, granted in May 1949, were for a 150-room hotel that included a dining room and cocktail lounge. (Fig. 50, Fig. 51, Fig. 52, Fig. 53) The architect was Albert Anis, and the associate architect was Melvin Grossman. The general contractor was Robert L. Turchin. The hotel was generally three stories in height and had an irregular building footprint.

A permit to construct a solarium was granted in September 1949. The property already included the pool and some cabanas that were associated with the original Shore Club. (Fig. 26, Fig. 37, Fig. 39) In September 1949, permits were granted for an additional two buildings housing 22 cabanas and a lifeguard station. (Fig. 54, Fig. 55, Fig. 56, Fig. 61)



*Fig. 51. Shore Club Hotel, 1950.
(Miami Herald, 2/5/1950, p. 91)*

The Shore Club Hotel opened on December 10, 1949. (Fig. 57) The hotel featured a restaurant, nightclub, and a cocktail lounge. (Fig. 58) Unlike the Cromwell in its early years, the Shore Club welcomed Jews. From the time of its opening, the hotel offered traditional Friday night dinners in the New Orleans Room. (Fig. 59) In 1951, the hotel opened the Mystery Room, which featured magic and mindreading acts. (Fig. 60) In 1953, the cocktail lounge was relocated, and Albert Anis did the design work. One hundred feet of decorative block railing was added to the Collins Avenue façade in 1953. Also in 1953, the parapet wall over the rear lobby was removed.



*Fig. 52. North end of front (west) elevation of
Shore Club Hotel, c. 1951.
(Office of the Property Appraiser, Miami-Dade County)*



*Fig. 53. South end of front (west) elevation of
Shore Club Hotel, c. 1951.
(Office of the Property Appraiser, Miami-Dade County)*



Fig. 54. Pool and cabanas at Shore Club Hotel, c. 1951.
(Office of the Property Appraiser, Miami-Dade County)



Fig. 55. Postcard showing east elevation and pool area of Shore Club, c. 1953.
(ebay.com)



Fig. 56. Postcard showing pool area and lobby of Shore Club, 1950.
(Cardboard America)

**OPENING
DEC. 10**

FOR ITS
INAUGURAL SEASON . . .



SHORE CLUB HOTEL

POOL — CABANA COLONY
DIRECTLY ON THE OCEAN AT 15th ST.
MIAMI BEACH

*A new resort mecca where luxury
and gaiety abound . . .*

*From the beauty of the "New Orleans" dining room
.. to the eastness of the tropical beach, its pool and
cabana colony . . . the Shore Club Hotel offers the
ultimate in a Miami Beach vacation.
Entirely air-conditioned and heated with thermostat
control.*

Ralph McEntire, Manager.

RESERVATIONS AVAILABLE



The Largest Private Beach In The Entire Area

Fig. 57. Newspaper announcement of Grand Opening
of Shore Club Hotel, 1949.
(Miami News, 12/4/1949, p. 49)



The SHORE CLUB HOTEL

New Orleans

DINING ROOM

A new high standard of excellence in
food, service and atmosphere.
Serving Complete Dinners and
A La Carte
For Reservations call Hotchkiss.
Phone 58-7811
Dinner Music Nightly from 7 P.M.

Surf Room

Delightful as an ocean breeze!
featuring nightly
the dances of
STELLA and JOSE
the music of Jorge Massi
and his Latin-American
Orch.

Bali H'ai Room

FOR COCKTAILS
presenting nightly
GERALDINE
and her Accordion
On the Ocean at 19th St.
Completely Air-Conditioned

Fig. 58. Ad for the various restaurants and lounges at
Shore Club Hotel, 1949.
(Miami Herald, 12/30/1949, p. 30)

TRADITIONAL FRIDAY NIGHT DINNERS

in the
NEW ORLEANS
Dining Room

★
Dining Room under the personal supervision of
Mr. Sam Schechter
For Reservations Call Hotchkiss, Phone 58-7811


SHORE CLUB HOTEL

DIRECTLY ON THE OCEAN AT 19th STREET
Completely Air Conditioned

Fig. 59. Ad announcing traditional Friday night dinners
at New Orleans Room, 1949
(Miami Herald, 12/23/1949, p. 23).

Mystery Room

MYSTERY • THRILLS • LAUGHTER • FUN



OPENING
DEC. 18

SHORE CLUB

19th & COLLINS AVE.
58-7811

hotel

Fig. 60. Ad promoting opening of
Mystery Room, 1951.
(Miami News, 12/18/1951, p. 29).

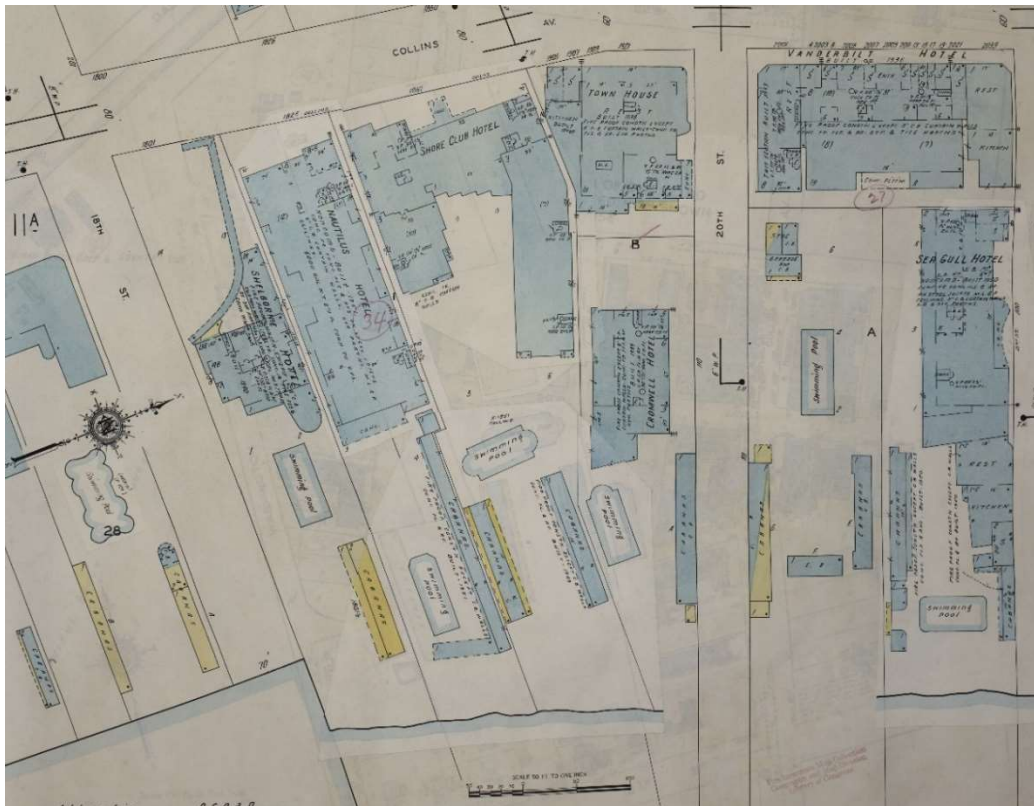


Fig. 61. Sanborn map showing newly-constructed Shore Club Hotel and adjacent Cromwell Hotel, 1951. (Library of Congress)

1955 Addition

The post-World War II era brought increased affluence to the middle class, which led to increased tourism. By the end of the 1940s, almost all oceanfront hotel lots south of 44th Street had been built out. By the mid-1950s, hotel development in Miami Beach had shifted to north of 44th Street, where there was still open land with room to expand. The 560-room Fontainebleau, designed by Morris Lapidus, opened in 1954, and the 401-room Eden Roc, also designed by Lapidus, opened the next year. These large hotels were self-contained resorts, unlike the hotels further south. In an effort to compete, many hotels in South Beach, including the Algiers, Richmond, South Seas, Versailles and Crown, added substantial numbers of additional rooms, often in mid-sized towers.

The Shore Club Hotel also added rooms during this period. Melvin Grossman, who was associate architect on the original construction, designed an eight-story tower that was added to the south wing of the hotel in 1955. (Fig. 64) The addition contained 72 additional hotel rooms. Also constructed in 1955 were a new pool, walkway, and terrace.



*Fig. 62. North end of front elevation of Shore Club, 1956.
(Office of the Property Appraiser, Miami-Dade County)*



*Fig. 63. South end of front elevation of Shore Club, 1956.
(Office of the Property Appraiser, Miami-Dade County)*



*Fig. 64. East elevation with 1955 tower addition
at left, 1956.
(Office of the Property Appraiser, Miami-Dade County)*



*Fig. 65. Courtyard area at east elevation, 1956.
(Office of the Property Appraiser, Miami-Dade County)*

1956 to 1997

Between 1956 and 1987, the only permits issued were for maintenance items and signage. In 1987-88, part of the interior was remodeled to accommodate a take-out restaurant. In 1994, a business partnership leased the hotel with the intention of creating a gay-friendly destination. According to a newspaper article, most of the interior of the Shore Club was to be gutted and refitted in a \$4 million project.² The new venture, which was fraught with financial problems, closed after only a few months, and the building owners took over the operation of the hotel. It is unknown how much of the \$4 million construction project was completed.

The property was purchased in 1997 by Philips South Beach, Ltd., which combined the property with the neighboring Cromwell Hotel. Further modifications are described below in the Combined Properties – 2001 Modifications section.



*Fig. 66. Postcard of pool area of Shore Club, 1960.
(Cardboard America)*

² Anthony Faiola, "Hoteliers Banking on Gay Tourist Trade", Miami Herald, September 19, 1994, 47.

Combined Properties – 2001 Modifications

The Shore Club maintained operations after the failure of the gay-friendly hotel project, but the former Cromwell Hotel continued to stand vacant.



*Fig. 67. Aerial view of Shore Club and former Cromwell, looking east, 1997.
(Chipperfield, Shore Club HRR)*



*Fig. 68. Aerial view of Shore Club and former Cromwell, looking west, 1997.
(Chipperfield, Shore Club HRR)*



*Fig. 69. Aerial view of Shore Club and former Cromwell, looking southeast, 1997.
(Chipperfield, Shore Club HRR)*



*Fig. 70. Aerial view of Shore Club and former Cromwell, looking southwest, 1997.
(Chipperfield, Shore Club HRR)*

Philips South Beach, Ltd. purchased the Shore Club and the former Cromwell in 1997. (Fig. 67, Fig. 68, Fig. 69, Fig. 70) The firm embarked on an ambitious plan to combine the two hotels into one facility. David Chipperfield Architects of London served as the architect for the project with Fullerton-Diaz of Miami as associate architects.

Part of the north wing of the Shore Club was removed, and a new 20-story tower was constructed in its place. The penthouse at the Cromwell was expanded, and an additional level was added. A two-level parking garage (one level below ground) was constructed immediately to the west of

the former Cromwell. A continuous colonnade was constructed along the east elevation of the Shore Club, the south elevation of the north wing of the Shore Club, the south and east elevations of the new tower, and the south and east elevations of the former Cromwell. The pool, pool deck, and cabanas were replaced. The interiors of the Shore Club and Cromwell were rehabilitated, and the Shore Club lobby was reorganized. The new hotel was intended to be a high-end luxury venue with a penthouse that rented for \$15,000 per night.

The new expanded Shore Club Hotel opened in mid-2001. In 2013, the building was under threat of foreclosure, but additional financing was obtained. The owners sold the property in late 2013. In 2017, there were plans to convert the building to condominiums, but that plan was abandoned due to a slow market. The hotel closed in spring 2020 due to the COVID-19 pandemic and remains closed.

THE ARCHITECTS

Robert A. Taylor

Robert Alexander Taylor was born in New Jersey on March 10, 1885. He grew up in Camden and graduated from Camden Manual Training and High School. It appears that he did not attend college. He was listed as a “draftsman” in the Camden City Directory from 1905 to 1909. In 1909, Taylor won first prize in a competition for a brick house design sponsored by Brick Builder magazine. The award was \$500 (about \$15,000 in 2021 dollars). At the time, he was employed in the office of well-known Philadelphia architect Frank Miles Day, and in 1915, Taylor was employed at a successor firm, Day & Klauder. When he completed his World War I draft registration, he was employed as an architect by the Philadelphia firm Day & Zimmerman. It appears that he lived in New Jersey and commuted to Philadelphia. The 1915 New Jersey state census indicates that he lived in Collingswood, a block away from Newton B. T. Roney.

Taylor is first mentioned in the Miami newspapers in January 1921 in connection with an interior project that he executed for the Rex Cigar Company, located at 1st Street and East Flagler in Miami. Taylor is listed as “of Philadelphia.” It appears that he relocated to Miami later in the year. His earliest commissions were a mixture of residential and commercial. In mid-1922, he was commissioned to remodel the former Rook’s Arcade on Ocean Drive into a movie theater. In mid-1922, Taylor was the architect for Newton B. T. Roney’s first construction project in Miami Beach, the Haddon Hotel. (Fig. 71) Located at the northwest corner of Collins Avenue and 5th Street, the hotel was extended to 6th Street in 1925. Taylor was the architect for the Miami Beach Bank and Trust Co. at Collins Avenue and 6th Street. (Fig. 72)



*Fig. 71. Haddon Hotel, Collins Avenue and 5th Street, Miami Beach, 1925.
(FIU Libraries)*



*Fig. 72. Miami Beach Bank & Trust Co., 601 Collins Avenue, Miami Beach, 1924.
(Miami News, 2/19/1924, p. 16)*

Newton B. T. Roney developed a large number of commercial buildings and hotels in Miami Beach. Robert A. Taylor served as his prime architect on all projects except the Roney Plaza Hotel. For that project, Roney hired Schultze & Weaver of New York, and Taylor served as associate architect.

In 1925, Taylor designed the buildings for Roney's "Spanish Village" of hotels, shops and apartments on Española Way. (Fig. 73, Fig. 74)

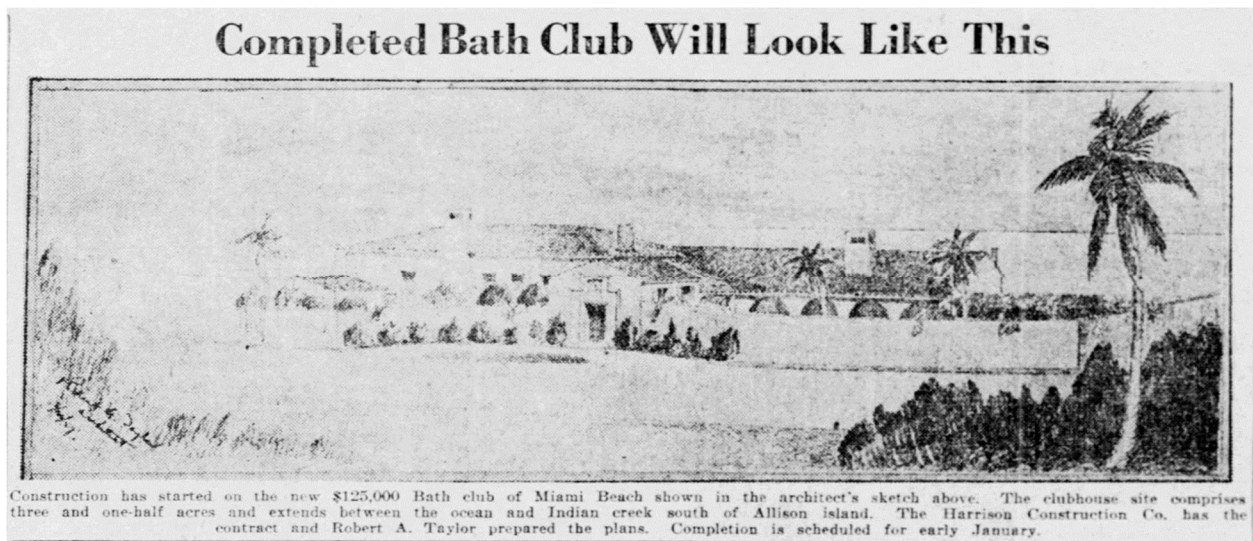


*Fig. 73. 419 Española Way, Miami Beach, 2013.
(Miami Beach Historic Districts - Espanola Way)*



*Fig. 74. 516 Española Way, Miami Beach, 2013.
(Miami Beach Historic Districts - Espanola Way)*

In 1927, Taylor completed plans for the Bath Club at 5937 Collins Avenue. (Fig. 75) Designs for additions and improvements were completed in 1929.



*Fig. 75. Rendering of Bath Club, 5937 Collins Avenue, Miami Beach, 1927.
(Miami News, 7/17/1927, p. 8)*

Although Taylor is best known for his commercial work, he also designed a number of residences in Miami Beach. Examples are 11 Palm Avenue, constructed 1924, (Fig. 76) and 5712 N. Bay Road, constructed 1928. (Fig. 77) He designed a number of houses on North Bay Road and Pine Tree Drive in the late 1920s. He also designed Newton Roney's personal residence at 5640 Collins Avenue in 1937.



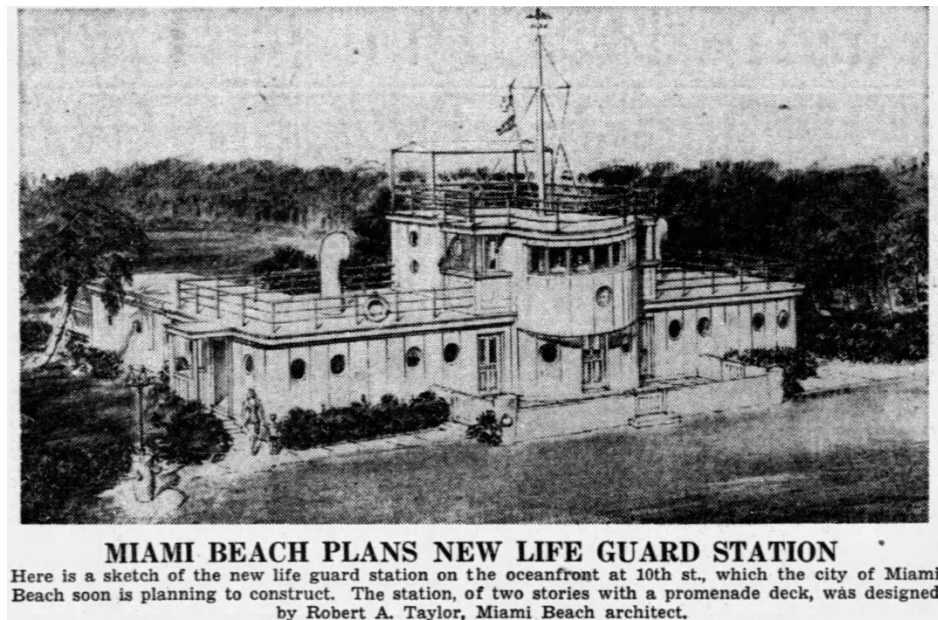
*Fig. 76. 11 Palm Avenue, Miami Beach, date unknown.
(Miami Beach Historic Districts)*



*Fig. 77. 5712 N. Bay Road, Miami Beach, 2014.
(Miami Beach Historic Districts)*

Taylor also engaged in development. He purchased a number of commercial and residential lots and constructed buildings of his design. Examples include 1421 Washington (1924) and several houses in the Bay Shore and Sunset Lake Subdivisions. In 1924, Taylor joined with Roney and others to form the Southern Towns Realty Company. In 1930, he designed and built an apartment building at 1440-44 Pennsylvania Avenue. He kept both his office and residence in the building until the early 1950s.

In 1930, Taylor designed the clubhouse for the Indian Creek Golf Club. He was commissioned to design a club at the Roney Plaza that included a pool, locker rooms, kitchen and dining room. The project also included 100 new cabanas. He designed a new police station for Miami Beach in 1936. Taylor designed the headquarters for the Miami Beach Patrol in 1939. (Fig. 78)

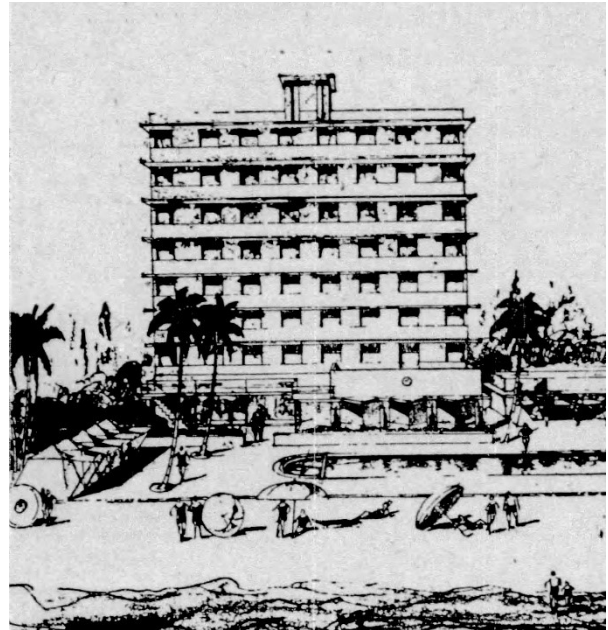


*Fig. 78. Rendering of 10th Street lifeguard station, 1939.
(Miami News, 9/10/1939, p. 35)*

Taylor designed in the Mediterranean Revival style for most of his career. He began using the Art Deco style in the late 1930s. He was the architect for the Art Deco-styled Tatem Hotel at 4343 Collins Avenue, which opened in January 1939. (Fig. 79) An addition was designed by Taylor in 1940. (Fig. 80) He designed the Town House Hotel (Fig. 8) in 1938 and the Cromwell Hotel (Fig. 28) in 1939. Both were Roney projects and were designed in the Art Deco style.



*Fig. 79. Rendering of Tatem Hotel, 1939.
(Miami News, 1/8/1939, p. 23)*



*Fig. 80. Rendering of addition to Tatem Hotel, 1940.
(Miami Herald, 3/17/1940, p. 29)*

Taylor appears to have gone into semi-retirement after 1940, as there were no later newspaper articles that mentioned him in conjunction with architectural projects. He is listed in the 1944 city directory as a draftsman for August Geiger and in the 1945 directory as an associate of August Geiger. However, he maintained his office at 1444 Pennsylvania Avenue. He served on the Miami Beach Board of School Trustees for several years in the late 1930s-early 1940s. He ran for a position on the Dade County School Board in 1940 but was not elected. In 1951, he was credited as an associate architect, along with John E. Petersen and Frank H. Shufelin, on the All Souls Episcopal Church on Pine Tree Drive in Miami Beach. He was listed in the 1953 Miami Beach City Directory as an architect with Petersen & Shufelin. He died August 3, 1961, at the age of 76.

Albert Anis

Albert Abraham Anis was born in Chicago on April 18, 1889. He attended the Armour Institute of Technology in Chicago for one year.³ By 1912, he was practicing as an architect in Chicago. He moved to Los Angeles around 1919 and was listed in the 1920 census as an architect, but by 1922, he had moved back to Chicago.

The Anis family first came to Florida in the early 1920s to visit the brother of Mrs. Anis. Albert Anis was listed as an architect in the 1926 and 1927 Miami City Directories. He designed and built the Flagler Theater at W. Flagler Street and N.W. 3rd Avenue in 1926. (Fig. 81) It appears that the Anises were part-time residents, as newspaper articles of the time refer to them as “of Chicago.” They disappeared from the City Directories after 1927, and there was no further mention of architectural work by Anis in the Miami newspapers for the rest of the decade.



*Fig. 81. Flagler Theater, W. Flagler & N.W. 3rd Avenue, Miami, 1926.
(Miami Herald, 10/28/1926, p. 8)*

³ According to the 1940 census, Anis had only one year of post-secondary education. He was listed as a sophomore in the 1910 Armour Institute Yearbook but was not found in preceding or subsequent years, per a conversation with Adam Strohm, Director of University Archives & Special Collections, Illinois Institute of Technology.

		Ester	Daughter	F.	M.	13	S
47	Anis	Herman A	Head R. 90.00 R.	M	M.	71	M 23
		Saphia	Wife H.	F	M.	69	M 19
		Albert	Son	M	M.	27	AD
		Shirley	Grandaught-	F.	M.	12	S
	Grossman Hannah	Daughter	F.	M.	35	Ad	
		Melvin	Son Grand	M	M	16	S.

Anis moved back to Miami in 1933. He was listed in the 1934 City Directory as a salesman for Wolfson Realty, and he was listed in 1935 as an architect for the same firm. In 1934, he completed a design for a commercial building at 2200 Collins Avenue. (Fig. 83) In 1935, he completed several projects, including the Hotel Normandie at 4th Street and Ocean Drive in Miami Beach. (Fig. 84)



*Fig. 84. Postcard of Hotel Normandie, 4th Street and Ocean Drive, Miami Beach, 1940s.
(Miami Beach Visual Memoirs)*

37



*Fig. 85. Postcard of Nassau Hotel, 1414 Collins Avenue, Miami Beach, 1940s.
(Miami Beach Visual Memoirs)*

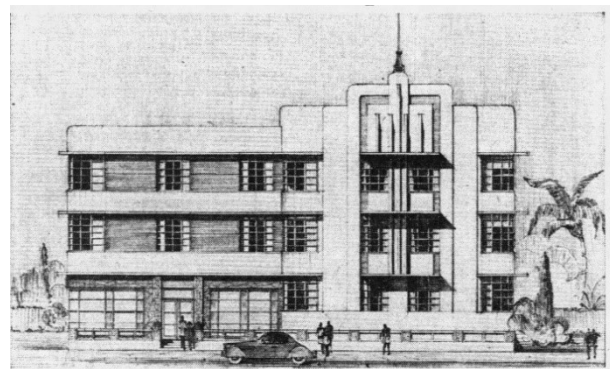


*Fig. 86. Postcard of Waldorf Towers Hotel, 860 Ocean Drive, Miami Beach, 1940s.
(Miami Beach Visual Memoirs)*

It appears that Anis established an independent architectural practice around 1938. He continued to receive commissions for hotels and apartment buildings. By the end of the decade, he had produced designs for the Chesterfield, Clevelander, Bancroft (Fig. 87), Poinciana, Gaylord, James, and Winter Haven Hotels, along with several other hotels and apartment buildings. Until the late 1930s, nearly all of his designs were done in the Art Deco style. Near the end of the decade, he began to employ the Streamline Moderne style, as seen in the Hotel Bancroft and the Wolfshire Apartments (Fig. 88), which he designed in 1940.

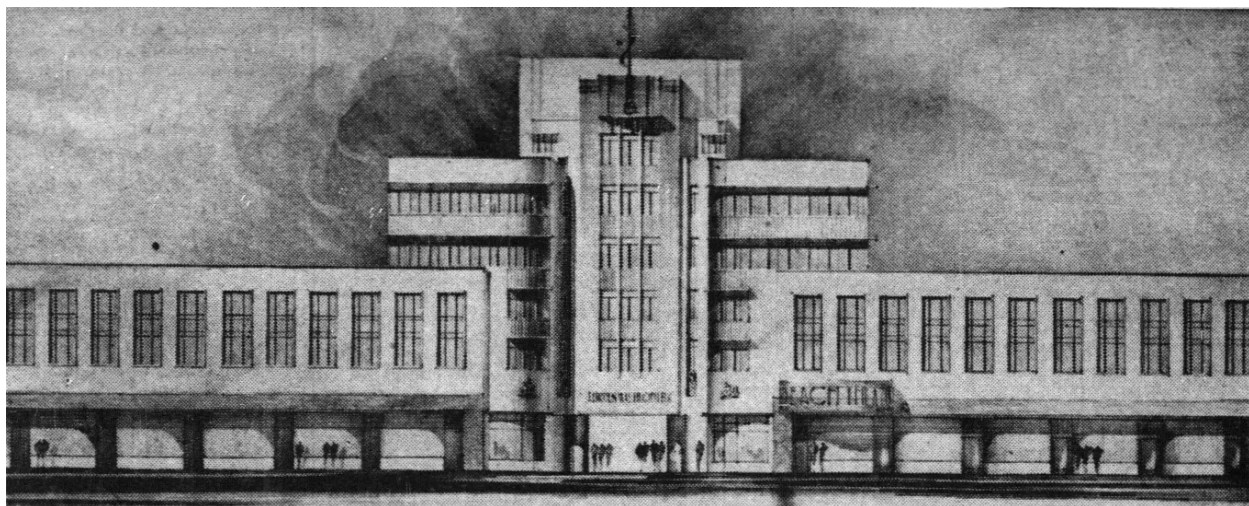


*Fig. 87. Postcard of Hotel Bancroft, 1521 Collins Avenue, Miami Beach, 1940s.
(Miami Beach Visual Memoirs)*



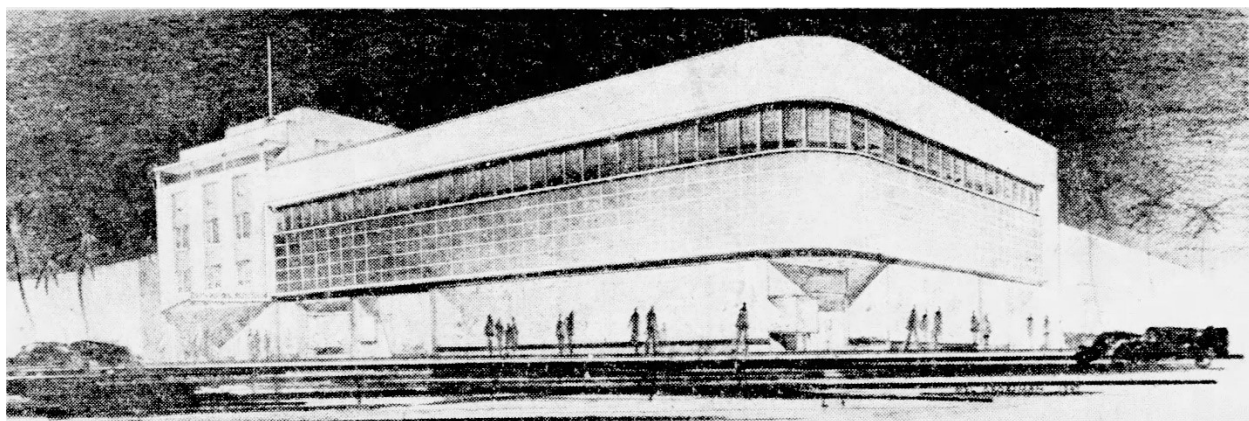
*Fig. 88. Rendering of Wolfshire Arms Apartments, 430 21st Street, Miami Beach, 1940.
(Miami News, 7/14/1940, p. 27)*

In 1940, his nephew Melvin Grossman joined the firm. During 1940-41, the firm completed designs for a number of hotels in the Art Deco and Streamline Moderne styles, including the Abbey, Berkeley Shore, Glades, Copley Plaza, Majestic, Cadet and Avalon. The firm also designed retail and office buildings on Lincoln Road, including the Mercantile Bank Building at 420 Lincoln Road. (Fig. 89) Grossman left the firm in 1941, but he returned in 1945.



*Fig. 89. Rendering of Mercantile Bank Building, 420 Lincoln Road., Miami Beach, 1940.
(Miami News, 5/12/1940, p. 30)*

During 1945, the firm produced designs for single-family residences, apartments, and the Flamingo Theater on Lincoln Road. In the immediate post-war period (1946-49), the firm designed apartments, theaters, office and retail space at 235 Lincoln Road (Fig. 90), and the Temple Emanu-El. (Fig. 91) Hotels included the Claremont, Sagamore (Fig. 92), Delmonico (Fig. 93), Brazil (Fig. 94) and Shore Club. Beginning in 1947, Melvin Grossman was credited as associate architect on most of the firm's designs. Streamline Moderne styling was evident in some of the immediate post-war designs, but the firm began to design in the Modern style around 1948.



*Fig. 90. Rendering of 235 Lincoln Road, Miami Beach, 1947.
(Miami Herald, 7/20/1947, p. 51)*



Fig. 91. Temple Emanu-El, 1701 Washington Avenue, Miami Beach, 2013.
(Museum Historic District)



Fig. 92. Rendering of Sagamore Hotel, 1571 Collins Avenue, Miami Beach, 1948.
(Miami News, 6/27/1948, p. 19)



Fig. 93. Postcard of Delmonico Hotel, 6395 Collins Avenue, Miami Beach, c. 1948.
(Miami Beach Visual Memoirs)

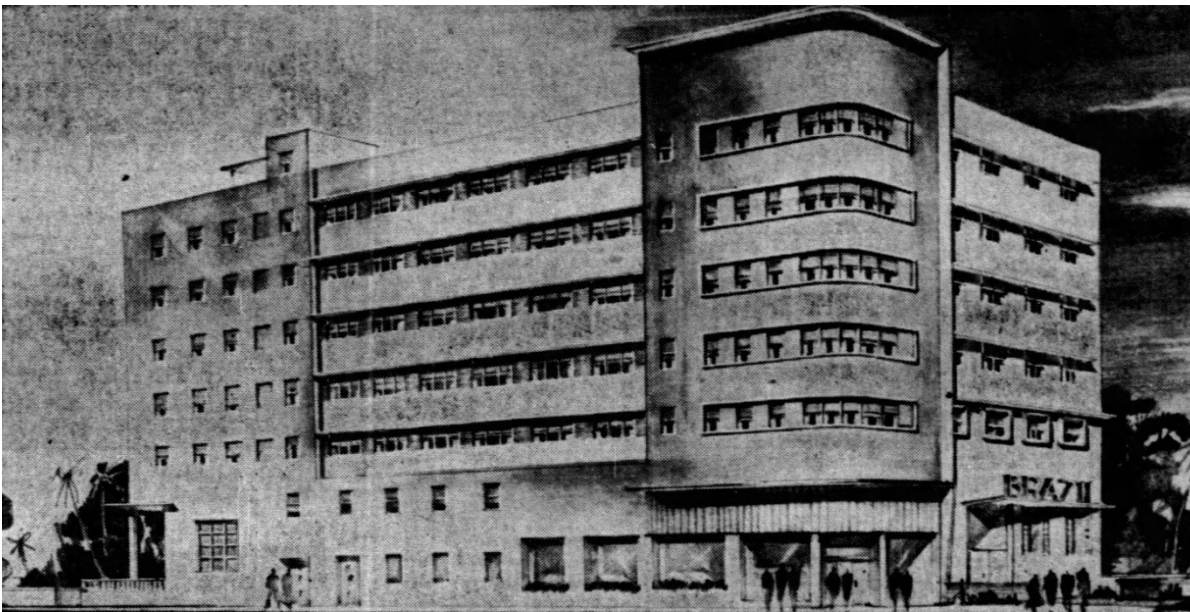


Fig. 94. Rendering of Brazil Hotel, 2459 Collins Avenue, Miami Beach, 1948.
(Miami News, 10/31/1948, p. 40)



*Fig. 95. Postcard of Sea Gull Hotel, 100 21st Street, Miami Beach, c. 1956.
(RE Miami Beach)*



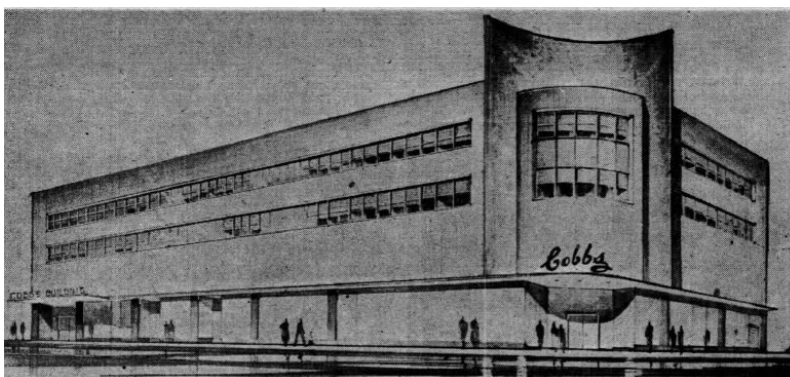
*Fig. 96. Rendering of Biscayne Terrace, 340 Biscayne Boulevard, Miami, 1951.
(Miami News, 3/18/1951, p. 38)*

In the early 1950s, the firm produced designs for the Royal York, Sea Gull (Fig. 95) and Nautilus (Fig. 9) Hotels. The firm also designed the Biscayne Terrace, which opened in Miami 1951. (Fig. 96) It was the first major new hotel constructed in Miami since the boom years of the 1920s.

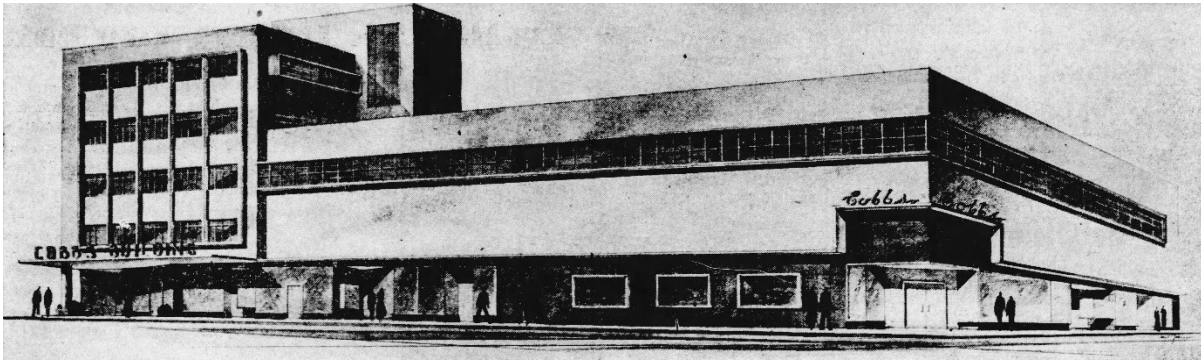
In 1944, the firm produced a design for the Cobbs Building at 341-47 Lincoln Road and 1651-59 Washington Avenue. (Fig. 97) A second design was produced in 1949. (Fig. 98) In 1950, the firm produced a third design for the site. (Fig. 99) The differences in the three designs are dramatic. The 1944 design reflects Art Deco and Streamline Modern styling, with curved corners and deco detailing. The 1949 design reflects some Modern styling but retains some Streamline features. The 1950 design, which was constructed, was completely Modern in styling and featured horizontality, multiple blocks and planes, and ribbon windows. The tower currently located at the southwestern corner of the building was a later addition.



*Fig. 97. Rendering of unbuilt design for Cobbs Building, 1944.
(Miami Herald, 4/21/1944, p. 19)*



*Fig. 98. Rendering of unbuilt design for Cobbs Building, 1949.
(Miami News, 5/22/1949, p. 34)*



*Fig. 99. Rendering of Cobbs Building, Lincoln Road and Washington Avenue, 1951
(Miami Herald, January 7, 1951, p. 75)*

Anis and Grossman designed the Biltmore Terrace in 1951, with Morris Lapidus as the interior designer. (Fig. 100) Lapidus was fairly new to South Florida at this time but would go on to great fame as the architect of the Fontainebleau and Eden Roc Hotels, among others.

In 1952, Melvin Grossman left to start his own firm. In 1953, Anis produced designs for several apartment buildings. In March 1954, he formed Anis & David with partner George F. David. According to his obituary, Anis retired in 1956. However, he kept an architectural office until at least 1960. He died on August 28, 1964, at the age of 74.



*Fig. 100. Rendering of Biltmore Terrace, 8700 Collins Avenue, Miami Beach, 1952.
(Miami News, 12/21/1952, p. 57)*

In the book *MiMo: Miami Modern Revealed*, the authors stated:

Perhaps no other architect defined the transition from Deco to MiMo as thoroughly as Albert Anis. Although not as prolific as Dixon and Hohaus in the 1930s, Anis helped define Miami Beach Deco with influential works like the Waldorf Towers, the Winterhaven, and the Bancroft. With his Shore Club in 1949, Anis gave up the finely sculpted and streamline massing of Deco for ensembles of more abstract volumes. At the Shore Club, Anis took the eyebrow motif of the 1930s and began playing with it for purely decorative effect. In his hands, the simple eyebrow became a three-dimensional, sculptural focal point as it snaked around a stairwell. MiMo architects came to rely on the shadow-making qualities of the thin masonry cantilever as an ornamental staple.⁴

⁴ Eric P. Nash and Randall C. Robinson, Jr., *MiMo: Miami Modern Revealed*, (San Francisco: Chronicle Books, 2004), 58.

Melvin Grossman

Melvin Grossman was born April 10, 1914, in Chicago. His mother was the older sister of Albert Anis. Grossman graduated from the Armour Institute of Technology in 1935 with a Bachelor of Science degree in Architecture. Between 1935 and 1940, he was employed as a Junior Draftsman, Senior Draftsman and Assistant to the Chief Designer in the office of the Supervising Architect of the State of Illinois. He joined the Chicago Chapter of the AIA as a Junior Associate in 1938. In 1940, he moved to South Florida and began working as a Chief Draftsman for his uncle, Albert Anis. He worked as a Senior Draftsman for Albert Kahn in Detroit in 1941-42.

Grossman returned to Florida in 1945 and resumed working for Albert Anis. Beginning in 1947, he was credited as associate architect on most of Anis' projects, including the Sagamore, Delmonico, Shore Club, Biscayne Terrace, and Nautilus Hotels and the Cobbs Building, all of which were designed in the Modern style. Grossman joined the Florida South Chapter of the AIA in 1947. He was endorsed by Henry Hohaus and L. Murray Dixon. Grossman started his own practice in 1952.

His early work included apartment buildings and small hotels, such as the Kaskades apartment building (Fig. 101), the Queen Elizabeth Hotel Apartments and the Empress Hotel. In 1953, he re-teamed with Morris Lapidus on the DiLido Hotel. (Fig. 102)



*Fig. 101. Rendering of Kaskades apartment building, 300 17th Street, Miami Beach, 1952.
(Miami Herald, 12/14/1952, p. 100)*



*Fig. 102. Postcard of DiLido Hotel, 125 Lincoln Road, Miami Beach, 1950s.
(Miami Beach Visual Memoirs)*

During the mid-1950s, Grossman produced designs for motels such as the Caravan, Dunes (Fig. 103), Aztec and Golden Nugget, all in Sunny Isles. Other projects included apartment buildings, motels and a shopping center in Sunny Isles. He also designed tower additions for the Shore Club, Richmond and South Seas Hotels on Collins Avenue.

By the mid-1950s, a subcategory of Miami Modern known as "Resort MiMo" was in full development. Grossman and other architects in South Florida "engaged the exciting possibilities of modern materials and engineering to construct a populist fantasy version of Modernism. These brash architects were unafraid to revel in curves, color, and applied visual symbolism, all

tabooed by the prevailing minimalism of the International Style as practiced by Mies van der Rohe and Le Corbusier.”⁵ The 1954 opening of the Fontainebleau Hotel, designed by Morris Lapidus, established a new paradigm for the resort hotel in both design and amenities. Following the successful model of the Fontainebleau, Grossman designed the Seville in Miami Beach (Fig. 104), which was constructed in 1955. As stated in the book *MiMo Miami Modern Revealed*, “with the Seville, Resort MiMo became a distinct style, further refined and distilled by Grossman.”⁶ In 1957, Grossman produced MiMo designs for the Deauville (Fig. 106) in Miami Beach and the Beau Rivage (Fig. 105) in Bal Harbour.



Fig. 103. Postcard of Dunes Motel, 170th Street and Collins Avenue, Sunny Isles, c. 1957.
(ebay.com)

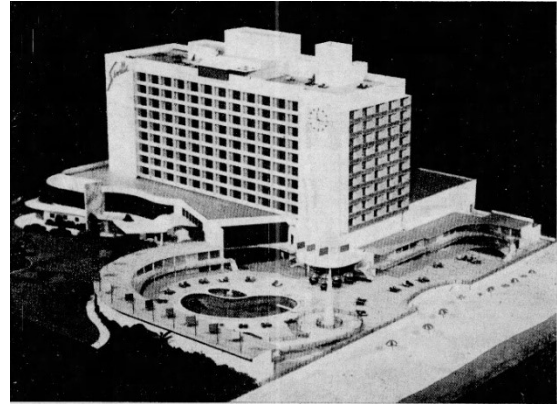


Fig. 104. Scale model of Seville Hotel, 2901 Collins Avenue, Miami Beach, 1955.
(Miami Herald, 2/20/1955, p. 194)



Fig. 105. Rendering of Beau Rivage Hotel, 99th Street and Collins Avenue, Bal Harbour, 1957.
(Miami Herald, 10/20/1957, p. 117)

⁵ Ibid, 53.

⁶ Ibid, 73.

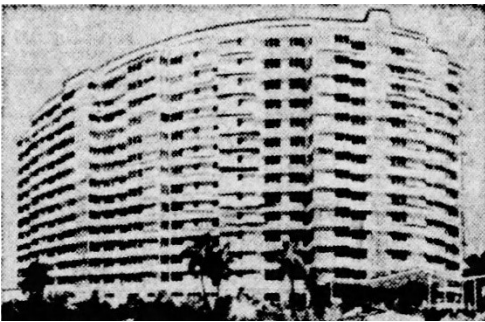


*Fig. 106. Deauville Hotel, 6701 Collins Avenue, Miami Beach, c. 1957.
(Florida Memory)*



*Fig. 107. Doral Beach Hotel, 4833 Collins Avenue, Miami Beach, c. 1969.
(Florida Memory)*

In the early 1960s, Grossman designed the Doral Beach Hotel (Fig. 107), Imperial House Apartments (Fig. 108) and Mimosa Apartments (Fig. 109), all in Miami Beach. Other work included the Doral Country Club, Americana Hotel in Atlanta, Dallas Cabana Motor Hotel, and the Executive House in Washington D. C.



*Fig. 108. Rendering of Imperial House Apartments, 5255 Collins Avenue, Miami Beach, 1962.
(Miami Herald, 8/31/1962, p. 80)*



*Fig. 109. Rendering of Mimosa Apartments, 4747 Collins Avenue, Miami Beach, 1962.
(Miami Herald, 8/31/1962, p. 80)*

In the May 1962 issue of *Architectural Forum*, the Grossman firm was listed as one of the top 100 firms in the country, based on construction values for the previous year. The firm was listed in the \$35 to \$50 million bracket, ahead of the two other Florida firms that were listed. It is notable that, of the 100 firms listed, Grossman was the sole firm with only one registered architect.⁷

⁷ "100 Largest Architectural Firms in the U.S.", *Architectural Forum*, May 1962, 16-18.

This One's Biggest of Them All

WHEN THE 14-STORY 100 Lincoln Road Building is finished late next summer, it will add 620 units to the already impressive total of apartments in Miami Beach.

The building will not only be the biggest in Miami Beach but also in the entire county of Dade.

Architects Melvin Grossman and Aaron Colish designed the high-rise which includes studio, one-bedroom and two-bedroom apartments, many with private terraces, in its layout.

Other features are a recreation room, gourmet shop, restaurant, bakery, card rooms, health club and snack bar on the deck, of the Olympic-sized swimming pool. Indoor parking for 620 cars will be provided.

LINCOLN ROAD location is a convenient one, with the ocean just a few steps away, the shopping mall stretching westward in the opposite direction.

Rental rates have not yet been firmed up but tentative plans indicates studio units will average around \$150 a month.

Carl Minick, president of the New Jersey Home Builders Association, heads the 100 Lincoln Road project. Robert L. Turchin is the contractor. Construction cost will approximate \$6,500,000. Crain and Crouse Inc. are the engineers.



Color Sketch Shows How 100 Lincoln Road Building Will Look When Completed

... Architects Melvin Grossman and Aaron Colish designed it

*Fig. 110. Rendering of 100 Lincoln Road, Miami Beach, 1965.
(Miami Herald, 8/1/1965, p. 143)*

In 1965, Grossman designed the apartments at 100 Lincoln Road with Aaron Colish of Philadelphia. At the time of construction, the 14-story, 620-unit building was the largest in Dade County. (Fig. 110) Also in 1965, Grossman served as the architect for Caesars Palace in Las Vegas. (Fig. 111) Grossman was also the architect for a 13-story addition at Caesars in 1969.



*Fig. 111. Caesars Palace, Las Vegas, 1966.
(Vintage Las Vegas)*

Grossman again designed a building that was the “largest on the Beach” when he completed work for the Roney Plaza Apartments on the site of the Roney Plaza Hotel in 1969. (Fig. 112) Aaron Colish of Philadelphia was again the consulting architect. The 17-story building featured 1,200 units.



*Fig. 112. Rendering of Roney Plaza Apartments, 1969.
(Florida Memory)*

Other work in the late 1960s included the Ocean Pavilion and Maison Grande apartments in Miami Beach, the Sea Air apartments in Hollywood and the Acapulco Princess in Acapulco, Mexico. In the early 1970s, he produced designs for Tower 1800 in Miami Beach (Fig. 19) and the Wimbledon Racquet Club in Miami. It appears that Grossman retired in the early 1980s. He died November 10, 2003, at the age of 89.

David Chipperfield

David Chipperfield was born in London, United Kingdom, in 1953. He graduated from Kingston School of Art in 1976 and from the Architectural Association School of Architecture in London in 1977. In 1985, he founded David Chipperfield Architects, which currently has offices in London, Berlin, Milan, and Shanghai. The firm has completed over 100 projects all over the world and has won more than 100 awards and citations for design, including the RIBA Stirling Prize in 2007 for The Museum of Modern Literature in Marbach, Germany, and both the Mies van der Rohe Award (European Union Prize for Contemporary Architecture) and the Deutscher Architekturpreis in 2011 for the Neues Museum, Berlin.

Work that was undertaken prior to or concurrent with the Shore Club included the Figge Art Museum, Davenport, Iowa (1999-2005) (Fig. 113), the restoration of the Neues Museum, Berlin (1997-2009), and the River and Rowing Museum in Oxfordshire, United Kingdom (1989-1997). (Fig. 114)



*Fig. 113. Figge Art Museum, Davenport, Iowa, 2010.
(Wikimedia Commons)*



*Fig. 114. River and Rowing Museum, Henley-on-Thames, Oxfordshire, United Kingdom, 2008.
(Wikimedia Commons)*

Later work included the Museum of Cultures (MUDEC), Milan, Italy (2000–2015) (Fig. 115), Des Moines Public Library, Des Moines, Iowa (2002–2006), Museum of Modern Literature, Marbach am Neckar, Germany (2002–2006) (Fig. 116). , America's Cup Building, Valencia, Spain (2005–2006) (Fig. 117), expansion of the Saint Louis Art Museum, St. Louis, Missouri (2005–2013), Liangzhu Culture Museum, Hangzhou, Zhejiang province, China (2007), Museo Jumex, Mexico City, Mexico (2009–2013) (Fig. 118), Amorepacific Headquarters, Seoul, South Korea (2010–2017) (Fig. 119), and One Kensington Gardens, London, United Kingdom (2010–2015).



Fig. 115 Museum of Cultures (MUDEC),
Milan, Italy. 2015.
(ArchDaily)



Fig. 116. Museum of Modern Literature, Marbach am
Neckar, Germany, 2007.
(Wikipedia)



Fig. 117. America's Cup Building, Valencia, Spain,
date unknown.
(Architectuul)



Fig. 118. Museo Jumex. Mexico City, Mexico, 2013..
(ArchDaily)

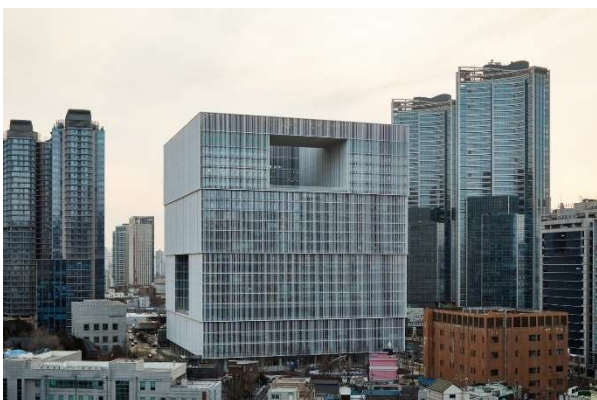


Fig. 119. Amorepacific Headquarters, Seoul,
South Korea, c.2017.
(ArchDaily)



Fig. 120. . One Kensington Gardens, London, 2016.
(Wikipedia)

ARCHITECTURAL DESCRIPTION

Site

The site is an irregularly-shaped 118,799 square foot lot located on the east side of Collins Avenue. The lot borders the Town House Hotel and 20th Street on the north, Collins Avenue on the west, the Nautilus Hotel on the south, and the beach on the east. (Fig. 5) Both Collins Avenue and 20th Street are lined by public pedestrian walkways.

At the west, the building is oriented at a slight angle to Collins Avenue and has a moderate setback. (Fig. 5) The vehicular entrance to the property is a curved one-way drive, which is accessed from the south off Collins Avenue. (Fig. 121) The drive is paved with gray cobblestones. A porte-cochere shelters the drive at approximately the mid-point. (Fig. 122) Adjacent the north end of the drive is an area that features an accessible ramp and a small bicycle rack. (Fig. 123) The paving is square white Adoquin (Mexican volcanic limestone) tile. (Fig. 123) Planting beds with shrubs and palm trees are situated between the building and public sidewalk along Collins and between the curved drive and the public sidewalk. (Fig. 121, Fig. 122, Fig. 123, Fig. 124)



Fig. 121. Detail of drive off Collins Avenue, July 2021.



Fig. 122. Detail of drive and porte-cochere, July 2021.



Fig. 123. Detail of accessible ramp and bike rack, July 2021.



Fig. 124. Detail of landscaping adjacent pedestrian sidewalk, July 2021.

From the north, vehicular access to the site is provided from 20th Street via a flat concrete drive and an adjacent elevated concrete ramp that leads to a small concrete-paved parking area. (Fig. 125) The parking abuts a utilitarian block with a 2-story screen that hides mechanical systems. Adjacent the elevated parking is an areaway to lower-level parking and also stairs that provide access to the screened mechanical area. (Fig. 126)



Fig. 125. View of flat drive and elevated ramp, July 2021.



Fig. 126. View of areaway to lower level parking and stairs to mechanical area, July 2021.

The former Cromwell Hotel has a moderate setback from the public walkway along 20th Street. A stucco-walled accessible ramp is located at the west end of the north elevation of the Cromwell. (Fig. 127) An areaway to the basement level is located at the east end of the north elevation. (Fig. 128) Both the accessible ramp and the areaway are paved with square Adoquin tile.



Fig. 127. Detail of accessible ramp at west end of north elevation of Cromwell, July 2021.



Fig. 128. Detail of areaway to basement level at east end of north elevation of Cromwell, July 2021.

East of the Cromwell, the property is enclosed by a stucco wall adjacent a planting bed with lush landscaping. (Fig. 129) The area in front of the Cromwell is landscaped with shrubs in planting beds and palm trees in large planting pots. (Fig. 130)



Fig. 129. Detail of wall and landscaping east of Cromwell, July 2021.



Fig. 130. Detail of planting beds and large planting pots adjacent pedestrian sidewalk in front of Cromwell, July 2021.

At the eastern portion of the site, a courtyard is formed by the original Shore Club and attachments to the northern and southern wings. This courtyard leads to a long narrow passageway that opens to a second courtyard adjacent the east elevation of the 20-story tower and the south elevation of the Cromwell. (Fig. 131) The cabana area and main pool are located to the south and east of this courtyard. A lap pool and whirlpool spa are located at the easternmost part of the site, adjacent the beach. Another pool is located east of the cabanas.



Fig. 131. Aerial view showing courtyards and continuous colonnade, 2021. (Google Maps)

A continuous colonnade (Fig. 131) extends along the east elevation of the original Shore Club (Fig. 145-A), the south elevation of the north wing (Fig. 145-A), the south and east elevations of the 20-story tower, (Fig. 145-D) and the south and east elevations of the former Cromwell Hotel (Fig. 145-C). The colonnade, which was constructed as part of the 1999-2001 addition, is supported by heavy round columns. (Fig. 132, Fig. 133, Fig. 134)

A courtyard is formed by the original Shore Club and attachments to the northern and southern wings. It is paved with square Adoquin tile. Lush landscaping is located to the south, and wide stairs lead to a narrow elevated walkway to the east. (Fig. 133)



Fig. 132. Detail of courtyard adjacent east elevation of Shore Club, July 2021.



Fig. 133. Detail of landscaping adjacent pedestrian sidewalk, July 2021.

The narrow walkway is paved with square Adoquin tile and features a raised planter with shrubs and a planting bed with trees. (Fig. 134) The walkway opens to a second courtyard that is covered with square red paving stone. The courtyard is adjacent the east elevation of the 20-story tower and the south elevation of the Cromwell. (Fig. 135)



Fig. 134. Narrow walkway between northern and southern wings of Shore Club, July 2021.



Fig. 135. Detail of second courtyard, July 2021.

A wide stair paved with Adoquin tile (Fig. 136) leads to the colonnade and a canopy that is attached to the east elevation of the Cromwell. (Fig. 137) The area under the colonnade and

canopy is paved with Adoquin tile. (Fig. 138) The canopy overlooks the main pool to the east. (Fig. 139)



Fig. 136. Detail of stairs from courtyard to Cromwell, July 2021.



Fig. 137. Detail of canopy at east elevation of Cromwell, July 2021.



Fig. 138. Detail of area under canopy attached to east elevation of Cromwell, July 2021.



Fig. 139. View of main pool looking west toward Cromwell, July 2021.



Fig. 140. View of main pool looking east, July 2021.



Fig. 141. Detail of pavilion adjacent main pool, July 2021.

The deck of the main pool is covered with Adoquin tile. A pavilion is located at the east end of the pool. (Fig. 141) Adjacent the pool is a building containing eight 2-story cabanas. (Fig. 142) Six of the units feature balconies that face north. The building is clad in horizontal siding. East

of the cabanas is a small swimming pool. A lap pool is situated east of the main pool. (Fig. 143) North of the lap pool are a pool equipment building and a whirlpool spa. (Fig. 144) The pool deck is paved with white Adoquin tile.



Fig. 142. View of cabanas adjacent main pool, July 2021. Fig. 143. Detail of lap pool to the east of main pool, July 2021.

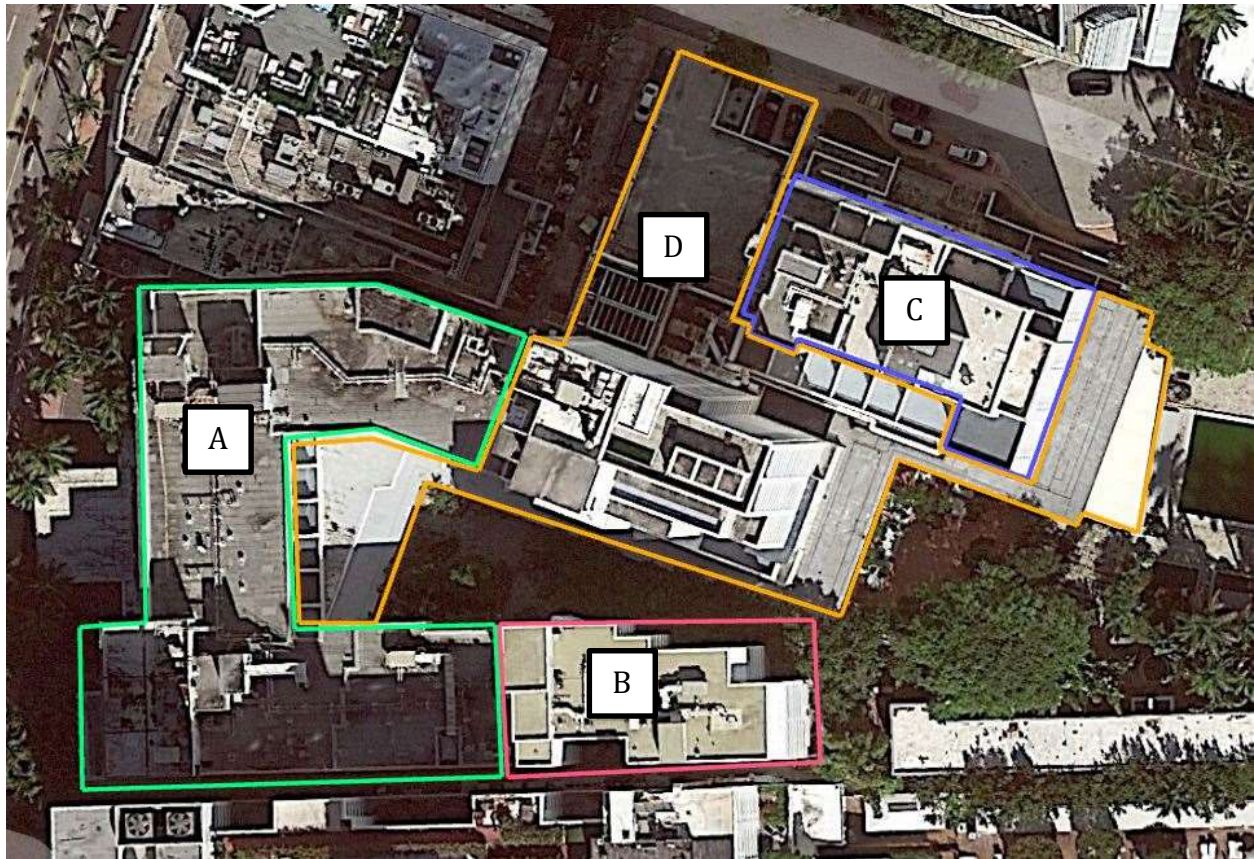


Fig. 144. View of pool equipment building and whirlpool spa, July 2021.

There are no site features at the south, as the property abuts the Nautilus Hotel.

Building

The building is irregularly shaped and is comprised of four distinct components. (Fig. 145) The original Shore Club (A) has an irregular “U”-shaped plan. The front façade is oriented north-south and faces Collins Avenue, and two wings extend to the east. The 1955 addition to the Shore Club (B) is attached at the east elevation of the south wing of the “U”. The former Cromwell Hotel (C) has a rectangular plan and is situated on a horizontal axis roughly parallel to 20th Street. The 1999-2001 additions (D) include the 20-story tower and the low-scale structures that connect the former Cromwell and the original Shore Club buildings.



*Fig. 145. Aerial view of Shore Club with components indicated, 2021.
(Google Earth)*

A – Original Shore Club Hotel (1949)

The original Shore Club (Fig. 146) has an irregular U-shaped plan. The main block, which sits on a north-south axis, has an angled wing extending east from the north end of the eastern elevation and a straight wing extending east from the south end of the eastern elevation. The northern wing originally extended further to the east, but part of it was demolished when the building was modified 1999-2001. The building is concrete block covered with stucco and has a flat roof with

parapet. The metal windows are replacement and do not retain the original muntin pattern. The Shore Club features Miami Modern (MiMo) styling.



Fig. 146. View of Shore Club Hotel front facade, July 2021.

Exterior

West (Front) Elevation (facing Collins Avenue)

The front façade features a three-and one-half-story block to the north (Fig. 147) and a projecting four-story block to the south. (Fig. 148) The façade retains its original fenestration pattern above the first level.

The northern block features a recessed corner with balconies that abut a large blank pier with vertical incised lines. (Fig. 52) The pier is partially overlaid by a large stucco panel with a vertical eyebrow that undulates around recessed window openings in a square pattern. (Fig. 150, Fig. 52) The four window openings with returns are located at the exterior wall of the northern stairwell and are aligned with the plane of the adjacent façade. Currently, all of these window openings have glazing except for the bottom opening, which has been enclosed. These windows appear to have been originally glazed with Flutex glass, (Fig. 149) which likely was removed during the 2001 modifications. The projecting undulating vertical eyebrow frames and accentuates the windows at this location. The eyebrow continues along the top of the panel and supports

signage. (Fig. 147, Fig. 52) The upper half story features square panels with a heron motif. (Fig. 151)



Fig. 147. View of horizontal northern block at west elevation of Shore Club, July 2021.



Fig. 148. View of southern block at west elevation of Shore Club, July 2021.



*Fig. 149. Product information for Flutex glass, 1949.
(Glass – Data for the Architect)*



Fig. 150. Detail of undulating vertical eyebrow surrounding recessed openings, April 2022.



Fig. 151. Detail of plaque with heron motif, July 2021.

The northern block contains the main entrance, which features a wide storefront with a large amount of glazing. (Fig. 152) The storefront is sheltered by a shallow flat-roofed canopy supported by thick round columns. (Fig. 152) The area under the canopy features marble base, piers, and wall at the storefront (Fig. 154) and terrazzo flooring. (Fig. 155) Attached to the entrance canopy is a porte-cochere with an angled roof supported by plain round columns. (Fig. 153)



Fig. 152. Detail of entrance canopy at west elevation, July 2021.



Fig. 153. Detail of porte-cochere at west elevation, July 2021.

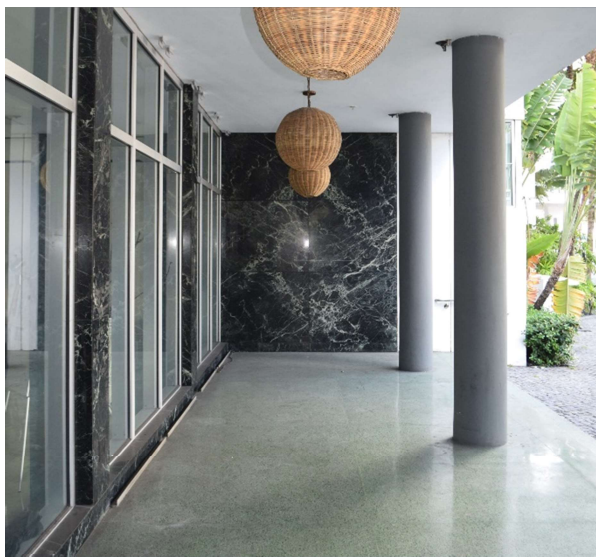


Fig. 154. Detail of marble base, piers and wall under entrance canopy at west elevation, July 2021.



Fig. 155. Detail of terrazzo paving under entrance canopy, July 2021.

The four-story southern block features vertical incised lines and corner windows. (Fig. 156) A projecting overlay is situated at the southern end of the block and has a lower roofline than the main portion of the southern block. (Fig. 53) The northern edge of the overlay features a vertical eyebrow that undulates around windows and continues horizontally across the top of the overlay, where it supports signage. (Fig. 157) Five windows with returns are located at the exterior wall of the southern stairwell. These windows appear to have been originally glazed with Flutex glass, which likely was removed during the 2001 modifications. The projecting undulating vertical eyebrow frames and accentuates the windows at this location. Projecting balconies are situated at the southwest corner of the façade. (Fig. 158)

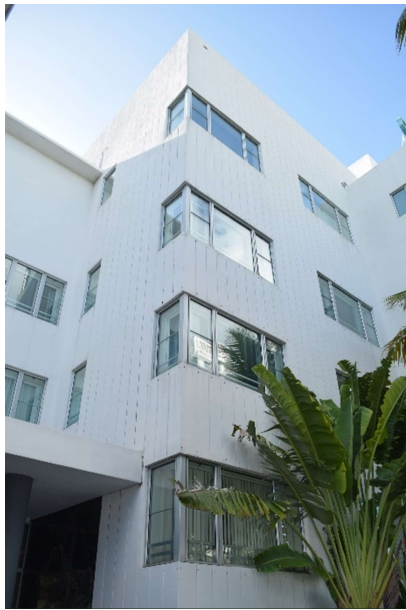


Fig. 156. Detail of vertical incised lines and corner windows at southern block, July 2021.



Fig. 157. Detail of vertical undulating eyebrow that continues horizontally and supports signage, April 2022.



Fig. 158. Detail of projecting balconies, July 2021.

North Elevation

The north elevation of the original Shore Club is partially obscured by the neighboring building to the north. (Fig. 159, Fig. 160) The elevation features the original fenestration pattern.



Fig. 159. View of north elevation of Shore Club, looking east, July 2021.



Fig. 160. View of north elevation of Shore Club, looking west, July 2021.

East Elevation

The east elevation of the original Shore Club includes a courtyard formed by the northern and southern wings. Interior elevations of the two wings will be described as part of the courtyard.

The first level of the east elevation of the main building features an aluminum storefront system. (Fig. 161) The upper levels maintain their original fenestration pattern. (Fig. 162) The north elevation of the south wing features recessed balconies (Fig. 163), and the south elevation of the north wing features projecting windows angled to provide ocean views. (Fig. 164) The westernmost projecting window bay was part of the original construction. The other three were constructed as part of the 1999-2001 project and replaced similar projecting bays. (Fig. 165, Fig. 65)

Balconies at the second level of the main building connect to an irregularly-shaped roof terrace that appears to be utilitarian. (Fig. 162, Fig. 163) Adjacent the terrace are balconies at the second level. (Fig. 163) Connected to the terrace is the continuous colonnade that connects the original Shore Club, the 20-story tower and former Cromwell Hotel. (Fig. 131, Fig. 166)



Fig. 161. Detail of storefront at courtyard area, July 2021.



Fig. 162. Detail of fenestration at upper levels in courtyard area, July 2021.



Fig. 163. Detail of recessed balconies at north elevation of south wing, July 2021.



Fig. 164. Detail of northernmost (original) angled window bay at south elevation of north wing, July 2021.



Fig. 165. Detail of angled windows under tower, July 2021.



Fig. 166. Detail of wraparound colonnade at courtyard area, July 2021.

South Elevation

The South Elevation is situated close to the neighboring Nautilus Hotel, so visibility is limited. The elevation features regularly-spaced tripartite windows and maintains its original fenestration pattern. (Fig. 167, Fig. 168)



Fig. 167. View of south elevation of Shore Club looking west, July 2021.



Fig. 168. View of south elevation of Shore Club looking east, July 2021.

Interior

The lobby features an uninterrupted volume of space. (Fig. 169) The continuous ceiling plane floats above the tapered columns (Fig. 169). The columns and capitals are quatrefoil in plan. The ceiling material is replacement. (Fig. 175) Circulation is recessed from the main body of the lobby with recessed openings leading to the elevators and stairs. (Fig. 170) The flooring and base are terrazzo (Fig. 170), and the Shore Club logo is featured in the floor. (Fig. 171) Black marble piers are located between the storefront windows (Fig. 172) and on a wall adjacent the storefront. (Fig. 173) The northeast corner of the lobby features a curved wall with an original wall sculpture. (Fig. 174, Fig. 56) The lobby desk is not original to the building. (Fig. 176) The stair treads, risers and wainscot are covered with Adoquin tile, which continues to the second level corridor. (Fig. 177) The metal stair handrails are not original. (Fig. 178)



Fig. 169. View of Shore Club lobby, July 2021.



Fig. 170. View of elevator and stair opening at lobby, July 2021



Fig. 171. Detail of Shore Club logo in floor of lobby, July 2021.



Fig. 172. Detail of marble piers at lobby storefront, July 2021.



Fig. 173. Detail of marble wall and base at lobby, July 2021.



Fig. 174. Detail of curved wall with wall sculpture at lobby, July 2021.



Fig. 175. Detail of ceiling at lobby, July 2021.

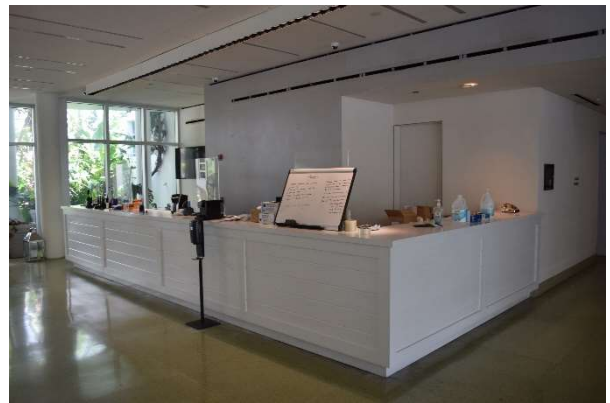


Fig. 176. Detail of reception desk at lobby, July 2021.



Fig. 177. Detail of Adoquin tile at lobby stairs, July 2021.



Fig. 178. Detail of handrail at lobby stairs, July 2021.

Miami Modern (MiMo) Features of the Shore Club

The Shore Club exhibits a number of features that are common in Modern architecture, especially in the MiMo style, which is a regional interpretation of Modernism. Among the features are:

Exterior

- Concrete block and stucco construction.
- Asymmetry, with multiple planes and heights, and an interplay between the horizontal and vertical elements.
- An emphasis on horizontality at the front façade, with a wide three-story block, recessed and projecting balconies, horizontal window openings and a continuous concrete eyebrow ledge at the top.
- An emphasis on verticality at the front façade with a narrower and taller four story block, vertical incised lines and an undulating vertical eyebrow.
- Concrete projecting eyebrows that wind around windows at the stairwells.
- Fluted glass (to be reinstated) to provide privacy at stairwell windows.
- Corner windows at multiple locations on the front façade.
- Marine imagery as expressed in the plaques with heron motif.
- Wide storefront with a large amount of glazing at both west and east elevations.
- Concrete entrance canopy with wide columns, marble base, piers and wall and terrazzo paving.
- Signage at the top of the building.
- Angled window at the south elevation of the north wing.

Lobby

- Uninterrupted volume of space with circulation recessed from the main body of the Lobby.
- Continuous ceiling plane, with the ceiling floating above tapered columns and quatrefoil capitals.
- Curved wall with wall sculpture.
- Terrazzo floor and base with “SC” motif in floor.
- Black marble between storefront windows and on wall near storefront, which repeats the treatment at the exterior.

B – -Shore Club Addition (1955)

An eight-story tower was added to the eastern end of the south wing of the Shore Club Hotel in 1955. It is connected to the south wing of the original Shore Club building. The tower is irregularly shaped with setbacks on the north and east to provide ocean views. The building has a flat roof with parapet. The addition retains its original fenestration pattern.

Exterior

North Elevation

The north elevation features several setbacks. Projecting angled window bays and corner windows provide ocean views. (Fig. 179, Fig. 180, Fig. 181)



Fig. 179. View of north elevation of 1955 Shore Club Tower, looking southeast, July 2021.

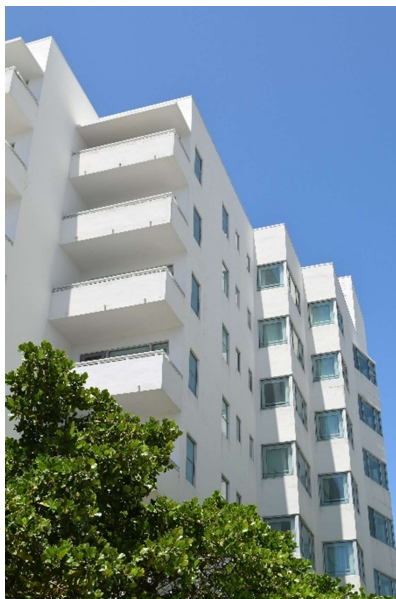


Fig. 180. View of north elevation, looking west, July 2021.

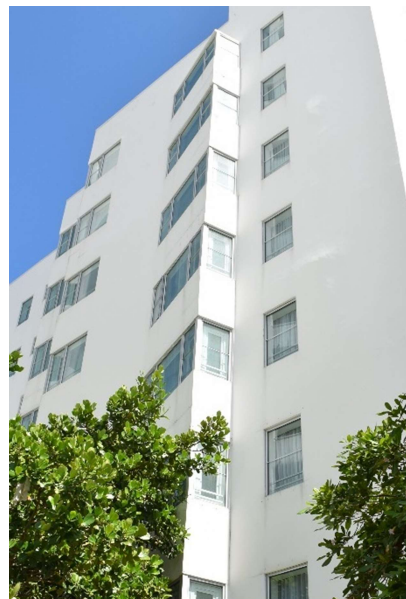


Fig. 181. Detail of angled windows at north elevation, July 2021.

East Elevation

The east elevation is “L”-shaped with a setback at the north end to provide maximum ocean views. Projecting balconies with solid knee walls are present at each level, and an eyebrow ledge shelters the balconies at the top level. (Fig. 182, Fig. 183, Fig. 184)



Fig. 182. View of east elevation, looking west, July 2021.

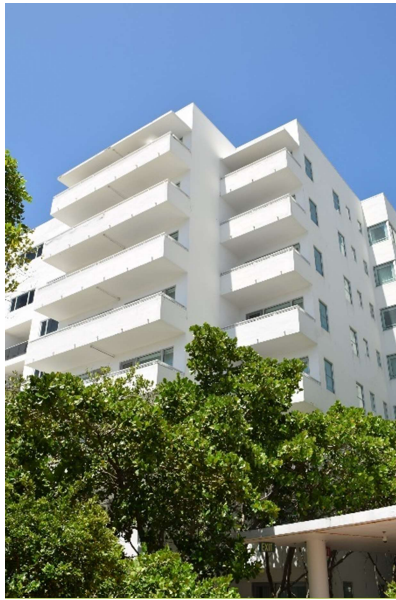


Fig. 183. View of east elevation, looking southwest, July 2021.



Fig. 184. Detail of balconies at east elevation, July 2021.

South Elevation

The south elevation is generally utilitarian due to its proximity to the neighboring Nautilus Hotel. (Fig. 185, Fig. 186) However, a recessed area near the west end of the elevation features corner windows that look toward Collins Avenue. (Fig. 187)



Fig. 185. View of upper stories of south elevation, looking west, July 2021.



Fig. 186. View of lower stories of south elevation, looking west, July 2021.

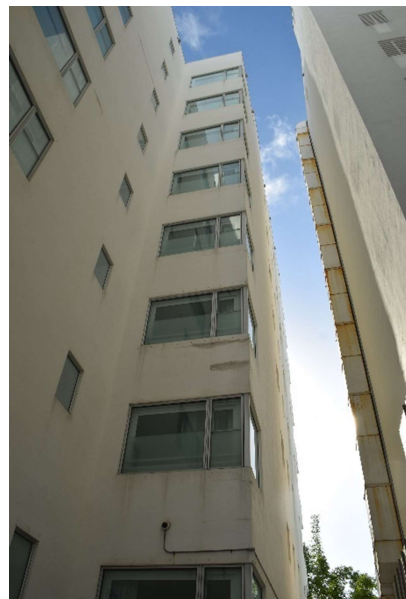


Fig. 187. Detail of corner windows at south elevation, July 2021.

West Elevation

The west elevation is attached to the original Shore Club at the first through third stories. Above the third story, the elevation is blank with no fenestration

Miami Modern (MiMo) Features of the 1955 Addition

The 1955 addition to the Shore Club consisted strictly of hotel rooms with no public spaces. The exterior exhibits the following MiMo features:

- Angled windows that mimic those at the south elevation of north wing.
- Stepped façade at the east to provide maximum ocean views.
- Balconies that provide ocean views.
- Concrete eyebrows above the balconies at the top level.

C – Former Cromwell Hotel (1939)

The Cromwell Hotel (constructed 1939) is generally rectangular in plan. (Fig. 188) The building has six stories over the entire floorplan and seventh and eighth stories that are set back from the lower levels. The seventh and eighth stories comprise the penthouse. The setbacks provide patio areas that are bordered by knee walls. The building is covered with stucco and has a flat roof with parapet. The metal windows are replacement and do not retain the original muntin pattern. (Fig. 188) The building features subdued Art Deco styling.



Fig. 188. View of north elevation of former Cromwell Hotel, July 2021.

Exterior

North (Front) Elevation (facing 20th Street)

The symmetrical north elevation has a tripartite organization. The slightly projecting seven-story central bay (Fig. 189) is topped by a stepped ziggurat parapet and a block with no fenestration that originally held signage. (Fig. 190, Fig. 44) Five regularly-spaced windows are situated at each story of the central bay, and the three windows at the center are visually connected by incised horizontal lines. (Fig. 190) The central bay is flanked by six-story bays. Each of the flanking bays

contains two windows per story that are visually connected by slightly recessed vertical spandrels. (Fig. 191)

The first level is elevated on a simple base (Fig. 192) that is fronted by a raised terrace covered with Adoquin tile. (Fig. 193) The terrace is accessed by a central stair with metal handrail and is partially enclosed by a non-original stucco wall. (Fig. 194) An accessible ramp is located within the wall at the west end of the front façade. (Fig. 127) At the first level, the centrally-located main entrance is via an aluminum storefront double-leaf door, and two sets of paired full-height aluminum windows are located on each side of the door. (Fig. 193) A continuous eyebrow canopy is situated above the five openings in the central bay. (Fig. 192) The elevation retains its fenestration pattern. (Fig. 189, Fig. 42, Fig. 44)



Fig. 189. View of north elevation of former Cromwell Hotel, July 2021.



Fig. 190. Detail of ziggurat top and horizontal lines at north elevation, July 2021.



Fig. 191. Detail of slightly recessed spandrels at north elevation, July 2021.



Fig. 192. Detail of base and stairs at north elevation entrance, July 2021.



Fig. 193. Detail of terrace along north elevation, July 2021.



Fig. 194. Detail of non-original front wall at north elevation, July 2021.

East Elevation

The six-story east elevation is symmetrical in plan and has a slightly projecting central bay with three deeply-recessed portholes centered at the top. (Fig. 195) The central bay has two sets of paired windows per story. The outer bays each have one set of paired windows, and the north bay has an additional single window (likely a stair hall) at each story. Above the sixth story is a recessed two-story penthouse with multiple sliding glass doors that lead to patios with ocean views. (Fig. 197) The penthouse was expanded from its original footprint and a second story added during the 1999-2001 project. The upper levels retain their original fenestration pattern.

The first level features an expansive aluminum storefront system. (Fig. 198) The storefront is sheltered by a non-original canopy, which is part of the continuous colonnade. An irregularly-shaped metal canopy is attached to the roof of the colonnade. (Fig. 195, Fig. 196)



Fig. 195. View of east elevation, July 2021.



Fig. 196. View of continuous colonnade and attached canopy at east elevation, July 2021.

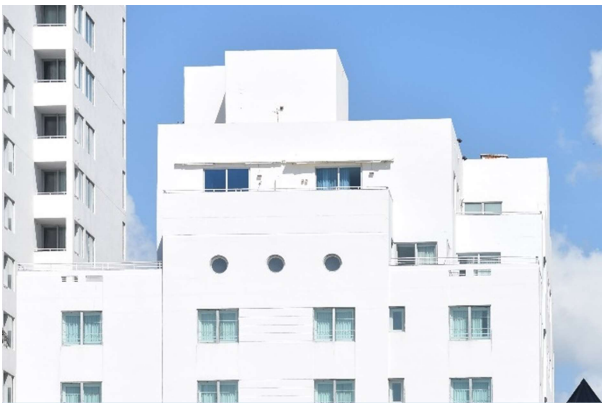


Fig. 197. Detail of penthouse at east elevation, July 2021.



Fig. 198. Detail of storefront at east elevation, July 2021.

South Elevation

The south elevation is asymmetrical with two projecting bays. (Fig. 199) The main body of the elevation is seven stories in height. The east bay, which returns from the east elevation, is six stories and projects significantly from the south elevation. A slightly projecting bay is located near the west end of the elevation, and the westernmost bay returns from the west elevation and is six stories in height. The upper levels maintain their original fenestration pattern. Deep balconies project from the second level and are connected to the wraparound colonnade. (Fig. 201) The screened mechanical area is connected at the southwest corner of the building. (Fig. 126)

The first level features a series of aluminum double doors that open to a plaza located at grade. (Fig. 200) The doors are sheltered by the continuous colonnade that connects the buildings.



Fig. 199. View of south elevation, July 2021.



Fig. 200. Detail of first level of south elevation, July 2021.



*Fig. 201. Aerial view of second level balconies at south elevation, 2021.
(Google Maps).*

West Elevation

The west elevation has a seven-story central bay with an asymmetrical projecting bay that appears to be a stairwell. (Fig. 202) The elevation maintains its fenestration pattern. The outer bays have paired windows, and the central bay has single windows. This elevation has no fenestration at the first level. A metal staircase provides access from the ground to the second level and also to the screened mechanical area. (Fig. 126)



Fig. 202. View of west elevation, July 2021.

Interior

The ground level features an uninterrupted volume of space that is supported by square columns. (Fig. 203) Plan drawings and an historic photo (Fig. 31) indicate that there may be eight octagonal columns that have been enclosed. The ground level has been subdivided into a lobby, bar, and two restaurants. There are additional subdivided alcoves within the lobby space. (Fig. 204) The lobby has Adoquin floor tile (Fig. 205) and recessed lighting at the ceiling. (Fig. 206) The bar and one of the restaurants have marble floors and wainscot. (Fig. 207) The other restaurant area has rectangular floor tile, and the square columns are clad with small square blue tile. (Fig. 208) Other than the columns, there does not appear to be any original materials or features in the space.



Fig. 203. View of open space and square columns at lobby of former Cromwell, July 2021.



Fig. 204. Detail of partially enclosed alcove at lobby, July 2021.



Fig. 205. Detail of flooring in lobby, July 2021.



Fig. 206. Detail of ceiling finish and recessed light fixture at lobby, July 2021.



Fig. 207. Detail of marble flooring and wainscot at restaurant space, July 2021.



Fig. 208. Detail of blue-tiled columns and rectangular floor tile at restaurant space, July 2021.

Art Deco Features of the Cromwell

The Cromwell features subdued Art Deco styling with the following features:

Exterior

- Tripartite front façade.
- Vertical emphasis including a slightly-projecting central bay, slightly recessed spandrels at the side bays, and a ziggurat top.
- Horizontality expressed by the simple base at the entrance and horizontal incising at the central bay.
- Porthole windows at the top of the eastern elevation.

Lobby

- Terrazzo floor (to be reinstated based upon historic photographic documentation).
- Octagonal columns (to be reinstated based upon historic photographic documentation).

D – Shore Club Addition (1999-2001)

The 20-story tower was constructed 1999-2001. (Fig. 209)



Fig. 209. 20-story tower flanked by 1955 tower at south and the former Cromwell at north.

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