



HISTORIC RESOURCES REPORT
FOR THE
RALEIGH HOTEL

1773 + 1775 + 1777 COLLINS AVENUE

MIAMI BEACH, FLORIDA 33139

BY

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FORT LAUDERDALE, FLORIDA 33311

FOR

SHVO

745 FIFTH AVENUE

NEW YORK, NEW YORK 10151

FOR THE

CITY OF MIAMI BEACH HISTORIC PRESERVATION BOARD

September 12, 2019

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CIRCA 1940's LINEN POSTCARD

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NEIGHBORHOOD CONTEXT



1921 VIEW LOOKING WEST ON LINCOLN ROAD FROM THE ATLANTIC OCEAN. AT LEFT FOREGROUND IS 'THE SHADOWS' - THE FIRST HOME BUILT BY JANE AND CARL FISHER ON MIAMI BEACH. (29)

When John Collins was running into issues surrounding the completion of the Collins Bridge in 1912, Carl Fisher loaned him \$50,000 towards finishing the bridge. "In exchange for his help, Collins gave Fisher a 200 acre tract of land, from ocean to bay, between 15th and 19th Streets." (30)

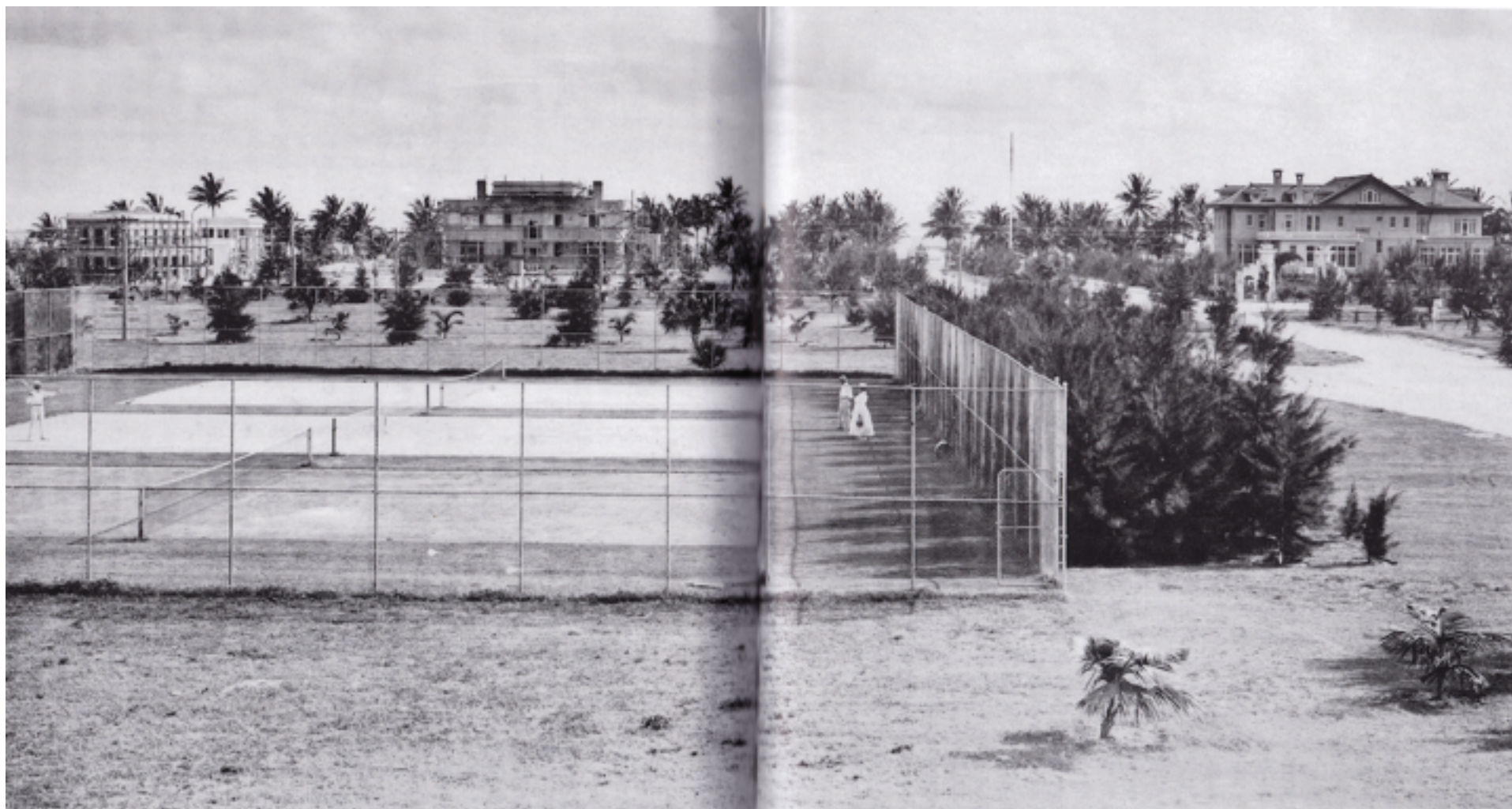
"The 200 acres that John Collins gave Fisher in January, 1913, plus another 105 acres he got from J.N.Lummas in March, became Fishers First Subdivision. His Alton Beach Realty Company platted it on January 15, 1914, and Fisher laid out Lincoln Road from east to west through the center of it... Within a decade, Lincoln Road became the cultural and commercial center for Miami Beach.." (31)

This oceanfront area north and south of Lincoln Road was one of the city's first high end residential neighborhoods. Carl and Jane Fisher set the example when they built their first house 'The Shadows' at 1616 Ocean Drive, late in 1914. "It stood directly on the beach, far back from Collins Avenue, and faced the ocean.." The Fishers lived here for ten years. (32)

Fisher's Lincoln Road house was an elegant estate in an austere Italian Renaissance style. His home soon inspired his wealthy friends to build their own winter homes nearby and by the 1920's there was a thriving collection of mansions north and south of Lincoln Road designed by some of the best known architects of the day.

All of these former mansions eventually fell to up-zoning. As the commercial successes of Lincoln Road and Collins Avenue grew, so did the pressures increase to allow for taller and larger hotels along the oceanfront.

In the 1930's small Art Deco style hotels and apartment buildings proliferated throughout South Beach. The west side of Collins Avenue still contains many examples of the low rise motel and/or apartment buildings.



ABOVE: THE EAST END OF LINCOLN ROAD IN 1915 WITH THE NEW TENNIS COURTS ON JAMES AVENUE BUILT BY CARL FISHER.. THE REAR OF THE FISHER RESIDENCE IS AT RIGHT; THE HOUSE UNDER CONSTRUCTION WAS LATER OWNED BY TIRE MAGNATE FRANK SEIBERLING.(26)
BELOW: 1924 VIEW SHOWING WHEN THIS NEIGHBORHOOD WAS A RESIDENTIAL NEIGHBORHOOD.(25)





Zoning + Location + Skyscraper Hotels

It did not take long for the original oceanfront mansions and estates to give way to larger and larger hotel properties. The lifetime of buildings on Miami Beach was - and still can be - precariously short. These oceanfront mansions were built after Carl Fisher first constructed his home in 1914. Yet by the 1930's there was a proliferation of smaller Art Deco hotels and apartment buildings throughout South Beach which supplanted the single family residences.

This property at 18th & Collins quickly became very desirable property in Miami Beach, in terms of its location and convenience to Lincoln Road and to the rest of the City.. Three blocks to the north was the Roney Plaza Hotel. The city's then active night life area was located around Collins Park - three blocks north and west. And Lincoln Road remains just two blocks south.

With the promise of larger hotels bringing higher land values - especially on oceanfront properties - Miami Beach property owners were themselves typically the ones behind proposals for re-zoning. Re-Zoning being just a code word for Up-Zoning.

One of these famous zoning lawsuits involved the former Firestone Estate, which originally stood on the site of the Fontainebleau Hotel. "The bank for Firestone's heirs sued the city council to change the zoning...from the estate category enacted in 1930 ...to permission for hotel use. It argued that the new neighboring hotels infringed on the estate's privacy and lowered its value.: also, its property value as a hotel site would be quadruple that of a private home. The lawsuit, *City of Miami Beach v. First Trust Company*, went to the Florida Supreme Court, which ruled on March 10, 1950, that the estate zoning was unfair." (33)

There was always a tradition of building tall hotels in Miami Beach. Carl Fisher set the precedent back in the 1920's with his Flamingo and Nautilus and Boulevard Hotels.

EARLIEST SKYSCRAPER HOTELS BUILT in MIAMI BEACH

Flamingo Hotel (demolished)	1920
Nautilus Hotel (demolished)	1924
Roney Plaza Hotel (demolished)	1925
Fleetwood Hotel (demolished)	1925
Floridian Hotel (demolished)	1925
Boulevard Hotel (demolished)	1926
Blackstone Hotel	1929
Whitman Hotel (demolished)	1935

TOP PHOTO: RONEY PLAZA HOTEL

TOP CENTER: FLEETWOOD HOTEL (29)

LOWER CENTER: FLAMINGO HOTEL(29)

LOWER PHOTO: VERSAILLES HOTEL (29)



1940 PHOTO LOOKING SOUTH ON COLLINS AVENUE WITH RALEIGH AT CENTER (25)

The photograph above was taken in later 1940 since the Ritz Plaza aka Grossinger Beach Hotel still appears to be in the final stages of construction, with scaffolding at the tower level. The future Delano Hotel is yet to appear in 1948 at right on the skyline next door to the National Hotel, with its rounded open dome top. And the Raleigh - at center - has just opened with the Shelborne at left.

The New York skyscraper was the basic inspiration for late-thirties architecture in Miami Beach.

Paul Goldberger, the former architectural critic for the New York Times, wrote eloquently about the Chrysler Building as going..“beyond Art Deco to become a truly new kind of skyscraper. Its bizarre form seems a perfect encapsulation of the energy and flamboyance of Manhattan at the end of the 1920’s. It was this energy, this flamboyance, that Hohausser and Dixon brought with them from New York. They were concerned with three and four and at most, ten story buildings, but New York’s skyscrapers certainly influenced their approach. (22)

“...Every one of these buildings is good, but the urban whole that they make as they join together is truly great...and unlike almost every other first-rate urban ensemble, these streets were created entirely in the twentieth century...Now for a very different world, this architecture makes a larger and a later Miami Beach a civilized and exuberant urban place.” (9)

SKYSCRAPER HOTELS BUILT in MIAMI BEACH 1936 - 1941

YEAR / HOTEL	ARCHITECT
1936	
Atlantis Hotel (demolished 1973)	L. Murray Dixon
Tides Hotel	L. Murray Dixon
1937	
Victor Hotel	L. Murray Dixon
1938	
Park Central Hotel	Henry Hohausser
1939	
Albion Hotel	Igor Polevitzsky
Royal Palm Hotel	Donald G. Smith
Sands Hotel (demolished) 1992	Roy France
St. Moritz Hotel	Roy France
1940	
Cadillac Hotel	Roy France
Crown Hotel aka Lord Tarleton	Victor H. Nellenbogen
Grossinger Beach Hotel aka SLS	L. Murray Dixon
National Hotel	Roy France.
New Yorker Hotel (demolished 1981)	Henry Hohausser
Palms Hotel aka Sea Isle	Roy France
Raleigh Hotel	L. Murray Dixon
1941	
Caribbean Hotel	L. Murray Dixon
Shelborne Hotel	Igor Polevitzsky
Versailles Hotel	Roy France

By 1940, the Miami metropolitan area was serving about two million vacationers each year... The war cut tourism drastically, although war-related activities helped to sustain the economy.

The post World War II era witnessed a great hotel building boom, with most new construction in Miami Beach and in other oceanfront communities to the north. In 1942 Miami Beach had 291 hotels; by 1955 the number had increased to 382 hotels.

The frenzy of hospitality construction ended with the outbreak of World War II the Hotel became a Koshers Hotel with the ballroom being used as a synagogue - prior to the building again being utilized as a hotel.

The Raleigh was among 41 hotels with a total of 2,789 guest rooms built on Miami Beach between 1940 and 1942...building activity in 1940 was higher than any other year on record. Work at Lawrence Murray Dixon's office was frenetic with more than twenty buildings being built or starting construction that year.

By the late 1930's the Art Deco style was morphing into the sleeker Streamline Moderne style. Design features such as curving forms, strong horizontal emphasis and signage as a building design element contributed to the expression of speed and technology in architectural and design styles. These were all design gestures which later became a part of the South Florida mid-century modern architectural vocabulary, after the end of the War.

"The same year that Lawrence Murray Dixon explored Art Deco skyscraper iconography at the Ritz Plaza, he exercised a more streamlined vocabulary at the Raleigh Hotel, at the opposite end of the same block. Where the Ritz exhibits a powerfully vertical, tapered massing, the Raleigh has a horizontal emphasis.. Of note is the two-level lobby, whose central pillars are topped by florid Art Deco capitals." (8)

It was in 1936 that oceanfront Skyscraper hotels began to radically reshape the Beach with the opening of the Atlantis and Tides Hotels. The years 1939 - 1941 were especially noteworthy, since within this very short time span the sheer quantity of skyscraper hotels built near the oceanfront permanently changed the neighborhood context and skyline. This was now a NEW neighborhood.

No other American city could boast of the magical all-white city-of-the-future allure that pervaded Miami and Miami Beach in the 1940's. The skyline was futuristic and the buildings were all new. There were palm trees just about everywhere. And all those soldiers who went through their basic training in Miami Beach during WW2, went home after the War to spread the message of Miami Beach all over the USA.

TOP PHOTO: SANDS HOTEL (14) (demolished)

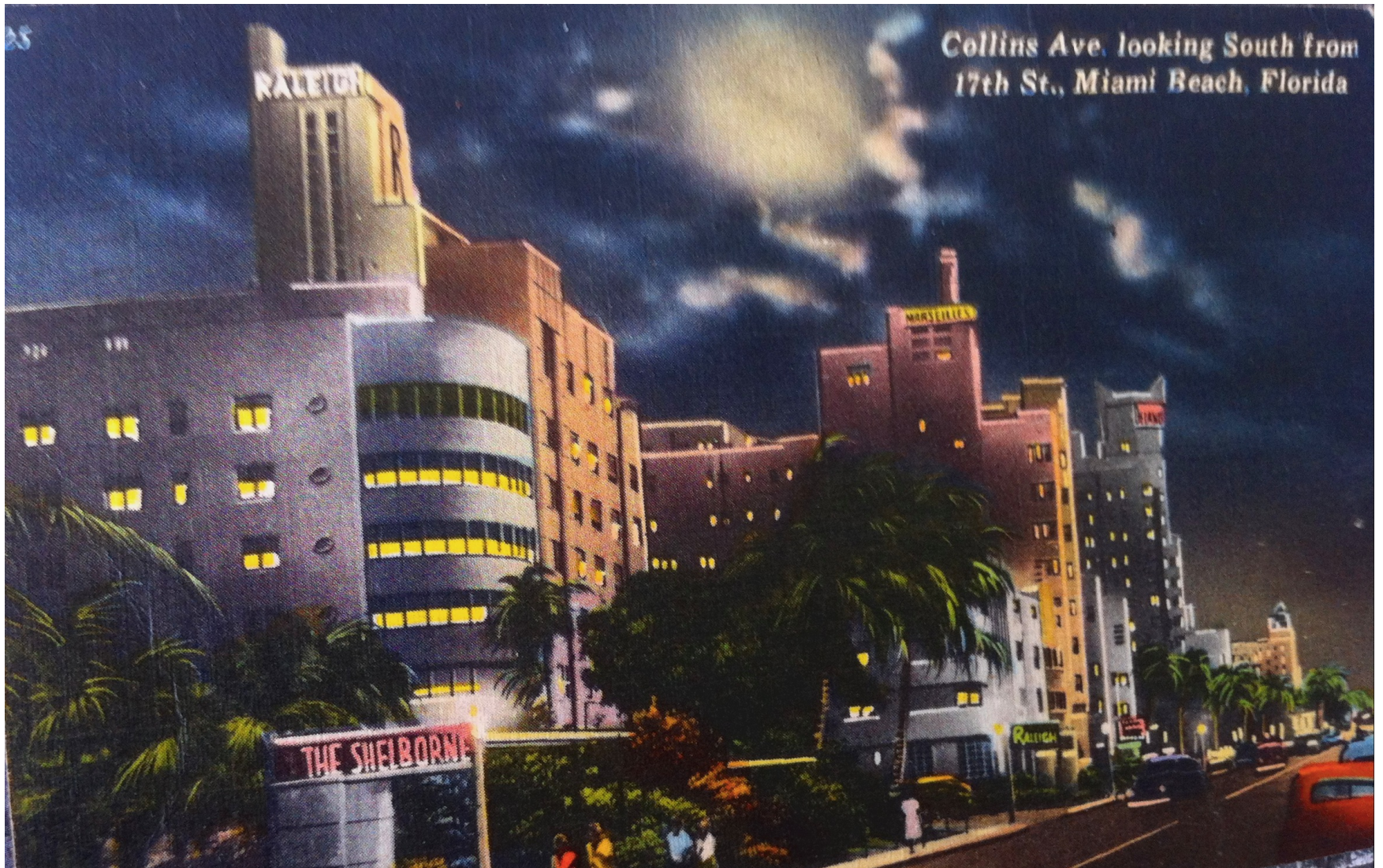
MIDDLE PHOTO: COLLINS AVENUE SKYLINE (14):

FROM LEFT: RITZ PLAZA, DELANO, NATIONAL, DiLIDO

LOWER PHOTO: NEW YORKER HOTEL (demolished)



1775 COLLINS AVENUE



ABOVE: COLORED POSTCARD FROM COLLECTION of ARTHUR MARCUS WITH RALEIGH IN FOREGROUND
..circa 1948 since the Delano appears in the background and was built in 1948

NAME: the RALEIGH HOTEL

ADDRESS: 1773 - 1775 - 1777 COLLINS AVENUE

DATE OF CONSTRUCTION: 1948

ARCHITECT: LAWRENCE MURRAY DIXON

ARCHITECTURAL STYLE: STREAMLINE MODERNE

HISTORIC STATUS: CONTRIBUTING

LOCATED IN THE:

- * 1979 National Register Miami Beach Architectural District
- * 1989 Miami Beach Local Historic District

The Raleigh Hotel opened in 1940 in the midst of a gigantic building boom in Miami Beach just before the U.S. entered the second world war. During the opening night ceremonies on New Year's Eve 1940, a sick band member had to be replaced by a then local unknown drummer with the name of Desi Arnaz.

As designed by the architect Lawrence Murray Dixon the Raleigh explores a streamlined architectural approach to taller hotel building design in Miami Beach, with an elegant series of first floor public interior spaces including the reception + lobby + lounge + bar + dining + terrace leading out to the spectacular pool.

According to its 'Building Card' the 8-story Raleigh Hotel was issued its construction permit on June 25, 1940 for a total cost of \$225,000.00 for 114 guest rooms and six apartment suites. The address is shown as 1773 - 1777 Collins Avenue.

A sub-Permit was taken out on December 6, 1940 for construction of 28 cabanas of wood and concrete construction. The Raleigh was situated in what was called "North Beach" at the time. (Raleigh promotional website)

The front area of the hotel was originally designed with a formal circular driveway and extensive green areas. This driveway is also shown in the early photographs as part of this report.

The structural system is concrete and concrete block and stucco. The foundation is wood piling. The building has a flat roof. Windows are replacement aluminum. There is a single-story exterior entrance porch covered with a flat roof with round steel pipe posts.



ABOVE PHOTOGRAPH from TROPICAL DECO' by LAURA CERWINSKE, RIZZOLI 1981

"Boom Over Miami was the title of an article in the 1940 issue of Architectural Forum magazine. Forty-one hotels with 2,789 rooms and 166 apartment buildings containing 1,683 apartment units accounted for the major portion of Miami Beach's building activity in 1940, higher than any other year on record. Work at Dixon's office was frenetic and more than twenty buildings were built or started construction that year. (1)

Dixon created an intricately woven architectural facade for the Raleigh.

The horizontal streamlining is most evident at the rounded corner bands of horizontal windows. This strong horizontal rhythm is intercepted by the equally strong vertical arch of Vitrolite panels which enclose the vertical row of windows on the first seven floors.

This Vitrolite arch grows up and into the tower on the top of the building emblazoned with a gigantic 'R'. The tower itself is intricately detailed with its own series of twin vertical windows on both north and south - which become beacons of light as well as signage announcing 'Raleigh' to the north and to the south. The tower facade also contains intermediate vertical strips which heightens the vertical banding.

The horizontal window banding becomes a staccato series of separate windows at the other side of the vertical Vitrolite arch. In this photograph what appears to be a second arch at the right side of the building was actually painted onto the building. The arch around the main entrance is clad with keystone.

This off-center designed entrance facade lends a certain energy to the composition. Locating these main entrance doors off-center allows the curving glazed corner to come right down to the ground, thus accentuating its height and roundness.

There is reason why the Raleigh is often labeled as 'iconic.' No other hotel in Miami Beach is designed quite like it. While it contains many of Dixon's signature details, the Raleigh has always retained an independent spirit and a sense of architectural insouciance. 77

On the north elevation along 18th Street there are the round porthole windows which lend a nod to Art Deco heritage. 18th Street also has a secondary entrance to the lobby.

The primary pedestrian entrance is a set of double glass doors centered on the elevated entrance porch located on the west facade. The doorway is framed in pink keystone and is flanked by large fixed aluminum windows.

According to the City of Miami Beach Building Card there were 114 guest rooms and six apartment suites. The building dimensions are 88' wide x 121'-9" deep and 129' high.

This roof structure of the entrance porch holds "The Raleigh" signage. The entryway has a large original terrazzo floor design with an "R". The interior also has original terrazzo flooring along with decorative fluted columns and a small bar.

EAST FACADE

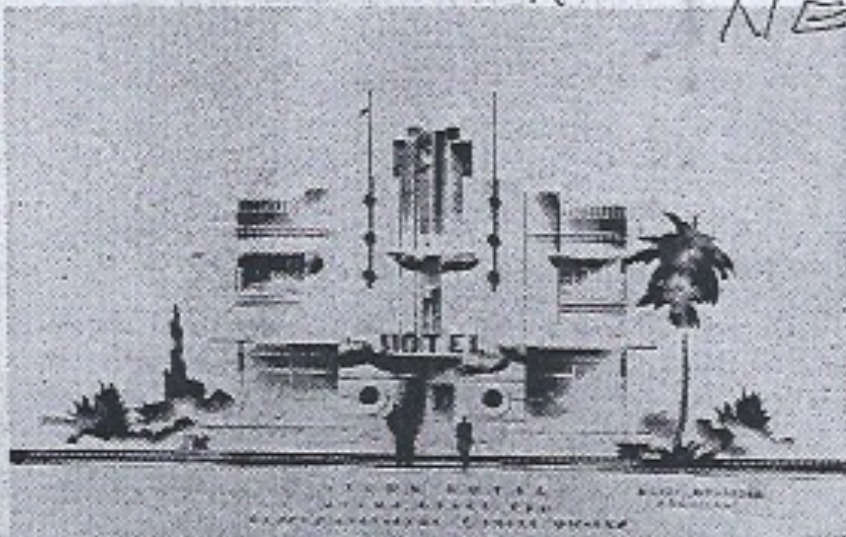
At the rear (east facade) of the hotel are the diamond shaped bow windows that became one of Dixon's trademark designs. Beneath the center bay of the Dining Room at the exterior is a staircase leading down to the pool restrooms.

\$225,000 Raleigh Hotel Under Way On Beach



Construction has been started on the \$225,000 Raleigh hotel on the oceanfront at 18th st. and Collins ave., Miami Beach, for the Shore Corp., of which William Shorenstein, Tom Casara and Jack Cantor are officers. The building, with 112 rooms plus public spaces, will be ready for occupancy in November. The large tower next to the circular corner will be faced entirely with vitrolite and aluminum molds, and will be illuminated with recessed neon. Concealed neon will also light the elevator tower and the main entrance. All entrances on Collins ave., 18th st. and the oceanfront will be decorated with polished stone. The lounge, to be known as the Raleigh room, will have bleached white oak walls, in a modern version of old English halls. The hotel will also include a dining-room, cocktail lounge, solarium, barbershop, beauty parlor and eight de luxe penthouses. L. Murray Dixon is the architect, Richard Belsham, structural engineer, Maurice Connell, mechanical engineer and P. J. Davis, general contractor.

\$40,000 Hotel Slated ^{for} This Week



Construction is to be started this week on the \$40,000 Neron hotel on the west side of Drexel ave., 200 feet south of 12th st., Miami Beach, for Benjamin Nierenberg, 512 13th st. The structure will include 20 guest rooms, spacious lobby, office for manager and clerk, basement, boiler

room and storage room. The exterior design will be nautical modern. The entrance will be a large terrace with colored terrazzo floor and base. The office of Henry Hohausser prepared the plans and specifications, and S. E. Schwartz and D. J. Dooley were real estate agents.

*A new hotel oceanfront Miami Beach
Miami Beach Hotel / article from Miami Herald
9/24/40*

Text of article from Miami Herald, 1940 at left side: (25)

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Almost immediately after construction was completed in 1940 the U.S. government's War Administration requisitioned the building - along with so many other Miami Beach hotels - and used them to house army and air force troops training on the beaches of Miami Beach prior to shipping off to war.

After the war ended and the hotels again began receiving guests, the Raleigh became a Kosher hotel for a time, with the Dining room / Ballroom being used as a synagogue. The Raleigh - along with the rest of Miami Beach - enjoyed the local boom of the 1950's which saw the construction of even larger hotels such as the Fountainbleau and the Eden Roc.

"In each case Dixon created gracefully composed facades with powerful, jazzy rhythms. His architecture is as good a definition as any of what makes all of Miami Beach's art moderne architecture work... Dixon's and that of his peers. The fantasy is of a new world, of faith in a machine age that would be lyrical, spirited and light, not somber, harsh or dark...(4)

"Architecturally, the streamlining of Miami Beach refers to the work of expressionist architects, particularly the German Erich Mendelsohn, who espoused the "horizontal tendency".." (5)

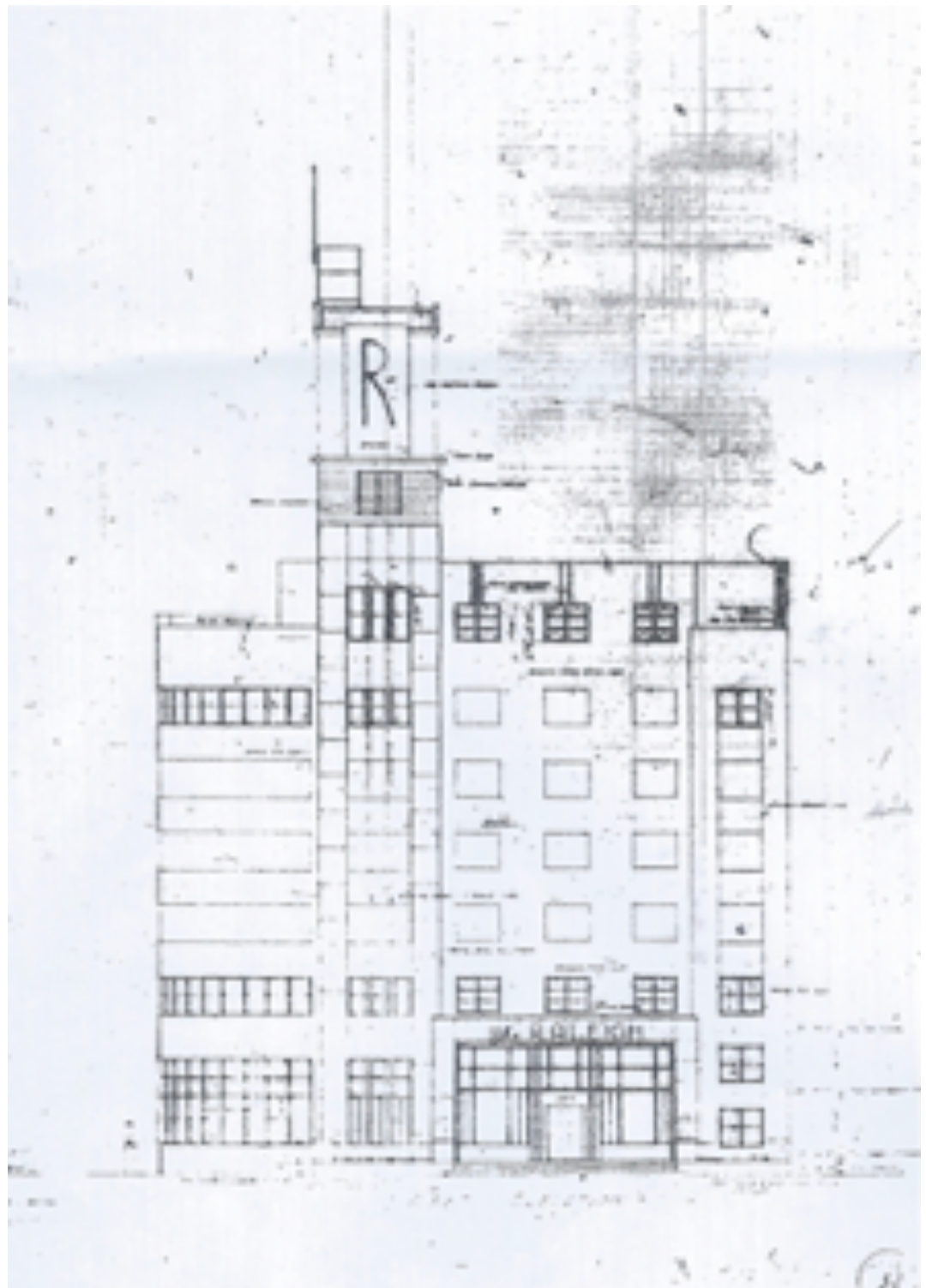
"..Horizontal streamlining was almost without exception balanced against the residual interest in the vertical development of modern classicism. In fact, the more arresting was the counterbalancing verticality.." (6)

"In all of his buildings Dixon demonstrated his innate sense of balance and proportion... Symmetrical or not, most of the facades used the square or the golden section rectangle as basic elements of composition. His well noted sense of rhythm - Dixon was a talented musician all his life - was reflected in his architecture..in his masterful designs of the large window openings at the Grossinger Beach and the Raleigh." (2)

"The most important (buildings), the Raleigh Hotel and the Grossinger Beach hotel, completed the parade of large oceanfront hotels designed by the firm on Ocean Drive and Collins Avenue, which included the Atlantis, the Tides, and the Victor. With this sequence of buildings, Dixon magisterially demonstrated his capacity to work with various formal syntaxes and to interact with the specific urban context." (3)

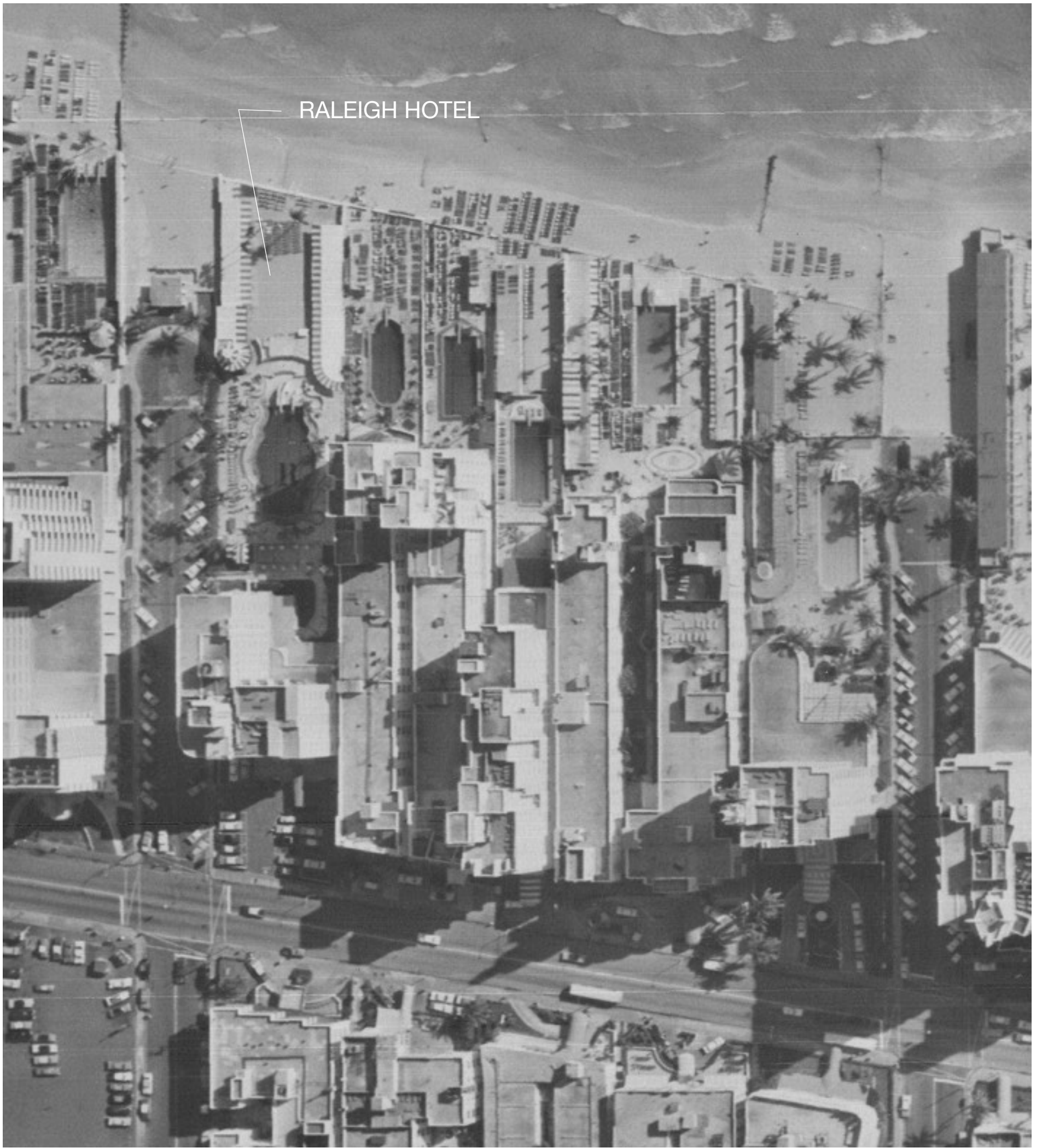
ABOVE VIEW of FACADE ON COLLINS AVENUE 1941 PHOTOGRAPH by SAMUEL H. GOTTSCHO from THE LIBRARY of CONGRESS (17)

BELOW: ORIGINAL ARCHITECTURAL DRAWING by ARCHITECT LAWRENCE MURRAY DIXON, 1940: FRONT (WEST) ELEVATION





Photograph by Samuel H. Gottscho from the Gottscho-Schleisner Collection in the U.S. Library of Congress - shows the formerly existing landscaped area in front along Collins. In 1957 this area was paved and the landscaping was removed.



1959 AERIAL PHOTOGRAPH COURTESY CITY OF MIAMI BEACH PUBLIC WORKS



1941 PHOTOGRAPH - SHELBORNE - RALEIGH - RICHMOND (29)



COLLINS AVENUE LOOKING SOUTH CIRCA 1945 PRIOR TO THE CONSTRUCTION OF THE DELANO HOTEL. RALEIGH HOTEL AT FAR LEFT - ALONG WITH THE ORIGINAL ARCHITECTURE FOR THE RICHMOND AND SOUTH SEAS HOTELS AT CENTER. THE TOWER AT CENTER IS THE GROSSINGER BEACH HOTEL AKA THE RITZ PLAZA HOTEL. AND THE NATIONAL IS AT RIGHT CENTER. THE RALEIGH POLE SIGN IS ALSO VISIBLE AT THE CENTER OF THE PHOTO IN FRONT OF THE RICHMOND HOTEL.

TOP: from 'IMAGES OF AMERICA:
MIAMI BEACH BY SETH BRAMSON,
ARCADIA PUBLISHING 2005
WITH THE RALEIGH
THE FOREMOST BUILDING
and THE RITZ, NATIONAL AND
NEW YORKER SPIRES LINING
COLLINS AVENUE BEYOND, Page 84

"Together the Art Moderne buildings of Dixon and his colleagues made a place...they accentuate the most important urban idea...which is that the whole is greater than the sum of its parts. (2) These skylines lend a unique vibrancy to Miami Beach up and down Collins Avenue." (11)

OWNERSHIP

The first ownership change for the hotel came in 1941 when Max Marmorstein purchased a half interest in the amount of \$90,000. In 1946, the hotel was purchased for \$1,000,000 by a group of investors from Boston, Massachusetts.

The hotel was ALSO formerly owned and had been renovated by Ken Zarrilli during the first round of renovations during the South Beach renaissance of the 1990's.

By the time Andre Balazs purchased the Raleigh for \$25 million in 2002 (according to property records as reported in the Miami Herald) the hotel building was in need of re-imagining. Balazs turned the hotel around.

The hotel was purchased by the Brilla Group in 2009 for \$30 million. It was sold again in 2012 to David Edelstein and Sam Nazarian for \$55 million.

The Raleigh was then purchased by the designer Tommy Hilfiger of Hilfiger Hospitality in \$56.5 million in 2014, who planned to close the building to the public and operate the hotel as a private club.

In 2015, Hilfiger ' plans were approved by the City of Miami Beach Historic Preservation Board to renovate the hotel. The hotel was closed in 2017 after damage from Hurricane Irma prior to completion of the proposed renovations.

The hotel was again sold in 2019 for \$103 million. This time, it was purchased by a partnership of developers including SHVO, Bilgili Holdings and Deutsche Finance America.

...Wikipedia

ROOFTOP SIGNAGE

The signage at the tower locations is much more extensively shown in the original architectural drawings than is currently existing on the building. Currently there is a large "R" (per the original architectural drawings) on the west facade and a smaller "R" on the north facade - both still existing.

However the signs shown in the original architectural drawings on the south and north facing elevations stating 'Raleigh' - are no longer existing. The one-time existence of the north facing sign is also hinted at in the postcard views on pages 3 and 6 of this report.

VERTICAL VITROLITE PANELS running the full height of building with integral recessed lighting are still existing at the front of the building and have been painted over.

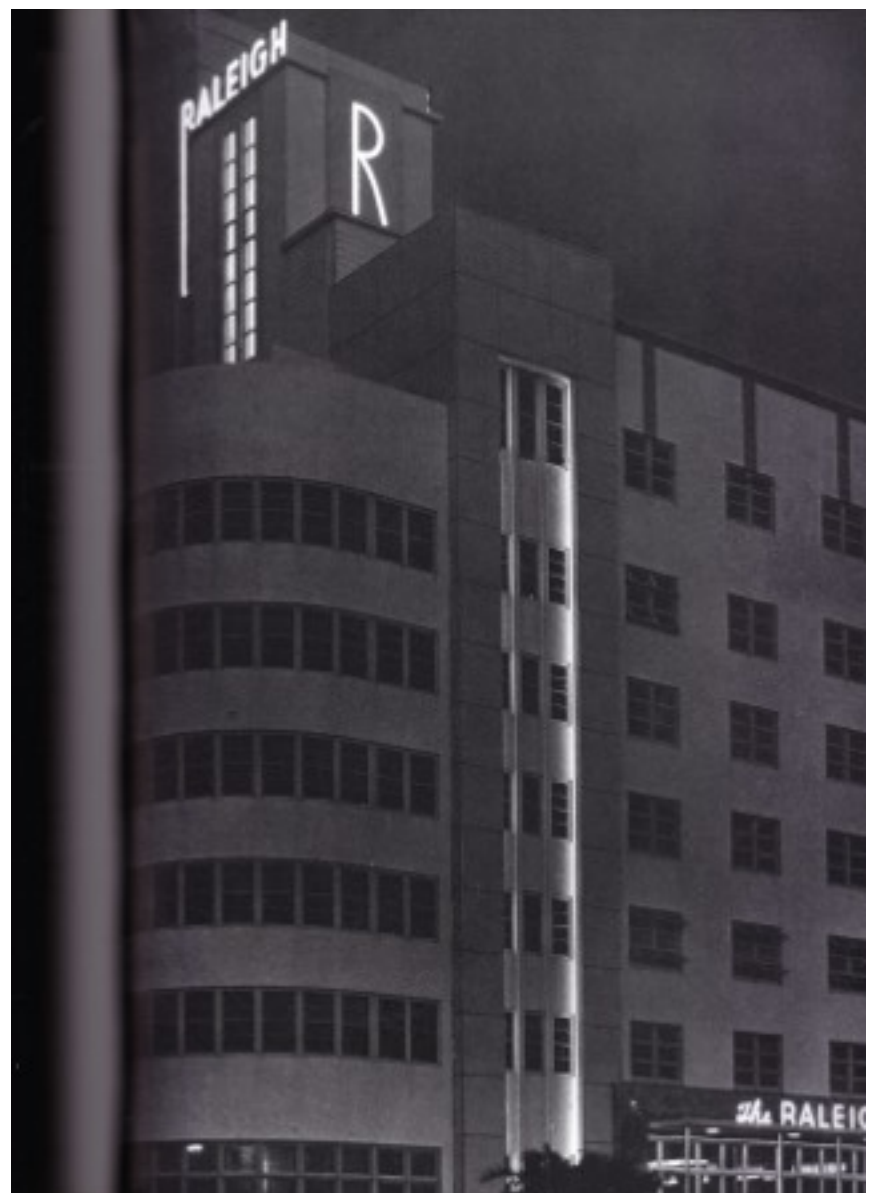
LIGHTING PROGRAM

The historic nite-time photograph by Samuel H. Gottscho at right highlights the lighting program at the Raleigh. Number indications are referenced on building elevations on the following pages.

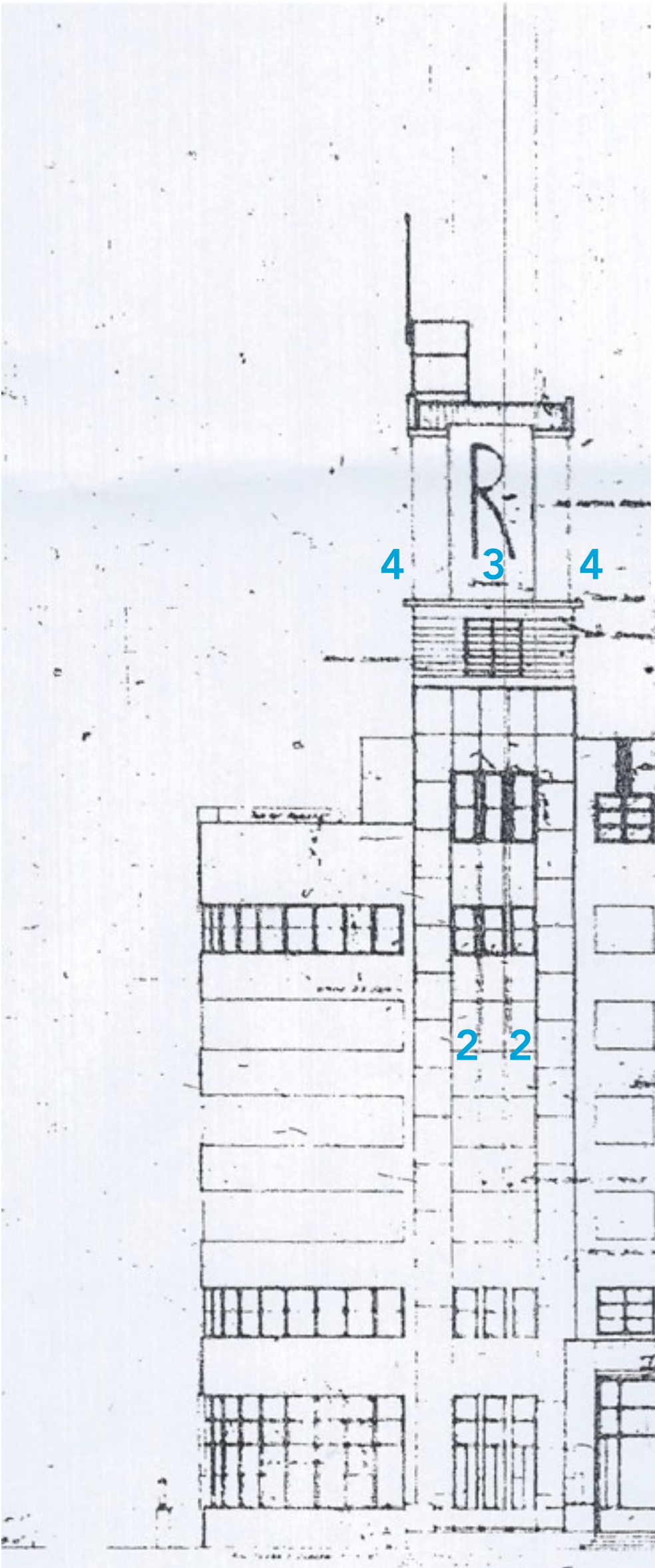
HISTORIC LIGHTING PROGRAM

See number indications on following elevations

- 1 "the RALEIGH" signage over main entrance from Collins Ave.
- 2 Two Vertical recessed bands of lighting at the Vitrolite panels along the Collins Avenue facade.
- 3 Large "R" at rooftop at Collins Avenue facade
- 4 Horizontal "RALEIGH" signage facing north and east on tower.
- 5 Two vertical dashed-bands of lighting at rooftop tower facing north and repeated on the tower facing south.

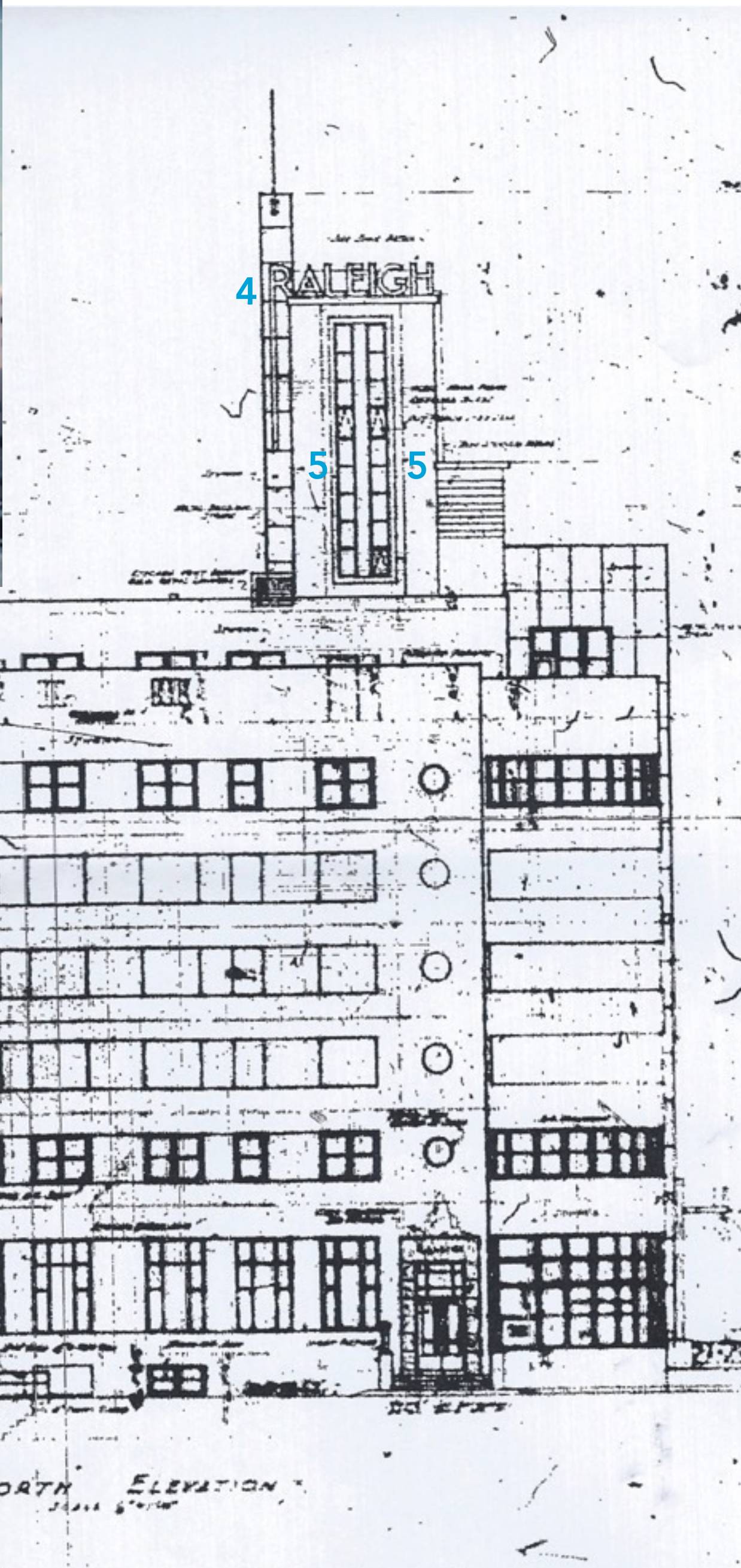


Photograph by Samuel H. Gottscho from the Gottscho-Schleisner Collection in the U.S. Library of Congress



1968 PHOTOGRAPH OF FRONT (WEST) ELEVATION (34) WITH NEW ROOFTOP ADDITIONS

WEST ELEVATION



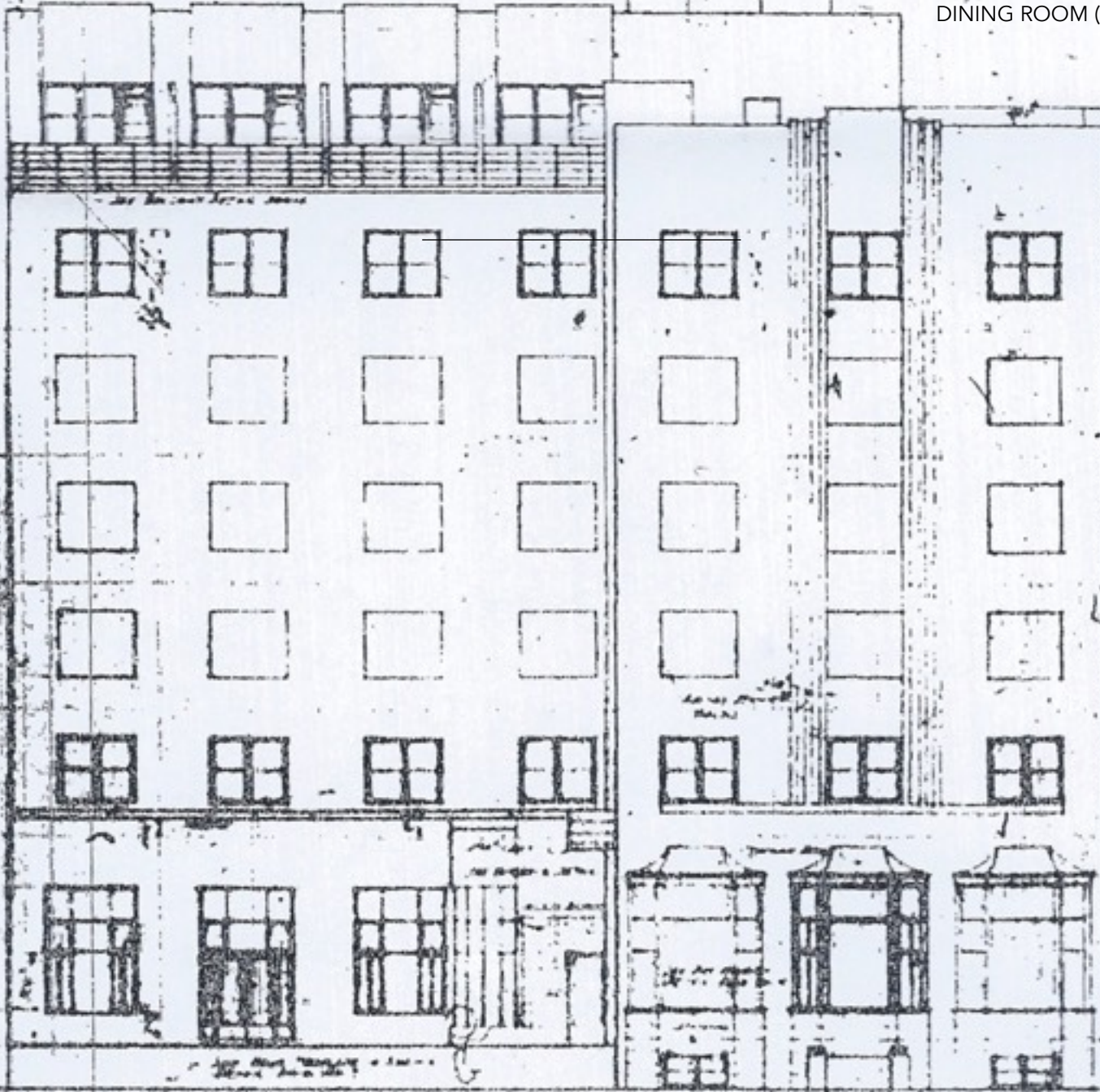
NORTH ELEVATION



REAR (EAST) ELEVATION (34)



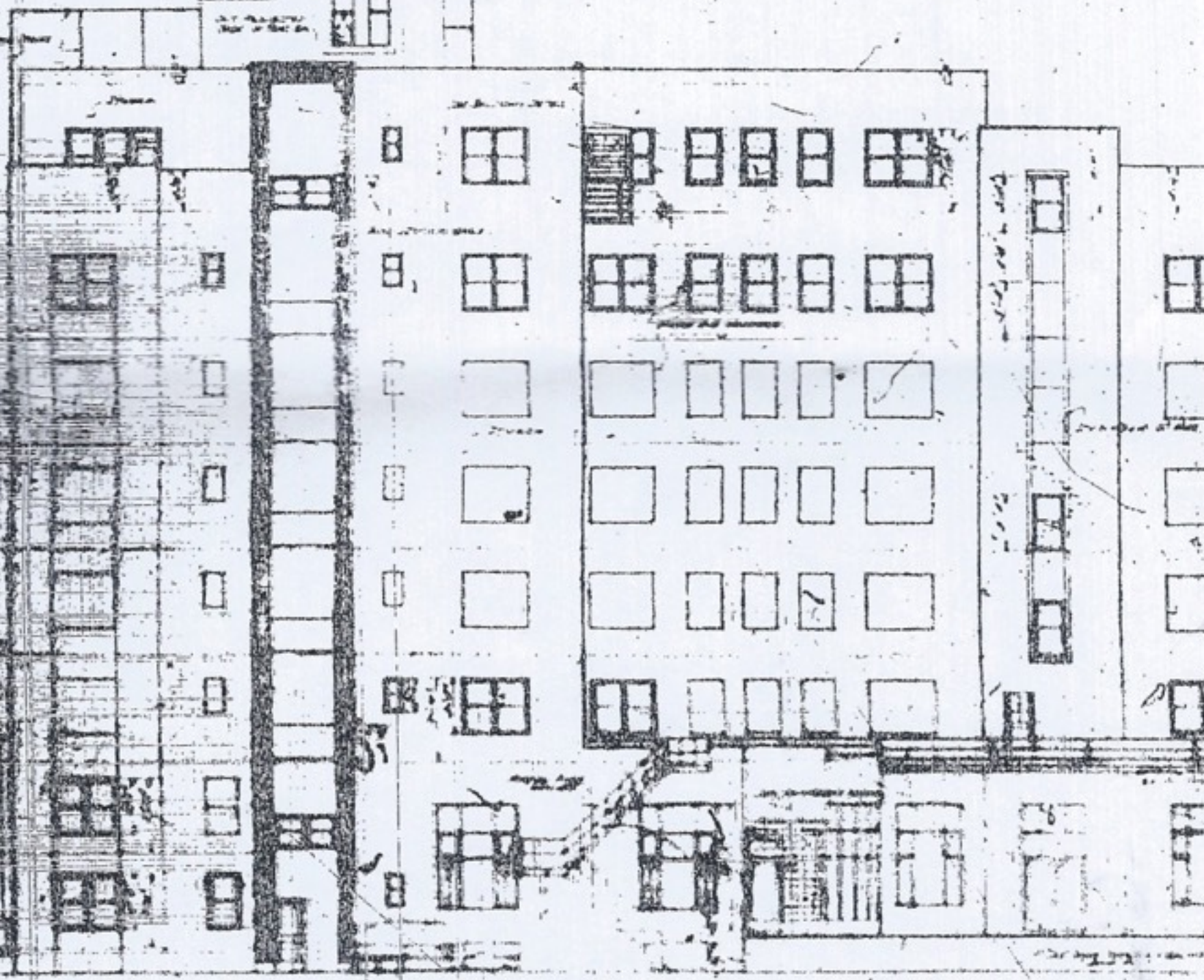
POOL RESTROOM ACCESS BENEATH
DINING ROOM (14)



SOUTH ELEVATION



4 RALEIGH
5 5



SOUTH ELEVATION / SECTION

MAIN ENTRANCE ELEVATION FEATURES



ABOVE PHOTOGRAPH from TROPICAL DECO' by LAURA CERWINSKE, RIZZOLI 1981

This 1951 photograph highlights the Vitrolite panels in their original condition. The arch around the main entrance is keystone. And the arch at the right side of the building was then painted to match the Vitrolite panels.

In this photograph it appears that the 'Raleigh' signage above the main entrance is being either repaired and/or replaced. There are also the three vertical bands of bas relief friezes above at the roofline above the main entrance.

Original Vitrolite panels are still installed on the western facade along Collins Avenue running the full height of the front facade of the building and framing the vertical line of windows.

At some point through the years the still existing Vitrolite panels and their enclosing stainless steel frame have been painted over. The structural integrity of the panels and the frames will need to be further analyzed.



VITROLITE PANELS

PHOTO ABOVE: 2013 VIEW OF VITROLITE PANELS AT WEST ELEVATION - WITH PAINT.

PHOTO RIGHT: 2019 SCRAPING REVEALS STAINLESS STEEL FRAME AT CENTER AND ORIGINAL VITROLITE PANEL (WITH ADDITIONAL PAINT FINISH) REVEALED FROM BENEATH PAINTED TAN FINISH. THE WHITE SURFACE AT RIGHT IS THE PAINTED STUCCO CLAD CONCRETE BLOCK. (14)

SEE SEPARATE SECTION IN THIS REPORT ON VITROLITE.

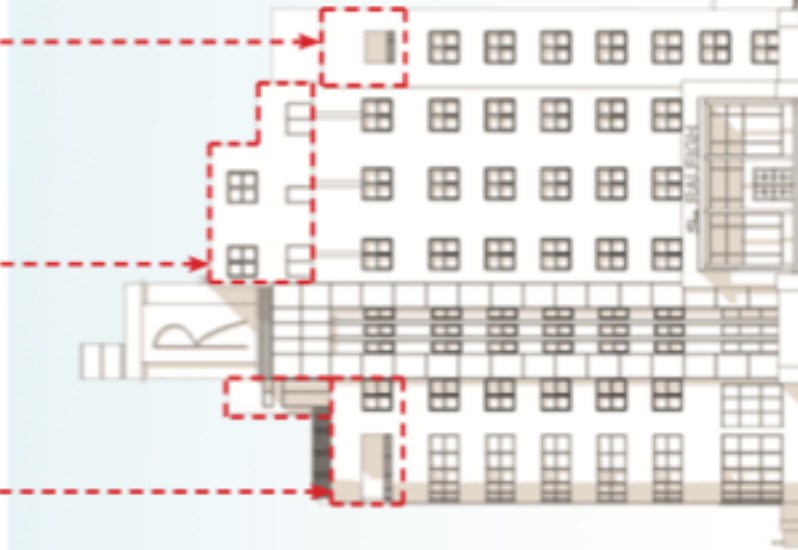
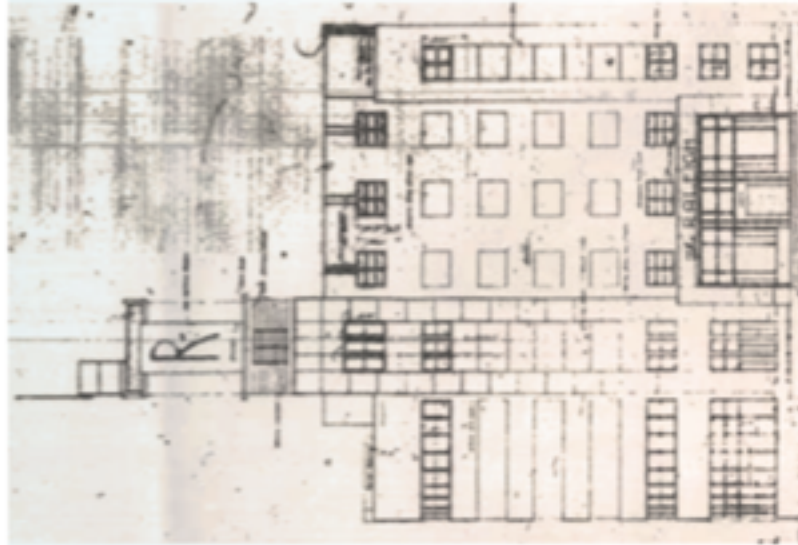




SITE SURVEY PLAN

NEW WINDOWS AT
EXISTING OPENINGS

MODIFIED IN 1990S



1940 ORIGINAL ELEVATION
Lawrence Murray Dixon

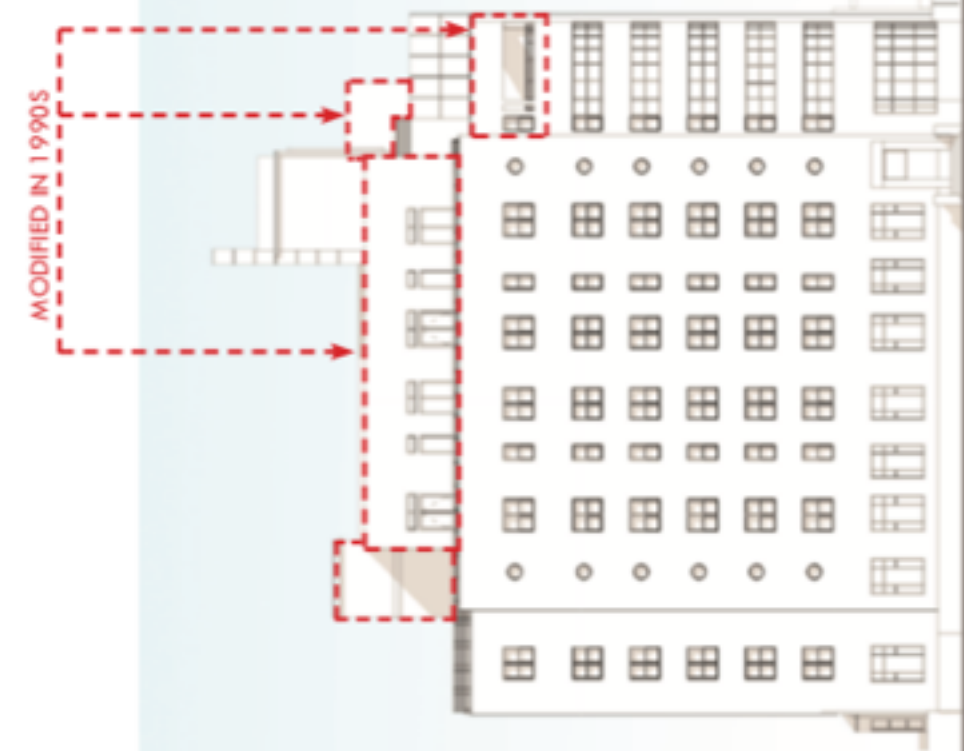
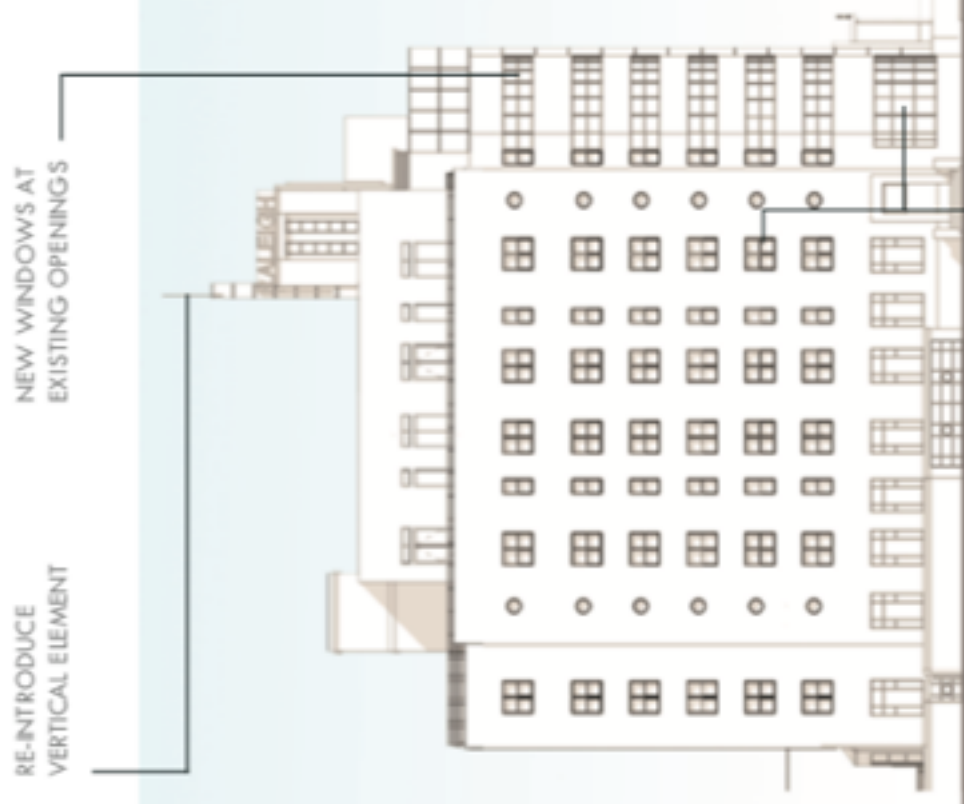
2014 CURRENT ELEVATION

PROPOSED ELEVATION

NOTE:
REPLACE EXISTING
WINDOWS AND DOORS
WITH NEW IMPACT
WINDOWS AND DOORS
TO MATCH EXISTING -
TYPICAL ALL FLOORS

NOTE:
REPLACE LOBBY
WINDOWS AND DOORS
WITH IMPACT WOOD
WINDOWS AND DOORS
TO MATCH EXISTING

NOTE: THESE FOUR PAGES ARE TAKEN FROM THE 2015 RALEIGH HRR BY TOUZET STUDIO AND HIGHLIGHT THE VARIOUS ROOF-TOP BUILDING ADDITIONS ADDED TO THE RALEIGH OVER THE YEARS. ANY PROPOSED MODIFICATIONS ON THESE DRAWINGS WERE SOLELY A PART OF THE 2015 APPLICATION. PLEASE REFER TO ARCHITECTURAL DRAWINGS FOR ANY PROPOSED MODIFICATIONS.



1940 ORIGINAL ELEVATION
Lawrence Murray Dixon

2014 CURRENT ELEVATION
Modified in 1990's

PROPOSED ELEVATION

NOTE:
REPLACE EXISTING
WINDOWS AND DO
WITH NEW IMPACT
WINDOWS AND DO
TO MATCH EXISTING
TYPICAL ALL FLOORS



THE RALEIGH HOTEL
MIAMI BEACH, FLORIDA

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NORTH ELEVATION

February 23, 2015

NOTE:
 RESTORE ORIGINAL
 SCORELINES AND
 MATERIALS OF FACADE

NOTE:
 REPLACE EXISTING
 WINDOWS AND DOORS
 WITH NEW IMPACT
 WINDOWS AND DOORS
 TO MATCH EXISTING -

MODIFIED IN 1990S



1940 ORIGINAL ELEVATION
 Lawrence Murray Dixon



2014 CURRENT ELEVATION
 Modified in 1990's

PROPOSED ELEVATION



1940 ORIGINAL ELEVATION
Lawrence Murray Dixon

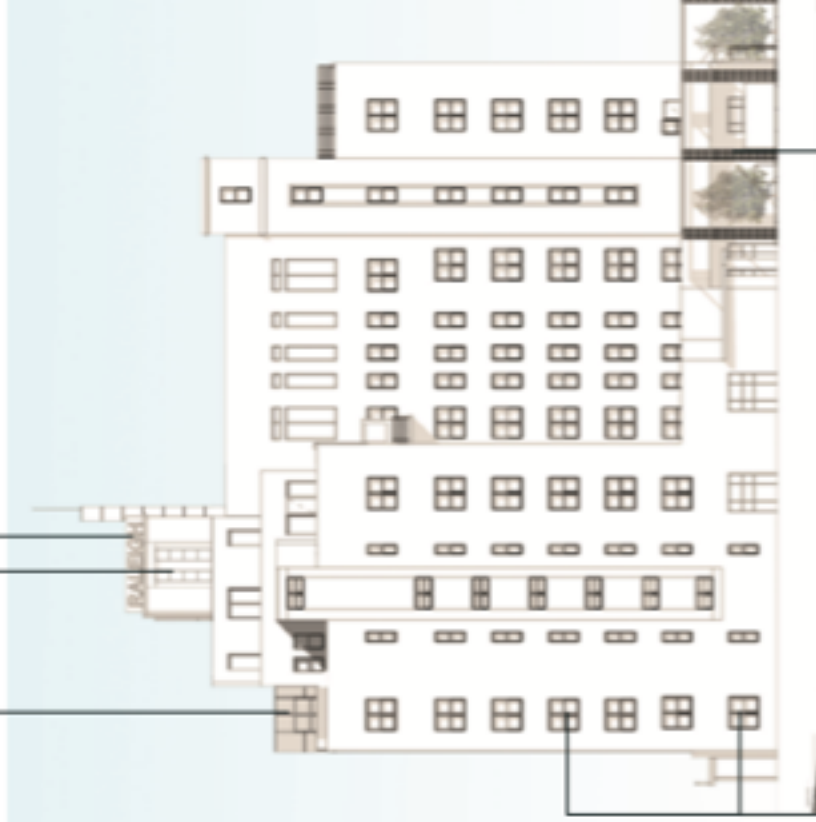


2014 CURRENT ELEVATION
Modified in 1990's

MODIFIED IN 1990'S

NEW WINDOWS SET INTO
VITRAULITE PANELING

REINTRODUCE VERTICAL
WINDOWS
RESTORE ORIGINAL
HISTORIC RALEIGH SIGN



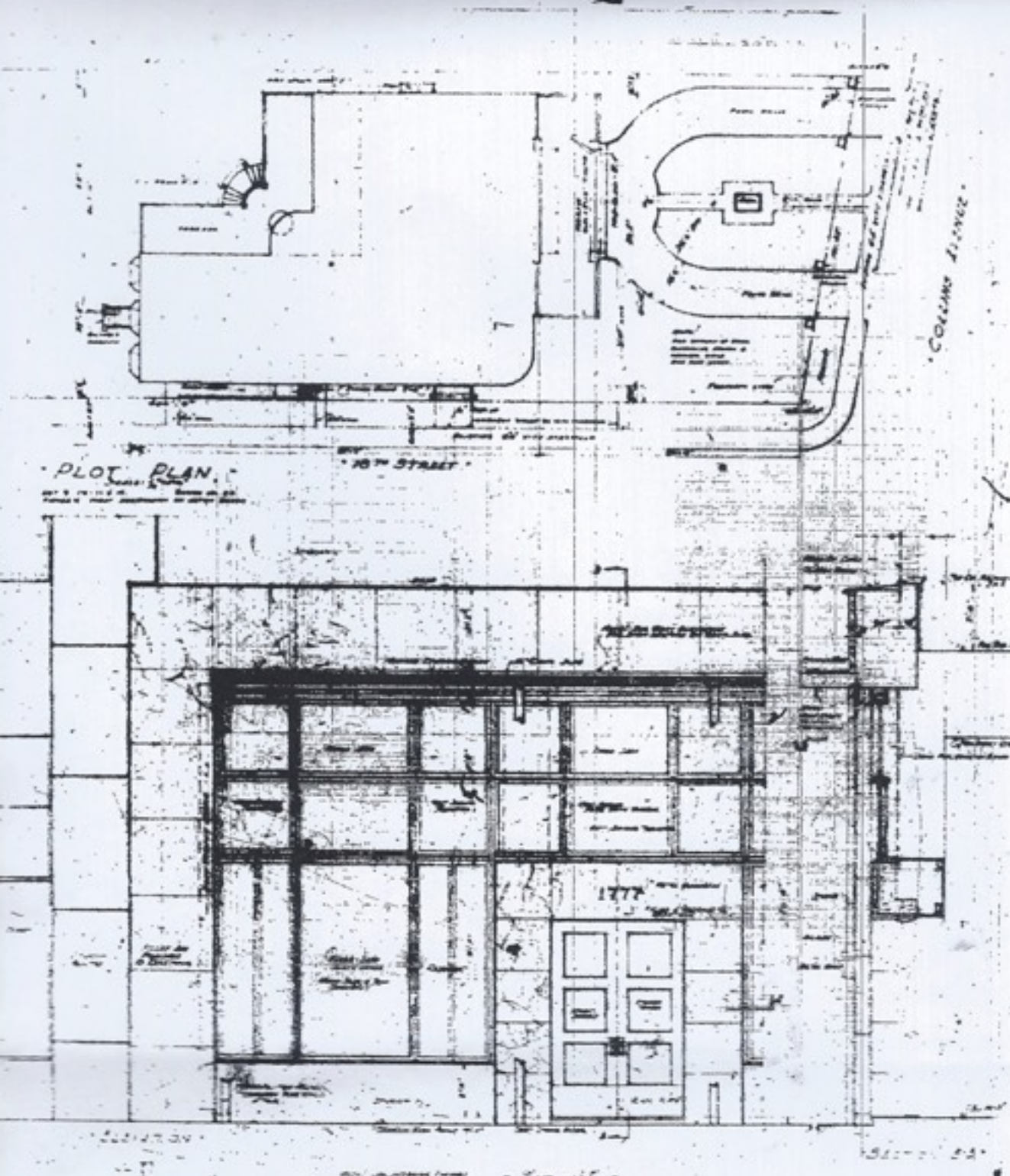
PROPOSED ELEVATION

NOTE:
REPLACE EXISTING
WINDOWS AND DOORS
WITH NEW IMPACT
WINDOWS AND DOORS
TO MATCH EXISTING -
TYPICAL

PROPOSED NEW
TERRACE



CIRCA 1960's VIEW OF OCEANFRONT HOTELS WITH THE RALEIGH BEING SECOND FROM RIGHT. NOTE THAT THE RALEIGH ROOFTOP IS STILL IN ITS ORIGINAL STATE PRIOR TO THE ADDITIONS AND RENOVATIONS OF THE 1990's. NOTE ALSO THAT THIS PHOTOGRAPH WAS TAKEN PRIOR TO BEACH RESTORATION.



HISTORIC SITE PLAN

MAIN ENTRANCE

HISTORIC FRONT ENTRANCE ELEVATION

LEFT: ORIGINAL ARCHITECTURAL DRAWINGS BY ARCHITECT LAWRENCE MURRAY DIXON, 1940.

BELOW: VIEW OF MAIN ENTRANCE FROM INTERIOR LOBBY WITH KEYSTONE FRAME AROUND GLAZING by ARTHUR MARCUS 2013.



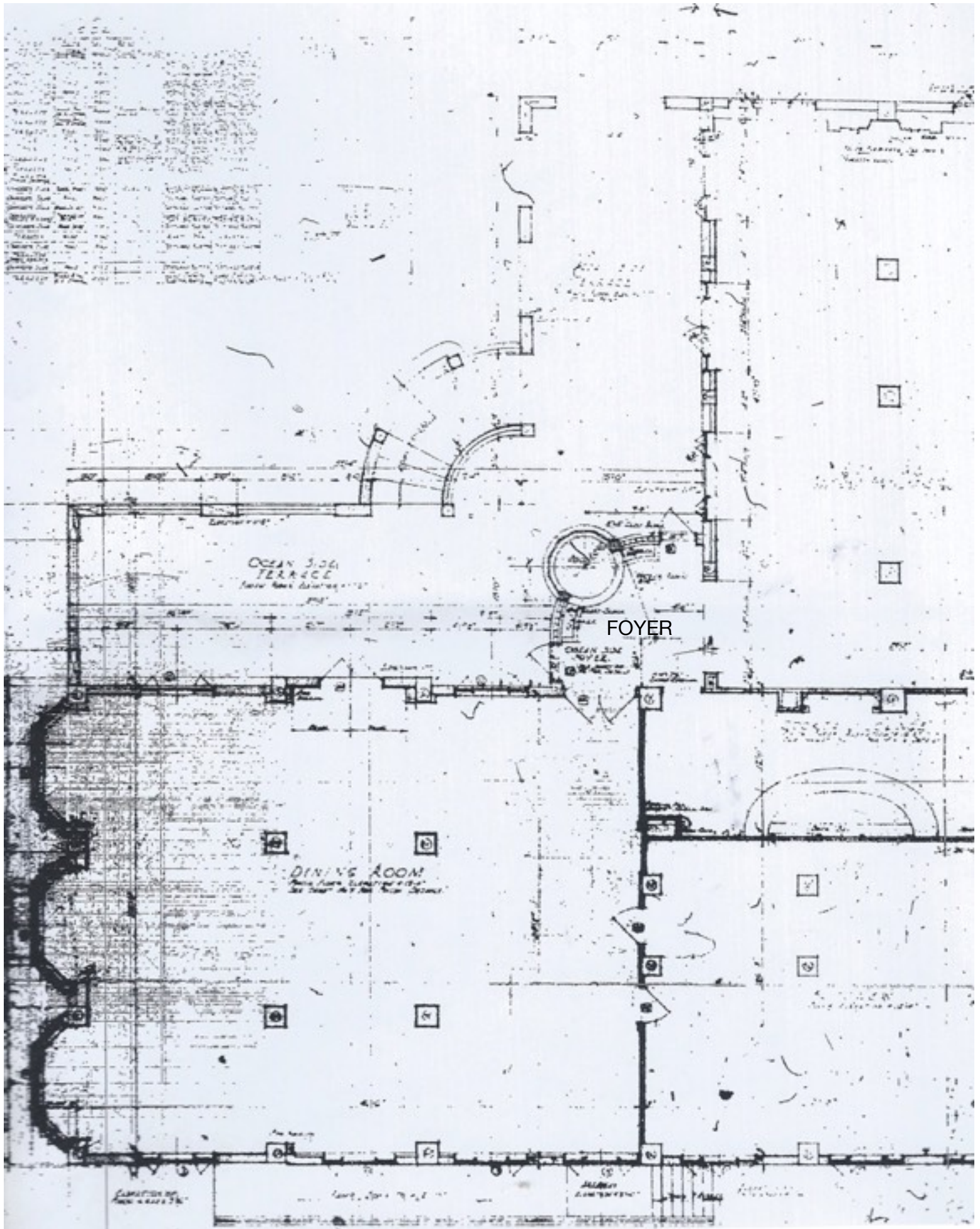


MAIN ENTRANCE

HISTORIC FRONT ENTRANCE ELEVATION



OCEAN SIDE FOYER

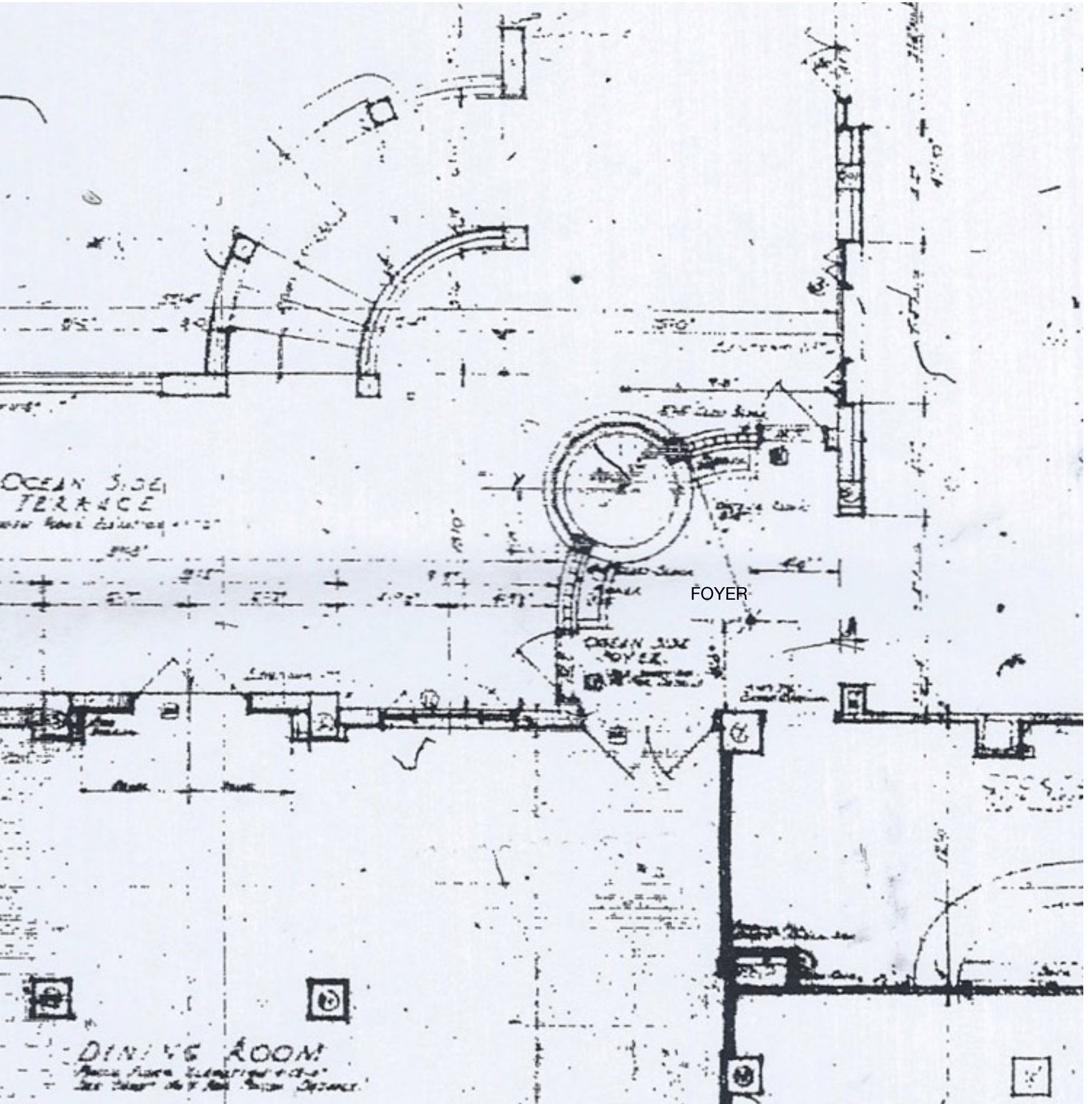


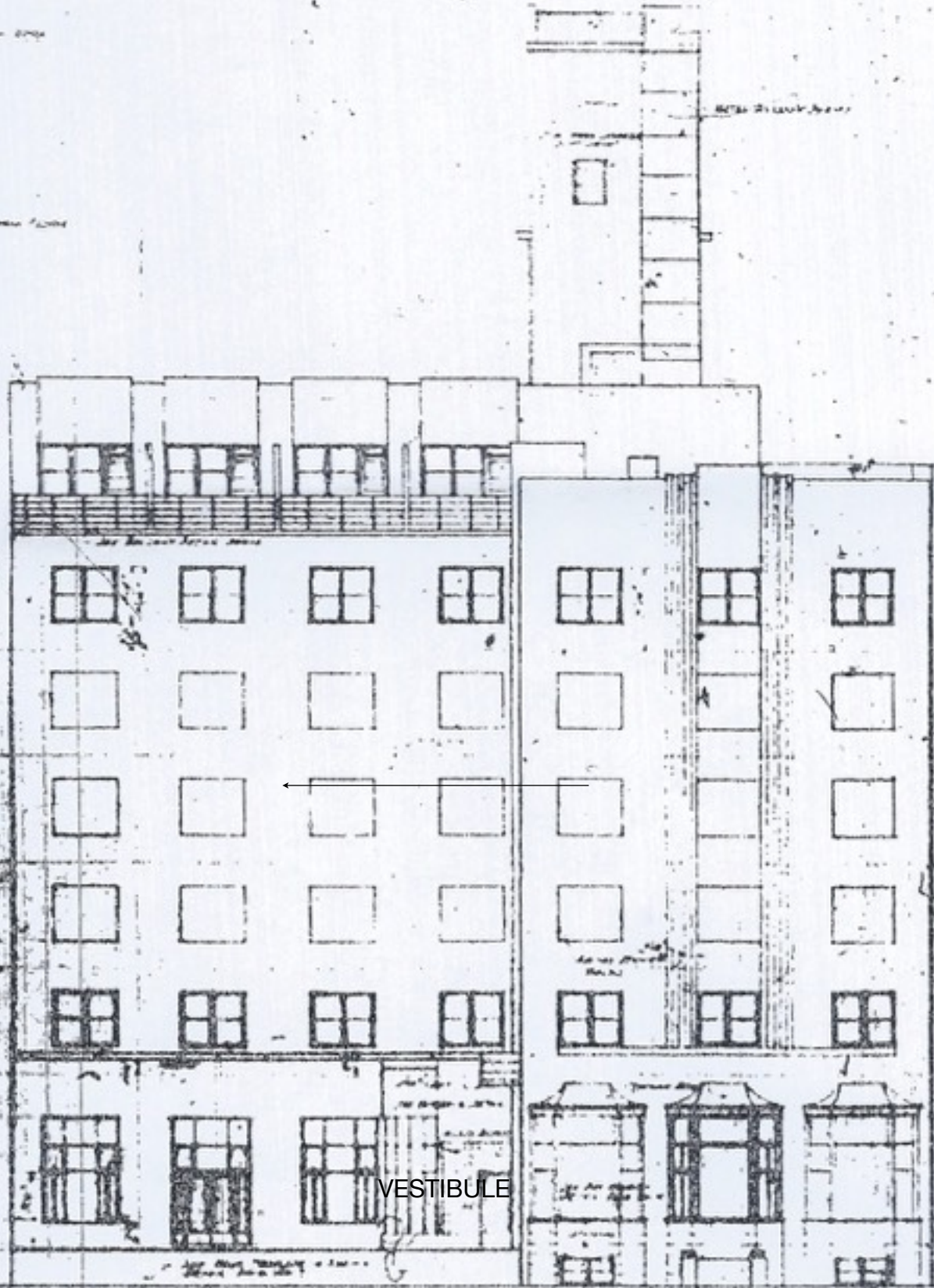
partial FIRST FLOOR PLAN with FOYER

ABOVE: ORIGINAL PARTIAL FIRST FLOOR ARCHITECTURAL DRAWING BY ARCHITECT LAWRENCE MURRAY DIXON, 1940.

NOTE THE PLAN OF THE BAR WHICH IS SHOWN IN THIS DRAWING IS NOT AS CONSTRUCTED.

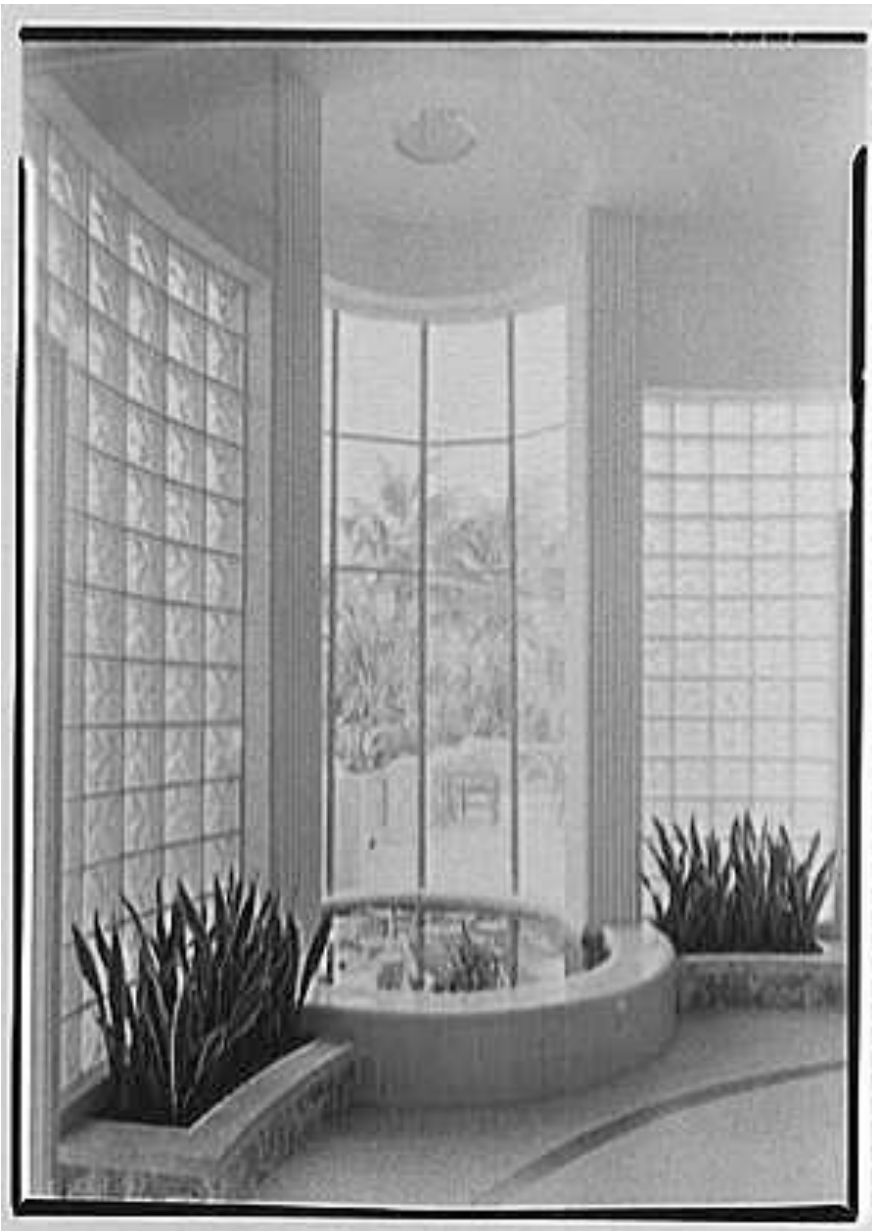
OCEAN SIDE FOYER





VESTIBULE

OCEAN SIDE FOYER



OCEAN SIDE FOYER

In the space as labeled on the original architectural drawing - at left - as being the 'Ocean Side Foyer' - the side walls are clearly indicated as being Glass Block around the exit doors and glazed panels at the center semi-circular section.

The photograph at left above was taken in 1941 by the noted architectural photographer Samuel H. Gottscho and is in the Library of Congress Archives, and which is part of a series completed soon after the hotel's completion.

This foyer connects the Upper Lounge with the Bar and the Dining Room and the outdoor Dining Terrace. The circular designs in the terrazzo floor guides the circulation as does the circular designs on the ceiling.

These heavy paneled three lite glass doors were not considered as historic in the 2015 Touzet HRR. They are also quite narrow per modern standards.

This Ocean Side Foyer creates a sense of drama as the entranceway to the spectacular Dining Room beyond. Rather than walk immediately into the Dining Room, one instead must enter and turn and then be surprised.

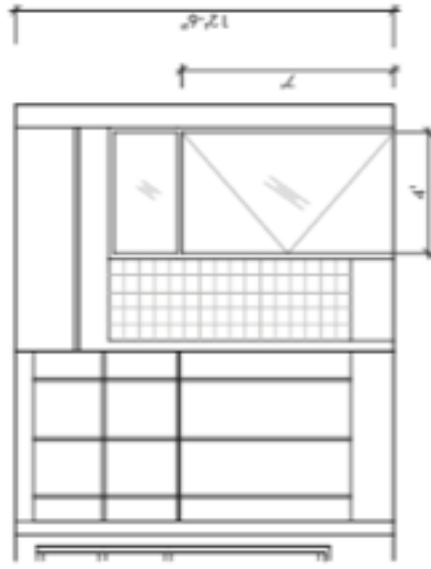


OCEAN SIDE FOYER



2013 WIDE ANGLE PHOTOGRAPH OF FOYER

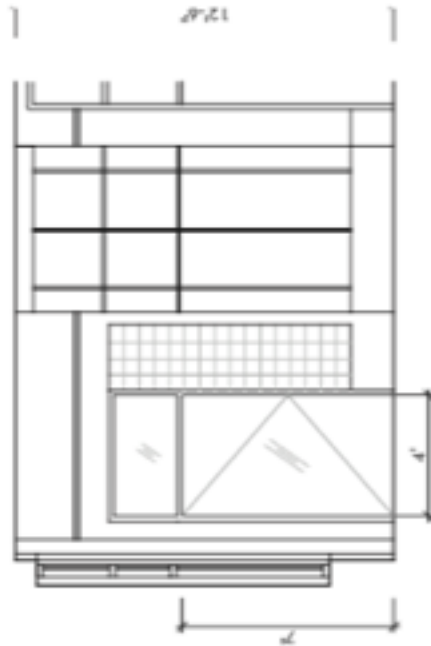
OCEAN SIDE FOYER



PROPOSED WEST ELEVATION



PROPOSED SOUTH ELEVATION



PROPOSED NORTH ELEVATION

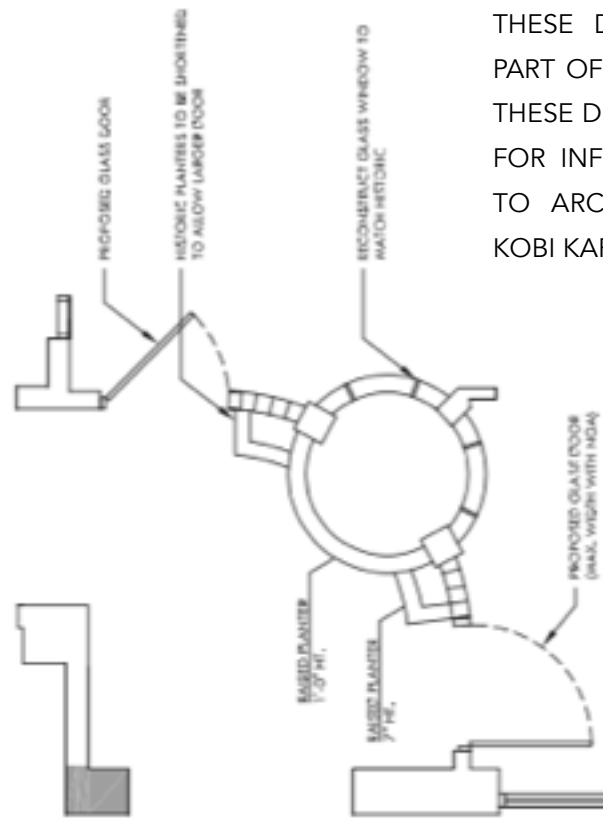


PROPOSED EAST ELEVATION



SCALE: 3/16" = 1'-0"

February 23, 2015



PROPOSED PLAN

NOTE: PROPOSED NEW GLASS DOORS IN THESE DRAWINGS WAS PREVIOUSLY A PART OF THE TOUZET HPB APPLICATION. THESE DRAWINGS ARE INCLUDED SOLELY FOR INFORMATIONAL PURPOSES. REFER TO ARCHITECTURAL DRAWINGS FROM KOBI KARP.



OCEAN SIDE TERRACE

RALEIGH HOTEL LOBBY



"The Raleigh's public interiors are among the richest and best preserved in the Miami Beach Architectural District. Of note is the two level lobby, whose central pillars are topped by florid Art deco capitals. The pocket "American" bar is a tiny jewel box, a space once adorned with mirrors and frescoes of Sherwood Forest, and whose still intact terrazzo floor features representations of martini glasses." (23)

ABOVE: VIEW OF MAIN ENTRANCE LOBBY, 1941 by SAMUEL H. GOTTSCHO from THE LIBRARY of CONGRESS (17)

"...the Raleigh remains one of the great buildings on this strip. The Raleigh's entry, lobby, cocktail lounge and dining room are some of the best preserved interiors in Miami Beach.." (15)



"The same year that Lawrence Murray Dixon explored Art Deco skyscraper iconography at the Ritz Plaza, he exercised a more streamlined vocabulary at the Raleigh Hotel, at the opposite end of the same block. Where the Ritz exhibits a powerfully vertical, tapered massing, the Raleigh has a horizontal emphasis..(11)



RALEIGH HOTEL LOBBY

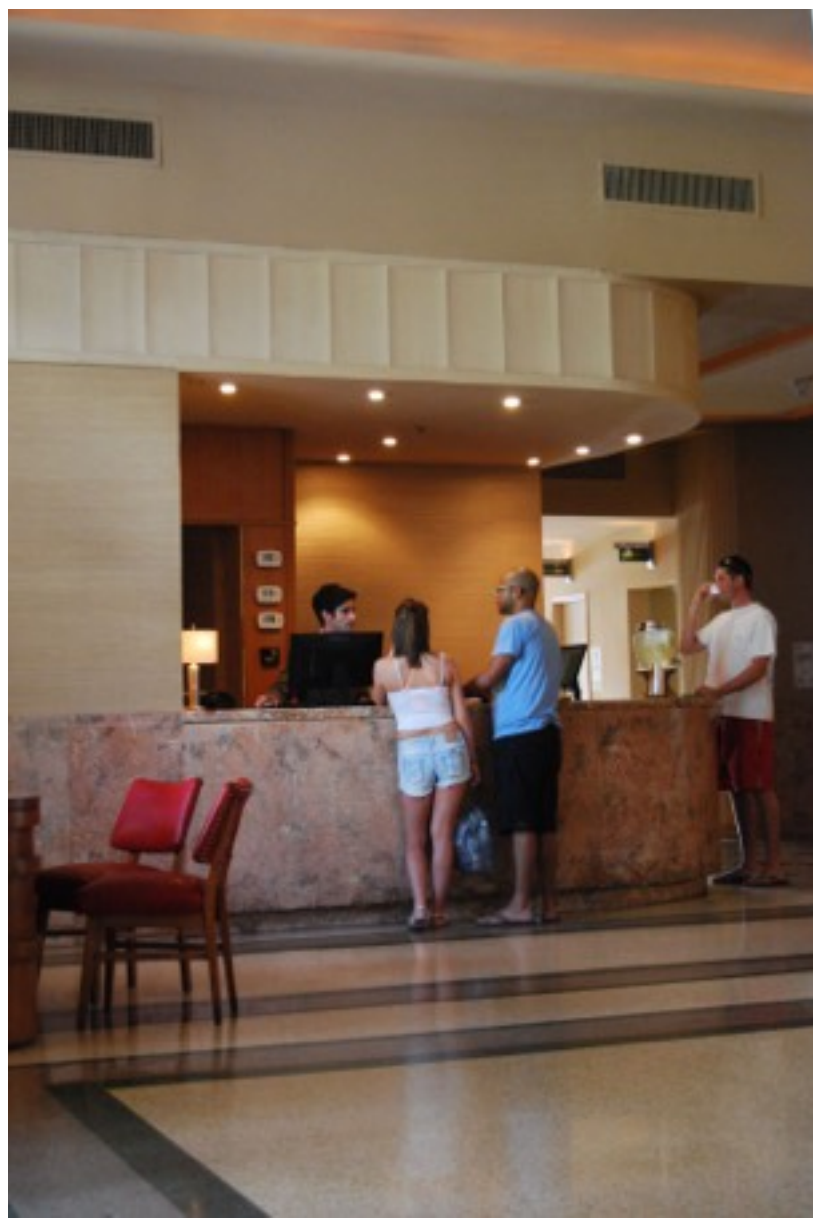
TOP PHOTOGRAPH 1941 by SAMUEL H. GOTTSCHO from THE LIBRARY of CONGRESS (17)

LEFT: EXTERIOR FRONT PORCH TERRAZZO LOGO, COURTESY KOBI KARP ARCHITECTS



TOP PHOTO: 1940 VIEW OF LOBBY AND RECEPTION DESK
LOWER LEFT PHOTO: TERRAZZO FLOOR COLORS (14)
LOWER RIGHT PHOTO: DETAIL AT COLUMN BASE (14)





2013 PHOTOGRAPHS
OF RECEPTION DESK
(14)





2013
PHOTOGRAPHS
OF
LOBBY (14)





2013 PHOTOGRAPHS OF LOWER LOBBY (14)

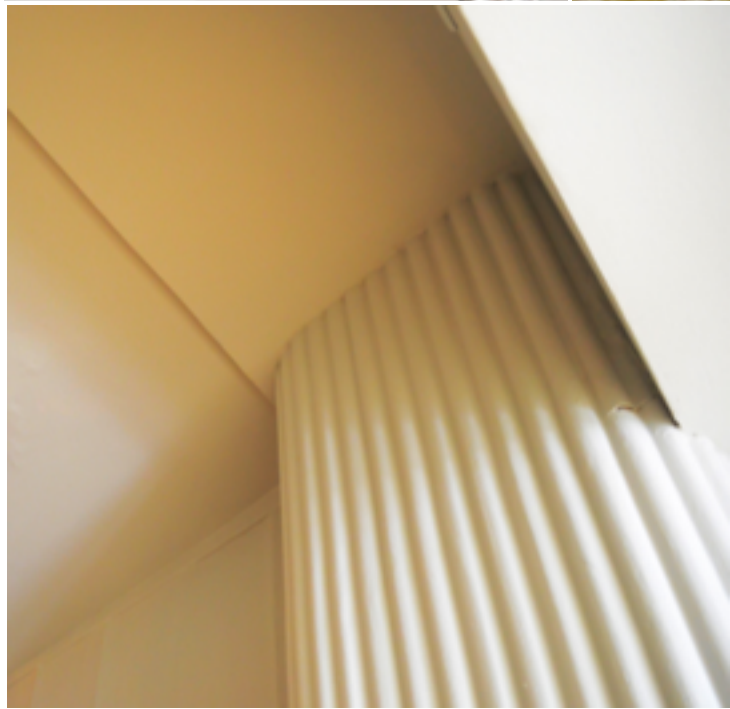




2013 PHOTOGRAPH OF LOWER LOBBY LOOKING TOWARDS UPPER LOUNGE (14)



2013 PHOTOGRAPH OF SIDE ENTRANCE FROM 18th STREET (14)



RALEIGH HOTEL UPPER LOUNGE



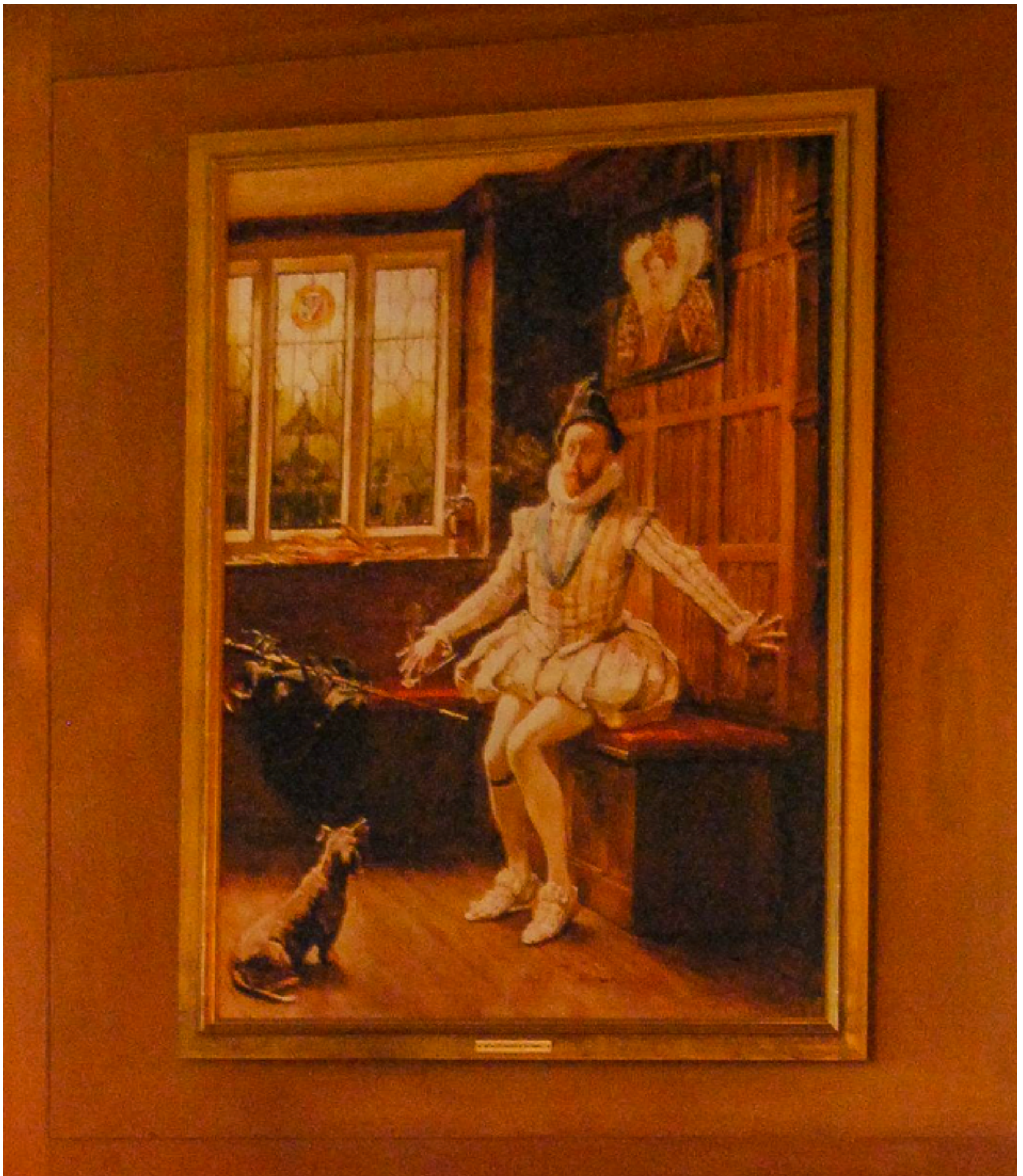
ABOVE: HISTORIC 1941 VIEW OF UPPER LOUNGE by SAMUEL H. GOTTSCHO from THE LIBRARY OF CONGRESS (17) THE PAINTING OVER THE FIREPLACE IS UNIDENTIFIED.

This Upper Lounge remains essentially the same as when first designed back in 1940. The wood color is lighter today than as shown in the original photograph, and this is as much due to changing tastes more than anything.

The vertical light fixtures attached to the sides of the columns are certainly not historic. However they do evoke the designs of one of the earliest Art Moderne projects - the dining room on the French passenger liner the S.S. Normandie.

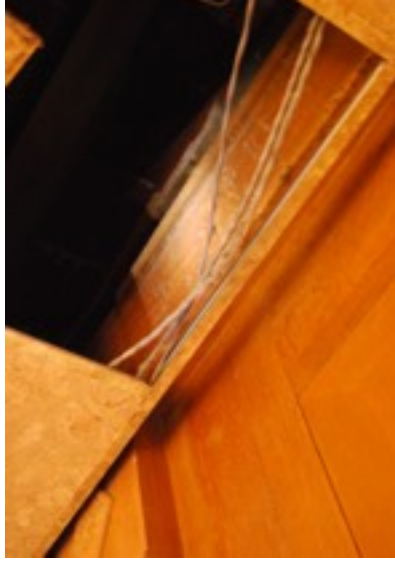


ABOVE: VIEW OF LOUNGE 2013



THIS PAINTING FORMERLY HUNG OVER THE FIREPLACE IN THE UPPER LOUNGE AT THE RALEIGH. ALTHOUGH THIS WAS NOT THE ORIGINAL PAINTING IN THIS LOCATION, IT WAS NONE-THE-LESS A COMICAL PORTRAIT OF SIR WALTER RALEIGH TAKING HIS FIRST SMOKE OF TOBACCO,

SIR WALTER RALEIGH HAD BEEN WELL KNOWN IN 16TH CENTURY ENGLAND FOR POPULARIZING TOBACCO.. IN THE PAINTING SIR WALTER IS TAKING HIS FIRST SMOKE OF TOBACCO, WHILE HOLDING ONTO THE WALL BEHIND FOR DEAR LIFE. WITH HIS EYES BULGING AND HIS CHEEKS TURNING RED - THE SMOKE IS COMING OUT OF HIS EARS AND NOSE AS HE BEWILDERINGLY LOOKS FORWARD. AND ALL THE WHILE HIS TRUSTY DOG IS REGARDING THIS ENTIRE SCENE WITH TOTAL BEWILDERMENT..



UPPER LOUNGE

In 2013 we removed ceiling tiles in different locations at the Upper Lobby. In the photo at left you can clearly see the top of the former height of the interior walls by the still-existing location of a smaller ceiling-to-wall molding above.

The original construction may have only initially included drywall and wood trim finish. The building was opened in 1940. And the historic photographs by Samuel H. Gottscho from the Library of Congress are dated 1941. So the wood paneling was added in the year or so after completion of the building. There is no mention in the Building Card of wood paneling in the Upper Lobby unless this is covered under 'general renovations'.

None of the existing historic drawings show any of the interior wood paneling room elevations. The same is true for the paneling at the Dining Room.

The existing ceiling level in this space is definitely not the original ceiling level as shown in the historic photograph. As seen in the historic photo the paneling was originally designed to extend approximately 8-10" above the existing ceiling. .

In the historic photograph on a previous page the wood-diamond applique is visible to the left of the fireplace just below the ceiling. In the 2013 photograph one can see how the line of the existing ceiling cuts right through the middle of this wood-diamond applique. This newer and lower ceiling was likely lowered with the addition of air conditioning equipment and ductwork, according the Building Card - in 1947. There is no hidden decorative ceiling above.





RALEIGH HOTEL BAR



ABOVE: VIEW OF ORIGINAL BAR, 1941 by SAMUEL H. GOTT-SCHO from THE LIBRARY of CONGRESS (17)

RIGHT: TERRAZZO FLOOR MEDALLION at BAR ENTRANCE WITH COCKTAIL GLASS, PHOTOGRAPH BY PETER HARHOLDT, 1999 THE MAKING OF MIAMI BEACH 2013

“Programmatic complexity was a hallmark of modern skyscraper hotels, and was an impetus to increase their size and height. Hotels of at least one hundred rooms, like the ...Raleigh...incorporated a lobby, dining rooms and cocktail bar, the three programmatic features considered critical to the social life of the hotel.” (10)

It is not known what may have happened to the all-encompassing wall murals shown in the photograph of the original Bar above. It could be speculated that these may have been murals by Earl Le Pan since Dixon and Le Pan had previously collaborated on the murals for the lobby at the Victor Hotel in 1939.





RALEIGH HOTEL BAR 2013

RALEIGH HOTEL DINING ROOM



The elegant and austere original Dining / Meeting room faces eastward towards the pool and pool deck. The peaceful mood of the room centered on the column and wall cladding around the room. Although the placement of these columns was necessary to carry the structural load for the hotel above, these columns certainly did complicate table and chair arrangements in the center of the room.

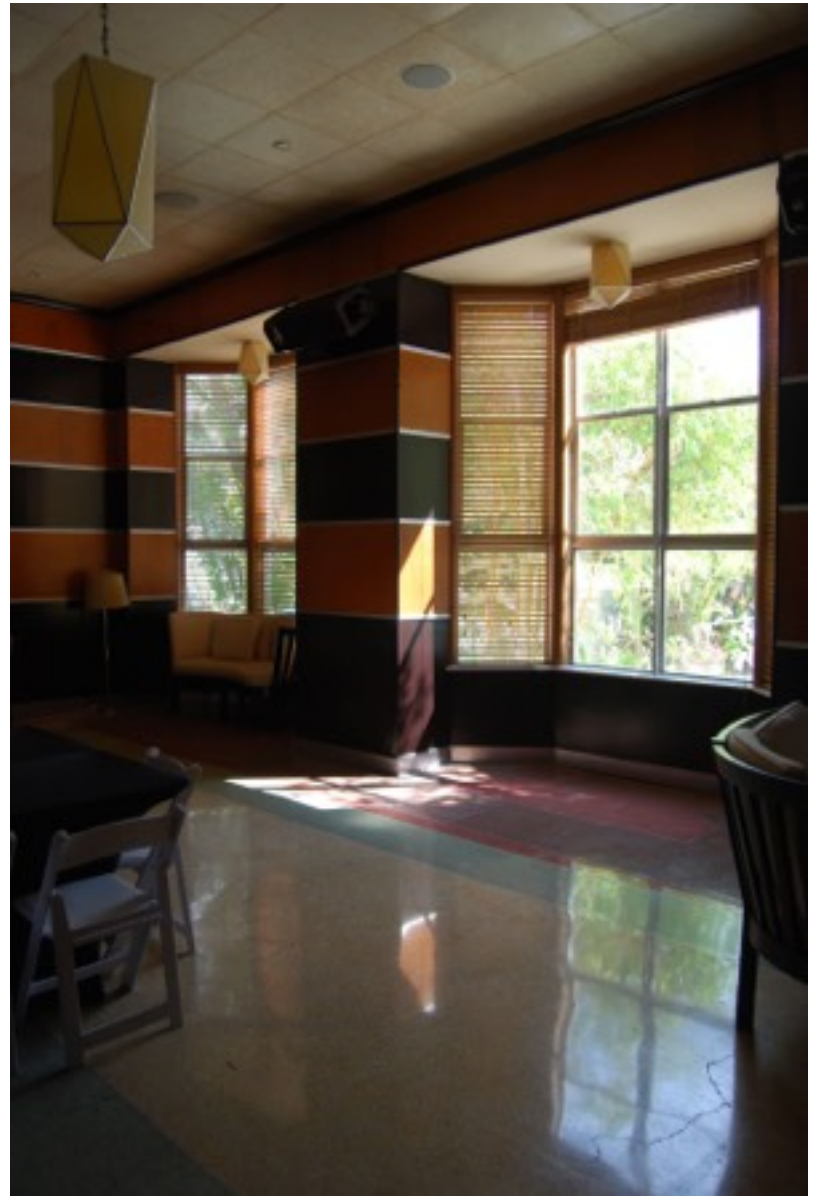
Since this is the sole existing photograph discovered of the Dining Room when originally built, it is difficult to verify the original column finish. However a guess would go to either a painted finish - similar to what was last on the columns - OR Vitrolite panels on the columns.

Looking closely at the photograph above it clearly looks like a mirrored finish similar to Vitrolite on the two columns in the center of the photo. And since there are already Vitrolite panels on the front elevation I would guess that the Architects may well have originally used Vitrolite panels in the Dining Room.

PHOTO ABOVE: VIEW OF DINING / MEETING ROOM, 1941 by SAMUEL H. GOTTSCHO from THE LIBRARY of CONGRESS (17)



S



ALL PHOTOGRAPHS THIS PAGE BY ARTHUR MARCUS
OF THE RALEIGH DINING ROOM 2013

NOTE THE LOWERED SOFFIT AREAS ADDED TO ACCOMMODATE CENTRAL A/C DUCTWORK TO THE CENTER PORTION OF THE CEILING .

THESE DUAL TONED PAINTED WOOD WALL FINISHES ARE NOT ORIGINAL FINISHES PER THE 1941 HISTORIC PHOTOGRAPH ON PRECEDING PAGE. .

PHOTO TOP RIGHT: TYPICAL DIXON DESIGNED 'NICHE' AT EAST SIDE OF DINING ROOM

PHOTO TOP LEFT: TYPICAL COLUMNS SHOWING INTERFACE WITH TERRAZZO FLOOR DESIGNS

PHOTO LOWER LEFT: CENTER OF ROOM BETWEEN FOUR COLUMNS SHOWING LOWERED CEILING AREA TO ACCOMMODATE A/C



In order to better ascertain what the original materials may have been in the original Dining Room, as shown in the historic photograph on a previous page, I visited the Hotel on June 25, 2013 while working on a previous Historic Report and met with the Building Engineer and we performed the following investigations:

The photograph at upper left shows a typical column at the point where a horizontal tan glued-on plastic strip currently bridges the jointure between the lighter and darker stained wood panels.

We drilled into the drywall which is the backing for the wood panels. Drywall dust spewed out. In the lower right photo you can see the concrete column just inside the hole bored through the drywall. There was no layer of any other material between the existing wood finish and the drywall. The concrete column face is visible thru this hole.

The original panels were likely demolished to make way for these newer panels since in both explorations there was no evidence of prior finishes. These very thin painted panels are directly attached to the concrete.

We also removed a ceiling tile at a side wall column (below-left) and saw that the drywall has been directly attached to metal studs which are then directly attached to the concrete. There were no layers of any prior materials also in this second location.

The historic photo features what looks to be a smooth plaster ceiling while the current ceiling features accessible ceiling panels likely installed with the addition of air conditioning in 1947. The other difference between the historic and current photos is the lowering of the center ceiling area to accommodate A/C ductwork as shown in the photograph on previous page.

Most of the ceiling had been lowered to accommodate the A/C in the Dining Room. There are two levels. The higher ceiling in most of the room with a second lower area in the center between the four columns.



ROOF TERRACE



ABOVE: PHOTOGRAPH OF ROOF TOP TERRACE ROOM by ARTHUR MARCUS



RALEIGH HOTEL POOL

DESIGN EVOLUTION

A - ORIGINAL DEEP CENTER POOL CONSTRUCTED IN 1940 WITH CONCRETE COPING AROUND POOL MATCHING POOL WALKWAY AROUND DEEPER POOL, WITH RED BRICK COPING AT RAISED WALKWAY PLANTERS



B - DEEP CENTER POOL AND SURROUNDING WALKWAY NOW WITH NEW RED BRICK COPING AROUND DEEPER POOL CIRCA 1947. ALSO AROUND THIS TIME THE FORMER WALKWAY AROUND THE POOL BECAME THE WADING POOL IT IS TODAY. THE RALEIGH LOGO IN POOL HAS DISAPPEARED.



C - 2013 PHOTO ABOVE SHOWS INNER DEEP POOL AND OUTER WADING POOL (FORMER WALKWAY) (14) WITH ALL FORMERLY RED BRICK COPING NOW PAINTED BLACK.

Although there is no documentation stating just when the red brick coping around the pools were painted black, I have been in here since 1992 and always remember these painted black.

So although they may not be strictly considered as being 'historic', I would argue that in their present state of being painted black that this now how the pool has become iconic.

RALEIGH HOTEL POOL



A - ORIGINAL DEEP POOL WITH CONCRETE COPING -1940 PHOTOGRAPH OF RALEIGH HOTEL POOL BY SAMUEL H. GOTTSCHO (17)

"In keeping with the Sir Walter Raleigh theme, Dixon introduced a Neo-baroque decorative layer over the building's broader modern framework. First apparent to the visitor in the wood paneled dining room beyond the lobby, the theme reaches a spectacular crescendo in the design of the swimming pool, whose configuration is based on Sir Walter's coat-of-arms." (23) The pool becomes a 'Disneyesque' confection of water, palm trees and sky with curving lines everywhere.

On the City of Miami Beach Building card it notes that on December 13, 1940 the owners of the Raleigh began construction of a swimming pool approximately 45' x 85' 9" for \$10,000.00.

However on October 2, 1947 there is also noted on the Building card about 'repairs on swimming pool for \$5,000.00 . This was likely when the hotel began re-working the pools to be able to utilize both the shallow and deeper pools and also painted the red brick coping in black.



A - ORIGINAL DEEP POOL WITH CONCRETE COPING AROUND POOL AND RED BRICK COPING AT WALKWAY PLANTERS

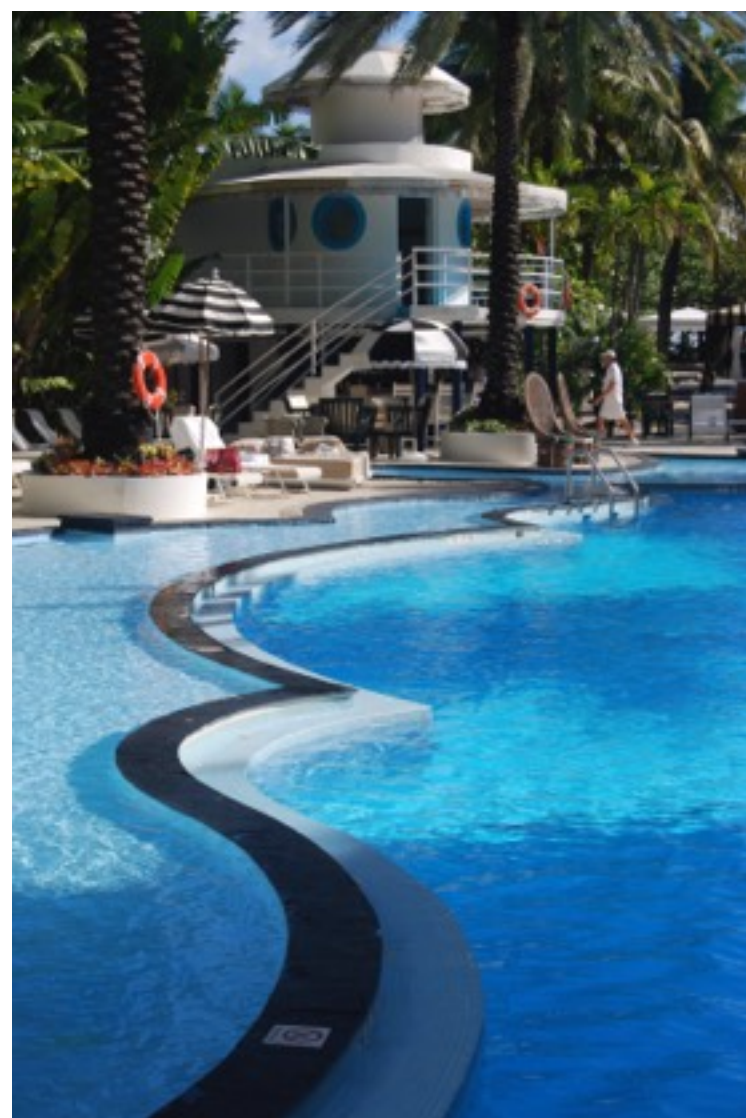
Historical photos of the Raleigh Pool such as the one above taken in 1940, show a central deeper pool with a concrete coping the same color as the pool deck. This coping appears at the edge of what is today the shallow wading pools surrounding the deeper pool.

However at some point in history (perhaps around 1947 according to a note in the Building Card about pool renovations) new red brick pool coping and double step curbs were installed around the curving edges of the deeper pool - as seen in the photo at right. These have been built up to provide for easier access between the shallow wading pools which surround the deeper pool. Both pools retain the heraldic design aesthetic - thus essentially creating two separate and complementary pool levels.

This brick pool coping looks in photographs to have been initially left in its natural brick color as seen in the following pages. Then at some point the red brick coping was painted the iconic black color - which has remained for many years and still remains today.

TOP PHOTO: 1940 PHOTOGRAPH OF RALEIGH HOTEL POOL BY SAMUEL H. GOTTSCHO (17)

RIGHT PHOTO: 2013 PHOTOGRAPH (14)





B - ORIGINAL DEEP POOL WITH CONCRETE COPING AND NEW RED BRICK COPING AROUND DEEPER POOL.

Circa later 1940's photograph showing pool in original condition with only the deeper pool being utilized as a pool. The pool edges have at this point been left in its natural red brick color.

The Raleigh Hotel has an "iconic pool" which was used in several movies.[8] It was featured in a full-color, full-page photograph that appeared in Life magazine in December, 1947 .

The Raleigh is also featured in films that include The Birdcage, Bad Boys, and Up Close and Personal.[3]

PHOTO: 1940 PHOTOGRAPH OF RALEIGH HOTEL POOL BY SAMUEL H. GOTTSCHO (17)



CABANA CLUB 1950'S



B - PHOTO ABOVE: ORIGINAL DEEP CENTER POOL AND SURROUNDING WALKWAY WITH NEW RED BRICK COPING AROUND DEEPER POOL.

PHOTO LEFT: CIRCA 1950'S PHOTO OF CENTER POOL AND SURROUNDING CONCRETE WALKWAY. (34)

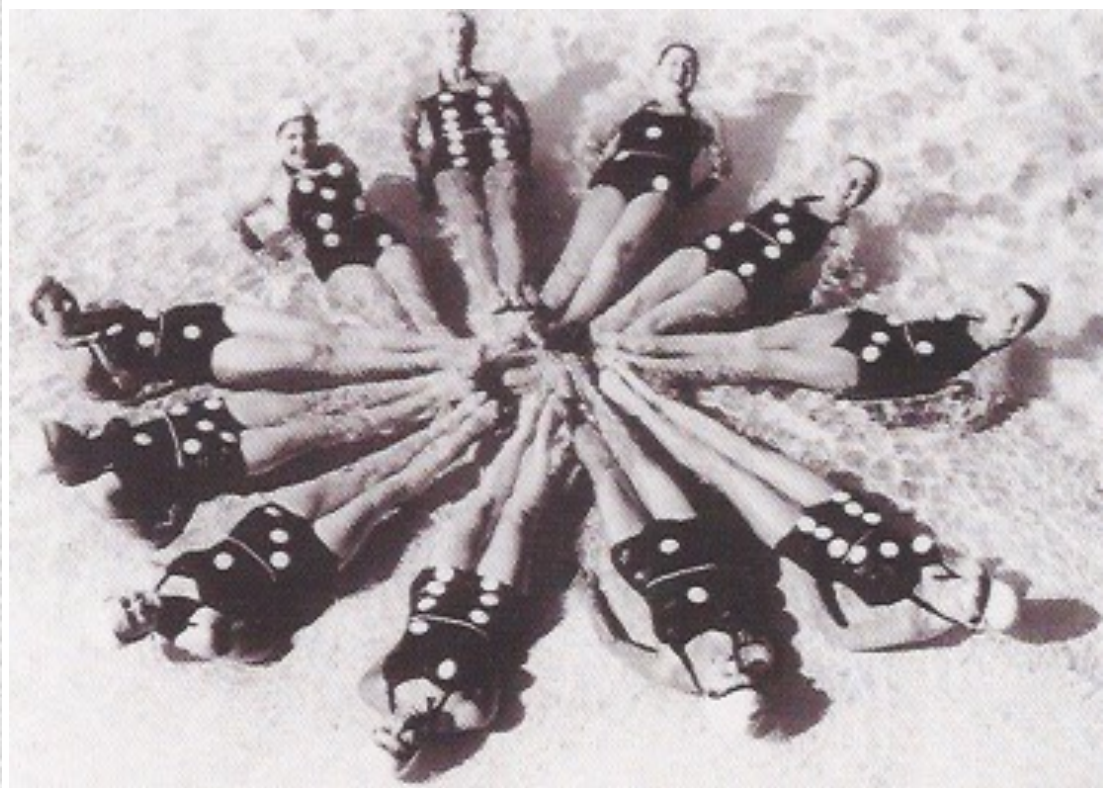
Circa 1950's photographs of the Raleigh pool. In these photographs the pool consists only of the deeper pool with the red brick coping retaining its natural color.



C - 2013 PHOTO ABOVE SHOWS INNER DEEP POOL AND OUTER WADING POOL (FORMER WALKWAY) (14) WITH ALL FORMERLY RED BRICK COPING PAINTED BLACK.



TOP LEFT: - PHOTO ABOVE: POOL HOUSE 1940
by SAMUEL H. GOTTSCHO (17)



TOP RIGHT: SYNCHRONIZED SWIMMING AT THE POOL (17)

LOWER RIGHT: **A** POOL HOUSE by SAMUEL H. GOTTSCHO, (17)
WITH CONCRETE COPING AROUND POOL.



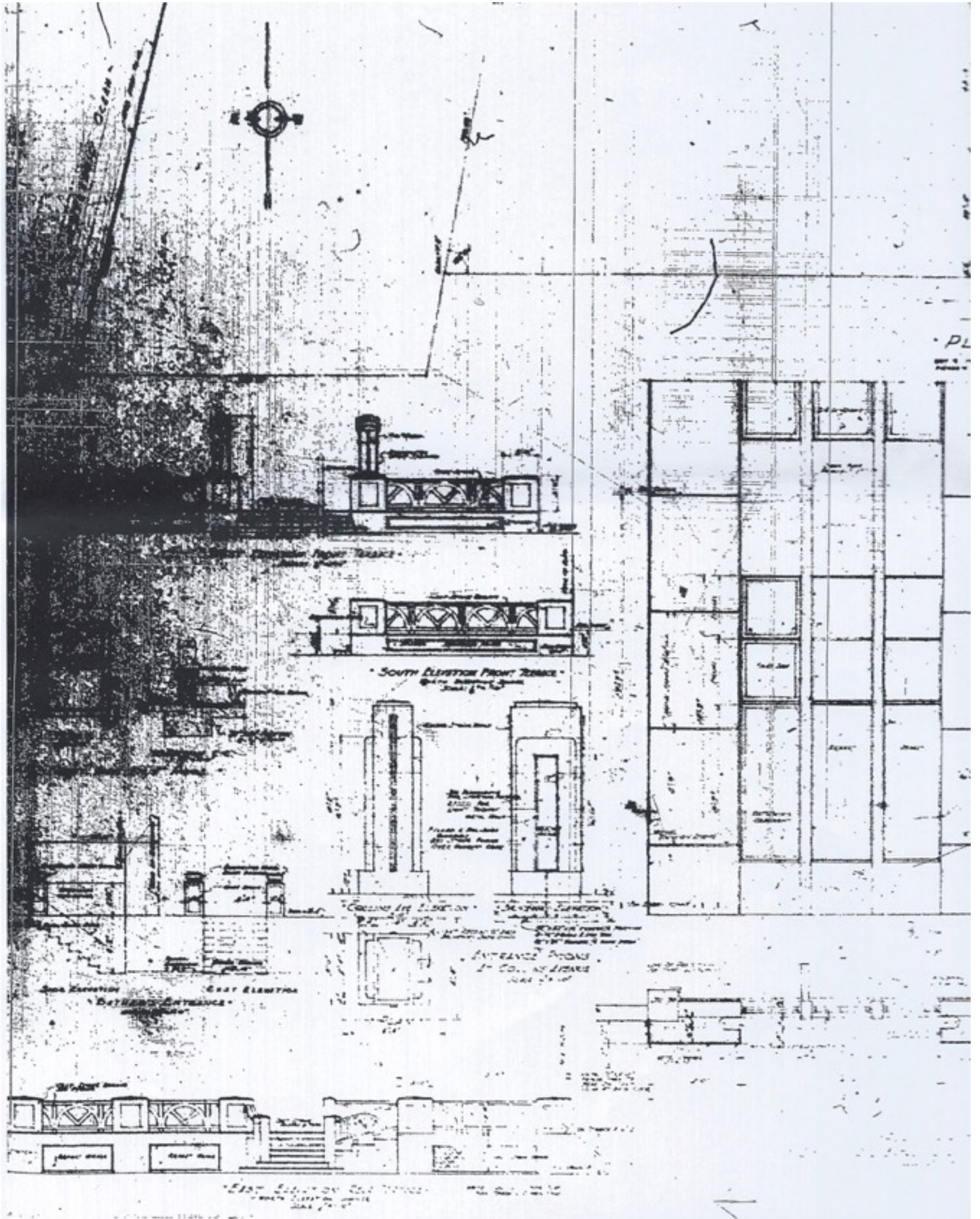
The gracefully designed diving board is no longer allowed to be utilized by guests due to insurance liability laws and instead the former diving board has been converted into a fountain.



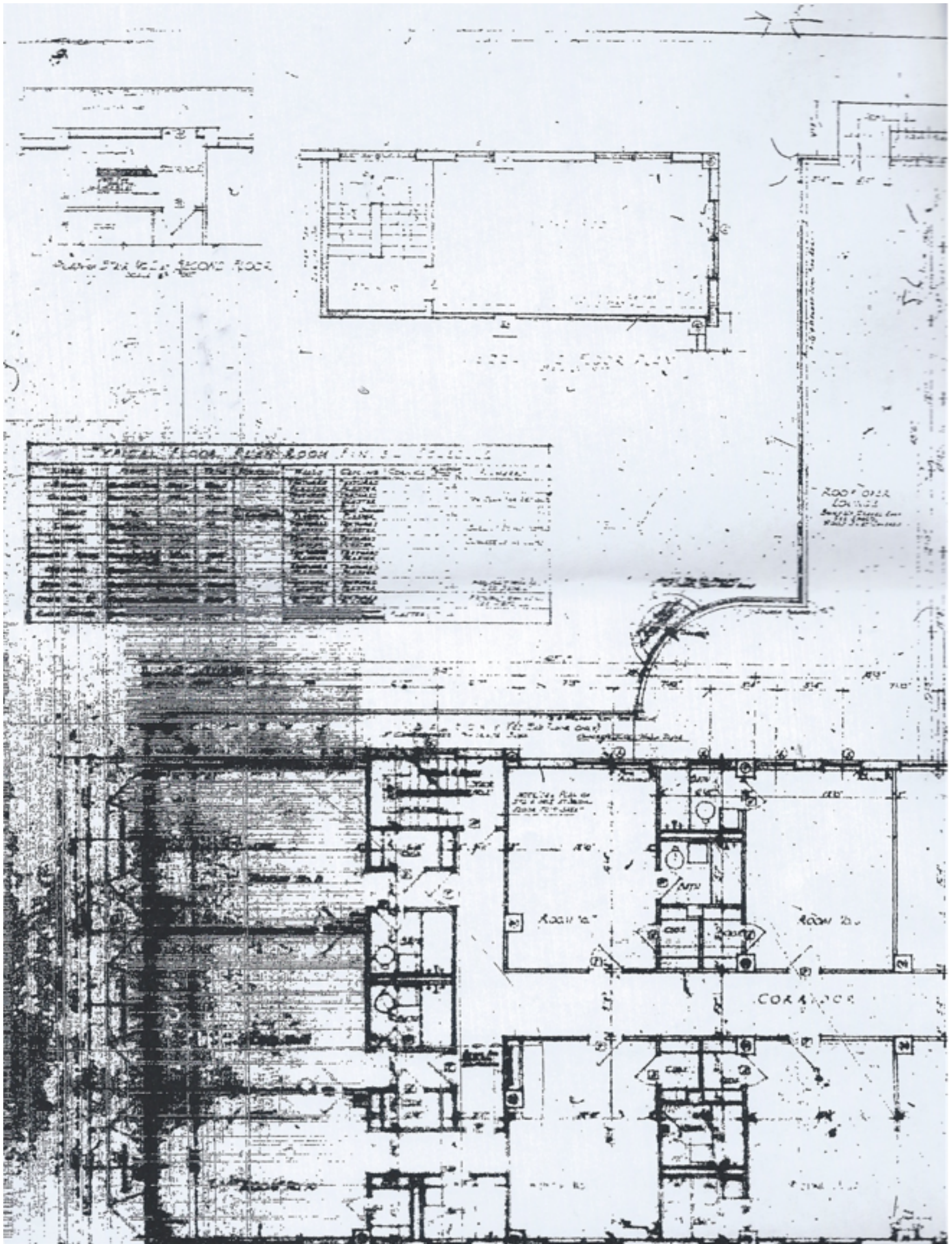
2013 PHOTOGRAPHS (14)



ADDITIONAL ARCHITECTURAL DETAILS



RAILING AND ENTRANCE PYLONS



PARTIAL GUEST FLOOR PLAN

STREAMLINE MODERNE

From Wikipedia...

Streamline Moderne is an international style of Art Deco architecture and design that emerged in the 1930s. It was inspired by aerodynamic design. Streamline architecture emphasized curving forms, long horizontal lines, and sometimes nautical elements. In industrial design, it was used in railroad locomotives, telephones, toasters, buses, appliances, and other devices to give the impression of sleekness and modernity.^[1] In France, it was called the Style Paquebot, or "Ocean liner style", and was influenced by the design of the luxurious ocean liner SS Normandie, launched in 1932.

As the Great Depression of the 1930s progressed, Americans saw a new aspect of Art Deco, i.e., streamlining, a concept first conceived by industrial designers who stripped Art Deco design of its ornament in favor of the aerodynamic pure-line concept of motion and speed developed from scientific thinking.

The cylindrical forms and long horizontal windowing in architecture may also have been influenced by constructivism, and by the New Objectivity artists, a movement connected to the German Werkbund. Examples of this style include the 1923 Mossehaus, the reconstruction of the corner of a Berlin office building in 1923 by Erich Mendelsohn and Richard Neutra.

The style was the first to incorporate electric light into architectural structure. In the first-class dining room of the SS Normandie, fitted out 1933–35, twelve tall pillars of Lalique glass, and 38 columns lit from within illuminated the room. The Strand Palace Hotel foyer (1930), preserved from demolition by the Victoria and Albert Museum during 1969, was one of the first uses of internally lit architectural glass, and coincidentally was the first Moderne interior preserved in a museum.

Streamline moderne appeared most often in buildings related to transportation and movement, such as bus and train stations, airport terminals, roadside cafes, and port buildings. It had characteristics common with modern architecture, including a horizontal orientation, rounded corners, the use of glass brick walls or porthole windows, flat roofs, chrome-plated hardware, and horizontal grooves or lines in the walls. They were frequently white or in subdued pastel colors.

TOP PHOTO: MOSSEHAUS, BERLIN 1923 (14)

TOP MIDDLE: S. S. NORMANDIE OCEANLINER 1932 (20)

LOWER MIDDLE: DE LA WARR PAVILION, ENGLAND 1935 (20)

LOWER PHOTO: HECHT COMPANY WAREHOUSE, 1937 WASHINGTON D.C. (20)



STREAMLINE MODERN

Each new architectural style has traditionally been formed as a reaction to the style of the present moment. Thus Art Deco was the reaction to Art Nouveau. In 1925, the World's Fair held in Paris, France, "L'Exposition Internationale des Arts Décoratifs et Industriels Modernes" revolutionized all design fundamentals with the introduction of the Art Deco style. Less than a decade later a new design movement would be introduced at another World's Fair held this time in Chicago from 1933 to 1934 to commemorate the city's centennial. A Century of Progress International Exposition delivered a central theme: the new technological innovations. The fair's motto was "Science Finds, Industry Applies, Man Conforms"; and its style was Streamline Moderne. (24)

The 1933 World's Fair introduced a new refined design movement to the general public, replacing Deco with sleek forms, a neutral tone palette and metallic accents. New materials were applied to the new designs: "Bakelite" plastic, "Vitrolite" glass, "Formica" laminate as well as technical materials such as polished aluminum, brushed stainless steel and glossy enamel. The Streamline Moderne style found its way into virtually every aspect of Americans' lives, including architecture and interior design. (24)

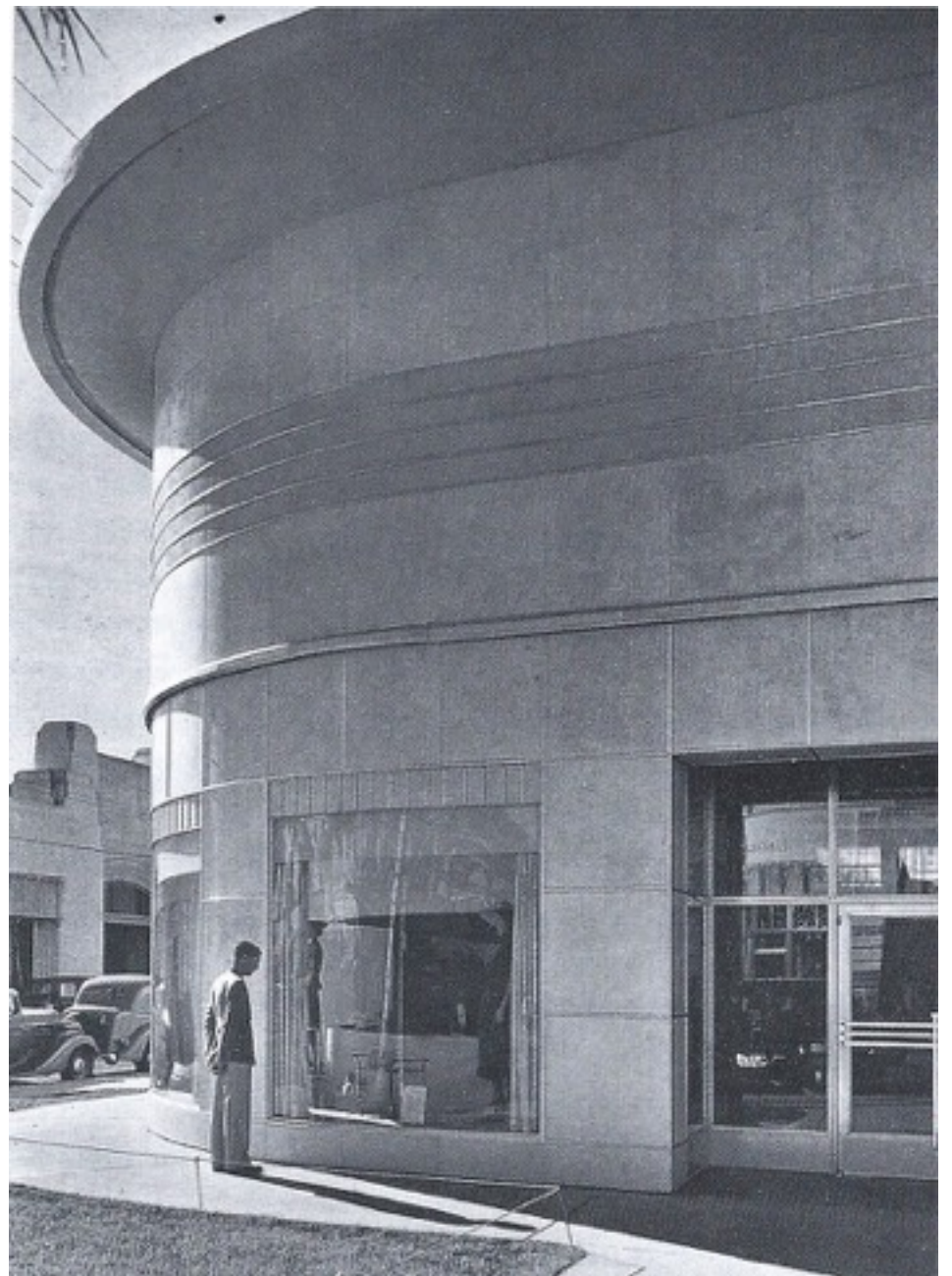
Art Deco had reached the elite design classes, but Streamline Moderne was embracing all classes, and not only the elite. Apparatus that were previously purely functional were now designed and mass produced into efficient objects of beauty. As a result an array of designers quickly ultra-modernized and streamlined the designs of everyday household machines. Producers of radios, telephones, clocks, domestic and office furniture, automobiles, and many other household appliances embraced the new artistic movement. (24)

In architecture the Art Deco designs were stripped of its ornaments in kindness of the new aerodynamic pure-line concept of motion and speed, developed from scientific rational. The Streamline Moderne was both a reaction to Art Deco and a reflection of austere economic times. In the new design movement, sharp angles were replaced with simple, aerodynamic curves. Materials such as exotic woods and stone were replaced with cement and glass. Art Deco and Streamline Moderne were not necessarily opposites. Streamline Moderne buildings with a few Deco elements were not uncommon but the prime movers behind streamline design Raymond Loewy, Walter Dorwin Teague, Gilbert Rohde, Norman Bel Geddes, all disliked Art Deco - "seeing it as effete and falsely modern essentially a fraud". (24)

TOP PHOTO: 5959 LA GORCE DRIVE 1933 (14)

MIDDLE PHOTO: 230 LINCOLN ROAD 1922 (25)

LOWER PHOTO: 800 LINCOLN ROAD, ORIGINAL BURDINES 1935



STREAMLINE MODERNE CONTEXT MIAMI BEACH

In South Beach, there is an extensive assortment of construction that's habitually ascribed as Art Deco architecture, but the authenticity is that regionally the eternal city of sunshine has several distinct styles of architecture, not the least of which are Streamline Moderne and Nautical Moderne. (24)

Streamline and Nautical Moderne were forms of architecture that established their origins in the aerodynamic designs manufactured and created in the early 1930's. Both design practices were formed from theories such as "the spirit of modernism" and accentuated plane, curving silhouettes and long horizontal lines intermixed with nautical rudiments such as portholes. Streamline Moderne reached its crowning in the late 1930's, just when the city of Miami Beach was undergoing a boom in hospitality and residential construction. (24)

Although Art Deco was time-honored as the "mother style", Streamline Moderne promptly progressed and participated alongside with Art Deco as the prevailing design outlets. Consequently, the examples of these architectural styles in Miami Beach characteristically personify features of both design styles. As Art Deco progressed in Miami Beach in the 1930's, industrial design initiated to have an even superior bearing upon all new manufacture structures. (24)

The streamlined charisma of all new moving modern elements: the automobiles, the airplanes, the seaplanes, the trains, the autobuses, the ocean liners, and even the residential appliances stirred powerful parallel design conformations, emphasized by prominent vertical details marring all new the new designs to the new technological era. Racing stripe banding along with continuous eyebrows. detailed radio tower-like spires; sequential portholes and deck railings like those of the grand ocean liners, were among several of the exclusive features that set this modern design apart from any other architecture. The pioneering and innovating incorporation of nautical melodies displayed this evolving form of Art Deco to be true to its roots in blooming Miami Beach. (24)

Rounded, curved corners habitually substituted sharp ones on Streamline Moderne building structures, particularly on corner urban lots. Eye brows flounced around the corners as did other details. Urban street corners became engaging yet welcoming architectural focal points, whether the design element employed was grounded upon angles or curves. Like earlier Art Deco structures, Streamline Moderne style incorporated similar architectural details: smooth and articulated stucco, architectural glass block, keystone, and a variety of metals used in detailing; yet all dominating planes became smooth and aerodynamic in character. (24)

L. Murray Dixon with his new design studio shared with his regional design peers an exclusive architectural design palette. The innovative modern South Beach structures were now smaller and cheaper to construct. These new hospitality structures invaded the urban context with less ostentatious as the neighboring hotels from the 1920's had previously done. All new edifices appeared seamlessly appropriate to the booming beach city created for relaxation and tourism, but now affordable not just to the elite classes, but to all. (24)



ALBION HOTEL (14)

VITROLITE

Vitrolite was a popular manufactured substitute utilized in place of marble in Miami Beach buildings. Marble had to be shipped greater distances to Miami and was a heavier and costlier material to both furnish and install.

'Vitrolite' as defined by Wikipedia:

"VITROLITE was an OPAQUE PIGMENTED GLASS manufactured by Pilkington Brothers in the United Kingdom. It was made by The Vitrolite Company (1908-1935) and Libbey-Owens-Ford (1935-1947) in the United States. The same structural pigmented glass was marketed as Sani Onyx (or Rox) by the Marietta Manufacturing Company from 1900 onward and as Carrara Glass by the Penn-American Plate Glass Company after 1906. The latter brand is named for the white or blue-grey Carrara marble, a structural veneer from Carrara, Tuscany, Italy for which the pigmented structural glass represented a lower-cost alternative." (20)

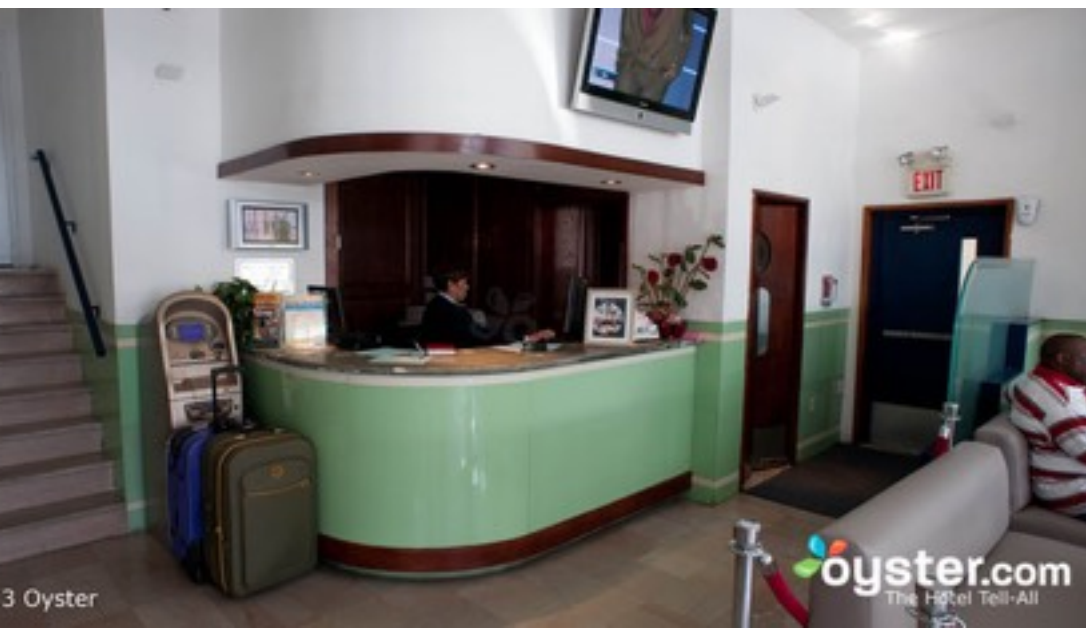
The term vitreous marble was used by Marietta Manufacturing as a generic identifier for pigmented structural glass, although the generic trade-marks are in common use. (20)

The material was available in various colors including blacks and whites. Architect Cass Gilbert adopted it in the interior design of the Woolworth Building (1912-1913) in New York City. Used for internal and external tiling and façades of buildings from the 1920s to the 1950s, it is often associated with the streamlining of the Art Deco and Art Moderne movements. Its polished, slick and shiny surface could be curved, textured, sculptured, cut, laminated, colored and illuminated; it could also be readily retrofitted to existing buildings as part of efforts to "Modernize Main Street", as during the Great Depression Vitrolite tiling was installed at Eglinton station in Toronto, Canada. (20)

Because vitreous marble is glass, it shares the benefits and problems of glass. Due to it being a non-porous substance, unlike marble, it does not harbor bacteria; it therefore was used extensively in bathrooms and kitchens as a substitute for marble counter tops, table tops, wainscoting, and restroom partitions. It is a delicate substance, breaking easily and became obsolete with the emergence of cheaper and more durable substances. (20)

TOP PHOTO: COLONY HOTEL LOBBY, MIAMI BEACH (20)

LOWER PHOTO: DAILY EXPRESS BUILDING,
LONDON, ENGLAND (20)





VITROLITE in MIAMI BEACH

Vitrolite has a long history of having been utilized in Miami Beach buildings. One of the earliest examples was L. Murray Dixon's use of the material at the Atlantis Hotel in 1936. The rear - or ocean front - elevation is shown at left with beautiful palm tree reflections in the material.

One of the last intact examples of Vitrolite can be seen in Miami Beach in the lobby of the Colony Hotel at 736 Collins Avenue, which features a lobby sheathed in mint green Vitrolite panels as designed by the Architect Henry Hohaus in 1935.

"Glass was the most technologically advanced material of the 1930's. Its use reflected neither the expressionist fantasy of Bruno Taut, nor the realization of poet Paul Scheerbart's dream of freeing rooms from their enclosed character. Rather its use encompassed many forms. Types of glass used included Vitrolite, plate glass and glass block, mirrors to extend space, obscure glass partitions, decorative etched glass and colored glass. Vitrolite, used in hotel lobbies and even as cladding on building facades, was an integrally colored glass product, designed as a hygienic replacement for marble. Although produced in a variety of colors, mint green, red and especially black were most commonly used." (18)

"In addition to glass the modern style was expressed in the use of chrome, aluminum, and other alloys that were made available and affordable by industry. These materials were used for purposes such as steel sash windows, (originally with bronze insect screens) and metallic nautical railings. ...Often, buildings evolved into virtual essays on the virtues and possibilities of new materials." (19)

Vitreous marble has not been manufactured in the United States since 1947, although glass companies near Bavaria, Germany were producing an opaque pigmented structural glass "Detopak" in small quantities with similar characteristics for much of the remainder of the twentieth century." (20)

Renovation of this landmark Art Deco retail building originally designed by noted Architect Russell Pancoast.

TOP PHOTO: ATLANTIS HOTEL REAR PATIO BY L. MURRAY DIXON (20)

MIDDLE PHOTO: 818 LINCOLN ROAD AS ORIGINALLY DESIGNED BY RUSSELL PANCOAST ARCHITECT WITH VITROLITE PANEL FACADE. (25)

LOWER PHOTO: RECENT RESTORATION OF 818 LINCOLN ROAD TO IT'S HISTORIC DESIGNS BY TODD TRAGASH ARCHITECT. (14)



CITY of MIAMI BEACH BUILDING CARD

USAAPTTC
 -2-42
 Permit No 14245 Cost \$225,000.00
 Mailing Address
 Subdivision FISHER'S FIRST
 Address 1773 - 1777 Collins Avenue
 Bond No. 2440
 Engineer R. A. Belsham
 2-OTIS ELEVATORS----
 Lot Size
 Height 129' 114 and Six Apartment Units
 Stories 8
 Use HOTEL 1-1-3 Rooms & Dining Room
 Date June 25, 1940
 Type of Construction FIREPROOF -CBS Foundation Wood Piling Roof Flat
 Plumbing Contractor #13652 Markowitz & Resnick Sewer Connection 1, Date June 24, 1940
 Temporary Closet 1,
 Plumbing Contractor #13816 Odom & Robertson Date July 29, 1940
 Water Closets 126 Bath Tubs 113 Floor Drains 17
 Lavatories 125 Showers 9 Grease Traps 1 Sump 1,
 Urinals 2 Sinks 16 Drinking Fountains 1
 Gas Stoves 26 Gas Heater Rough Approved Date
 Gas Radiators Gas Turn On Approved
 Septic Tank Contractor Tank Size Date
 Oil Burner Contractor #13909 Belcher Industries, Inc. Tank Size 1000 gallons Date Aug. 12, 1940
 Sprinkler System
 Electrical Contractor #15314 P.C. Ast Electric-100 outlet Address July 24, 1940 Date Aug. 5, 1940
 #15388 P.C. Ast Electric
 Range 5 Motors 7, 7, 2, Fans Temporary Service 1,
 #15164-P.C. Ast Electric:
 OUTLETS Light 575 HEATERS Water Centers of Distribution 18
 Receptacles 416 Space
 Refrigerators 5 Sign Outlets
 Irons 5 #15900 Florida Power & Light Co: 1 Transformer installa
 Electrical Contractor Date Oct. 16, 1940
 No. FIXTURES 575
 FINAL APPROVED BY Date of Service
 ALTERATIONS OR REPAIRS
 D-311-4-4 Permitter

Army returned to owner 11/3/45

CITY of MIAMI BEACH BUILDING CARD

#14617 Swimming Pool 45' x 85' x 9 National Swimming Pool Corp: \$ 10,000. Sept. 13, 1940
 R. A. Belsham, engineer.

#15175 Cabanas (28) wood & concrete construction:
 L. Murray Dixon, arch: F.J. Davis, contractor:
 \$ 10,000. Dec. 6, 1940
 \$ 500. Nov. 28, 1941
 \$ 200. Jan. 7, 1942
 \$ 10,000. Oct. 25, 1945
 \$ 5,000. Oct. 2, 1947

#16535 Remodeling (Owner)
 Pole Sign: Miami Neon
 Waterproofing & Painting: H. Nicholson Paint Co:
 Repairs on swimming Pool: R.J. Walters.
 Air Conditioning Room in Basement: cut 3 doors:
 W.H. Futch, arch: M.S. Construction Co. (Shlafrock)
 \$ 2,000. Nov. 5, 1947
 \$ 1,900. Nov. 10, 1947
 \$ 1,800. Nov. 20, 1947

#25996 Waterproofing & painting: Thomas Goddard:
 AIR CONDITIONING: Winters-Becker Corp:
 AIR CONDITIONING: 12-tons- S.L. Hamilton - R.A. Belsham, engr:
 Hill York Corp:
 \$ 77,500. Sept. 26, 1949

#31126 Enclose existing porch in glass & concrete Roof: #1-CBS
 28'x15'x10', Robt. Swartburg, arch: Herman Mankes, contr: \$ 3,000. Oct. 19, 1949

#31134 Gunite & Wet-sandblasting: Gunite Associates, Inc.
 \$ 1,500. Oct. 19, 1949

#31258 Painting: interior & exterior: Goddard Painting Co:
 \$ 8,000. Nov. 1, 1949

#32219 Repairing suction line to swimming pool:
 Swimming Pool Associates, Inc.
 \$ 3,000. March 30, 1950

#38739 REMODELING for 1 bedroom & 1 bath on Nezzahine floor;
 & 1 apartment unit on 7th floor: (owner)
 \$ 1,500. June 19, 1952

#38958 Wood partition in Basement 18" from ceiling of basement
 to be used for storage only (See blue print for layout
 of storage room-permit #14245- Owner builds
 \$ 1,500. July 18, 1952
 \$ 2,000. Aug. 22, 1952

#39271 Painting: Walter Wist, contractor:
 See Over ----- continued-----

Plumbing Permits:

#14504 Leo Hohauser: 14 Scum gutters for swimming Pool. Nov. 7, 1940
 #14517 McCaughan: 16 Swimming Pool Drains: Nov. 9, 1940
 #14900 Odom & Robertson: 1 SEWER (4"), 9 Water closets, 2 Lavatories, 18 Showers, 1 Urinal,
 1 Floor drain, 1 Sump Pump, Jan. 3, 1941 OK T.J. Bell (Dec. 4, 1941)
 1 Replace 1 Water closet, (take out shower & put in tub)
 #16326 C.J. Dulbs: Replace 1 Lavatory, 1 Floor drain, 1 Garbage rack, 1 Potato Peeler,
 #17049 USAAFTTC: 1 Sink, 1 Grease trap, 1 Steam Table, 1 Steam Kettle, 2 Coffee urns,
 3 Gas ranges, 1 Water heater, 1 Steam Table, 10/26/1940:
 #20346 Pitsch & Morgen: 2 Lavatories (Beauty parlor) Hill York Corp: Oct 3, 1949
 #28796 F. Baker: 6 Floor Drains (air conditioning) Hill York Corp: Oct 3, 1949
 #33516 Phil Levi Plumbing Co: 1 Water closet, 2 Lavatories, 1 Bath tub (new bath on
 mezzanine) 1 sink on 7th floor for apartment -- June 19, 1952

See other side-----

CITY of MIAMI BEACH BUILDING CARD

Building Permits: #42577 ADDITION of 4 new apartment units & REMODELING for 2 new apartment units & Certificate of Occupancy 1 hotel room all on 7th floor:
 #2306 - Albert Anis, Architect: R.A. Belsham engr: Lelfert Construction Company:
 Jan. 4, 1954. cost \$ 50,000.00 Sept. 1, 1953

#43031 New Filter Room (OK, Bob Morrison, 10-22-53) (State Permit S.P. 519):
 Ludwig Bros, contractor: \$ 15,000.00 Oct. 22, 1953
 #45474 Warde & Warde Paving Co: New Driveway: \$ 545.00 August 11, 1954
 48598 Tony Austin and Son: Painting \$ 3 500 Sept. 14, 1955
 51763 Goddard Painting Company: Exterior Painting \$ 4 000 Oct. 10, 1955

#54621 Alson Mfg: Remodel screened patio into a card room with roof & awning type windows 15' x 31' -
 Using present foundation - \$3800.00 - Oct. 7, 1957
 #54642 Ward Paving: Pave parking area in front of hotel, existing driveways remain - Approved by Council on
 Oct. 7, 1957, approved by Engr. Dept Sept. 25, 1957, approved by Traffic Dept. Sept. 26, 1957 -
 \$1800.00 - October 9, 1957

#63904 Hy Weiss: Painting exterior - \$500 - Dec. 15, 1960
 #70386 Savon Painting: Touch up painting - \$160. - 10/21/63
 #72577 Owner, Raleigh Hotel: Roof repairs - \$1500. - 10/2/64 OK Jenks 10/6/64
 #72679 Hy Weiss: Paint repairs, exterior - \$950. - 10/15/64
 # 80402 Theodore Gunther, Replacement of 50 H.P. Boiler \$5000.00 6/5/68
 #80447 Anthony Fiene Paint Ocean side only \$950.00 6/11/68 OK 8/29/68
 #80637 Anthony Fiene Exterior Painting \$950.00 7/17/68 OK 9/9/68

#01967-Owner-General minor repairs-\$200-10-25-72
 #03913-Argo Neon- Sign-\$500-8-24-73
 #09486-Premise Permit-Only maintenance-\$150 fee-8-5-76

#3728-Airko A/C- 1 cooling tower-\$9500-8-27-76
 #09768-Jimmys Painting-Pressure cleaning, paint exterior building and waterproofing-\$11600-9-16-76
 #10043-S & S Improvement-S. de Blasio-Resurfacing present asphalt pavemtn and paving rear-\$6000-10-20-76
 #10313-Best Fence-336' of 10' high grun vinyl tennis fence-\$2868-11-29-76
 #04277-Amber Boiler-repair to steam boiler-10-26-78

#28070 2/27/86 Seymour Gothelf replace 106 windows \$11,000.
 #M08011 4/4/86 Magnum Sheet Metal 1 - 4,000 mechanical ventilation (install range hood & exhaust system
 #M08050 4/21/86 ABA Fire Equip fire sprinkler systems,
 #M08238 7/11/86 B & B Air Cond - 2 hp refrigeration replacement
 #28965 8/5/86 owner replace wood fence w/cement blk fence 6 ft hi \$3,000.
 #29238 9/30/86 W.R. Robbins reroof 18 sqs use driveway only \$3,975.

Plumbing Permits:

#35343 Levi Plumbing Co: 14 Water closets, 12 Lavatories, 11 Bath tubs, 3 Showers, 12/29/53
 #25447 7 Sinks, 1 Slop sink, 1 Gas water heater, Sept. 22, 1953

Electrical Permits:

#16000 Ast Electrical Service: 1 Temporary Service: October 25, 1940
 #16493 Ast Electrical Service: 1 Temporary Service: December 12, 1940
 #18285 Miami Neon: 1 Neon transformer: January 9, 1942
 #18851 USAAF TTC: 11 Motors, October 13, 1942
 #19350 USAAF TTC: Correction of violations: March 1, 1943
 #19495 USAAF TTC: 4 Switch outlets, 2 Light outlets, 2 Receptacles, 4 Motors, June 22, 1943
 #20819 Neon Sign Service: 1 Neon transformer: December 20, 1944
 #21411 USAAF TTC: 2 Light outlets, (restoration) October 11, 1945
 #22005 Astor Electric: 2 Receptacles, 2 Appliance outlets, 1 Center: Jan. 9, 1945
 #23232 June Electric: 1 Light outlet, 3 Fixtures, 5 Appliances: Oct. 25, 1946
 #24446 Claude Neon: 1 Neon transformer: July 8, 1947
 #25382 Kenny Electric: 6 Motors, 4 Centers of distribution, Dec. 3, 1947
 #28378 Astor Electric: 1 Motor, 1 Center of distribution, March 7, 1949
 #28624 Harold Friedman: Television Antenna: April 18, 1949
 #29138 Astor Electric: 1 Light outlet, 5 Fixtures, July 11, 1949
 #29553 Hill-York Corp: 15 Switch outlets, 12 motors, 30 Centers, Sept. 13, 1949 HOR 9/22/52
 #29767 Hill-York Corp: 1 Temporary service: Oct. 11, 1949 HOR 9/22/1952
 #30483 Astor Electric: 1 Switch outlet, 3 Light outlets, 3 Fixtures, 4 Centers, 2 motors,
 December 23, 1949--- ok Meginniss 2/9/1950
 #31096 Hill York Corp: 1 Center of distribution: April 12, 1950
 #36181 Astor Electrical Service: Correct violations: Feb. 29, 1952
 #40770 Kammer & Wood: 20 Switch Outlets, 30 Receptacles, 20 Light Outlets, 20 Fixtures,
 6 Refrigerator Outlets, 6 Range Outlets: Nov 2, 1953 ok Rosser
 #41124 Astor Elec Serv; 6 Receptacles: Dec 29, 1953
 #81176 7/3/86 - REINSPECTION Jan. 4, 1953 --

CITY of MIAMI BEACH BUILDING CARD

PLUMBING PERMITS: #BP890986 - Seigal Gas - L P gas tank set - 7-20-89

EX

CITY of MIAMI BEACH BUILDING CARD

#35857 Markowitz Brothers: 1 Gas Water Heater: Feb. 26, 1954
38331 Fuel Oil Equipment Co: one oil burner, 4000 gallons / Fire Dept. #7191 Aug. 15, 1956

6/15/81 - #59566 - Metro Plumbing - Gas piping - \$5.00

8/21/81 - #59726 - Peoples Gas - 1 Gas Meter Set - \$5.

#62378 12/10/85 Donald F. Koski gas piping

#62392 12/30/85 Don Koski gas piping kitchen gas line re-pipe

Electrical Permits: #56128 Astor Elec: 2 centers of distribution - 12/5/60
#65104 Brown Elec. Co., Inc.: repair fire damage. 9/28/67.

#70749-Argo Neon- 1 ballast 4 lamps-9-10-73

#71974-Joaquin Vazquez-fire alarm-3-11-75

#73869-Ocean Electric- 9 light outlets-2-17-77

#81009 4/24/86 Holbert Elec - 1 switch, 1 light outlets, 1- lhp fan motor

#81305 8/20/86 Holbert Elec - violation replace feeder to cabana area

CITY of MIAMI BEACH BUILDING CARD

COASTAL CONTROL ZONE

CUMULATIVE COST OF CONSTRUCTION OF PERMITS ISSUED

DATE ISSUED	PROCESS NO.	DESCRIPTION OF WORK	WORK COST	CUMULATIVE WORK COST	APPRAISED BLDG. VALUE BEFORE REMODEL %	COMMENTS	BUILDING PERMIT NO.
5-12-88		Painting EXTERIOR	\$22,000.00				32357
2-23-89		REPLACE INTERIOR DOORS	\$14,925.00				58890750
10-4-89		INSTALL METAL DOORS + FRAME FIRE RATE	\$900.00				58890019

LAWRENCE MURRAY DIXON ARCHITECT



Lawrence Murray Dixon was born in Live Oak, Florida on February 16, 1901. His father was a dentist and his mother was a school teacher. He was educated at the Technological High School in Atlanta, Georgia and entered the Georgia School of Technology in 1918. Without completing his degree, he left Atlanta and moved to Miami around 1920. (2)

However on a train headed to Atlanta from Miami, Dixon met the New York Architect Leonard Schultze, who invited him to work for his firm Shultze & Weaver in New York City., where he remained from 1923 to 1929.

"..Dixon was strongly influenced by this vision of practicing architecture as a "total work of art," which he experienced while working for Schultze & Weaver. During his entire career he followed the same principle." (2)

He became a licensed Architect in the state of New York in January, 1927 and in the District of Columbia two years later." (2)

"..between 1925 and 1927 Dixon made frequent trips to Miami Beach in order to supervise the construction of the Roney Plaza Hotel and the Ingraham Building in downtown Miami. Dixon left Schultze & Weaver in 1929 and settled permanently in Miami with his family. (2)

Dixon worked with several architects In Miami: George Fink, Phineas Paist and Harold Drake Steward. In 1931 Dixon became a licensed architect in the State of Florida. That same year he opened his own office in the Ingraham Building in downtown Miami. This building had been completed by Shultze & Weaver four years earlier.." (3)

After Dixon moved to Miami Beach, he designed - beginning in 1933 - over 100 buildings which still survive in the Miami Beach Architectural District.

In his short lifetime he became one of Miami Beach's most prolific and talented designers of hotels, residences and commercial buildings.

The trio of Architects: Lawrence Murray Dixon + Albert Anis + Henry Hohaus were THE primary architectural designers who created South Beach in the 1930's. Their architectures played off each other's work - creating an architecture that grew into urban design and transcended individual egos.

TOP: ADAMS HOTEL 1938 (27)

MIDDLE: SEYMOUR BUILDING 1937 (27)

LOWER: SEYMOUR BUILDING DETAIL 1937 (27)





LAWRENCE MURRAY DIXON ARCHITECT

By the late 1940s, LIFE Magazine in an effort to consolidate and recognize the boom Miami and her Beaches had reached worldwide, devoted several cover stories in their publication, debuting the new resort destination as chic and glamorous but most important affordable to all. Miami Beach had grown into an astonishing yet affordable resort destination not only because of the way in which Dixon and his colleagues designed and built to meet the local need for lower cost resort architecture; but also because of the way in which they adapted the new modern style to incorporate local architectural motifs and embrace properly the local urban natural context. (24)

Lawrence Murray Dixon was one of the first architects to build large scale hotels in the Streamline Moderne style in Miami Beach, conveying the jazz age style of machine-age in his designs. As the Raleigh Hotel's architect, Lawrence Murray Dixon was one of the most prolific designers of South Beach structures in the 1930's and early 1940's. His architectural portfolio also included several moderne treasures lost in the era before the City of Miami Beach acknowledged and began to document the significance of historic architectural and urban preservation. The Senator Hotel, The Rodney Plaza Hotel and The Atlantis Hotel where three artistic modern architectural structures demolished in the early 80's in order to make way for car park structures and broad commercial properties of poor design; foreign to all the original architectural context that once inhabited the once moderne mecca of tourism of the 30's and 40's. (24)

L. Murray Dixon, like most of the architects practicing in the boomtown that was post- Depression Miami Beach, was outside the American architectural establishment, as he never received a complete architectural education. Nevertheless L. Murray Dixon is considered the most creative and fertile architect within all of Miami Beach Historic Districts, with an architectural portfolio of built structures ranging from small private residential structures to lavish oceanfront hotels that cover a complete array of styles ranging from Art Deco, Mediterranean Revival to Streamline Moderne. (24)

TOP: ATLANTIS HOTEL (27)

LOWER: MARLIN HOTEL (14)

LAWRENCE MURRAY DIXON ARCHITECT

REPRESENTATIVE ARCHITECTURAL PROJECTS

ALL PROJECTS ARE LOCATED IN MIAMI BEACH

- Adams Hotel, 2030 Park Ave, 1938
- Atlantis Hotel, 2600 Collins Ave. (demolished)
- Beach Plaza Hotel, 1401 Collins Ave
- Caribbean Hotel, 3700 Collins Ave 1941
- Clyde Hotel, 1300 Ocean Drive
- Fairway aka Fairmont, 1000 Collins Ave 1936
- Forde Ocean Apartments, 6690 Collins Ave
- Greenbrier Hotel, 3101 Indian Creek Drive
- Haddon Hall Hotel, 1500 Collins Avenue 1941
- Imperial Hotel, 650 Ocean Drive 1939
- Kent Hotel, xxxx Collins Avenue, 1939
- Marlin Hotel, 1200 Collins Ave, 1939
- McAlpin Hotel, 1424 Ocean Drive, 1940
- Miami Beach Post Office 1300 Washington Ave
- Palmer House Hotel, 1119 Collins Ave. 1939
- Pinecrest Apartments, 24th & Pinetree Drive
- Raleigh Hotel, 1773 Collins Ave, 1940
- Richmond Hotel, 1757 Collins Ave
- Ritz Plaza Hotel, 1701 Collins Ave, 1941
aka Grossinger's Beach aka SLS Hotel
- Richmond Hotel 1757 Collins Avenue 1941
- Senator Hotel, 1221 Collins Avenue, 1939 (demolished)
- Seymour Building aka Goldwasser's Shops
700-712 Lincoln Road, 1937
- South Seas Hotel, 1751 Collins Ave, 1941
- Tides Hotel, 1220 Ocean Drive
- Tiffany Hotel aka 'The Hotel', 1939
801 Collins Avenue
- Tudor Hotel, 1111 Collins Ave. 1939
- Victor Hotel 1144 Collins Ave 1937
- 920 Bay Drive apartments
- 7345 Byron Avenue apartments
- 7625 Abbott Avenue apartments
- 320-328 80th Street apartments

TOP RIGHT: GROSSINGER'S BEACH HOTEL AKA RITZ PLAZA
AKA SLS HOTEL, (27)



LOWER RIGHT: LAWRENCE MURRAY DIXON,
(UNDATED PHOTOGRAPH)

LAWRENCE MURRAY DIXON

SELECTION OF SMALL HOTELS 1939-1941

TOP RIGHT: PALMER HOUSE HOTEL 1939 (27)

MIDDLE LEFT: CLYDE HOTEL 1941 (27)

MIDDLE RIGHT: McALPIN HOTEL 1940 (27)

LOWER LEFT: SOUTH SEAS HOTEL 1941 (27)

LOWER RIGHT: RICHMOND HOTEL 1941 (27)



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- (21) Courtesy Seth Bramson - sunshine, Stone Crabs and Cheesecake
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- (25) Courtesy History Miami
- (26) Courtesy City of Miami Beach Archives
- (27) Courtesy of The Making of Miami Beach by Jean Francois Lejeune & Allan T. Shulman, Rizzoli 2000
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PROMOTIONAL MATCHBOOK COVER (28)

SIR WALTER RALEIGH

"(1554-1618) was an English aristocrat, writer, poet, soldier, courtier, spy, and explorer. He is also well known for popularizing tobacco in England.

Born to a Protestant family in Devon, he rose rapidly in the favor of Queen Elizabeth I, and was knighted in 1585. Instrumental in the English colonization of North America, Raleigh was granted a royal patent to explore Virginia, which paved the way for future English settlements.

In 1591 he secretly married Elizabeth Throckmorton, one of the Queen's ladies-in-waiting, without the Queen's permission, for which he and his wife were sent to the Tower of London. After his release, they retired to his estate at Sherborne, Dorset.

In 1594 Raleigh heard of a "City of Gold" in South America and sailed to find it, publishing an exaggerated account of his experiences in a book that contributed to the legend of "El Dorado".

After Queen Elizabeth died in 1603 Raleigh was again imprisoned in the Tower, this time for allegedly being involved in the Main Plot against King James I, who was not favorably disposed toward him.

In 1616 he was released to lead a second expedition in search of El Dorado. This was unsuccessful and men under his command ransacked a Spanish outpost. He returned to England and, to appease the Spanish, was arrested and executed in 1618.

Raleigh was one of the most notable figures of the Elizabethan era. In 2002 he was featured in the BBC poll of the 100 Greatest Britons."

...from Wikipedia



VIEW OF RALEIGH HOTEL POOL FROM THE 8th FLOOR. THE SHAPE OF THE POOL IS INSPIRED BY THE SHAPE OF THE SHIELD OF SIR WALTER RALEIGH.