United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Section number _____ Page _____

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD
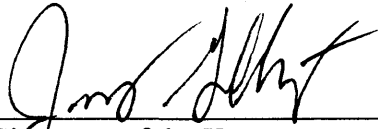
NRIS Reference Number: 08001318　　　　　　Date Listed:　12/22/08

Property Name: Fontainebleau Hotel

County: Miami-Dade　　　　　　　　　　State: FL

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

_____　　　　12/22/2008
Signature of the Keeper　　　　　　　　Date of Action

==

Amended Items in Nomination:

<u>Section 5</u> Resource Count

The Resource Count is hereby amended to include 1 Non-contributing site.

<u>Section 7</u> Narrative Description

The narrative description is hereby amended to include the following information:

The Fontainebleau, when first constructed, included an elaborate landscape plan that included parterre gardens, two pools, tennis court, and a putting green. The parterre garden ran from the Garden Lobby parallel to and towards the ocean ending at a rectangular 6,000 square foot pool. A stair led from the Garden Lobby to the parterre gardens. A second children's pool of 2,400 square feet was at the north side of the site and the putting green and tennis courts to the south. Over time, the various segments of the landscape and its amenities were demolished. First, in 1958 the children's pool was demolished to accommodate the new Mathes tower. In 1978, the original pool and the formal gardens were demolished for a new sinuous-shaped "swimming lagoon" pool structure. A waterfall/mountain feature with water slide was also constructed, as well as a grotto bar. In 1979, adjacent to the new pool, a tropically styled, tile-roofed snack shop was constructed. Finally, a large octopus sculpture fountain, "Cookie" was installed in the mid-

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1980s. All of the modifications to the exterior, including the pool, restaurant, sculpture, and play areas were demolished in the rehabilitation of the building in 2008. A new formal landscape was installed that more closely followed the theme of the original. This landscape includes a pool and shelter (Photo 19). Additionally, the stair to the garden area from the Garden Lobby, which had been removed, was restored (Photo 15). The pool area is considered a non-contributing site.

The Florida State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:
    National Register property file
    Nominating Authority (without nomination attachment)

NPS Form 10-900
(Rev. 10-90)
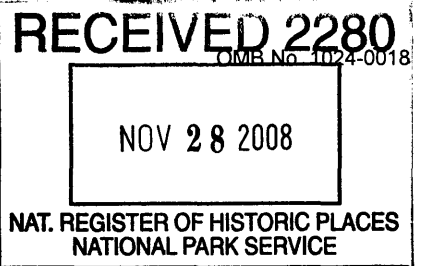
United States Department of the Interior
National Park Service

1318

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name FONTAINEBLEAU HOTEL

other names/site number Fontainebleau Resort Miami Beach

2. Location

street & number 4441 Collins Avenue   N/A ☐ not for publication

city or town Miami Beach   N/A ☐ vicinity

state FLORIDA code FL county Miami-Dade code 025 zip code 33139

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

Barbara E. Mattick/DSHPO 11/24/2008
Signature of certifying official/Title   Date

State Historic Preservation Officer, Florida Division of Historical Resources
State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐See continuation sheet for additional comments.)

Signature of certifying official/Title   Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:
☒ entered in the National Register
   ☐ See continuation sheet
☐ determined eligible for the
   National Register
   ☐ See continuation sheet.
☐ determined not eligible for the
   National Register
   ☐ See continuation sheet.
☐ removed from the National
   Register.
☐ other, (explain) _____

Signature of the Keeper

Date of Action
12/22/2008

5. Classification

Ownership of Property
(Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property
(Check only one box)

☒ buildings
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property
(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	total

Name of related multiple property listings
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/Hotel

Current Functions
(Enter categories from instructions)

DOMESTIC/Hotel

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT/International Style

Materials
(Enter categories from instructions)

foundation Concrete
walls Concrete
Concrete Block
roof Tar and Gravel
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

☐ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.

☐ **B** Property is associated with the lives of persons significant in our past.

☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ **D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

☐ **A** owned by a religious institution or used for religious purposes.

☐ **B** removed from its original location.

☐ **C** a birthplace or grave.

☐ **D** a cemetery.

☐ **E** a reconstructed building, object, or structure.

☐ **F** a commemorative property.

☐ **G** less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1953-1958

Significant Dates
1953

1958

Significant Person
N/A

Cultural Affiliation
N/A

Architect/Builder
Arch: Lapidus, Morris; Mathes, A. Herbert

Blder: Novak & Taylor Construction; Taylor Construction

9. Major Bibliographical References

Bibliography
Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 36) has been requested
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey
    #

☐ recorded by Historic American Engineering Record

Primary location of additional data:

☒ State Historic Preservation Office
☐ Other State Agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of Repository

#

10. Geographical Data

Acreage of Property   4.46 apprx

UTM References
(Place additional references on a continuation sheet.)

1 | 1 | 7 | | 5 | 8 | 7 | 9 | 0 | 0 | | 2 | 8 | 5 | 5 | 7 | 2 | 0
Zone   Easting   Northing

2 | | | | | | | | | | | | | | | | | |

3 | | | | | | | | | | | | | | | | | |
Zone   Easting   Northing

4 | | | | | | | | | | | | | | | | | |

☐ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Walter S. Marder, AIA/Gary Appel, Architect/Carl Shiver, Historic Preservationist

organization Florida Bureau of Historic Preservation   date   November 2008

street & number 500 South Bronough Street   telephone (850) 345-6333

city or town   Tallahassee   state   Florida   zip code   32399-0250

Additional Documentation
Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(check with the SHPO or FPO for any additional items)

Property Owner
(Complete this item at the request of SHPO or FPO.)

name   Bill Bewley, Fontainebleau Resorts, LLC

street & number   2827 Paradise Road   telephone

city or town   Las Vegas   state   Nevada   zip code   89109

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number ____7____ Page ___1___   FONTAINEBLEAU HOTEL
                                          MIAMI-BEACH, MIAMI-DADE COUNTY
                                          DESCRIPTION

SUMMARY PARAGRAPH

The Fontainebleau Resort Miami Beach, located at 4441 Collins Avenue in Miami Beach, is comprised of two distinct parts designed by two architects. The first part, referred to as the Chateau, was designed by Morris Lapidus and constructed between December 1953 and December 1954. The Chateau is the original portion of the hotel and is of primary historic significance. The second part, the North Tower, was designed by A. Herbert Mathes and constructed five years later, between 1958 and 1960. The Lapidus portion of the hotel was designed in a crescent shape atop a pedestal, in the International Style. It sits on a 700 foot by 500-foot lot bordering the Atlantic Ocean. The building is 150 feet in height and is of concrete frame and block construction. Above the pedestal base, the crescent rises eleven stories high and is 440 feet in length. The facade is marked by horizontal bands of windows stretching across entire elevations. Between each bank of windows is a band of white concrete wall. A. Herbert Mathes was hired to design the North Tower addition. Standing fourteen stories tall, the North Tower nearly doubled the room capacity of the hotel. The tower is rectangular in shape and sits on Collins Avenue, adjoining the pedestal of the Lapidus building.

SETTING

The city of Miami Beach (population 87,933 in 2000) is located in southeast Florida on a largely man-made barrier island just off the coast of the city of Miami and includes several smaller islands, both natural and artificial. The boundaries of the city are Biscayne Bay on the west, the Atlantic Ocean on the east, the city of Surfside on the north, and the Government Cut shipping channel on the south. The legal city limits include approximately seven square miles of land and nine square miles of water. Miami Beach has a total water frontage of 52.8 miles, including 7.4 miles of ocean, 10.5 miles along the bay, 18.9 miles of island frontage and 16 miles rimming inland waterways. Its main north-south thoroughfare is Highway A1A (Collins Avenue) that runs between the Atlantic Ocean beach area and its many hotels, condominiums and residential subdivisions that overlook Biscayne Bay.

The climate of Miami Beach is subtropical and is influenced strongly by its nearness to the Atlantic Ocean and the Gulf Stream. Its proximity to the Caribbean and South America, combined with its English and Spanish-speaking cultures, excellent transportation facilities, and varied entertainment attractions, has made Miami Beach one of the most popular tourist destinations in the world.[1]

The Fontainebleau Resort is found on the east side of Collins Avenue, between 44th and 45th streets, north of the Miami Beach Architectural District (National Register listed 1978) and immediately adjacent on the north border of the Local Collins Waterfront Historic District. The Fontainebleau is located adjacent to the northern

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[1] H. Michael Raley, Linda G. Polansky and Aristides J. Millas, Old Miami Beach, A Case Study in Historic Preservation July 1976-July 1980, (Miami Beach: Miami Design Preservation League, 1994), p. 3.

NPS Form 10-900-a
(8-86)

OMB Approval No. 1024-0018

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number ____7____ Page ___2___   FONTAINEBLEAU HOTEL
                                          MIAMI-BEACH, MIAMI-DADE COUNTY
                                          DESCRIPTION

end of this local district, which contains a collection of historic buildings dating from the 1920s through the 1960s. The local district includes the Ocean Spray Hotel (N.R. 2004) and the Cadillac Hotel (N.R. 2005), both listed individually in the National Register of Historic Places. The Fontainebleau is located between the beach and Indian Creek Waterway and sits just beyond the curve in Collins Avenue where it heralds the arrival of the large resort hotels beyond. It stands in the midst of other hotels and commercial buildings.[2] The area on which Fontainebleau was constructed was, at the time of the early development of Miami Beach, an area of large private homes built by some of the country's most distinguished entrepreneurs and businessmen and was referred to as "Millionaire's Row."

DESCRIPTION

Exterior

The Fontainebleau Hotel is essentially in two distinct parts designed by two architects. The first part, referred to as the Chateau (Photos 1 – 8, 11 – 13), was designed by Morris Lapidus and constructed between December 1953 and December 1954. The second part, the North Tower, was designed by A. Herbert Mathes and constructed between 1958 and 1960 (Photos 39 - 44).

The Lapidus portion of the hotel was designed in a crescent shape in the International Style. It was constructed on a 700-foot by 500-foot lot bordering the Atlantic and at the time was the largest hotel ever permitted by the City of Miami Beach. The building is 150 feet in height and is of concrete frame and block construction. The facade is marked by horizontal bands of windows stretching across entire elevations. Between each bank of windows is a band of white concrete wall. The windows are glazed with a blue/green glass creating an overall effect of a blue and white striped building. The crescent is 440 feet in length, divided into 29 bays and eleven stories, and contains 554 guest rooms.

The lowest floor was originally devoted to restaurants and ancillary spaces, and the first floor to public spaces including the lobby, restaurants, ballrooms, and a nightclub. The Main Lobby was entered via a porte-cochere off Collins Avenue (Photo 4). Keystone fountains and planters flank the drive through the porte-cochere. The entrance is comprised of a bank of three double glass doors. The lower portions of the building were in an irregular form, shaped by the functions of the interior activities. At the rear, or ocean-side of the building, were a double U-shaped two-story cabana, a single-story U-shaped cabana at the north, the formal garden, and a swimming pool. All were demolished or altered during the 1980s and replaced with buildings and added facilities of an incompatible design. These have since been replaced by a new wing containing ancillary activities spaces (Photo 14).

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[2] The City of Miami Beach, Statistical Abstract 2000, (Miami Beach: Community Development Department, nod.), p. 3.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number ____7____ Page ___3___   FONTAINEBLEAU HOTEL
MIAMI-BEACH, MIAMI-DADE COUNTY
DESCRIPTION

The outer side of the crescent, or roughly the northwest elevation (Photo 3), faces Collins Avenue and Indian Creek beyond. The penthouse level is slightly set back, creating a balcony at this level. At about the mid-point of the crescent is a vertical rectangular mass that projects out from the main body of the building for a few bays and above the roofline about one story. There are windows running the full length on the western corner and the eastern side is a blank wall. This projection houses the elevators, stairs and elevator lobby. There are another few bays of blank wall at both the northern and southern ends of the crescent. At the pedestal level is the original entrance to the hotel. It is defined by cantilevering concrete canopies supported by simple thin columns. Beyond this, the face of the Main Lobby is characterized by double-height floor to ceiling windows. The entrance itself is composed of a bank of three double glass doors (Photo 31). There is a porte cochere extending over the entrance that terminates in a small landscaped "island" in the driveway. The island includes a fountain and a distinctive sculpture against the base of the porte-cochere, facing Collins Avenue (Photo 4). Where the main body of the crescent curves away from Collins Avenue, the pedestal curves towards it. Above the canopy, there is a second story curved wall with tall vertical windows. Beyond the curve, the pedestal turns to run parallel to Collins Avenue again. A second porte-cochere—this one a Mathes addition—sits here, with a blank wall above at the second level. Just north of this second porte cochere (Photo 55), the Mathes building begins with the "Cheese Wall", sporting Swiss cheese-like holes. (Photo 39).

The inside of the crescent, or roughly the southeast elevation Photos (7, 11, 12), faces the beach and curves around the pool/garden area. On this elevation, the top four floors feature continuous balconies for the guest rooms Photos (5, 6). The balconies are all topped with a silver metal railing. On the exterior, these balconies are read as projecting concrete bands that simultaneously reinforce both the curved shape and the horizontality of the facade. On either end of this elevation is a vertical element with a bay or two of blank wall. One floor above ground level, near the southern terminus of the crescent, is the Garden Lobby (Photo 13). From the exterior, it is a rounded glass wall. There is a rounded simple concrete terrace surrounding the Garden Lobby and a flight of curved stairs down to the ground (Photo 15).

The northern end of the crescent faces east overlooking the Atlantic Ocean. The continuous balconies on the top four stories wrap around this entire facade from the east elevation. Below this, the southernmost guestroom on every level has a balcony. The southern end of the crescent is two guest rooms wide. The room on the southeast corner features a balcony on all levels, while the remaining three rooms have a saw tooth shape (Photo 1). The ribbon windows and concrete banding continue on this end of the hotel. Built off the southwest corner of this elevation there is a round structure at the pedestal level. This is the location of the original La Ronde nightclub, now called the Tropigala (Photo 2, 16). There is also a Mathes addition to the southwestern end of the La Ronde. The addition is a trapezoidal shaped structure, several stories higher than the original nightclub. Due to its location and height, this addition is very visible along Collins Avenue. It is an unadorned white structure with no windows. The only detailing is simple raised vertical lines spaced regularly along the facade. At the southeast corner of the crescent elevation a new glass connector spine (Photo 10, 17) joins the crescent at lobby level to two new towers at the south.

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CONTINUATION SHEET

Section number ____7____ Page ____4____   FONTAINEBLEAU HOTEL
                                             MIAMI-BEACH, MIAMI-DADE COUNTY
                                             DESCRIPTION

Shortly after opening, the success of the hotel inspired an expansion. That expansion eventually took place in 1958-1960 with the new plan created by A. Herbert Mathes.[3] The tower above was 416 feet deep, running east to west, and 14 stories high. Unlike Lapidus' architecturally significant crescent design, the addition is a basic rectangle. The addition used a concrete frame and block construction, as had the original hotel.

The west elevation, on Collins Avenue, abuts the Lapidus building, just north of the second porte-cochere (Photo 9). There is a wall of white brick with two rolling doors and two exterior flights of stairs on the first level of the building. In front of this is access to the below ground parking deck. On the second level is the well-known "Cheese Wall," which is several stories high. The wall is pierced with circular openings and divided into seventeen bays by a row of projecting concrete arches (Photo 39). The "Cheese Wall" spans the distance between the Lapidus pedestal and the beginning of the North Tower itself, fronting the Mathes era ballrooms. The "Cheese Wall" is a departure from a strict International Style approach, representing more the characteristics of a Lapidus interior design conceit. There is a modest entrance just north of the "Cheese Wall." The thirteen-story tower continues the ribbon windows and concrete banding as seen on the Lapidus building (Photo 41). On the west elevation, the third bay from the north is a blank wall. The southern end of the west elevation curves around to the south, rather than terminating at a corner.

The north wall of the North Tower has been named the "Spite Wall," as it is almost entirely a blank wall and casts a shadow over the Eden Roc next door (Photo 41). The east elevation (Photo 40), overlooking the ocean continues the basic ribbon windows and concrete banding as the south elevation. The two top floors are completely encased in windows, while the next two floors have recessed balconies on the south. The rooms below all have continuous recessed balconies all the way across the elevation. The pedestal projects out toward the ocean and features a wall of tinted glass windows with a balcony atop a tall blank wall.

The south elevation of the tower looks out onto the crescent building (Photo 43, 47). The facade has a gently waved shape with some sections of rooms having recessed balconies and others having no balconies. The ribbon windows and concrete banding are seen again on this elevation. The pedestal level of the southern elevation is attached to the pedestal of the Lapidus building.

A ballroom was constructed on the east elevation in 1988 by the removal of a number of ancillary facilities. Among them were most of the original Lapidus cabanas which were demolished to make way for the Mathes addition. A terrace was constructed over this extension that was enclosed in 1961. In 1978, the remainder of the original cabanas were demolished to make way for a new pool and exterior entertainment area, as well as new back-of-the-house ancillary spaces. Also at that time, the original formal French garden and pool were removed and replaced with a contemporary "Polynesian" style pool house, larger non-rectilinear pool and

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[3] Mathes was selected by owner Ben Novack after Novack and Lapidus had had a falling out over Lapidus's design for a new hotel just to the north of the Fontainebleau, the Eden Roc.

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NATIONAL REGISTER OF HISTORIC PLACES
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                                                    MIAMI-BEACH, MIAMI-DADE COUNTY
                                                    DESCRIPTION

children's pool. These elements have been removed and a new addition constructed containing a new ballroom and ancillary facilities (Photos 14, 42).

The general profile of the Lapidus Chateau as modified by Mathes remains. The exteriors have not lost their character defining elements and the expression of the International style espoused by Lapidus still retains its original vigor. The new landscaping is in a more formal, symmetrical style, similar to the original.

Interior

The pedestal level of the Chateau Building features two floors of public interior spaces. The lower level is partially underground and contains a corridor and ancillary spaces. The Main Lobby floor contains a pattern of black marble tiles in a "bow tie" shape in a field of white marble (Photo 38). A series of oval columns across the front of the lobby are finished with fluted French white marble with gold accents (Photo33). These columns disappear into Lapidus's signature "cheese holes" in the ceiling. The ceiling is further punctuated with three major recesses that each contained elaborate lighting chandeliers (Photos 30, 32), and the walls are decorated with several different finishes, including rectangular panels (Photo 33).

A glass and brass assembly was in the location of the original check-in and bell desks but has been removed to restore the Lobby to its original appearance. The famed "Stairway to Nowhere" is located in the Main Lobby and wraps gracefully around a rounded wall (Photos 36, 37). Each marble stair cantilevers out from the one below, so that the stairway 'floats' above a planter. At the northern end of the lobby are offices and a registration desk (Photo 51). North of this is the location of the entrance from the second porte-cochere and just to the north of that is a marble stairway to the North Tower (Photo 52). Off the Lobby to the north is an elevator lobby featuring the original decorated metal doors and marble tile floor (Photos 28-29, 35).

The Garden Lobby (Photos 26-27) is adjacent to the Main Lobby and consists of a circular glass wall overlooking what was originally a formal French garden, now a formal garden (Photo 19). It was several steps down from the Main Lobby and featured a series of skylights in its sinuous, coved ceiling. These were removed in 1988 but have been restored. To the south of the Main Lobby is the historic La Ronde Room nightclub (Photo 34), most recently called the "Tropigala." The basic shape of this room endures, but it has been repeatedly remodeled. The Fleur-de-Lis is a large dining room and the Fontaine Room (Photos 23-25) a ballroom located behind the elevators. Both of these spaces feature sinuous ceiling design and accordion-like walls. They were joined, originally at the same level. The Fontaine Ballroom was made smaller in size in a 1980s remodeling and the floor level of the Fleur-de-Lis raised slightly above that of the Fontaine Ballroom. Beyond these spaces are back-of-house service areas, including a kitchen, service elevators, etc. There is also a small mezzanine level of offices accessed by the "Stairway to Nowhere."

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(8-86)

OMB Approval No. 1024-0018

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National Park Service

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MIAMI-BEACH, MIAMI-DADE COUNTY
DESCRIPTION

Above the pedestal, the crescent features double-loaded curved corridors on the upper floors (Photos 20-21). The guestrooms had been altered and remodeled continuously, including adding various kinds of trim. New wall finishes have been installed and all non-original trim and alterations removed (Photo 22). The windows are original, as are the balconies and the curved shape and double loaded corridor system.

The interior of the North Tower is fairly simple. The basement level contains parking and a kitchen. On the first public floor, a gallery space sits behind the "Cheese Wall" (Photos 53-54). East of the gallery, are two ballrooms sitting one behind the other. Of these, one is original (Photos 49-50). The second ballroom, which was not original, has been replaced with a new ballroom. Along the north is a corridor that runs the length of the building and contains stairs and elevators. The upper levels contain single loaded corridors (Photo 46) with guestrooms on the south (Photos 47-48). The corridors are located along the north "Spite Wall" and contain no windows on that elevation.

Two new towers, the Fontainebleau II (2004) and Fontainebleau III (2008) (Photo 18) have been added to the south of the site, on a different parcel of land, along with a connector link between the original hotel and these towers. The towers have been designed in a style compatible with the original building but are clearly state-of-the-art.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number ____8____ Page ___1___   FONTAINEBLEAU HOTEL
                                            MIAMI-BEACH, MIAMI-DADE COUNTY
                                            SIGNIFICANCE

SUMMARY

The Fontainebleau Resort Miami Beach is significant at the local level under Criterion C for being the most recognizable work of well-known International Style architect, Morris Lapidus. While Lapidus was criticized by architectural critics for the majority of his career, his work has more recently been recognized as iconic among hotels, particularly those that are self-contained resorts, and he is widely considered a prominent figure in modern architecture. The Fontainebleau is regarded as one—if not the most important—of his works, and it helped to define the characteristics of the emerging International style of architecture. The construction of the Fontainebleau Resort represents a shift in emphasis in providing tourist accommodations in Miami Beach from catering to middle-class patrons to targeting members of the new post-war mobile upper middle class and wealthy. This change would help reinvigorate the tourist economy of the city during the 1950s and have profound effects on the demographic character of the community. Shortly after its construction, a series of hotels went up along Collins Avenue, each catering to a clientele desirous of a resort atmosphere rather than the traditional hotel experience.

HISTORIC CONTEXT

The East Coast Railway, founded by Henry Morrison Flagler (1830-1913), arrived in Miami in 1896 and the city was incorporated the same year. John Collins (1837-1928) who was one of the pioneer settlers on Miami Beach, arrived the same year, and he cultivated the land and cleared the mangrove swamps on the island. With the help of Carl Fisher (1874-1939), an Indiana auto parts magnate, Collins built the first wooden bridge to Miami Beach in 1913. Although Collins was not particularly interested in attracting tourism or building hotels, his family founded the Miami Beach Improvement Company, which prompted a great deal of real estate activity. The name of the company was the first official use of the term "Miami Beach."

The Collins Avenue oceanfront neighborhood is closely associated with the first known settlement of the barrier island that would eventually become the City of Miami Beach. Except for the small area west of Lake Pancoast, this land was first platted in 1916 as the Oceanfront Subdivision by the Miami Beach Improvement Company. The dredging and opening of the Collins Canal, as well as the construction and opening of the wooden Collins Bridge across Biscayne Bay, made the island conveniently accessible to the mainland. This paved the way for the Beach's subsequent development as the unique oceanfront resort that it is today, an area that has significantly benefited the city of Miami and the county, state and nation as well. Miami Beach, originally known as Ocean Beach, was incorporated on March 21, 1917.

Carl Fisher was the force that transformed Miami Beach into a vacation destination. Originally from Indianapolis, Fisher made a fortune in the auto parts business and soon turned his interest to the relatively new invention of the automobile. Predicting that it would have a tremendous impact on American life, Fisher built several highways and the Indianapolis Motor Speedway. He began promoting Miami Beach as a vacation

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CONTINUATION SHEET

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MIAMI-BEACH, MIAMI-DADE COUNTY
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destination and, as a result, the population increased 440 percent between 1920 and 1925. The devastating hurricane that hit Miami September 18, 1926, as well as the Great Depression, dampened the tourist business in Miami Beach, but it resumed by the mid 1930s, when the number of hotels increased more than four-fold from 60 to 250.

Ultimately, Fisher reclaimed 2,760 acres of jungle and mangrove swamp. The first hotel constructed on the beach was the Lincoln (demolished in 1940.) Among the early hotels Fisher built were the Flamingo Hotel in 1920 and the King Cole in 1925. Another developer, N.B.T. Roney, built the Roney Plaza in 1925, a 17-story hotel with a Florentine bell tower and copper dome. It was demolished in 1968. By 1925, the winter population of Miami Beach had grown to 15,000 and the summer one to 40,000. In those early days—as now— Miami Beach was a summer resort. This would change at just about this time, and the construction of winter season hotels began.

Miami Beach grew rapidly during the 1930s despite the Florida real estate "bust" and the national Great Depression, hosting a new wave of tourists seeking to forget the gloomy, Depression-ridden northern cities. The availability of good transportation to south Florida assisted in the construction of a profusion of new hotels. These were designed primarily in the popular Art Deco style, although some buildings continued to be built in the traditional Mediterranean eclectic style. Architects for the new hotels responded in the early 1930s by designing mixed Mediterranean and sometimes abstracted mechanical ornaments together in an atmosphere of playful optimism. These structures from the years 1930 to 1935 form the transition period on the Beach from the Mediterranean-eclectic to the three dimensional, streamline Moderne brand of Art Deco, which was introduced to Miami Beach about 1935-1936.

The northern end of the beach was known as Millionaires Row and was inhabited in the winter by the likes of Major Albert Warner (of Warner Brothers); Nicholas Schenk, President of Loew's; Frank Gannett, publisher; Carl Fisher; W. Massey of Massey Business College; Dolly Winton, widow of automaker Alexander Winton; James Cox, former governor of Ohio; Frank Hague, mayor of Jersey City; R. J. Reynolds, tobacco czar; Sebastian Kresge; William Pawley; and Russell Stover.

The tourist boom continued until the Japanese attack on Pearl Harbor on December 7, 1941. Tourism on the Beach ended officially in 1942 when Miami Beach became wartime training site and more than 200 hotels were leased by the Army. The Army Air Corps Technical Training Command took over the hotels for barracks and classrooms. As many as 800,000 personnel were trained in Miami and Miami Beach.

Between 1942 and 1946, there was virtually no building activity. The existing hotels had been constructed in the 1920s and '30s and were predominately small two- or three-story rectangular structures with fairly small rooms and few amenities. These hotels were strictly places to sleep, as they contained no amenities and relied on the beach as a source of entertainment. Because the Miami area had seen a huge influx of servicemen and

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women during the war, both for training and "rest and recreation," it had grown rapidly in popularity after the war as those same, now ex-servicemen and women, came back to vacation in this balmy, relaxed land. The American economy was strong, and a new wave of building construction hit Miami Beach by the late 1940s. Though many of the hotels were larger, they continued the Art Deco/Streamline Moderne styles, among them the Delano, Surfcomber, Nautilus, and Sagamore.

However, a newer even less ornamental style was emerging which had not yet been fully introduced in Miami Beach; this was the International Style. This new style, combined with the economic and population growth, would result in new hotels that would be full-fledged resorts, featuring nightclubs and pools and fabulous dining rooms (as opposed to pre-World War II hotels of simple minimal amenities). With pre-Castro Havana, Cuba's gambling casinos and exotic nightlife only a couple of hours away by airplane, Miami Beach was perfectly situated for a major renaissance. The difference between 1920, when a similar phenomenon had occurred, and in 1945, was that travel was becoming cheaper, easier to arrange, and less time-consuming. The arrival of more tourists encouraged more building. The Beach answered by building more and more large hotels allowed by a change in zoning on the only oceanfront area suitable, "Millionaire's Row in Mid-North Beach. This led to the demolition of those single-family Millionaire's Row homes. In 1951, Carl Fisher's place was taken down.

HISTORICAL AND ARCHITECTURAL SIGNIFICANCE

Ben Novack, a New York developer, bought the Harvey Firestone estate in 1952 with the goal of erecting the greatest resort in Miami Beach. Novack came from a long line of hoteliers. His family, from Brooklyn, New York, owned the Laurel-in-the-Pines in the Catskill Mountains in New York. For the task of designing his new hotel in Miami Beach, he chose his architect by way of a recommendation from a friend, the vice-president of the A.S. Beck shoe store chain. That architect was Morris Lapidus. Novack had visited France and had driven by the Palace of Fontainebleau and, although he did not visit the chateau, he liked the name and directed Lapidus to create an interior in the French Provincial style. Ultimately, Lapidus concocted a blend of French Renaissance and International style for the hotel's design.

It required a zoning change to build the Fontainebleau, but this posed no problem for the resolute Novack. The Fontainebleau's achievements encouraged the building of almost a dozen similarly conceived hotels many of which were designed by architect Lapidus, who defined the American fantasy of nouveau-riche glamour and fulfilled it in the architecture of his hotels.

In comparison to pre-World War II, far bigger and more efficient hotels blossomed on Collins Avenue, partly reflecting mid-Miami Beach and North Beach's accelerating urbanization, and the larger number of rooms facilitated by package tours, conventions, summer tourism and air-conditioning. Many were large, all inclusive resorts that offered a full vacation experience to its guests. Often called "flabbergast hotels," they were built on larger oceanfront lots, generally aggregating large numbers of rooms in sculpturally powerful tower slabs. The

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Fontainebleau was the first and still the best known of these hotels. Soon, two more Lapidus hotels, the Eden Roc, and the Americana, followed the Fontainebleau to the north.

By the late 1950s, these buildings employed flat slab structural systems (cutting the floor to floor height) as well as glass curtain wall systems, an exhilarating reflection of the International Style architecture. The International style was simply the hanging of an exterior wall "curtain" on a structural system, allowing great freedom in the internal planning of a building. It also allowed maximum window spaces as the exterior walls were not load-bearing. The construction of a pedestal on which to place a hotel's rooms, integrated with site planning that began at the porte cochere and continued all the way to the pool, sundeck and cabana colony on the beach, formed a monumental presence that emphasized the vastness and luxury of the hotel The complex was comprised of cafes, spas, pools, retail concourses, theaters and ballrooms that, for the first time, could facilitate convention activities. The unequivocally modern planning of these hotels was matched with modern architectural styling. While the earliest one reproduced the generally smooth lines and offset rectangular massing of Miami Beach's smaller prewar hotels, new mannerist touches began to appear. Clean white stucco walls were increasingly offset with curved panels, as well as textured materials like fieldstone and ceramic tile. Offset by massive full-height pylons and sky signs, and employing popular iconic modern forms, they competed for tourists on the new high-rise skyline of Miami Beach. The most important postwar hotels in Mid and North Beach compared in sheer size and splendor with architect Morris Lapidus' famed Fontainebleau, Eden Roc and Americana Hotels, which had redefined the luxury resort hotel genre in the mid-1950s and which geographically book-ended the Mid - North Beach area.

When the Fontainebleau was completed in 1954, it had cost $13,000,000. The exterior of the hotel is a marvelous expression of the style, with horizontal window walls dominating the facades and various expressions of structure at both ends of the building. This well conformed to Hitchcock and Johnson's theory, "... the great integrity of buildings are in reality, as well as in effect, mere planes surrounding a volume" and, "... horizontality, ... is the most conspicuous characteristic of the international style." [4]

Lapidus's design for the interiors of the hotel, however, was at variance with the simplicity commanded by International Style. He believed that the interiors should showcase the hotel's guests, and achieved this aim through the use of dramatic settings and finishes. The Fontainebleau was the first hotel in Miami Beach to use the International Style and the first to play to the whims and vanity of its guests. After its grand opening on December 20, 1954, the Fontainebleau was an instant success. In a New York Times article concerning Miami Beach's hotels, "Pleasure Palaces," the author wrote, "On size and gimmicks, the Fontainebleau is the winner this season. ...The Fontainebleau has already added favorably to the skyline of Miami Beach. From Collins Avenue, the Fontainebleau's lines are strong and clean, and have considerable beauty."[5] The hotel was also

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[4] The International Style, page 56 and page 78.
[5] New York Times. December 12, 1954, page XX9.

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supremely popular. The New York Times, in an article entitled "Expanding Miami," wrote that "… the Fontainebleau, [was] the fourteen-story sensation of the past winter season."[6]

So successful was the hotel that shortly after the opening it was decided to go ahead and expand the building to accommodate the growing guest demand. The new wing, designed by A. Herbert Mathes, opened in 1959 and almost doubled the hotel's capacity. Other hotels were also adding additions, and Ben Novack was determined to maintain the pre-eminence of the Fontainebleau with the addition and title as the largest and most glamorous hotel on Miami Beach.

The hotel attracted rich clientele from all over the Americas and soon was the host to many of the Americas most famous celebrities. Performing in the hotel's nightclubs and ballrooms were premier show business performers, including Joey Bishop, Dean Martin, Red Skelton, Sammy Davis Jr., and Frank Sinatra. Additional celebrities who frequented the Fontainebleau were Burt Reynolds, the Bee Gees, and Marilyn Monroe. In 1960, the hotel was the scene of "The Bellboy," staring Jerry Lewis, the first of several movies filmed there. Other films included the James Bond thriller, "Goldfinger" (1968) starring Sean Connery, "Tony Rome" with Frank Sinatra (1967), and "The Specialists" (1994). In 1962, the hotel was the site of a presidential dinner honoring President John F. Kennedy, and on February 27, 1964, a dinner for President Lyndon B. Johnson. In 1972, the hotel was the site of the Democratic National Convention. Morris Lapidus, in his autobiography Too Much is Never Enough, wrote in referring to the Fontainebleau, "American taste was being influenced by the greatest mass media of entertainment of that time, the movies … so I designed a movie set!"[7]

By the end of the 1990s the hotel, which had gone through several owners, was losing its viability. The International Style and Lapidus's interpretations had gone out of fashion. In a new preface to The International Style, Henry-Russell Hitchcock wrote in 1965, "That it [the International Style] is over today is as clear as that the near-revolution it constituted remains the basis, now become traditional, of later modern architecture."[8]

MORRIS LAPIDUS

Morris Lapidus was born in Odessa, Russia in 1902 and died in Miami on January 18, 2001. He attended the Columbia University School of Architecture, from which he received his architectural degree in 1926. Lapidus worked in New York and Pennsylvania through the 1930s and 40s as a designer of shopping centers, stores,[9] and show windows for various mercantile houses, and it was from this experience that he developed his singular

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[6] New York Times. April 10, 1955, page XX13.
[7] I am indebted for information about Lapidus to an article entitled "The Luxury of Lapidus, Glamour, Class, and Architecture in Miami Beach" by Alice T. Friedman in New York Images (www.nyc-architecture/ARCH/ARCH-Lapidus.htm).
[8] Hitchcock, Henry-Russell and Philip Johnson. The International Style. New York: W.W. Norton, 1966, page 23.
[9] In 1949, Lapidus designed the Patterson Silk Building at the corner of 14th Street and University Place in New York City in an early but somewhat crude attempt at the International Style.

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style. His philosophy was centered on knowing his clientele and selling to that clientele no matter what venue was being used.

Lapidus also designed the home office for the Seagram Company in the Chrysler Building in New York; interiors and show windows for Kay Jewelers, A. S. Beck, and Bond; and his own office building, in the International Style, in New York (1945). His design approach ultimately propelled him into the design of resort hotels, starting first in 1949 with the interior of the Sans Souci in Miami Beach. He soon followed with interiors for the Algiers and the Biltmore Terrace hotels in 1951.

Lapidus's first purely architectural design venture in the south Florida area employed the International Style.[10] Ainsley Building in Miami Beach, constructed in 1954 (in 1953, he had worked with Melvin Grossman on the design of the DiLido Hotel). He was also responsible for Fire Station No. 1 at 4441 Collins Avenue. Lapidus was then selected by Novack to design the Fontainebleau, using that same International Style, which had reached its zenith of popularity in the 1950s. The building followed Johnson's precepts of the International Style by utilizing " emphasis on volume; space enclosed by thin planes or surfaces as opposed to the suggestion of mass and solidity; regularity as opposed to symmetry or other kinds of obvious balance; and, ... dependence upon the intrinsic elegance of materials, technical perfection, and fine proportions as opposed to applied ornament."[11]

Lapidus went on to design many glamorous hotels, including the Eden Roc (1955) next door to the north of the Fontainebleau, the Americana (1956) in Miami Beach, the Summit (1961) in New York, and the Washington Plaza in Washington, D.C. (1981). He also designed a number of buildings for New York real estate mogul Fred Trump, including the Edgerton in Queens, New York; Trump Village; Cadman Plaza, and Presidential Towers in New York. Lapidus's work also extended to Temple Share Zion in Brooklyn and resort hotels in Jamaica, Switzerland, and Aruba. By the time of his death in 2001, he had become one of the world's best known architects, always maintaining an independent streak which so often alienated his architectural colleagues.

In a column on the New York Architectural League's 1970 show of Lapidus's work, architectural critic Ada Louise Huxtable wrote, "The current vogue is for turning an appreciation of the lessons of Lapidusland into a canonization of the results, elevating them to some kind of aesthetic pantheon. That is intellectual baloney. It is still uninspired superschlock."[12] Lapidus and the vast majority of the public believed otherwise.

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[10] The term was coined by Hitchcock and Johnson in their 1932 book <u>The International Style: Architecture Since 1922.</u>.
[11] Ibid., page 29.
[12] <u>New York Times</u>. October 15, 1970, page 60.

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A. HERBERT MATHES

A. Herbert Mathes, the Fontainebleau's next architect, worked in Miami Beach from the 1940s up through the 1960s, designing residential, hotel, and civic works, as well as the tower for the Fontainebleau. His designs include the apartment buildings Lois Ann (1945), 115 Alton Road; the Mark Leo, 801 Alton Road; the Kimberley, 807 Alton Road; the Revere; Continental; Geneva; Parisian; and Allison Hotels; the Golden Gate Apartments; and the Miami Beach Public Library at 2110 Collins Avenue. Both the Revere and the library have since been demolished.

In 1959, Novack hired Mathes to design the new tower for the expanding Fontainebleau. The hotel's popularity demanded more rooms as well as public spaces, including a ballroom, underground parking, and new meeting rooms. Lapidus and Novack had had a falling out when Lapidus agreed to design the Eden Roc for Harry Mufson next door to the north of the Fontainebleau. Novack got his revenge on both when he hired A. Herbert Mathes to design the new north tower for the Fontainebleau. The tower's north wall, all fourteen stories, is blank. The Eden Roc sued to prevent that construction, on the basis that it would block sunlight from the hotel's pool; they lost.

Nevertheless, as a bow to Lapidus and the existing building, Mathes incorporated a number of elements and characteristics of Lapidus and of the Chateau into the new tower. His now famous "Cheese Wall" can be directly attributed to a Lapidus innovation from his early store interiors and show windows and of the way that the columns interface with the ceiling in the Chateau lobby, where the columns disappear into the "cheese holes" in the ceiling. Mathes further used a modified International style on the tower, emphasizing the horizontal bands of windows that were a part of Lapidus's design. On the interior, Mathes incorporated the Lapidus marble columns from the original lobby into his new lobby, and in the ballroom; he created a sinuous ceiling similar to the ceilings that Lapidus had created in his ballroom.

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                                             GEOGRAPHICAL DATA

Verbal Boundary Description

Miami Dade County Tax Folio #02-3223-002-0010-Lot "A" and Lots 1 & 2 and the South ½ of Lot 3, of Amended Plat of "the Indian Beach Corporation's Subdivision," according to the Plat thereof, recorded in Plat Book 8, page 61 of the Public Records of Dade County, Florida et al.

Boundary Justification

The above-described property contains all of the historic resources associated with the Fontainebleau as constructed in 1953 and 1958.

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LIST OF PHOTOGRAPHS

1. Fontainebleau
2. 4441 Collins Avenue, Miami Beach (Miami-Dade County), Florida
3. Gary Appel
4. September 2008
5. N/A
6. Chateau Looking West
7. Photo 1 of 56   (FSP)

Numbers 1-5 are the same for the remaining photographs.

6. Tropigala Looking East
7. Photo 2 of 56   (FSP)

6. Chateau and Fontainebleau Looking South
7. Photo 3 of 56   (FSP)

6. Chateau Porte-cochere Entrance Looking South
7. Photo 4 of 56   (FSP)

6. Chateau 12th Floor Balcony Looking North
7. Photo 5 of 56   (CTGR)

6. Chateau 12th Floor Balcony Looking South
7. Photo 6 of 56   (CTGR)

6. Chateau Looking Southwest
7. Photo 7 of 56   (FSP)

6. Chateau Looking West
7. Photo 8 of 56   (FSP)

6. Chateau and Tower Looking Northwest
7. Photo 9 of 56   (FSP)

6. Chateau and Tower Looking Southeast
7. Photo 10 of 56   (FCgnd)

Key to photograph locations:
FSP = Fontainebleau Site Plan
CTGR = Chateau Typical Guest
        Room Floor Plan
MTIZ = Mathes Tower, 12th
        Floor
FTgnd = Fontainebleau Tower
         Ground Floor
FCgnd = Fontainebleau Chateau
         Ground Floor

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6. Chateau Looking East
7. Photo 11 of 56   (CTGR)

6. Chateau and New Ancillary Wing Looking North
7. Photo 12 of 56   (FCgnd)

6. Garden Lobby Looking North
7. Photo 13 of 56   (FCgnd)

6. New Ancillary Wing Looking West
7. Photo 14 of 56   (FCgnd)

6. Restored Stair to Garden Lobby
7. Photo 15 of 56   (FCgnd)

6. Chateau Screen Wall Looking East
7. Photo 16 of 56   (FCgnd)

6. New Connector to Chateau from New Entrance Looking Southeast
7. Photo 17 of 56   (FCgnd)

6. New Fontainebleau III (left) and Fontainebleau II (right) Looking South
7. Photo 18 of 56   (FCgnd)

6. New Garden Looking Southeast
7. Photo 19 of 56   (FCgnd)

6. Chateau Guest Room Corridor Looking North
7. Photo 20 of 56   (CTGR)

6. Chateau Guest Room Corridor Looking South
7. Photo 21 of 56   (CTGR)

6. Chateau Guest Room Looking South
7. Photo 22 of 56   (CTGR)

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6. Chateau Fontaine Ballroom Looking North
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6. Chateau Fontaine Ballroom Looking Northwest
7. Photo 24 of 56   (FCgnd)

6. Chateau Fontaine Ballroom Looking West at Stage
7. Photo 25 of 56   (FCgnd)

6. Garden Lobby from Main Lobby Looking East
7. Photo 26 of 56   (FCgnd)

6. Garden Lobby Looking Northeast
7. Photo 27 of 56   (FCgnd)

6. Main Elevator Lobby Looking Northwest
7. Photo 28 of 56   (FCgnd)

6. Main Lobby from Mezzanine Looking West
7. Photo 29 of 56   (FCgnd)

6. Main Lobby Looking South
7. Photo 30 of 56   (FCgnd)

6. Main Lobby Looking Southwest
7. Photo 31 of 56   (FCgnd)

6. Main Lobby Looking West
7. Photo 32 of 56   (FCgnd)

6. Main Lobby Registration Looking West
7. Photo 33 of 56   (FCgnd)

6. Main Lobby towards Tropigala Entrance Looking Southwest
7. Photo 34 of 56   (FCgnd)

6. Marble tile floor at Main Elevator Lobby
7. Photo 35 of 56   (FCgnd)

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6. Stair to Nowhere Looking East
7. Photo 36 of 56   (FCgnd)

6. Stair to Nowhere Looking East
7. Photo 37 of 56   (FCgnd)

6. Bow Tie Floor
7. Photo 38 of 56   (FCgnd)

6. Mathes Tower and Cheese Wall Looking North
7. Photo 39 of 56   (FCgnd)

6. Mathes Tower Looking East
7. Photo 40 of 56   (FSP)

6. Mathes Tower Looking North
7. Photo 41 of 56   (MTIZ)

6. Mathes Tower Looking Northeast
7. Photo 42 of 56   (FSP)

6. Mathes Tower Looking Northeast
7. Photo 43 of 56   (FSP)

6. Mathes Tower showing Spite Wall Looking East
7. Photo 44 of 56   (FSP)

6. Mathes Tower Typical Elevator Lobby Looking East
7. Photo 45 of 56   (MTIZ)

6. Mathes Tower Typical Guest Room Corridor Looking East
7. Photo 46 of 56   (MTIZ)

6. Mathes Tower Typical Guest Room Looking South
4. Photo 47 of 56   (MTIZ)

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6. Mathes Tower Typical Guest Room Looking West
7. Photo 48 of 56   (MTIZ)

6. Mathes Tower Ballroom Looking Northwest
7. Photo 49 of 56   (FTgnd)

6. Mathes Ballroom Looking West
7. Photo 50 of 56   (FTgnd)

6. Lobby between Chateau and Mathes Tower Looking East
7. Photo 51 of 56   (FTgnd)
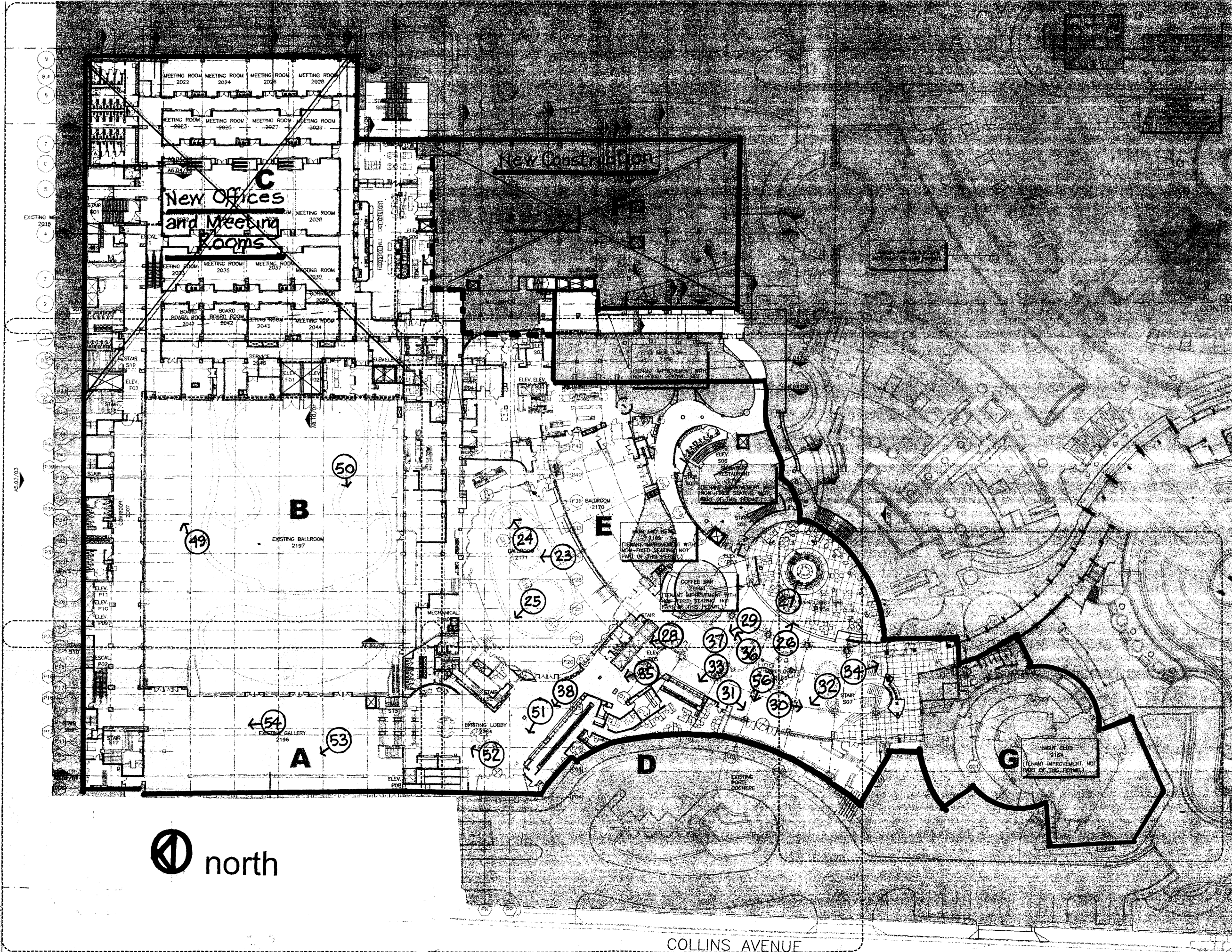
6. Entrance to Mathes Tower Looking North
7. Photo 52 of 56   (FTgnd)

6. Cheese Wall Looking Northwest
7. Photo 53 of 56   (FTgnd)

6. Mathes Tower Ballroom Lobby Looking North
7. Photo 54 of 56   (FTgnd)

6. Porte-cochere to Mathes Tower Looking North
7. Photo 55 of 56   (FTgnd)

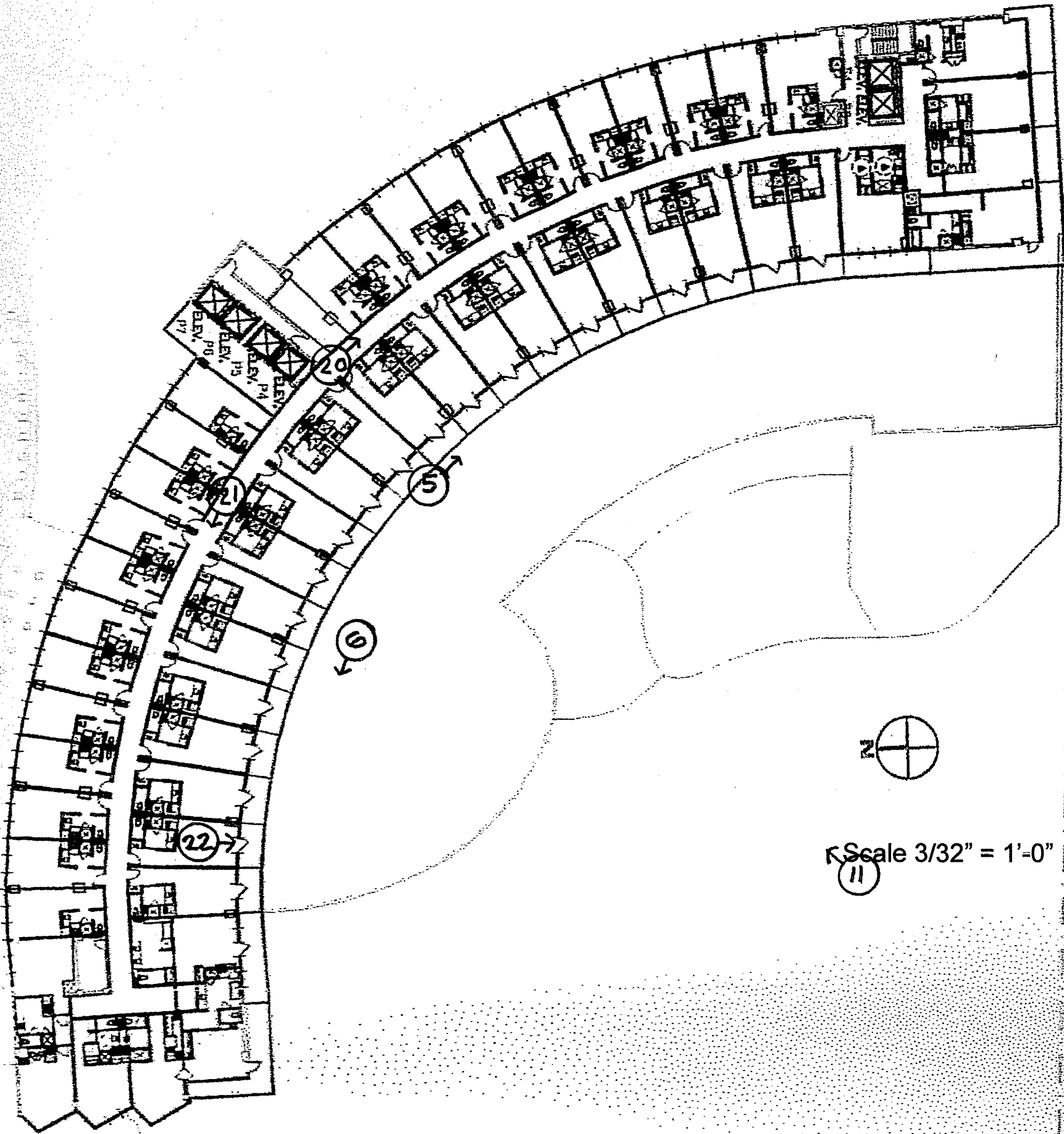6. Chateau Main Lobby Showing "Cheese Hole"
7. Photo 56 of 56   (FTgnd)

FONTAINEBLEAU HOTEL
Ground Floor Plan
NTS

north

C New Offices and Meeting Rooms

New Construction

B EXISTING BALLROOM 2197

A EXISTING GALLERY 2196

E

D

G

COLLINS AVENUE

MEETING ROOM 2022
MEETING ROOM 2024
MEETING ROOM 2026
MEETING ROOM 2028
MEETING ROOM 2023
MEETING ROOM 2025
MEETING ROOM 2027
MEETING ROOM 2029
MEETING ROOM 2038
MEETING ROOM 2035
MEETING ROOM 2037
MEETING ROOM 2039
MEETING ROOM 2044

EXISTING LOBBY 2184

BALLROOM 2170
BALLROOM 2171

COFFEE BAR

EXISTING PORTE COCHERE

FONTAINEBLEAU HOTEL

Scale 3/32" = 1'-0"

CHATEAU TYPICAL GUEST ROOM FLOOR PLAN [12TH FLOOR]

S08°20'03"W 250.03'

S08°40'55"W 699.70'
EROSION CONTROL LINE

S07°56'42"W 125.01'

S82°30'49"E 637.94'

N08°20'50"E 250.03'

N06°38'04"E 699.69'
BULKHEAD LINE

TERRACE BELOW

227.88'

277.73'

50' SET BACK

EXISTING
STAIR NO. 3

LINEN CHUTE

SERVICE
ELEVATOR

N07°16'18"E 699.82'
COASTAL CONSTRUCTION CONTROL LINE

136.96'

TYPICAL FLOOR ELEVATIONS:
FLOOR 07 T.O.S.= 70.36'
FLOOR 08 T.O.S.= 79.73'
FLOOR 09 T.O.S.= 89.04'
FLOOR 10 T.O.S.= 98.37'
FLOOR 11 T.O.S.= 107.73'
FLOOR 12 T.O.S.= 117.04'

EXISTING
STAIR NO. 2

360.21'

PASSENGER
ELEVATORS

EXISTING
STAIR NO. 1

N09°21'18"E 250.14'

N09°39'38"E 625.52'

COLLINS AVENUE

◀ north

KEY PLAN

FONTAINEBLEAU HOTEL
Typical Guest Room Floor Plan
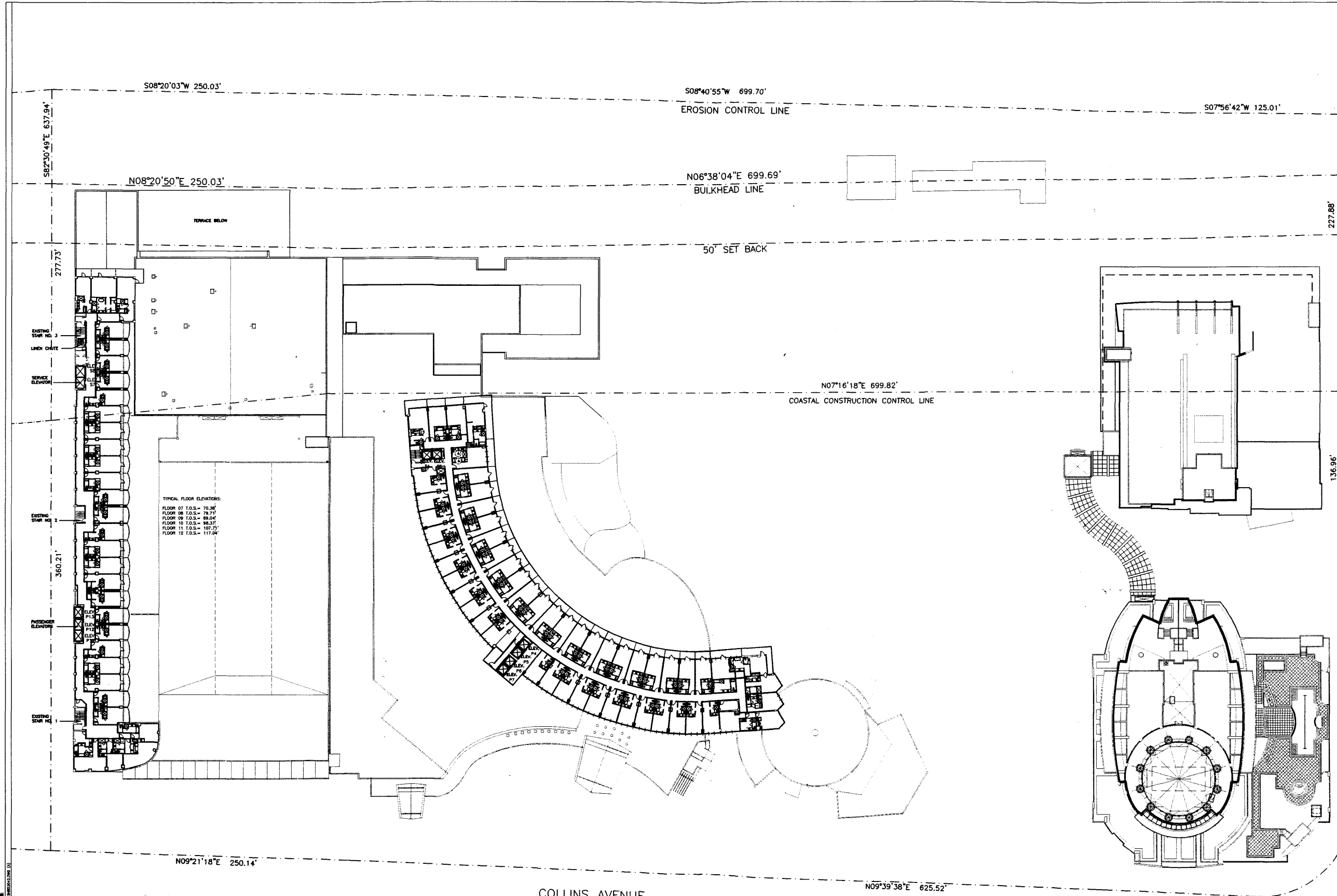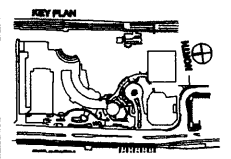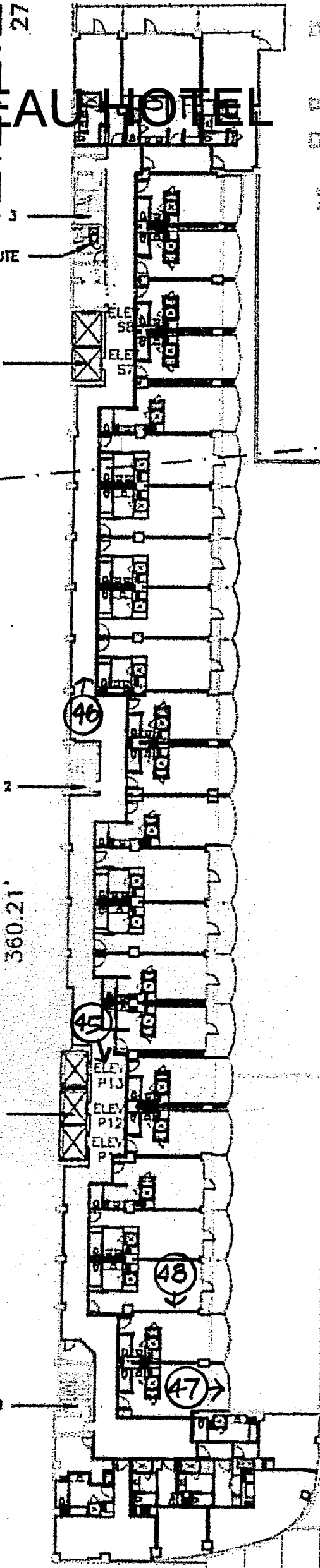
FONTAINEBLEAU HOTEL

EXISTING
STAIR NO. 3

LINEN CHUTE

SERVICE
ELEVATOR

EXISTING
STAIR NO. 2

PASSENGER
ELEVATORS

EXISTING
STAIR NO. 1

27

360.21'

← 41

TYPICAL FLOOR ELEVATIONS:

FLOOR 07 T.O.S.= 70.38'
FLOOR 08 T.O.S.= 79.71'
FLOOR 09 T.O.S.= 89.04'
FLOOR 10 T.O.S.= 98.37'
FLOOR 11 T.O.S.= 107.71'
FLOOR 12 T.O.S.= 117.04'

N

Scale 3/32" = 1'-0"

MATHES TOWER TYPICAL GUEST ROOM FLOOR PLAN [12ᵀᴴ FLOOR]

FONTAINEBLEAU HOTEL
Site Plan
NTS

ATLANTIC OCEAN

EROSION CONTROL LINE
(PROPERTY LINE)

NEW BALLROOM

EXISTING
NORTH
TOWER

EXISTING
PUBLIC
LEVELS

NEW ALUM
TUBULAR
SCREEN WALL

NEW ALUM
TUBULAR
SCREEN WALL

CHATEAU
TOWER
(EXISTING)

COLLINS AVENUE

INDIAN CREEK

north