

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

MIAMI-BILTMORE HOTEL & COUNTRY CLUB

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: MIAMI-BILTMORE HOTEL & COUNTRY CLUB

Other Name/Site Number: The Biltmore Hotel

2. LOCATION

Street & Number: 120 Anastasia Avenue

Not for publication: ___

City/Town: Coral Gables

Vicinity: ___

State: FL

County: Dade

Code: 025

Zip Code: 33134

3. CLASSIFICATION

Ownership of Property

Private: ___

Public-Local: X

Public-State: ___

Public-Federal: ___

Category of Property

Building(s): X

District: ___

Site: ___

Structure: ___

Object: ___

Number of Resources within Property

Contributing

2

1

3

Noncontributing

1 buildings

_____ sites

4 structures

_____ objects

5 Total

Number of Contributing Resources Previously Listed in the National Register: 3

Name of Related Multiple Property Listing:

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, 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.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- ____ Entered in the National Register _____
- ____ Determined eligible for the National Register _____
- ____ Determined not eligible for the National Register _____
- ____ Removed from the National Register _____
- ____ Other (explain): _____

Signature of Keeper

Date of Action

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Page 3**6. FUNCTION OR USE**

Historic: DOMESTIC

Sub: Hotel

Current: DOMESTIC

Sub: Hotel

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION:

Late 19th & Early 20th Century Revivals:
Mission/Spanish Colonial Revival

MATERIALS:

Foundation: Concrete

Walls: Stucco

Roof: Tile

Other: Cast Iron (ornamentation)
Wrought Iron (grilles)
Terra cotta (ornamentation)
Concrete (groins)

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Describe Present and Historic Physical Appearance.

The Miami-Biltmore Hotel and Country Club, located in the City of Coral Gables is a complex consisting of the Hotel and two auxiliary buildings. The north side of the property (main elevation) faces a residential neighborhood and the south side faces the Biltmore Golf Course. The Miami Biltmore Hotel and Country Club was designed by the firm of Schultze and Weaver whose expertise gained them a national reputation for hotel design in a variety of architectural styles. The Mediterranean Revival style chosen for this project was the dominant theme of Coral Gables architecture at that time.

The central and largest building within the complex is the hotel which was completed in January 1926. To the immediate west of the hotel is the Country Club building which was completed in April 1925. These contributing buildings were constructed primarily of terracotta block finished in stucco. The third structure, located directly east of the hotel, replaces a previously demolished original service building. When built in 1986, much of the exterior of the original building was replicated. This non-contributing structure now contains offices and a parking garage. There are also two tennis courts and a handball court located southeast of the service building that do not contribute to the significance.

The Miami-Biltmore Hotel has undergone several alterations as a result of its use as a hospital and its subsequent rehabilitation in 1986. While an Army and Veteran's Administration Hospital occupied the complex between the years of 1947 and 1968, many of the hotel's original architectural details, as well as furnishings, were lost. During its rehabilitation in 1986, the original features of the hotel were either uncovered or painstakingly restored, and as a result, the hotel maintains a high degree of architectural integrity. For example, while a hospital, the hotel's windows were blocked in and reconfigured. The 1986 rehabilitation restored the windows to their original appearance, dimension, and form.

THE MIAMI-BILTMORE HOTEL EXTERIOR

The ground plan of the Miami Biltmore Hotel is "U"-shaped. The central block of the building is ten stories high and is flanked by seven-story wings which extend at an angle from the east and west of the central block on the north elevation. The most elaborate element of the building is the fifteen-story tower which extends up from the central block of the hotel.

NORTH ELEVATION

The north elevation is dominated by the central tower, which is the organizing element of the building. At the base (first story) a two-story portal provides the ceremonial entrance into the hotel. Elaborate cast-iron ornament, engaged columns, wrought iron grilles, and a projecting balcony distinguish this facade of the hotel.

At the ninth story a balcony provides the horizontal base for the hipped roof. Beyond that point the tower soars upward as a free-standing element.

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It is at this point that the tower takes on its resemblance to its famous inspiration in Seville, Spain. The 12th-century Moorish tower of the Cathedral in Seville is the basis for the Biltmore Hotel tower's proportions, number of stages, and terminating element. The base of the tower contains the most elaborate suites which are found on the thirteenth and fifteenth floors, which have large round arched windows of a grand scale. Above the fifteenth floor apartment is a flat roof ornamented by four corner lanterns. Rising on that roof is a thin graceful tower in four successive stages. The first stage contains an attic room with a square door. The second level has Palladian false windows and a spiral stair to the upper two elements of the cupola which are each composed of a circular free-standing colonnade.

The decorative details of the tower with its balconies, railings, arches, columns, pilasters, and urns underscore its verticality and serve as a unifying element. These details contrast with the relative simplicity of the rest of the north elevation, creating an imposing, yet graceful balance.

SOUTH ELEVATION

The South elevation of the hotel contrasts with its north facade by a variety of roof levels extending at different angles. The central block consists of a ten-story masonry mass bisected by the tower. Projecting from the central block are a series of wings of varying heights capped by tiled hipped roofs. The courtyard on this elevation is surrounded by a roofed arcade. From the second level terrace one can look down onto a patio and fountain. From this level, the painted frieze under the 7th floor overhang is also visible. On the interior of the courtyard colonnade is a painted wooden ceiling. This area offers a shaded, cool escape from South Florida's warm, sunny days.

MIAMI-BILTMORE HOTEL INTERIOR

The architects Schultze and Weaver paid great attention to detail on the interiors of the Miami Biltmore Hotel and Country Club. When the hotel was first built, the lobby and lounges were furnished with antique Spanish and Moroccan pieces. While most of this furniture has been lost, many interior architectural details have been preserved or recreated. The entrance to the lobby is characterized by two rows of massive Corinthian columns under a painted ceiling. On either side, shorter columns with decorative capitals support a hand painted, groin vaulted ceiling. The rows of columns are interspersed with ornate chandeliers derived from Spanish antiques. The original floors were covered by linoleum during the hotel's years as an Army Hospital, and during the restoration the original terrazzo floors were rescued and are in excellent condition. The walls surrounding the elevators and the front desk are embellished by intricately carved mahogany panels. The east end of the lobby features a large carved stone fireplace.

The original hotel lounge, now called the Alhambra banquet hall, is beautifully detailed with a coffered ceiling, decorated with an eight pointed star design and painted in vibrant colors. In the center of the west end is a large stone fireplace.

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As a result of the restoration, the number of guest rooms in the hotel was reduced from 400 to 275. In order to enlarge some of the rooms to meet modern hotel standards, certain walls, with no architectural detailing, were demolished. Those spaces which exhibited original interior detailing were kept intact and restored, as were the suites located on the thirteenth and fifteenth floors in the tower section of the hotel.

THE MIAMI-BILTMORE COUNTRY CLUB EXTERIOR

This two story, free-standing structure is located to the west of the hotel. The north elevation features an open colonnade, flanking the staircases which surround a courtyard and fountain. The grand staircases lead up either side of the structure into the banquet room on the second floor. The staircases and colonnade are covered by a groin vaulted ceiling.

Facing the golf course, the south side of the Country Club is reminiscent of a Mediterranean villa. The second story banquet room opens onto an extensive terrace. The colonnade motif is repeated across this side of the building. Around the exterior of the building, below the roof overhang, is a decorative frieze of Roman elements such as skulls and griffins. Surrounded by a balustrade similar to the one on the hotel's approach ramp, the terrace is accessible to the grounds by a double staircase.

The east facade is dominated by three massive, double arched, leaded window in two levels. The cornice is punctuated by small square ornamented windows. The roof is a tiled, hipped roof with an eyebrow window in the gable end.

The Country Club building was rehabilitated in 1978, when the building was converted into the Metropolitan Museum and Art Center. This rehabilitation included the upgrade of basic services such as water and utilities, as well as exterior restoration. During this rehabilitation, all efforts were made to restore the original features of the structure from the original plans.

Projects included the reconstruction of the east window which had been previously shut off. All of the original cast concrete capitals had been damaged or lost, so a mold from which to recast the columns was created from existing fragments.

MIAMI-BILTMORE COUNTRY CLUB INTERIOR

The main feature of the Country Club is the banquet room on the second floor. This impressive room is two stories high with an ornamental plaster ceiling. The original chandeliers were lost, but have been reproduced and now create a magnificent ceiling display. On both the north and south sides of the room is a colonnade of Corinthian columns which culminate in a massive fireplace at the west end of the building, and, on the east, three double arched windows. The openings behind the colonnades lead out to either the North courtyard or the South terrace.

Originally, the Country Club building housed the men's and women's locker rooms. Each had exits leading to the patio and pool which separated the hotel and country club buildings. The building is no longer a museum and is now used as a banquet facility for the hotel.

In the 1930s, the large swimming pool was the grandest outdoor pool in America, having a capacity of 1,250,000 gallons of water. It was the scene of elaborate aquatic shows with Olympic swimmers performing for the guests. On the south side of the pool, grandstands were built in ca. 1931 to accommodate spectators for the popular aquatic events. They were demolished during the restoration and replaced with a cabana structure, with individual bays. (The cabana does not contribute to the significance of the property.) Today, the pool is in the same condition, is beautifully maintained, and contributes to the significance of this property.

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide: ___ Locally: ___

Applicable National Register Criteria:

A X B ___ C X D ___

Criteria Considerations (Exceptions):

A ___ B ___ C ___ D ___ E ___ F ___ G ___

NHL Criteria: 4

NHL Theme(s): XVI. Architecture
M. Period Revivals
2. Spanish (Mission)

Areas of Significance: Architecture

Period(s) of Significance: 1926-1942

Significant Dates: 1926

Significant Person(s):

Cultural Affiliation: N/A

Architect/Builder: Leonard Schultze (1877-1951) and Spencer Weaver (1879-1939)

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The Miami-Biltmore Hotel and Country Club, designed as one of the most luxurious and modern hotels of its time, opened on January 14, 1926. During an opening banquet, John McEntee Bowman, president of the Bowman-Biltmore Hotel Corporation, described the Miami-Biltmore, in a futuristic manner, as "a 1950 hotel model built like a modern Biltmore noted for its beauty, utility, and endurance."¹ This description certainly suited the vision of Coral Gables' developer, George Merrick, for his meticulously planned community. Designed by the prominent New York architectural firm of Schultze and Weaver, the Miami-Biltmore is Coral Gables' most notable reminder of the Florida land boom, and is one of the most important monuments of this era in South Florida.

During the 1920s, Miami experienced a population explosion. Developers, attracted by Miami's climate and available land, began promoting Miami as an "earthly paradise."²

A brief history of Coral Gables is recounted in *The Biltmore Revisited*:

Coral Gables began humbly and practically in 1893 when William H. Gregory began homesteading 160 acres of virgin timberland whose southern boundary was the existing Coral Way. When he sold the property in July 1899 for \$1,100 to the Reverend Solomon G. Merrick, a Congregational minister from Duxbury, Massachusetts, it contained, among other improvements, a small frame house and 300 tropical fruit plants on 25 acres. It eventually became the Coral Gables Plantation....

George Merrick in a 1925 interview relates that before his death in 1911 his father expressed the idea of subdividing the property and selling 5-acre tracts to other retired ministers and professionals. The idea of Coral Gables as a subdivision thus originated with the Reverend Merrick. George Merrick, however, had more grandiose plans. After his father's death he set out to expand the original 160 acres to an eventual 1,200 acres by November 1921 when the first lots were sold in "Coral Gables, Miami's Master Suburb," advertised by George E. Merrick, Owner and Developer.

In the first double-page advertisement of Coral Gables which appeared in a Miami newspaper dated November 14, 1921, George Merrick himself wrote "...the building of Coral Gables ...a wonderful monument to the achievement of worthwhile perseverance in the creation of beauty and the bringing true of dreams." He later expressed this ideal of beauty, combined with the profit motive, when he said "Beauty can be made to pay." For this he depended

¹ Helen Muir, *The Biltmore: A Beacon for Miami* (Miami: The Pickering Press, 1987), p. 37.

² Arva Moore Parks, *Miami: The Magic City*, Revised ed., (Miami, Centennial Press, 1991), p. 108.

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upon his astute selection of a competent staff, including designers, architects and landscape architects, artists, engineers and experts in advertising, sales, law and finance.³

The evolution of the town was the result of visionary planning which provided for a stable quality of life within carefully designed places. The boulevards were wide, 50 to 200 feet, and there were plazas, parks, and a canal system which led into Biscayne Bay and the Atlantic Ocean.

The planners of "The City Beautiful" realized from the beginning that even the most perfect concept of urban spaciousness would not in itself induce prospective investors to buy property in Coral Gables. The developers of the plan had to promise and deliver a *Quality of Life Within* which would offer the essential amenities of an urban environment and be practically self-sufficient. In addition, these needs had to be brought into architectural harmony. They selected the Spanish and/or Mediterranean style of architecture as appropriate to the climate. The design and the structural soundness, controlled by a strict building code, were supervised by Phineas Paist. Many well-known architects were selected to bring harmony without monotony to the designs.

One of the earliest responses by the planners was to provide for the educational, spiritual and cultural needs of the citizens. Public and private education at all levels were conceived in the earliest planning. By November 1926 there were nine public and private schools in the City, including, among others, the Coral Gables Elementary School, The College for Young Women of the Sisters of Saint Joseph, the Coral Gables Military Academy, the University High School and later the University of Miami which, because of the September 1926 hurricane, opened in the Anastasia Building on October 15, 1926.⁴

All of the unique elements of Coral Gables made it stand out among other developments in the area which did not require such high standards. Property values in Coral Gables escalated rapidly and prosperity seemed limitless. By 1926, the population of Coral Gables had reached 10,000 and nearly 4,000 structures had been built.⁵ Coral Gables was promoted nationally not only as a vacation destination, but as a city of permanent residence. George Merrick was ready to provide the most elegant hotel facility possible.

The only other major hotels available in the immediate environs were located in Miami and on Miami Beach. The Royal Palm Hotel, built by Florida railroad baron Henry Flagler, had opened in January 1897. Located at the mouth of the Miami River, the bright yellow hotel was five stories high with a mansard roof. The Royal Palm immediately became the center of events for the small town,⁶ but within a few years the 1926 hurricane demolished the

³ Metropolitan Museum and Art Center. *The Biltmore Revisited*. Exhibition catalogue, 1981, pp. 13-14.

⁴ *Ibid.*, p. 15.

⁵ "Coral Gables Today, The Miami Riviera", promotional pamphlet, located in City of Coral Gables Historic Preservation Department, (Coral Gables Corporation, George E. Merrick, 1926), n.a.

⁶ Parks, p. 75.

hotel.⁷ As more visitors came to Miami, other hotels were built to rival the elegance of the Royal Palm. Schultze and Weaver designed their first South Florida hotel for Miami Beach's developer Carl Fisher. The Nautilus Hotel opened in January 1924 as a luxury hotel on Miami Beach. These hotels had one major advantage over Merrick's proposed larger and grander hotel: their accessibility to water. "Coral Gables, Miami's Master Suburb" was landlocked.

Despite the great disadvantage of no ocean front, Merrick was able to secure a partnership with John McEntee Bowman of the Bowman-Biltmore Hotel Corporation. On November 25, 1924, Merrick announced that Bowman had agreed to build a \$10 million Biltmore hotel in Coral Gables.⁸ This was evidence of Merrick's superior skill at marketing his vision. The Biltmore name brought with it a component of credibility, as well as national attention, and with Bowman came the architectural firm of Schultze and Weaver.

The firm of Schultze and Weaver gained a national reputation for hotel design soon after the partnership was formed in 1921. Prior to 1921, Leonard Schultze had studied at the City College of New York and the architectural school at the Metropolitan Museum of Art. He later became affiliated with Warren and Wetmore and became the chief of design for the Grand Central Terminal in New York City; in 1911 he was put in charge of the buildings relating to the terminal.⁹ Spencer Fullerton Weaver was involved in building and construction in New York City prior to his partnership with Schultze. He established and was president of Fullerton Weaver Realty Co. which constructed the Park Lane Apartment Hotel and a number of Park Avenue apartment buildings.¹⁰

As a firm, Schultze and Weaver designed a number of buildings for the Biltmore Hotel Corporation. These included the Los Angeles Biltmore Hotel (1923), the Atlanta Biltmore Hotel (1924), and the Sevilla Biltmore Hotel in Havana, Cuba (1923). In New York City, the firm designed the Sherry Netherland Hotel (1926), the Hotel Pierre (1929), and the Waldorf Astoria Hotel (1929).

To carry out the Mediterranean theme of Coral Gables, the architects looked to Spain for the hotel's design inspiration. The first designer for Merrick's hotel was actually the Miami architect, Martin L. Hampton, who spent three months in Spain gathering ideas for the Coral Gables hotel. Hampton designed a hotel which incorporated the Giralda Tower of the Cathedral of Seville. Although Hampton's plans were discarded after Bowman and Schultze and Weaver signed on to the project, Merrick requested that the firm still incorporate the Giralda Tower into their plans.¹¹ Adjacent to the hotel, opposite the swimming pool, the Country Club would provide locker rooms and a banquet facility for the hotel.

⁷ *From Wilderness to Metropolis. The History and Architecture of Dade County (1825-1940)*, 2d ed., (Miami: Metropolitan Dade County Office of Community Development Historic Preservation Division, 1992), p. 26.

⁸ Michael Spring, "History of the Biltmore Hotel and Country Club", chap. in *The Biltmore Revisited* (Miami: Metropolitan Museum and Art Center and the authors, 1981), p. 19.

⁹ "Leonard Schultze Dead". *New York Times*, (26 April 1951), p. 3.

¹⁰ *The National Cyclopaedia of American Biography*, 1947, "Spencer Fullerton Weaver", pp. 449-450.

¹¹ Mark Ormand, "Schultze and Weaver", chap. in *The Biltmore Revisited* (Miami: Metropolitan Museum and Art Center and the authors, 1981), p. 35.

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Schultze and Weaver created an impressive design. They derived "the plan of a central block with wings" from earlier hotel designs such as the Westchester-Biltmore in Rye, New York (1919). The Westchester had been designed by Warren and Wetmore. The Miami-Biltmore Hotel's Giralda tower was the third such tower which Schultze and Weaver designed for Miami. The Miami News Tower (Freedom Tower) (1925) and the Roney Plaza Hotel (January 1926) on Miami Beach, both featured this elaborate signature element.¹²

A 1926 brochure for the Miami-Biltmore Hotel describes the view while approaching the hotel:

"[one] sees in a setting of tropical beauty the towering Giralda rising more than 300 feet above the massive and beautifully proportioned structure below."¹³

The tower became the most important sight in Coral Gables and is still a highly visible and unique fixture on Miami's skyline, typifying the architectural excellence of South Florida's buildings of that era.

Merrick's tropical, Mediterranean paradise was touted from real estate offices all over America and millions were spent on newspaper advertisements.

While 3,000 salesmen marketed real estate, Merrick employed "The Great Commoner" William Jennings Bryan during 1925-26 to deliver daily sales talks at the Venetian Pool. Three-time candidate for the U.S. Presidency, Bryan reputedly was earning \$50,000 in cash and \$50,000 in property annually to perform this service.

William Jennings Bryan did not confine his appearances to these noon speeches at the "Venetian Casino." On March 13, 1925, he was among the dignitaries participating in the elaborate ceremonies attending the breaking of ground for the Miami Biltmore Hotel. More than one hundred local hotel executives attended the event. The man who reportedly engineered the original meeting between Merrick and Bowman, Charles S. Flynn, turned the first shovelful of earth. Flynn was the vice-president of both the Miami Biltmore Corporation and of the Bowman-Biltmore Company. Responsible for the building of the

¹² *Ibid.*, p. 32.

¹³ Frank Crane, *The Miami Biltmore*, located in the City of Coral Gables Historic Preservation Department (New York: by John McEntee Bowman, 1926), p. 2.

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Atlanta Biltmore and the Sevilla Biltmore in Havana, Flynn, known as the "steam engine in boots," personally supervised the construction of the Miami Biltmore.¹⁴

On the evening of January 14, 1926, a great testimonial banquet was held in honor of John Bowman and George Merrick.

Specially invited prominent citizens of the city, state, and nation arrived that night to the dazzling sight of the hotel and tower ablaze with lights for the first time. The distinguished guests were greeted by music, engraved souvenir menus, and keynote speeches by Merrick and Bowman....

Bowman proclaimed, "Another vision has become a reality and we have, through brain, brawn and muscle, a 1950 hotel model, built like a modern Biltmore noted for beauty, utility and endurance."

While Merrick and Bowman were marking their Biltmore achievement, two deluxe trains, designated "Miami Biltmore Specials," were setting a 36 hour, 23 minute time record for the trip from New York. These speeding trains carried 300 dignitaries destined for the next day's "Formal Opening Inspection" of the hotel, club buildings and grounds, and the "Formal Dinner Dance." Earlier in the week, the hotel management had announced that only 1,500 of the 5,000 requests for opening night reservations could be honored....

By the end of January, guests of the hotel were able to take moonlight rides in Venetian gondolas on the Coral Gables waterway. Poles painted in Venetian colors supported the red and green canal lights. The canal stretched from a basin near the country club to its southernmost point near the bay. Serenaded by the gondoliers' boating songs, Biltmore guests were offered the romantic rides at the compliments of the hotel.¹⁵

On September 18, 1926, a devastating hurricane struck Miami with 130-mile-an-hour winds. The Biltmore escaped with only slight damage and took in about 2,000 homeless victims of the hurricane. The hurricane signaled the beginning of the sudden and tragic end of the Florida land boom.

Despite the disastrous effects which the hurricane had on South Florida, Merrick and his hotel continued to offer dinner dances, golf tournaments, and aquatic events. As the real estate market grew progressively worse, Merrick's Coral Gables corporation was forced to declare bankruptcy on April 13, 1929. Merrick's longtime partner in this venture, John McEntee Bowman, acquired the Hotel and Country Club in November of that year. He

¹⁴ *Ibid.*, pp. 20-21.

¹⁵ What by Who?

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purchased it for \$2,100,000 along with other investors including former governor of New York, Alfred E. Smith and John J. Raskob, chairman of the Democratic National Committee and vice-president of General Motors.¹⁶

In September of 1931, multi-millionaire Henry L. Doherty purchased the Miami Biltmore Hotel and Country Club just one month before Bowman's death. Under Doherty, who would run the hotel until 1938, the Miami-Biltmore experienced another wave of success. It attracted celebrities once again to Coral Gables. Among those luminaries to visit the Biltmore were Ginger Rogers, Deanna Durbin, Judy Garland, Bing Crosby, Rudy Vallee, and Wendell Wilkie.¹⁷

This era of success came to an end when in November 1942, the War Department took over the Miami-Biltmore Hotel and converted it into a convalescent hospital with 1,200 beds. In 1946, the hotel became an Army General Hospital named in honor of Col. Fabian L. Pratt. General Dwight D. Eisenhower was the most notable of its patients. Celebrities such as Bob Hope, Al Jolson, Danny Kaye, Sophie Tucker, and Jane Russell visited Pratt General Hospital to entertain the troops.¹⁸

The Veterans Administration took over Pratt General Hospital in July 1947, and the Biltmore Hotel remained a VA hospital until 1968. The Biltmore's adaptation from a luxury hotel into a hospital required a number of adaptive changes. Most of the antique Spanish furnishings and decorative elements were either painted over, lost, or thrown out.¹⁹ Spaces were adapted for use for surgery and for patient rooms, which precipitated the loss of some original detail. The hotel suffered further damage after decades of abandonment, until its massive rehabilitation in 1986. With federal and local funds, the Biltmore is now restored to its original splendor.

¹⁶ Spring, pp. 22-23.

¹⁷ *Ibid.*, p. 25.

¹⁸ *Ibid.*, p. 25.

¹⁹ *Ibid.*, pp. 25-26.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

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Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) 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 (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: 19.84 acres

UTM References: Zone Northing Easting

- A 17 2847040 572160
- B 17 2847040 572460
- C 17 2846880 572480
- D 17 2846880 572160

Verbal Boundary Description:

Tract "A", "B", "C", and "D" Biltmore Complex, Country Club Section, Parts 1 and 4, Coral Gables, Florida. As shown on the accompanying map entitled "Biltmore Complex-Proposed Tower Restoration" dated September 29, 1983.

Boundary Justification:

The boundary includes the original lands historically belonging to the Miami-Biltmore Hotel and Country Club which maintain historic integrity.

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11. FORM PREPARED BY

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