

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



SG-1737

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 Monticello Hotel

other names/site number Oceanside Hotel; Harding Hotel; FMSF DA14409

2. Location

street & number 210 West 63rd Street not for publication

city or town Miami Beach 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.)

Alissa Lotane, Deputy SHPO 8-28-17
Signature of certifying official/Title Date

Florida Department of State, Division of Historical Resources, Bureau of Historic Preservation
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

[Signature]

10-11-2017

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)

LATE 19TH & 20TH CENTURY REVIVALS/
Neoclassical Revival

Materials

(Enter categories from instructions)

foundation Stucco
walls Stucco
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.)

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1947

Significant Dates

1947

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Arch: DeBrita, Joseph, Kononoff, A

Blder: Unknown

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 Less than 1

UTM References

(Place additional references on a continuation sheet.)

1	1 7	5 8 8 0 5 8	2 8 5 8 7 2 9
	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 Marina Huang; Max Adriel Imberman, Historic Preservationist; W. Carl Shiver, Historic Preservationist;

organization Bureau of Historic Preservation date June 8 2017

street & number 500 South Bronough Street telephone (850) 245-6333

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 Alan Lieberman, Harding Hotel LLC

street & number c/o 1680 Meridian Avenue #102 telephone (305) 535-1903

city or town Miami Beach state Florida zip code 33139

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and amend listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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SUMMARY

The Monticello Hotel is a two-story, Neoclassical flat-roofed hotel with an L-shaped plan located at 210 63rd Street in Miami Beach, Florida. The building was recently renovated, a process which was completed in August 2016. The Monticello Hotel’s entrance faces north. The building is clad with painted stucco. A small swimming pool has been recently installed along the west elevation just inside the hotel building’s L shape. The interior of Monticello hotel consists of approximately 16,555 square feet of floor space, spread across two floors. The main entrance is characterized by a curved portico with a relatively plain frieze and a horizontal molding, supported by six simple full-height square columns. Similar to the building’s exterior, the interior spaces have limited decoration. The flat plaster walls join the ceiling with a graceful, low-relief stepped molding; a portion of the plaster medallion around the light fixture at the center of the ceiling remains. The L-shaped service counter is recessed behind the south wall of the room, adjacent to the short run of stairs leading to the double-loaded corridor. The Monticello Hotel retains sufficient architectural integrity for listing on the National Register of Historic Places.

SETTING

The Monticello Hotel is a key resource at the southwest end of the locally-designated North Beach Resort Historic District in Miami Beach, which received its local historic designation in 2005. The district begins at 65th Street and runs to 71st Street, encompassing all but one of the properties on the east side of Collins Avenue and buildings on both sides of Collins Avenue at 63rd Street. The area contained within the district developed into a major tourist and entertainment area populated by large, luxurious resort hotels fronting the Atlantic Ocean after World War II, when hoteliers were given the official go-ahead by the city to present live performances. When the Monticello Hotel building was first constructed in 1947, the area was relatively undeveloped, but this changed over the next two decades. Over the years, the area along the coastline has filled in with resort hotels, many of which date back to the decades after the Second World War. Monticello Hotel is adjoined to the east by the Mt. Vernon hotel, a similar building of roughly equivalent size, style, and proportion. Two small two-story apartment buildings are to the south along Collins Avenue. All of these buildings were in deteriorated condition and have just recently been renovated.

EXTERIOR

The Monticello Hotel is a two-story, flat-roofed hotel with an L-shaped plan with an entrance facing north. The area around the north and west sides of the building has been laid with beige and brown stone pavers that create a wide striped pattern on the driveway entrance. The building is clad with painted stucco (Photo 1). The main entrance facade consists of a curved portico with a relatively plain frieze with a horizontal molding, supported by six basic full-height square columns, symmetrically-placed with the doors to the building in the center (Photo 2). The entrance contains double-leaf glazed aluminum doors which are flanked by large aluminum single-light fixed windows (Photo 3). The majority of the exterior windows on all elevations are paired 6 by 6 pane impact aluminum casements. Currently, a new

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building sign has been created to match the historic “Monticello” found on a historic postcard. The letters are black script, centered on the frieze above the entrance (Photo 4). A smaller, circular sign has been placed at the West side of the entrance with the name “Oceanside Hotel” - the text is also black script and the name being used for current operation of the property. The majority of the exterior windows on all elevations are paired 2 by 4 pane impact aluminum casement windows with uniform blue awnings (Photo 5). A small swimming pool (Photo 6) has been installed along the west elevation just inside the building’s L-shape surrounded by concrete masonry flooring.

INTERIOR

First Floor

The lobby’s design conforms to the exterior walls of the building, with a curved wall surrounding the entrance double doors and straight walls to the east, south, and west. The lobby has a pink terrazzo floor and walls with decorative coverings, including wooden wall finish to the west and east, as well as reflective finish to the south, alongside and surrounding the reception desk (Photo 7). There are four exits from the room, one leading to a lounge at the northeast corner, a restroom to the southeast, a small staircase leading to the first floor guest rooms to the south, and a staircase leading to the hotel’s second floor to the west. The room is decorated with nautical theming, matching the hotel’s name, including porthole features on the walls, and a large marlin placed over the reception desk (Photo 8).

The hallway floors and stairs are sheathed in carpet. The building’s interior follows an L-shaped layout, with the entrance at the north end leading to a north-south hallway with rooms on both sides and intermittent light fixtures posted along the walls (Photo 9). At the south end of the north-south hallway, the hallway heads west to a door containing a staircase and an exit door which leads to the street.

The hotel’s room layouts on both floors are nearly identical, being a series of sleeping rooms (Photo 10) with a bathroom (Photo 11) and a small amount of closet space. Sinks (Photo 12) are located in the main room. Each room also has a pair of casement windows providing natural light. Corner rooms have two pairs of casement windows.

Second Floor

The layout of the interior of the second floor is almost identical to that of the first, except that the lobby space from the first floor is replaced by a deluxe hotel room with a larger bathroom than the other rooms in the building (Photo 13). The building’s upper and lower hallways are connected by three sets of stairs, one leading to the northern lobby, one centrally located near the corner of the building’s L-shape, and one at the building’s western exit (Photo 14). At present, there are no elevators serving the customers.

ALTERATIONS

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A 30-ton air conditioning unit was installed in 1955. In 1956, remodeling was completed to create two apartment units of at least 400 square feet each. Work done throughout the 1960s generally consisted of painting and roof repairs. The air conditioners were augmented or replaced in 1967, ending up consisting of four seven-and-a-half-ton units. A telephone booth was installed in 1968. In 1973, the building’s roof was replaced. Contractors are identified on the building card for all permitted repairs.

The Monticello Hotel was abandoned, falling into disuse and disrepair in the 1990s. While the building did not experience any major degradation or damage that affected its form or structure, some of the original features were damaged or removed, including windows and doors as well as some interior tilework. In 2015, the building was restored with doors, windows, tilework, and some interior walls being removed and replaced. The building experienced no major changes to its interior design as a result of this, maintaining a form close to its original floor plan. On the exterior, the driveway was repaved and a small swimming pool was added to the western elevation of the building, obscured from street view behind a hedge and a metal fence. Each window of the building also received a blue window awning, which was not a part of the building’s original design.¹

INTEGRITY

Even though the Monticello Hotel fell into extreme disrepair between the time of its construction and its eventual rehabilitation, it still retains to a very high degree its integrity of location, setting, materials, workmanship, feeling, and association. While the building had extensive damage to its historic fabric, including its windows, doors, and decorative tilework, along with water damage and decay throughout the building, the rehabilitation was completed as part of a federal Historic Preservation Tax Credit project. As such, the alterations were performed according to the Secretary of the Interior’s Standards for Rehabilitation, and, although many interior features were removed due to decay, they were mostly replaced, creating a very similar internal configuration to the historic period. Due to this, the Monticello Hotel retains a high degree of integrity of design, especially since the exterior, its truly distinctive characteristic. was so well preserved and rehabilitated.

¹ “Harding Hotel” Renovation Plans prepared by JD Engineering & Construction Corp., Miami, 2015, Sheets D1.01-A1.03.

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SUMMARY

The Monticello Hotel is significant under Criterion C in the area of Architecture at the local level. The period of significance corresponds to the building’s date of construction, c. 1947. The Monticello Hotel is representative of Miami Beach’s brief flirtation with the Neoclassical Revival style in the years immediately following the Second World War. The flat roof and simple, slender square columns supporting the flat roof above the entrance are the key architectural characteristics which demonstrate the Neoclassical Revival influence on the building. The hotel’s boxy form and flat stuccoed walls and roof parapets also reflect the massing and simplicity of the Moderne, another characteristic Miami Beach style, and provide an austere backdrop for its distinctive, character-defining, curved, double-height entry portico.

HISTORICAL CONTEXT

Miami Beach Historical Summary

The city of Miami Beach developed from south to north, with the first construction occurring at the southern end of the island in 1905. Miami Beach had its origins as a leisure spot for residents of the city of Miami, which had been founded almost 10 years earlier in 1896. The Miami Beach barrier island was initially almost uninhabited and its “Ocean Beach” (near today’s Ocean Drive) was a relatively popular recreation location for Miami residents. A ferry shuttled passengers back and forth between the mainland and the barrier island. By 1912, developers began to plan for increased development on the, first platting the southern end in 1912. Miami Beach was formally incorporated as a town on March 26, 1915, in the same year that the first Miami Beach hotel, Brown’s Hotel, was built at 1st Street and Ocean Drive. Two years later, on May 1, 1917, Miami Beach was re-incorporated as a city, maintaining its boundaries. The northern end of Miami Beach was initially located at today’s 46th and 47th streets, but in 1924 the city’s borders were expanded three miles to the north, enveloping the land between today’s 47th and 87th streets, creating the area now known as North Beach. In this same time period, Miami Beach’s connections to surrounding communities were developed, with multiple bridges being built in 1913 (Collins’ Bridge, now the Venetian Causeway) and 1920 (County Causeway, now the MacArthur Causeway) to connect Miami Beach to the city of Miami. Miami Beach’s original city center was located at the far southern end of the island, but the community was primed for growth, with its abundant beachfront property and easily accessible and traversable connections to Miami.²

North Beach, while initially not formally incorporated into the city of Miami Beach, was characterized by its status as an unregulated frontier. Miami Beach was characterized by its tourism possibilities, even from its earliest years, but the area now known as North Beach was a seedy wilderness featuring sites such as the Jungle Inn, a speakeasy protected from Prohibition authorities by its relative remoteness. North Beach’s original isolation from Miami Beach’s civic authority, however, gave way to rapid expansion during South Florida’s land boom years. Miami Beach expanded to include the area now

² City of Miami Beach Planning Department, Design, Preservation & Neighborhood Planning Division. (CMBPD) (“North Beach Resort Historic District Designation Report.” Adopted March 17, 2004), p. 25.

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known as North Beach in 1924, and rapid development soon followed. Alsatian developer Henri Levy, after making a fortune operating movie theaters in Cincinnati, moved to Miami Beach in 1922 and almost immediately set to expand the community northward, creating three subdivisions in the North Beach area. He was one of many developers seeking to capitalize on the Land Boom-era growth, of which Miami Beach was a major beneficiary. Carl Fisher, inventor of Prest-O-Lite acetylene automobile headlights, and a dedicated developer of racetracks and roads, was perhaps the most impactful early Miami Beach developer. He promoted the construction of highways across the United States, including the Lincoln Highway, which crossed the country from east to west, and the Dixie Highway, which connected Michigan to Miami. Fisher sought to create a successful resort community at the southern terminus of the highway he had built, and invested heavily in Miami Beach to achieve this goal.³ Miami Beach’s population grew 908% between 1920 and 1930, increasing from 644 to 6,494 in the course of that decade.⁴ Miami Beach quickly developed a national reputation as a vacation destination, as a glamorous venue for wealthy tourists, with grand hotels being built along the shoreline, starting at the island’s southern end.

The crash of the Florida Land Boom and the cataclysmic impact of the 1926 Miami Hurricane brought South Florida’s rapid growth to a temporary screeching halt, but Miami Beach’s appeal as a tourism destination soon rebounded, with hotels beginning to snake their way up the coastline, reaching the North Beach area. Carl Fisher and other developers such as Henri Levy had sought to transform the land, a natural mangrove swamp, into something more suited for human habitation and enjoyment. They each dredged new islands of the water in the North Beach area, with Carl Fisher creating La Gorce and Allison Islands, and Henri Levy creating Normandy Isle, all in the early 1920s. North Beach was being primed to be the next area of major development before the land boom crashed.⁵ The stock market crash of 1929 and the ensuing Great Depression made tourism a less attractive prospect for potential out-of-state visitors, but once the United States began to recover from its economic crisis, Miami Beach’s North Beach was ready for development. Luxury accommodations moved northward from South Beach to North Beach, and the 1930s brought Art Deco and Streamline Moderne to North Beach, as hotels and entertainment venues attempted to draw tourists away from the more traditional areas of the city.

As South Florida was in the midst of recovery from the Great Depression, the Second World War seemed like it was going to be a major interruption in the flow of tourism, with rationing and the draft limiting the flow of supplies and men to tourism venues. However, the military’s needs turned out to benefit the city of Miami Beach. Starting in 1942, the U.S. Army Air Corps used Miami Beach as a training base. The Army did not need to build special accommodations for their training operations, using Miami’s tourist infrastructure to serve military needs. The Army paid 20 cents per day per soldier to stay in local hotels during training. More than 70,000 rooms were occupied by the military. Hotels in

³ City of Miami Beach Planning Department, Design, Preservation & Neighborhood Planning Division. (CMBPD) (“North Beach Resort Historic District Designation Report.” Adopted March 17, 2004), p. 26-27.

⁴ James J. Carney, “Population Growth in Miami and Dade County, Florida,” *Tequesta: The Journal of the Historical Association of Southern Florida*, (Miami, Historical Association of Southern Florida, Number VI), 1946, 54.

⁵ City of Miami Beach Planning Department, Design, Preservation & Neighborhood Planning Division. (CMBPD) (“North Beach Resort Historic District Designation Report.” Adopted March 17, 2004), p. 29-30.

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the North Beach area were among the many Miami Beach hotels that housed soldiers during their training period. The hotels provided the military with ready-made housing, cafeterias, and meeting rooms. Soldiers’ families often followed them to Miami Beach, contributing to a wartime population boom. Many of the soldiers also had fond memories of their time living on Miami Beach, leading to a wave of Army veterans moving to the city after the war ended.⁶ After the Second World War, large portions of North Beach remained undeveloped, providing a ready location for post-war resort growth, as city developers anticipated a population and tourism boom in the wake of American victory.

The national economy boomed after World War II, as returning soldiers went to work, often finding their place in the growing middle class. Those with new leisure time, funds to travel, and an automobile to carry them sought the sandy beaches and entertainment of Miami Beach. Having enjoyed the sunny beachside atmosphere during their training days, former soldiers returned to Miami Beach in large numbers, often with new wives and children in tow, either to visit or settle for the long term. As a result, Miami Beach experienced another intense building boom, much of it in largely undeveloped North Beach.⁷

With the dramatic influx of tourists representing the middle and upper classes, new “resort” hotels—largely bordering the Atlantic Ocean – placed an emphasis on luxury and the exotic. Resort, or all-inclusive, hotels had amenities well beyond private bathrooms and an ocean view. Restaurants, meeting rooms, shops, cocktail lounges, ballrooms, and swimming pools were just some of the amenities of the resort hotels. These facilities provided all the necessary services such that guests never had to leave the hotel grounds throughout their stay. Live entertainment drew guests from other hotels. The design of these hotels combined sleek modern forms with exuberant, futuristic design, creating an aesthetic one author called “Miami Beach Flabbergast.”⁸

The design of the hotels catered to guests arriving by private automobile, incorporating carports, large neon signs, and eye-catching decor. The hotel architecture in the area began to fuse the futuristic with the exotic, with many hotel names alluding to an international prestige. Hotels such as the Casablanca, Sherry Frontenac, and the iconic Fontainebleau, all located along Miami Beach’s main street, Collins Avenue, all built in the decade following the Second World War, granted visitors a feeling of exotic escapism and tropical splendor. While tall hotels and apartment buildings were present prior to World War II, multi-story buildings were erected during the post-war period to maximize capacity and meet growing demand. Designers employed massing in letter-shaped plans to offer waterfront views for the maximum number of rooms. The city of Miami Beach situated itself in a position to cater to affluent travelers, providing in its North Beach section a host of luxury resorts, fitted with the latest amenities and offering architecturally distinctive beachside locations for relaxation and enjoyment.

ARCHITECTURAL SIGNIFICANCE

⁶ Redford, Polly. Billion-Dollar Sandbar: A Biography of Miami Beach (New York: E.P. Dutton & Co.), 1970, pp. 219.

⁷ “Louis Levy.” The Times Leader. Wilkes Barre, PA. March 18, 1996.

⁸ Harold Mehling, The Most of Everything: The Story of Miami Beach (New York: Harcourt, Brace & Company, 1960), pp. 8-9.

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The Neoclassical Revival in Miami Beach

The Neoclassical Revival surged in popularity in American architecture in the early decades of the twentieth century. In the wake of the 1893 Columbian Exposition in Chicago, and the creation of the neoclassical White City as part of the fair’s design, Americans saw themselves on the brink of global power and prestige, while wanting to show appreciation for the architecture and ideas that had laid the groundwork for American politics and government in the early part of the nineteenth century. A revival of a revival, this style revisited and expanded upon the Classical Revival style popular and prolific in the early decades of the American Republic.⁹

In Miami Beach’s early years of development, the 1920s and 1930s, the dominant styles were Art Deco and Streamline Moderne. These styles predominantly looked to the future, creating a new modern aesthetic, rejecting the trappings of the past. These modern buildings in Miami Beach are identifiable by their simple massing, flat wall surfaces, and flat roofs with parapets. The key distinction between Art Deco and Streamline Moderne comes down to the decorative elements of the building. Sculptural ornamentation was characteristic of Art Deco, with simple aerodynamic shapes being key to the Streamline Moderne.¹⁰

The Miami Beach collection of Neoclassical Revival architecture was primarily inspired by the second phase of the architectural phenomenon. While the earliest Neoclassical Revival buildings were characterized by hipped roofs and elaborate columns that matched precisely the Classical orders they drew from, the second phase represented a streamlining of the form with a bit of modern architecture influence. The second phase of Neoclassical Revival tended to have flat roofing, along with simpler columns which gave the impression of classicalness without conforming to any particular column type. The columns were generally unadorned, thin, and unfluted, lacking elaborateness in the capitals and bases. While some of the fundamental building elements of Miami Beach’s Neoclassical Revival buildings were similar to the Art Deco and Streamline Moderne, the decorative elements of those styles were missing from Neoclassical Revival buildings, which emphasized simplicity and always featured columns surrounding the entrance. These entrances were generally a part of an oversized entry porch, which was always designed to be the center of the building’s design. Symmetry was very important to Miami Beach’s iteration of the Neoclassical Revival, with building elevations generally being balanced in the placement of their windows and doors.¹¹

In the wake of the Second World War, Miami Beach’s development of the Neoclassical Revival was partially inspired by postwar patriotic feeling, due to the military’s enormous economic impact upon the city. Throughout the city, hotels were built that expressed a return to the fundamentals of American

⁹ “Neoclassical Revival Style – 1895 to 1950,” Antiquehomestyle.com, <http://www.antiquehomestyle.com/styles/neoclassical.htm>, Accessed August 16, 2017.

¹⁰ Nicholas N. Patricios, *Building Marvelous Miami* (Gainesville, FL: The University Press of Florida, 1994), p. 96.

¹¹ City of Miami Beach Planning Department, Design, Preservation & Neighborhood Planning Division. (CMBPD) (“North Beach Resort Historic District Designation Report.” Adopted March 17, 2004), p. 59.

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greatness, harkening to the country’s origins. On Ocean Drive, the heart of the city’s early Art Deco development, postwar construction included the Betsy Ross (Figure 1) and White House (Figure 2) hotels, each of which followed the architectural tenets of the second phase of the Neoclassical Revival. Louis Levy, a hotelier from Wilkes-Barre, Pennsylvania, set out to create a miniature section of Neoclassical Revival in the midst of the growing North Beach resort section, contributing to the early development of the locally-designated North Beach Resort Historic District. At the intersection of 63rd Street, Louis Levy was active in building and managing three Neoclassical Revival hotels: the Mount Vernon (Figure 3), Stephen Foster (Figure 4), and Monticello (Figure 5) hotels.¹²

The Monticello Hotel as an Example of Miami Beach’s Neoclassical Revival

Designed by Joseph DeBrita and A. Kononoff, the Monticello Hotel was built in 1947. It was one of three Neoclassical Revival-style hotels built around the intersection of 63rd Street and Collins Avenue in the years immediately following World War II. Of these three buildings, the Monticello Hotel retains the highest degree of integrity. DeBrita, an Italian immigrant, studied architecture at the University of Virginia, worked as a draftsman in the office of John Russell Pope, and worked in two other studios before establishing his own firm. In the 1956 American Institute of Architects (AIA) directory, DeBrita reported his principal works as a library in North Miami and a school in Miami. DeBrita designed other hotels in Miami Beach, including the Coral Reef, Walburne (later Villa Luisa), and Dorset Hotel. Of these, only the Coral Reef exhibits Neoclassical Revival details.¹³ No information is readily available regarding A. Kononoff.

The Monticello Hotel is representative of the Neoclassical Revival style in Miami Beach in the post-World War II period. The hotel’s boxy form and flat stuccoed walls and roof parapets reflect the massing and simplicity of the Moderne, and provide an austere backdrop for its distinctive, character-defining, curved, double-height entry portico. The flat roof and simple, slender columns supporting the flat roof above the entrance also reflect the second phase of the Neoclassical Revival in Miami Beach from 1925-1950. Through the building’s long abandonment and recent restoration, it retained the integrity required to illustrate the majority of features associated with the Neoclassical Revival style. The character-defining columns and entablature of the entry portico are present. While windows and doors have been replaced, the fenestration pattern remains intact, including the symmetrical openings around the main entrance. The building retains enough of its iconic, character-defining features, as well as its interior layout, to serve as a representative of the Miami Beach brand of the Neoclassical Revival.

¹² City of Miami Beach Planning Department, Design, Preservation & Neighborhood Planning Division. (CMBPD) (“North Beach Resort Historic District Designation Report.” Adopted March 17, 2004), p. 36.

¹³ Henry F. Withey and Elsie Rathburn Withey. Biographical Dictionary of American Architects (Deceased). R.R. Bowker for American Institute of Architects, 1956, 130.

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Monticello Hotel

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Name of Property

Miami-Dade County, Florida

County and State

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Section number 9 Page 2

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Verbal Boundary Description

The property boundary corresponds to the following lots as described by the Miami-Dade County Property Appraiser:

LYLE G HALL SUB PB 40-5
LOT 1 & LOTS 22 THRU 25 PER
UNITY OF TITLE OR 29499-4921
LOT SIZE 35300 SQ FT M/L

Northwesternmost property on this lot, contained by the sidewalk at the intersection of Indian Creek Drive and 63rd Street and bordered by the property 6084 Collins Avenue to the east, and 6061 Indian Creek Drive to the south.

Folio: 02-3211-008-0010 LYLE G HALL SUB

Boundary Justification

The above boundaries enclose all of the contributing resources associated with the historic Monticello Hotel.

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National Park Service

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LIST OF PHOTOGRAPHS

1. Monticello Hotel
2. 210 63rd Street, Miami Beach (Miami-Dade County), Florida
3. Marina Huang
4. November 2016
5. Marina Huang
6. North Elevation, Looking South
7. Photo 1 of 14

Numbers 1-3 and 5 are the same for the remaining photographs

4. November 2016
6. North Elevation Showing Signs, Looking Southeast
7. Photo 2 of 14

4. November 2016
6. Main Entrance, Looking Southeast
7. Photo 3 of 14

4. November 2016
6. North Elevation, Showing Sign in the Frieze, Looking Southeast
7. Photo 4 of 14

4. November 2016
6. Hedge, Fence, and Windows Overlooking Swimming Pool Area, Looking South
7. Photo 5 of 14

4. November 2016
6. Swimming Pool and Patio, Looking South
7. Photo 6 of 14

4. November 2016
6. Lobby Area, Looking Northeast
7. Photo 7 of 14

4. November 2016
6. Front Desk in Lobby, Looking Southwest
7. Photo 8 of 14

4. November 2016
6. Hallway Leading to Guest Rooms, Looking South

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Section number Photos Page 2

7. Photo 9 of 14

4. November 2016

6. Guest Room, Southwest Corner

7. Photo 10 of 14

4. November 2016

6. View of Typical Bathroom, Looking North

7. Photo 11 of 14

4. November 2016

6. Secondary Sink in Guest Room, Looking West

7. Photo 12 of 14

4. March 2017

6. Unit 201 Bathroom Sinks, Looking Northwest

7. Photo 13 of 14

4. March 2017

6. Second Floor Stairs, Looking Down towards First Floor

7. Photo 14 of 14



Figure 1. Betsy Ross Hotel (Postcard n.d., available at <https://www.cardcow.com/494610/betsy-ross-hotel-miami-beach-florida/>, accessed August 15, 2017)



Figure 2. The White House Hotel. (Postcard n.d., available at <http://scholar.library.miami.edu/miamidigital/search/allGalleryPages.php?IDtitle=193&objNo=000160&seqNo=0001&IDmainrecord=162>, accessed August 16, 2017)



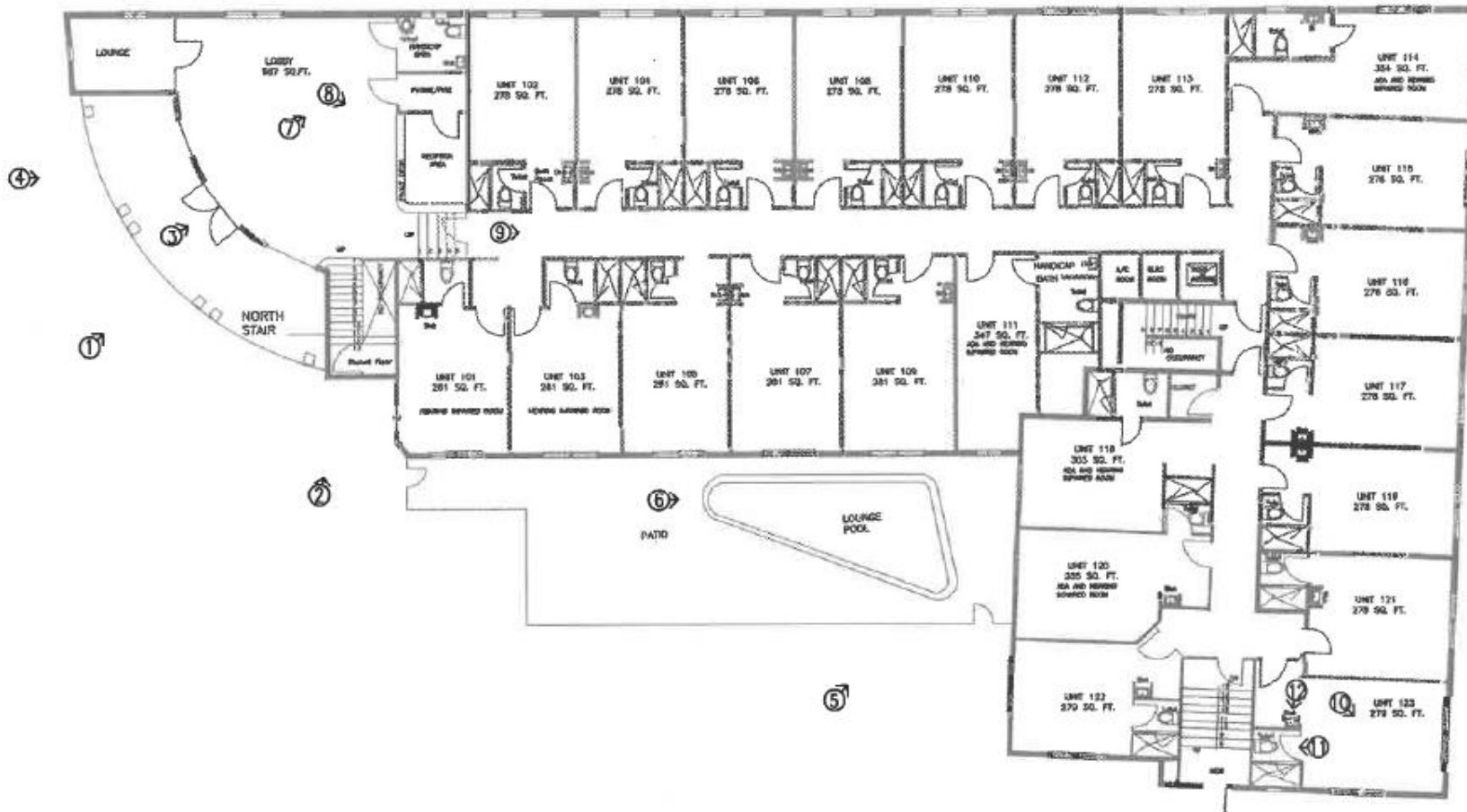
Figure 3. Mount Vernon Hotel, view Southwest (Postcard n.d., available at <http://oldfloridapostcards.com/products/215621.html>, accessed August 16, 2017)



Figure 4. Stephen Foster Hotel Apartments, view Northwest. The column features have since been removed. (Postcard n.d., available at <https://www.cardcow.com/435902/stephen-foster-hotel-apartments-miami-beach-florida/>, accessed August 15, 2017)

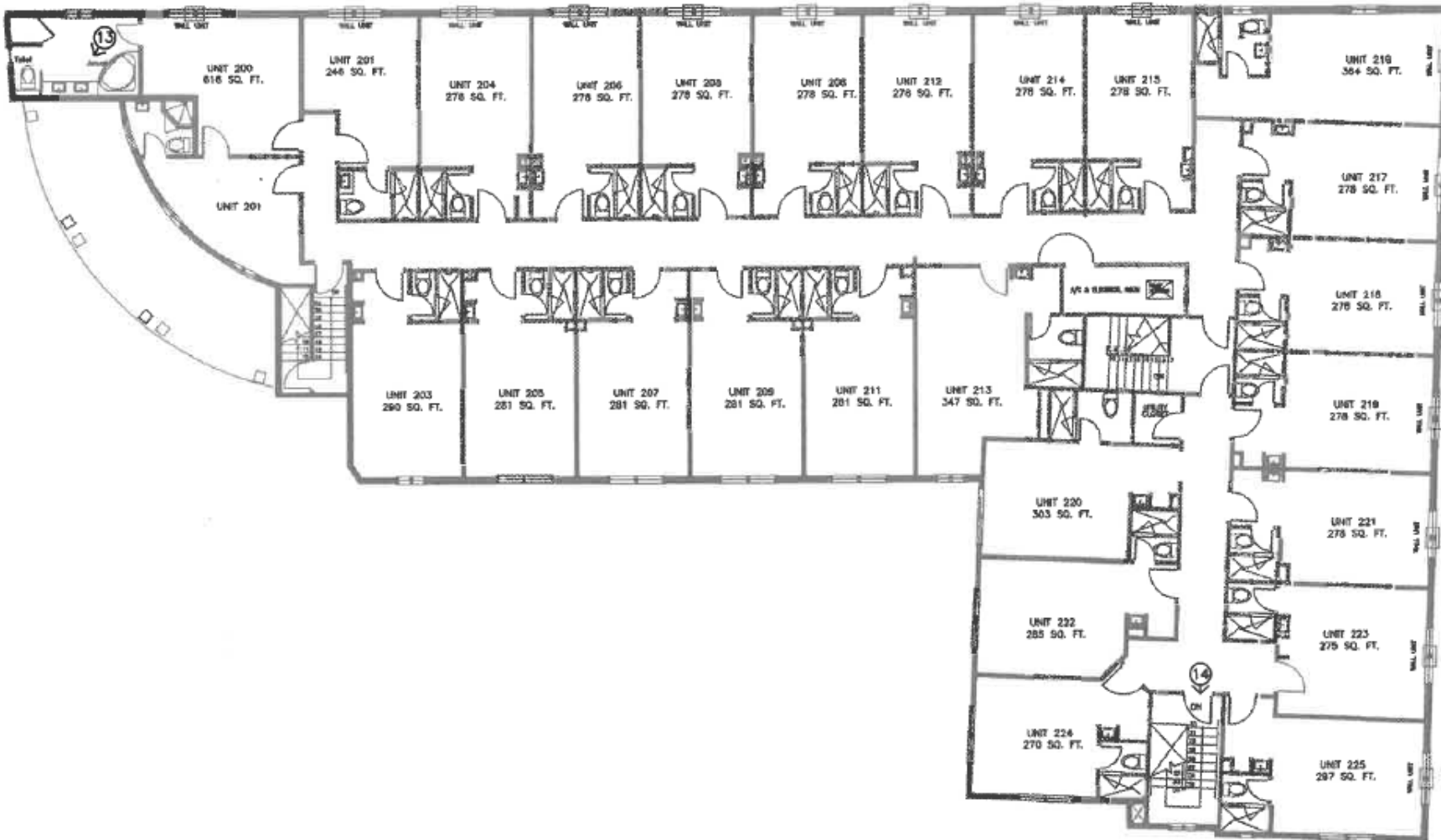


Figure 5. Monticello Hotel, view Southeast (Postcard n.d., available at <https://www.cardcow.com/495020/monticello-hotel-miami-beach-florida/>, accessed June 9, 2017)



FIRST FLOOR PLAN

<p>MONTICELLO HOTEL 210 West 63rd STREET MIAMI BEACH (MIAMI-DADE COUNTY), FLORIDA</p>	<p>0 10 20 30 40 scale feet</p>		<p>DESIGN PREPARED BY: JD ENGINEERING & CONSTRUCTING CORP. 21094 GINGERWOOD DR., MIAMI, FL 33188 Phone: (781) 215-8811 TALLAHASSEE, FLORIDA 32309-0290 EMAIL: www.jd-engineer.com</p>	<p>MAP PREPARED FOR: ALAN LUTHEMAN HARDING HOTEL, LLC 474 1880 MICHIGAN AVE. #102 MIAMI BEACH, FL 33139 Phone: (305) 530-1833 EMAIL: mluethman@hardinghotel.com</p>	<p>DRAWN BY: W. CARL SHIVER DRAWING DATE: FEBRUARY 2017</p> <p><small>WE WARRANT OUR PLAN, SPEC AND MEASUREMENTS EXCEPT WHERE A VARIETY OF MEASUREMENTS INDICATE, AREAS, VOLUMES OF WORK, EXCEPT MEAS. SCALE) SHALL REPRESENT AN APPROXIMATE ONLY</small></p>	<p>DRAWING NUMBER: SHEET NO. 1 OF 2 N/A</p> <p>MAP REVIEWED BY: CARL SHIVER FLORIDA BUREAU OF HISTORIC PRESERVATION P.O. BOX 50000 800 SOUTH BRADSHAW STREET TALLAHASSEE, FLORIDA 32309-0000 PHONE: (904) 345-8000 TOLL FREE NUMBER: 1-800-727-7278 FAX NUMBER: (904) 245-6428</p>
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SECOND FLOOR PLAN

<p>MONTICELLO HOTEL 210 63rd STREET MIAMI BEACH (MIAMI-DADE COUNTY), FLORIDA</p>	<p>scale feet</p>	<p>DESIGN PREPARED BY: JC ENGINEERING & CONTRACTING CORP. 21014 SW 15th ST., MIAMI, FL 33155 Phone: (305) 312-4811 TALLAHASSEE, FLORIDA 32309-0200 Email: www.jc-engineer.com</p>	<p>MAP PREPARED FOR: ALAN LINDMAN MONTICELLO HOTEL, LLC c/o 1880 MERIDIAN AVE. #102 MIAMI BEACH, FL 33139 Phone: (305) 532-1822 Email: mnticello@monticellohotel.com</p>	<p>DRAWN BY: W. CARL WATNER DRAWING DATE: February 2017</p> <p>WE WARRANT THAT THIS FLOOR PLAN AND OTHER DATA PROVIDED HEREIN IS A TRUE AND ACCURATE REPRESENTATION OF THE ACTUAL CONDITIONS EXISTING ON THE DATE OF OUR SURVEY.</p>	<p>DRAWING NUMBER: SHEET NO. 2 OF 2 N.A.</p> <p>MAP PREPARED BY: CARL WATNER FLORIDA BOARD OF SURVEYING & MAPPING P.O. BOX 10000 200 SOUTH BRICKLAW STREET TALLAHASSEE, FLORIDA 32304-0000 PHONE NUMBER: (904) 340-2333 TOLL FREE NUMBER: 1-800-727-7274 FAX NUMBER: (904) 340-4430</p>
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Monticello Hotel

210 West 63rd Street
Miami Beach, Miami-Dade Co.
Florida

Lat./Long. Coordinates:
25.844312 -80.121317

UTM:
17R 588054 2858736

Datum: WGS84

Legend

 Proposed NR Boundary

Date: 6/8/2017

N

1:1,500

0 62.5 125 250 Feet

0 15 30 60 Meters

Basemap Source: Source: Esri,
DigitalGlobe, GeoEye, Earthstar
Geographics, CNES/Airbus DS,
USDA, USGS, AEX, Getmapping,
Aerogrid, IGN, IGP, swisstopo,
and the GIS User Community



Monticello Hotel

210 West 63rd Street
Miami Beach, Miami-Dade Co.
Florida

Lat./Long. Coordinates:
25.844312 -80.121317

UTM:
17R 588054 2858736

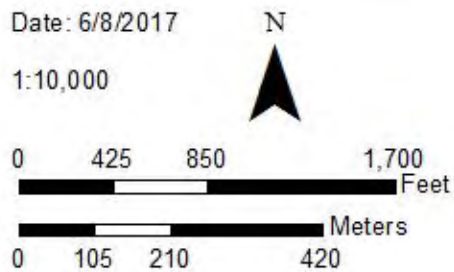
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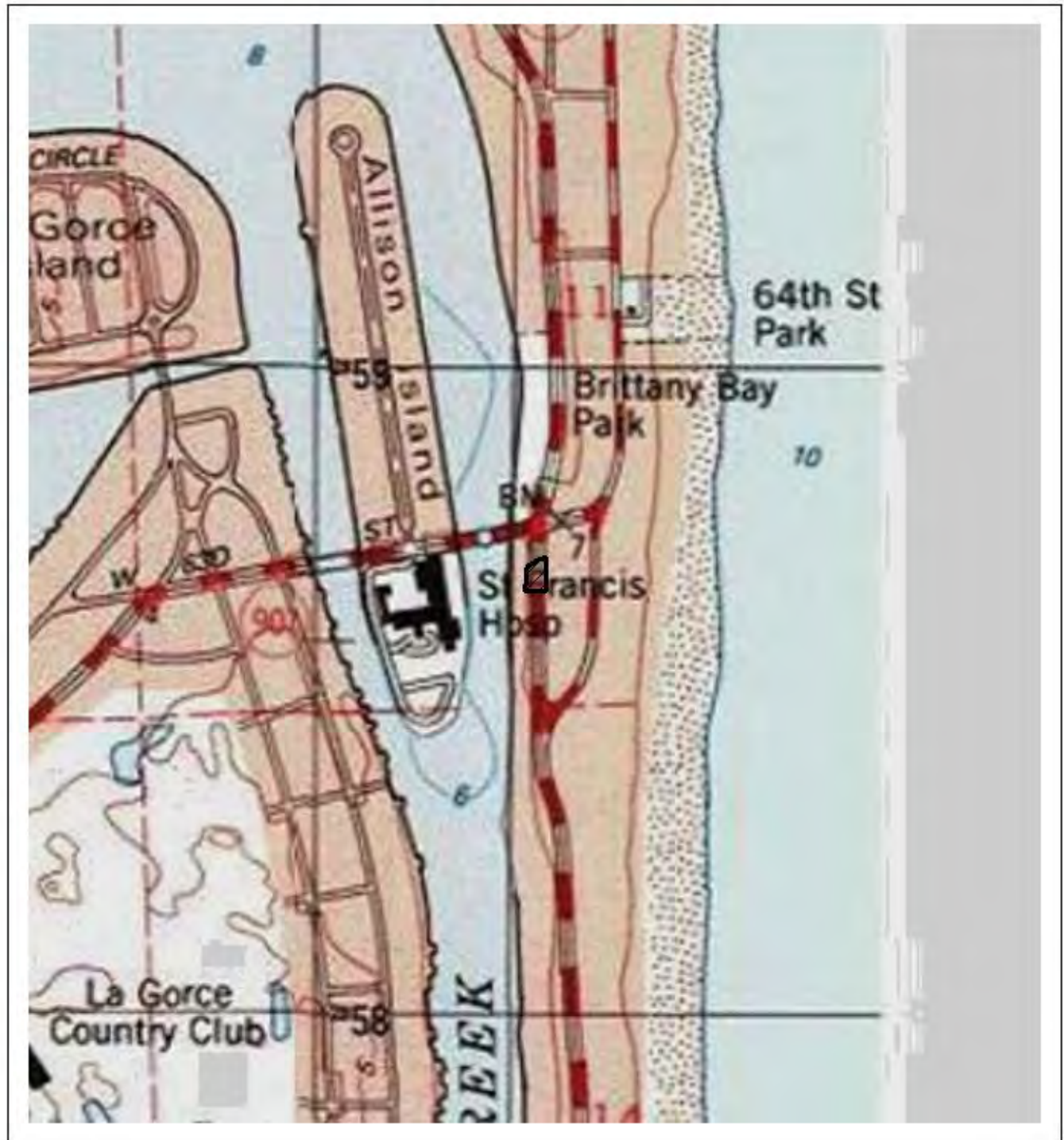
 Proposed NR Boundary

Date: 6/8/2017

1:10,000



Basemap Source: 2013 National
Geographic Society, i-cubed



The Monticello

EXIT ONLY



Oceanside Hotel



FDC





EXIT

COCONUTS

The Monticello











Oceanside
1104

EXIT

EXIT



RECOLLENDOS
PARTY









UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 8/31/2017 Date of Pending List: 9/22/2017 Date of 16th Day: 10/10/2017 Date of 45th Day: 10/16/2017 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal | <input checked="" type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 10/11/2017 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

Acosta, Ruben A.

From: Tackett, Deborah <DeborahTackett@miamibeachfl.gov>
Sent: Monday, July 31, 2017 10:38 AM
To: Acosta, Ruben A.
Subject: DA14409, Monticello Hotel

Good Morning Ruben,

I just received your voicemail. Sorry to have missed your call. I did review the National Register Nomination Proposal for the Monticello Hotel located in Miami Beach. On behalf of the City's Historic Preservation Board, the Planning Department fully supports this application. The building was restored according to the Secretary of Interior's Standards for the Rehabilitation of Historic Properties and comply with our local Certificate of Appropriateness criteria. I do not have any additional comments.

Hope you have a great day!

MIAMI BEACH

Debbie Tackett, *Chief of Historic Preservation*
PLANNING DEPARTMENT
1700 Convention Center Drive, Miami Beach, FL 33139
Tel: 305-673-7000 Ext 6467/ Fax: 305-673-7559 / www.miamibeachfl.gov

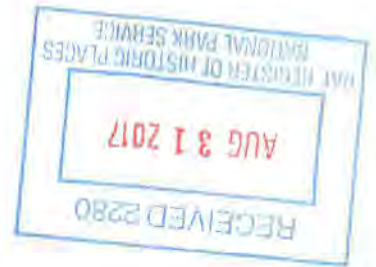
We are committed to providing excellent public service and safety to all who live, work and play in our vibrant, tropical, historic community.



FLORIDA DEPARTMENT of STATE

RICK SCOTT
Governor

KEN DETZNER
Secretary of State



August 30, 2017

J. Paul Loether, Deputy Keeper and Chief,
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

Dear Mr. Loether:

The enclosed disks contain the true and correct copy of the nomination for the **Monticello Hotel (FMSF#: 8DA14409), in Miami-Dade County**, to the National Register of Historic Places. The related materials (digital images, maps, and site plan) are included.

Please do not hesitate to contact me at (850) 245-6364 if you have any questions or require any additional information.

Sincerely,

Ruben A. Acosta
Supervisor, Survey & Registration
Bureau of Historic Preservation

RAA/raa

Enclosures