

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Multiple Property Documentation Form**

This form is used for documenting property groups relating to one or several historic contexts. See instructions in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

New Submission

Amended Submission

A. Name of Multiple Property Listing

Historic and Architectural Properties of Overtown in Miami, Florida (1896-1964)

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Early South Florida, 1821-1896

The Birth of Miami and "Colored Town" Origins, 1896-1920

"Little Broadway," 1920-1939

World War II and Post-War Years, 1939-1954

The Civil Rights Era and Integration, 1954-1968

Preservation Efforts, 1968 to present

C. Form Prepared by

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Date 9/18/2020

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City or Town Miami Beach

State FL

Zip 33141

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (See continuation sheet for additional comments.)

Signature and Title of Certifying Official

Date

State or Federal Agency and Bureau

**United States Department of the Interior
National Park Service**

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Florida

Name of Multiple Property Listing

State

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date of Action

Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

E. Statement of Historic Contexts

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(If more than one historic context is documented, present them in sequential order.)

- Early South Florida, 1821-1896
- The Birth of Miami and "Colored Town" Origins, 1896-1920
- "Little Broadway," 1920-1939
- World War II and Post-War Years, 1939-1954
- The Civil Rights Era and Integration, 1954-1968
- Preservation Efforts, 1968 to present

F. Associated Property Types

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(Provide description, significance, and registration requirements.)

- Residential Structures
- Churches
- Fraternal Halls and Lodges
- Recreation and Entertainment
- Rooming Houses, Motels, and Hotels
- Schools
- Law Structures
- Commercial Structures

G. Geographical Data

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H. Summary of Identification and Evaluation Methods

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(Discuss the methods used in developing the multiple property listing.)

I. Major Bibliographical References

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(List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.)

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 to amend existing 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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 250 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, PO Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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E. STATEMENT OF HISTORIC CONTEXTS

The buildings that comprise the Multiple Property Listing of Historic Overtown reflect the rich history of Miami's segregated "Colored Town" from its origin as an early residential district for the builders of Henry Morrison Flagler's developments and incorporators of the City of Miami in 1896, through its growth as a major center for African-American commerce, culture, and entertainment in the mid-twentieth century. The Multiple Property Listing illustrates the social importance of Overtown as a self-sufficient community, as evidenced in the variations of architectural styles and buildings used to honor the historic importance of one of Miami's earliest Black communities. Architecturally, this Multiple Property Listing contains a distinctive collection of Frame Vernacular, Masonry Vernacular, Art Deco, Streamline Moderne, Mediterranean Revival, Gothic Revival, and Mid-Century Modern style buildings built during the first half of the twentieth century. The area remains a positive testament to the progress of Miami's growing civic consciousness from segregation, and remains a profoundly important link to the City's social evolution.

The Overtown Multiple Resource Listing encompasses the heart of the formerly segregated "Colored Town," generally bound by 20th Street on the north, the Florida East Coast railroad tracks on the east, 5th Street on the south, and NW 5th Avenue on the west, including the boundary of the Booker T. Washington High School. The structures are typically one or two story, with the Lyric Theater and churches providing an exception to the generally low-scale neighborhood. Most of the buildings front directly onto the sidewalk, although the institutional and religious structures are generally set back from the street in a landscape that highlights their civic importance. The street lighting consists of standardized concrete and metal poles, although some decorative cast iron street lamps are interspersed among them. The buildings within the Multiple Property Listing include a variety of types and styles, dating primarily from the first years of the twentieth century to the late 1960s.

Early South Florida - 1821-1896

Miami's earliest permanent land records date from the Second Spanish Colonial Period (1784-1821). John Egan's grant from the King of Spain was included after Florida became a territory of the United States in 1821. James Egan's claim for the north bank of the Miami River (640 acres) and his mother Rebecca Egan's claim for the south bank (640 acres) were validated in 1825. The two grants included most of the original limits of the City of Miami.¹

Key West resident Richard Fitzpatrick, formerly of South Carolina, purchased the James Egan grant in 1830 for \$400. In 1833, he purchased the Rebecca Egan grant for \$640 and two additional 640-acre grants from Polly and Jonathan Lewis. Fitzpatrick cleared the land and was in the process of building a large plantation when the Second Seminole War (1835-1842) erupted in late 1835.² As the war declined, Richard Fitzpatrick lost interest in the area and sold his entire holding to his nephew, William F. English, for \$16,000.

English platted the "Village of Miami" on the south bank of the Miami River in 1843. He began constructing a sizeable plantation house and slave quarters of native limestone on the north bank.³ Upon another Indian uprising in 1849 and the subsequent passing of English, the Army occupied the plantation and renamed the area Fort Dallas.

The troops left a year later, only to return and reactivate Fort Dallas in 1855 at the beginning of the Third Seminole War (1855-1858). Military engineers constructed the region's first road, connecting Fort Dallas with the

¹ Abstract of Title to the James Hagan (Egan) Donation, Robbins, Graham and Chillingworth Examining Counsel, 1897. National Park Service, 2 Just weeks before, as President of the Territorial Council, he had successfully pushed for the creation of Dade County from the larger Monroe County. The United States established Fort Dallas on Fitzpatrick's property in 1838 and occupied it intermittently until the war ended in 1842. Janus, CRAS of Proposed Improvements to the Kendall-Tamiami Executive Airport (TMB), 27.

³ Prior to Emancipation, both the Fitzpatrick and English plantations were operated by a relatively large contingent of slaves. National Park Service, Downtown Miami Historic District, October 24, 2005, Section 8, 2.

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military outpost at Fort Lauderdale. When the Third Seminole War ended, many soldiers settled in the area and Fort Dallas became the nucleus of a permanent community.⁴

When English passed, his estate transferred to his sister Harriet, who sold most of the property on the south bank of the Miami River to Mary Brickell. Her husband, William Brickell, operated an Indian trading post at the mouth of the river and became a leading pioneer citizen.

Julia Sturtevant Tuttle, a resident of Cleveland, Ohio, moved to Florida in 1891 and would shape the development of Miami from a predominantly agricultural outpost to a burgeoning city. Her inspired visit to the Fort Dallas property led to the purchased of the property from the Biscayne Bay Company for \$2,000. She recognized the key to progress was significant infrastructure improvements and negotiated with railroad magnate Henry Flagler to extend his Florida East Coast Railway to Miami in exchange for half of her acreage along the Miami River. Although the river facilitated the original settlement, it was the arrival of the railroad in 1896 that laid the foundation for a future metropolis.

The Birth of Miami and “Colored Town” Origins - 1896-1920

Miami became a “company town,” as Flagler influenced virtually every aspect of development and advocated for the City’s incorporation. Settlers began moving to the area in large numbers. Many were citrus farmers devastated by the Great Freezes of 1894 and 1895 in northern Florida. Ruined farmers and farm workers sought to settle in more successful and warmer climates further south. With the arrival of Flagler’s Florida East Coast Railroad at Biscayne Bay, the City of Miami was incorporated on July 28, 1896.

Many of the City’s first residents were Black laborers who arrived in 1896 to work on the Royal Palm Hotel.⁵ John Sewell was the labor superintendent of Flagler’s expansion to Miami and handpicked a group of twelve men. These workers became Miami’s first Black residents: A. W. Brown, Phillip Bowman, Jim Hawkins, Warren Merridy (or Merraday), Richard Mangrom (or Mangrum), Romeo Fashaw, Scipio Coleman, Sim Anderson, Davie Heartly, J. B. Brown, William Collier, and Joe Thompson.⁶ A. W. Brown, the head of John Sewell’s crew, threw the first shovel of dirt to begin the Royal Palm Hotel.⁷ The Boulevard, the street closest to Biscayne Bay (later to be renamed “Biscayne Boulevard”), ran along the natural coastline and was the first road to be surfaced with rock in 1897. Since most of the common laborers in Flagler’s land clearing and building empire were Black, Flagler was the primary factor in the expansion of the African American population in Florida at the turn of the century.⁸

The contributions of the Black community to the City of Miami predate its incorporation in 1896. As early as 1880, Black Bahamians arrived in Coconut Grove and began a community which still thrives today. As a result of the United States Supreme Court case *Plessy v. Ferguson* (1896), residents of “Colored Town” were classified by race under the “separate but equal” doctrine.⁹ Politically and socially, custom and law defined the boundaries of the segregated area. Although other Black communities developed locally in Coconut Grove and South Dade, it was Colored Town that became the focus of Black life in Dade County. Blacks from the Bahamas continued to arrive and by the turn of the century a considerable percentage of the city’s Black population was from the islands.

⁴ William Wagner, a settler who followed the U.S. Army, stayed after the war. Ammidown, “The Wagner Family: Pioneer Life on the Miami River,” Tequesta 42 (1982) p.1.

⁵ It is important to note that Bahamian immigrants had arrived earlier, settling outside of the original city limits in what is now known as Coconut Grove. Metro-Dade Office of Community and Economic Development (MDOCED). From Wilderness to Metropolis: The History and Architecture of Dade County. Miami, Florida: MDOCED, 1992.

⁶ Dunn, 52.

⁷ Sewell, 28.

⁸ Ibid., 47.

⁹ Plessy v. Ferguson, 163 U.S. 537 (May 18, 1896); Florida Legislature: Rev. Gen. St. 1920, Sec. 3939; Comp. Gen. Laws 1927, Sec. 5858.

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Incorporation and Early Urban Form

The City of Miami, with a population of 502 voters, was incorporated three months after the completion of Flagler's railroad. The incorporation was solidified with 368 men voting. Of that number, 162 of the voters were Black, for the most part comprised of laborers working as "Flagler men." (Figure 1) Original members of both the Greater Bethel A.M.E. and Mt. Zion Baptist churches were incorporators.¹⁰

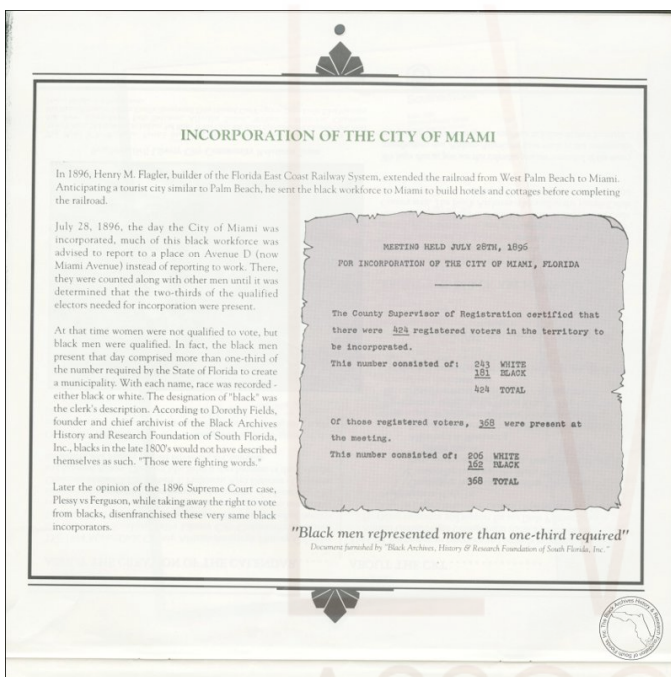
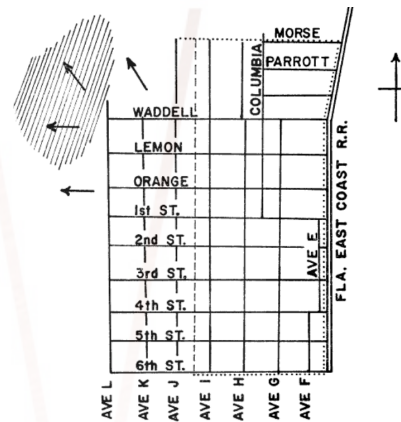


Figure 1: Incorporation of the City of Miami
Source: The Black Archives



COLORED TOWN c. 1920

- "color line" c. 1911 (western boundary)
- other boundaries
- ← black expansion pressure
- /// Highland Park

Redrawn by Malinda Stafford, Florida State Museum.

Figure 2: Map of Colored Town, c.1920
Source: Florida Historical Quarterly

The City of Miami encompassed an area of about two square miles when it was incorporated.¹¹ The city limits extended approximately one and one-half miles north and south and one mile west from Biscayne Bay. Streets running east and west were designated by numbers beginning with 1st Street at the northern limit. Streets running north and south were called avenues beginning with Avenue "A" (currently corresponds to Biscayne Boulevard) one block west of Biscayne Bay. The business center of the city revolved around 12th Street.¹²

As was customary throughout the South, different races were forbidden to live in the same neighborhoods. In order to give the many Black workers who came to build Miami and the railroad a place to live, Henry Flagler set aside a tract of land west of the railroad tracks for "Colored Town," now known as Overtown (Figure 2). It was the only area in Miami in which Black citizens were allowed to live and later buy land, through the use of restrictive land deeds and segregation statutes. The original "Colored Town" ran from about Tenth Street (NW 2nd Street) to the city line and included Avenues "F" through "J." At first Flagler rented shacks to the Black

10 Bea L. Hines, "Overtown Churches Cited For Helping City Grow," The Miami Herald, May 1, 1986.

11 A.L. Knowlton platted Miami for Flagler with the northern boundary of Julie Tuttle's property at 1st Street (now North 11th Street). The numbers ran south so that 12th Street is now Flagler Street. Avenues ran alphabetically starting with Avenue "A" at the bay front. Flagler laid out a makeshift bridge over the Miami River at Avenue "G" (NW 2nd Avenue) near the F.E.C. railroad docks. He then dredged the channel across the bay into the Miami River.

12 Peters, 8.

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workers for \$1 a month. When the Black residents pressed for homeownership, Flagler sold 50 x 150 lots for \$50 a parcel. He also donated land for several churches and a school. Overtown's main street was Avenue "G" (NW 2nd Avenue). By 1905, Avenue "G" contained an equal mix of businesses and residences.¹³

The Churches and Civic Life

The population of Overtown soon expanded almost exponentially as migrants from northern Florida and other southern states arrived. Émigrés from the Bahamas, Cuba, Haiti, Jamaica, and Trinidad and Tobago expanded the growing settlement even further. Their presence influenced many aspects of the cultural and religious life of the community.

From the beginning, early churches played a prominent role in Overtown for cultural events and community programs, in addition to regular worship services (Figure 3). The Greater Bethel A.M.E. Church houses the oldest Black congregation in Miami, originally organized in March 1896, several months before the City of Miami was incorporated. The Mt. Zion Baptist Church is also one of the oldest and most prominent Black congregations in South Florida and was also founded in 1896 (Photo 4). Under the pastorate of Reverend J.R. Evans, which he assumed in 1918, the enrollment of Mt. Zion Baptist Church exceeded 1,400 parishioners. The St. Agnes' Episcopal Church was organized in 1898 after Reverend James O. S. Huntington, a visiting Episcopalian Father Superior, discovered that Anglican Bahamians had no place to worship. In 1901, Bahamian worshippers built the first St. Agnes' church building on a large corner lot donated by Henry Flagler at NW 3rd Avenue and NW 8th Street. St. Agnes' was chosen as a name because "so many parishioners identified themselves with St. Agnes' Church in Nassau." The St. John's Baptist Church also serves as the home of one of the oldest Black congregations in Miami, having been organized in 1906. The congregation grew continually until the original building could no longer hold the large number of worshippers. Church leaders continued to lead social programs to benefit the community, including the Venerable John E. Culmer, who would later influence the development of the Liberty Square Housing Project.



Figure 3: Black Baptists organized and built Mt. Zion Church in 1896.
Source: The Black Archives

¹³ Dorothy J. Fields, "Miami's Colored Town is Overtown," The Dade County Environmental Story. Miami, Florida: Dade County Public Schools, 1985, 154-50.

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Church was the core institution in Overtown from the beginning. As soon as temporary housing was built in the woods surrounding Biscayne Bay, Blacks established their own churches. They were prohibited from attending services at White churches. In 1907, six active religious organizations served the community. Overtown was a tight-knit neighborhood where neighbors raised each other's children and looked out for one another. Everyone was rooted in the success of the community as a whole and worked together to promote excellence. Beyond religious and humanitarian gatherings, church buildings also functioned as social halls, which further benefited the community. The tradition of congregants dressing fashionably for church and addressing one another as "sister" or "brother" offered a dignity and recognition. By the 1918 publishing of the *City Directory*, the number of Black churches had grown to fourteen.

Education and Early Living Conditions

The first school for the children of Colored Town was a wooden building on Northwest Eighth Street between Second and Third Avenues, which was established in 1896. The school taught grades one through six and was referred to as the Old Washington School. Later, the Dallas Land Company donated a vacant parcel on Twelfth Street for a new school building.¹⁴ Another public school for Black children was located across the street from the Greater Bethel A.M.E. Church. This school provided instruction for first through eighth grades. The earliest Black schools were in poor condition and were typically held in a church or lodge. Only one or two teachers conducted lessons. In the early years, the School Board considered any hall or building suitable for Black children to be educated in.¹⁵

By 1905, 3,000 African Americans (forty percent of the City's entire population) resided in Colored Town. By 1920, the Black population grew to 9,270 people, and most resided in Colored Town. Though African Americans represented thirty-one percent of Miami's total population, they were restricted to living in just ten percent of Miami's total area. As the city's population expanded in subsequent decades, the amount of land available did not grow at a pace to meet the increased need. As a result, extreme overcrowding took place in the City's Black neighborhoods, exacerbating already insufficient city services such as sanitary provisions, road maintenance, public education, and policing.¹⁶

Author Marvin Dunn depicts early living conditions:

Colored Town was a squalid, congested district characterized by unpaved streets lined with rickety houses and shacks. Fire was a constant threat. The lack of adequate sanitation facilities caused chronic epidemics of influenza, yellow fever, and even smallpox. Blacks, politically impotent, could do little to improve their situation.¹⁷

Notable Early Overtown Residents

One of the most influential early residents was D.A. Dorsey. After moving to Miami in 1897, Dorsey engaged in truck farming and soon after began to invest in real estate. He purchased lots for \$25 each in the vicinity of the old Seaboard Station at NW 7th Avenue and NW 19th Street and soon accumulated large blocks of real estate (Photos 1, 9). Listed as the only Black real estate agent in Miami in 1914, Dorsey went on to acquire Elliot Key and Fisher Island, where he provided access to public beaches for the Black community. Dorsey eventually amassed the largest real estate empire ever owned by a Black man in the history of Dade County. He suggested and helped organize South Florida's first Black bank, The Mutual Industrial Benefit and Saving Association. He also later served as Chairman of the Colored Advisory Committee to the Dade County School Board.

¹⁴ McCarthy, *Black Florida*, 189.

¹⁵ Dunn, 102.

¹⁶ Chapman, Arthur Edward. "The History of the Black Police Force and Court in the City of Miami." PhD Dissertation, University of Miami, 1986, pages 12 and 30.

¹⁷ Dunn, 61.

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Though segregated, the Black population was not only critical to the City's incorporation, but was necessary to build the transportation and infrastructure to support the growing tourism industry. Within Overtown a majority of the new housing was built in a vernacular style that suited Miami's hot, rainy climate. Many buildings featured a wooden front porch supported by wood posts to provide shade from the hot sun of the semi-tropical climate (Figure 4). The early *Miami City Directories* demonstrated a number of Black carpenters, builders, and contractors. It was common for the building vernacular of their hometowns in the Bahamas, West Africa, and the American South to be replicated in local structures.¹⁸ Skilled carpenters who erected houses for Miami's White settlers by day, returned to Overtown at sundown to build their own homes by "torchlight from scraps of wood and bits of tin sheeting."¹⁹ Early structures were noted for their "beautiful flowers in the yards, or buckets of flowers on porches."²⁰



Figure 4: Shotgun houses in the early twentieth century in Colored Town; Alley view between 4th and 5th Avenues at 14th Street, c. 1930
Source: Miami-Dade Public Library, Romer Collection

Early Commerce and Services

Though there was no means of public transportation in 1903 and only ten automobiles in the entire city, there was evidence that a development boom would soon arrive.²¹ Dry goods, grocery stores, and hardware merchants were flourishing and serving the needs of a growing population (Figure 5). The construction of the Miami Canal began, mainly through the labor of Overtown residents, to control flooding in western Dade County and drain the Everglades for development.²²

The Black men and women who made their home in Miami provided essential services to the growing community. In particular, many of the Bahamians were master stone carvers and continued to be a critical component of Miami's burgeoning construction industry. George Merrick, the founder and developer of the City of Coral Gables is quoted:

In the Bahamas, there is the same coral rock; and the Bahamian Negroes knew how to plant on it; and how to use it; and they knew too that all kinds of tropical trees would grow and thrive on this rock.

¹⁸ John Michael Vlach, "The Shotgun House: An African Architectural Legacy in the United States," *Journal of the Society of Architectural Historians*, New York, December, 1976, p. 293.

¹⁹ Margaria Fichtener, "Overtown Is Waking Up," *The Miami Herald*, July 27, 1986.

²⁰ Patrice Gaines-Carter, "Black Community's History Is Hidden By Urban Renewal," *The Miami News*, August 18, 1979. Peters, 59.

²¹ Peters, 59.
²² By the time of its completion in 1912, the Miami Canal had drained most of the eastern portion of the Everglades and opened up land for settlement. MDOCED, p.68.

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They, too, had a vital influence upon our civilization in bringing their own commonly used trees, vegetables, and fruits.²³

While many were day laborers working in the farming and construction industry, there was also a cadre of professional men and women who provided the educational, spiritual, and medicinal needs of the community. Due to the need to be self-sufficient, a diverse blend of economic levels existed in Overtown.

By 1905, the half-mile strip of Avenue G possessed a number of businesses, including various general stores, a grocery, an ice cream parlor and a drugstore (Figure 6). Dr. Solomon Frazier, one of the earliest Black physicians in Miami, operated the pharmacy out of a building that also served as his home.²⁴ Dr. William B. Sawyer and others started the Christian Hospital in 1914, the only hospital in Miami that would care for the Black community.²⁵ *The Industrial Reporter*, the first local Black newspaper was also established in 1904.²⁶ Kelsey Pharr came to Miami in 1914, and later opened a funeral parlor serving all of Miami's Black communities. He later started the Lincoln Memorial Park Cemetery (NR listed #100002292 on March 29, 2018), where many of the area's pioneers are buried.²⁷ Richard Toomey opened a law office on Avenue G. The Reverend Samuel Sampson, Dr. Alonzo P. Kelly, M.J. Bodie and Henry Reeves formed a printing company and put out a newspaper called the *Miami Sun*.²⁸



Figure 5: Colored Town, c. 1910
Source: The Black Archives



Figure 2: NW 2nd Avenue between 8th and 9th Streets
Source: HistoryMiami, Miami News Collection

Rising Tensions and the Early Judicial System

In 1910, Miami's approximate Black population of two thousand comprised almost forty-two percent of the population. Although some chose to live in smaller settlements in Coconut Grove and Lemon City, the majority resided in Overtown. A 1911 *Miami Herald* editorial demonstrates the rising conflicts:

²³ Dunn, 46.

²⁴ "Time to Recall," *The Miami Herald*, December 27, 1964.

²⁵ Dorothy Fields, "Blacks Played Major Role in Building Miami," *The Miami Times*, July 1, 1976. According to Fields, Christian Hospital was moved to 4700 N. W. 32nd Avenue in 1959. According to Lia Fish in her article "History Around Us," *Neighbors*, Northwest Edition, *Miami Herald* on June 4, 1989, 16, Christian Hospital was closed in 1983. Her claim was substantiated by the American Hospital Association Guide for it was in 1983 when Christian Hospital had its last entry.

²⁶ Dorothy Fields, "Reflections on Black History: Miami's First Newspaper," *Update*, Volume III, February 1976.

²⁷ Romona Lown, "Meet Kelsey Pharr, Distinguished Miami Leader," *The Miami Times*, November 13, 1946.

²⁸ It was the forerunner of the still active *Miami Times*, which started in 1923; Garth Reeves and Dorothy Fields, "The Origin of the *Miami Times*," *The Miami Herald*, June 1978.

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A large area (in the Northwest section) has been given up to Negroes. White owners of these small properties are renting them to Negroes on a weekly basis. With this kind of growth the adjacent properties depreciate in value. White people do not care to live close to colonies of Negro's houses... The advancement of the Negro population is like a plague and carries devastation with it to all surrounding property. The fact is that Miami is being badly injured and badly disfigured by the growth of these Negro sections.²⁹

From the beginning, the Miami City Jail had an exceptionally high proportion of Black inmates. In September 1904, of the thirty-five inmates in the county jail, thirty-four were Black.³⁰ It would not be until 1944, that the City of Miami hired the first Black patrol officers.

Self-Sufficient Prominence

Despite the growing hostility, Colored Town continued to persevere. The Colored Board of Trade was established at the turn of the century to advocate for its interests and included many early prominent Black business leaders. The area flourished, particularly around Second Avenue, known as "the Avenue." People were elegantly dressed and the Black working class sustained Overtown's business operations.

Built around 1913, the Lyric Theater was described as "possibly the most beautiful and costly playhouse owned by colored people in all the Southland."³¹ The theater was built by Gedar Walker, a wealthy Black businessman, and featured a comfortable, well-appointed interior that became home to a multi-purpose theater. The community social space hosted political meets, boxing matches, rallies, beauty pageants, and club activities (Photo 2). Entertainment venues would later come to define Overtown.

World War I and Early Black Advocacy

With the entrance of the United States into World War I, Miami was temporarily distracted from its growing real estate ventures. By the time that war was over in 1919, Miami's suppressed momentum exploded into a real estate frenzy. The small-scale town was growing rapidly. As early as 1916, promoters advertised speculative development opportunities in northern magazines and demand expanded. Conditions deteriorated when the originally established segregated boundaries of the early 1900s could not grow to meet the expanding need of the growing Black population.

At the end of the 1910s, disreputable entertainment and prostitution venues appeared along the northeastern edge of Overtown and became Miami's first red-light district known as "Hardieville." Julie Tuttle specified the prohibition of saloons and brothels within the city limits, therefore Dade County Sheriff Dan Hardie created "Hardieville" by herding all prostitutes from North Miami into that area to help sanitize the rest of the community.³² These establishments presented a criminal element and police closely monitored the area. Routine beatings and torture of the Black population, coupled with the openly espoused racist views of both then-Sheriff Dan Hardie and Police Chief Leslie Quigg, combined to create an atmosphere of mistrust.

Black leadership fought back through advocacy groups such as the Colored Board of Trade and the Greater Miami Negro Civic League, which provided a forum for their views and complaints. A thriving Colored Board of Trade encouraged the development of more than one hundred Black-owned businesses in Overtown. In one year, over thirty new stores were built. These leaders attended every City Commission meeting and argued for services, including the need for Black policeman. While some progress was made, race relations did not make the advancement needed to ease growing tensions.

²⁹ Miami Herald, October 15, 1911, 1A.

³⁰ George, "Policing," 436.

³¹ Dorothy Fields, "Black Entertainment 1908-1919," Update, Volume II, December 1974.

³² Dunn, 70.

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“Little Broadway” - 1920 to 1939

The dramatic growth of Miami in the 1920s was due in large part to the development of its neighbor Miami Beach, which transformed the small southern resort town of Miami into a metropolis. The boom brought Miami into the national spotlight as investors, speculators, and hopeful new residents poured into the city from all over the United States.³³ With the onset of the 1920s “boom” era, the population grew and more than doubled between 1920 and 1925. The majority of extant resources are legacies of this early 20th-century boom era.

Early Civil Rights and Educational Facilities

Throughout the 1920s African-Americans in Dade County were subjected to a series of violent attacks from the Ku Klux Klan. Lynching and explosive attacks were not uncommon and persisted throughout the Deep South. The Klan officially announced their arrival in Miami in 1921 with a huge parade through the downtown area. Thousands of people watched the events as dozens of Klan members marched in full regalia. Klan activity would continue through World War II, and prompted the organization of the Dade County Civil Rights Council.

Education resources in Overtown were limited. By 1924, the Dunbar School on Twentieth Street in Colored Town offered Black children an education through eighth grade. Prior to World War I, parents had to send their children out of Miami to be educated beyond eighth grade. Families often sent their older children to Jacksonville, Daytona, or out of state, while many Bahamians sent their older children to the Bahamas for their higher education. Not until 1927, with the opening of Booker T. Washington School, did the Overtown area have a senior high school. It became the intellectual seat of Black Miami.

The Great Hurricane and Land Boom

The Great Hurricane of 1926 wreaked catastrophic damage on Miami and resulted in 392 deaths, 6,281 injuries, and the displacement of 17,784 families. Most of the relief stations were located in Overtown, reflecting the damage to the area. The flimsy shacks and shotgun houses, unpaved streets and nonexistent sewer system were the most devastated within the City. The Miami Chamber of Commerce visited the area and found many houses uninhabitable, either destroyed or unroofed. Several of Miami’s Black churches were completely destroyed.

Overtown persisted in tandem with the continued development of Miami and Miami Beach’s tourism industries, even after the devastation of the Great Hurricane. However, the boom heralded signs of overvaluation and risky speculative investment. With the 1929 New York stock market crash, a nationwide depression led to financial disaster. During the Great Depression, Miami fared better than many cities, as continued tourism helped to keep the local economy afloat. Overtown’s commercial district experienced a resurgence during the 1930s and 1940s. Although much of the area’s population lived in substandard housing, the nightclubs and theaters were prosperous (Figure 7). Most of Overtown’s religious congregations began the construction of impressive new churches to replace the more modest structures that had been built previously.

Self-Sufficient Community

As Overtown continued development as a self-sufficient community, rooming houses, motels, and houses along NW 2nd and 3rd Avenues were constructed. The neighborhood’s prominent social and entertainment institutions brought out of town guests which were not welcomed on Miami Beach. Frequently occupied by Bahamian immigrants, the Ward Rooming House was nicknamed “The Club House” by the Egelloc Social and Civic Club, which often held meetings there (Photo 3).³⁴ Rooming houses and informal gathering places were commonplace in the mixed-use neighborhood and continued to provide a sense of collective resolve.

³³ Moore Parks, 107.

³⁴ Mrs. Cleomie Ward Bloomfield, one of ten original Ward family children, mentions the Cola Nip/J&S Building, the Rockland Palace, the Lyric Theatre, the Harlem Square Club, the Carver Hotel, and the Mt. Zion Baptist Church as some of the important buildings in the vicinity of the

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Figure 7: Cab Calloway performing at The Clover Club, c. 1950; Pool party scene at Sir John Hotel, 1962
Source: HistoryMiami

NW 2nd and NW 3rd Avenues became Overtown's most prominent streetscapes. NW 2nd Avenue distinguished itself as "Little Broadway," and was home to several popular shops, restaurants, hotels, nightclubs and theatres, where internationally recognized entertainers performed on their off-hours. Popular Black entertainers were invited to perform in Miami Beach clubs and hotels, but were not welcome as guests to stay overnight. As a result, they lodged in Overtown with friends or in the numerous Black-owned hotels. Establishments operating on NW 2nd Avenue, between 8th and 10th Streets, also referred to as "The Great Black Way," "The Stem," and "The Avenue," featured such entertainers as Cab Calloway, Nina Simone, Otis Redding, Patti LaBelle, Sammy Davis Jr., Etta James, The Inkspots, Red Foxx, Dionne Warwick, Lionel Hampton, Billie Holiday, Lena Horne, Nat "King" Cole, Ella Fitzgerald, Louis "Satchmo" Armstrong, Count Basie, B.B. King, and James Brown.³⁵ Its famous hotels accommodated popular athletes such as Muhammad Ali (then known as Cassius Clay), Joe Lewis, and Sugar Ray Robinson. Overtown "jumped and quivered all day and all night" with the sounds of jazz, swing, gospel and the blues.³⁶

Author Marvin Dunn describes the nightlife scene:

There is an hour's wait for a table at the popular restaurants along the Avenue, but you can buy still-warm sweet potato pies and "sho'nuf" Georgia-style barbecued ribs from the sidewalk table set up by the members of the Mount Zion Church choir on an empty lot next to the church. They have hot fish sandwiches and pickled pigs' feet, too. For a nickel, you can buy a freezing-cold bottle of Cola-Nip peach soda, sold from washtubs with chipped ice... A line has already formed for the first show at the Harlem Square Club two blocks up; Count Basie is playing there tonight. The Cotton Club, on the Avenue near Seventh Street, is featuring Billie Holiday.³⁷

The Lyric Theater (NR Listed 88002965 on January 4, 1989) exemplifies this era of booming nightlife. Most of the buildings that hosted these entertainers no longer remain, but the Lyric Theater is a surviving testament to this important period. The Mary Elizabeth Hotel opened on Second Avenue in 1918, and was later followed by the Sir John and Lord Calvert hotels (Figure 8). The Rockland Palace, Knight Beat, the Fiesta Club, the Island Club, Zebra Lounge, and Flamingo Room were among the most popular hotel bars and entertainment venues.

rooming house. All properties mentioned have been demolished, with the exception of the Lyric Theatre and Mt. Zion Baptist Church-- both restored and still in use.

³⁵ Patrice Gaines-Carter, "Black Community's History Is Hidden By Urban Renewal," *The Miami News*, August 18, 1979.

³⁶ Margaria Fichtener, "Overtown is Waking Up," *The Miami Herald*, July 27, 1986.

³⁷ Dunn, 143.

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Although Miami was segregated and African-Americans were not allowed within White establishments, except as staff, Whites frequently attended performances in Overtown.



Figure 8: The Carver Hotel; Malcolm X taking a photograph of Muhammad Ali, 1964
Source: Miami-Dade County

Complementing the activities of “Little Broadway” were the business establishments along NW 3rd Avenue, known at the time as “Little Wall Street.” During this period there were many prosperous Black-owned businesses thriving as a result of pervasive social and economic isolation. As Overtown hit its peak, a concentrated force of purchasing power remained within the community.

Parades and sporting events were also frequent occurrences. The Coconut Festival was a result of the Black community’s exclusion from Orange Bowl activities. Instead of being sidelined, the Overtown community organized their own parade, led by the Coconut Queen down Northwest Second Avenue. An all-Black Coconut Festival football game was held at Dorsey Park and in 1949, the Coconut Festival later became the annual Orange Blossom Festival, still celebrated to this day.

The Overtown community persisted through segregation and found strength within their successful and educated population to be self-sufficient. The construction of the X-Ray Clinic in 1939 reflects the reality of segregated life in Miami and across the United States during the early decades of the twentieth century (Photo 7). The X-Ray Clinic is one example of the types of services, which were provided to meet the needs of the community. The Dr. William Chapman House, built around 1923 by Dr. Chapman and his wife Mary Louise, was another example of professional services that thrived and were needed to provide for the health needs of Overtown. Without the work of Dr. Chapman and other prominent medical professionals, thousands of Overtown residents would not be able to receive diagnoses or treatments. Dr. Chapman received his medical degree from the Meharry Medical College of Walden University and continued to practice medicine in Miami’s Black community until his passing.³⁸

In addition to segregated medical facilities, Black citizens were deprived of judicial representation. Judge Lawson Edward Thomas, a civil rights activist, became the first Black judge in Miami-Dade County upon his appointment to Miami’s Black Municipal Court in 1950.³⁹ The simple concrete block building at 1021 NW 2nd Avenue was his law office for over thirty years, until the late 1980s (Photo 5). Thomas was involved in a number of groundbreaking civil rights campaigns and lawsuits, including organizing a protest against the customary exclusion of African Americans from Miami’s beaches and a lawsuit that succeeded in restricting Miami-Dade County from formally zoning along racial lines.

³⁸ He also operated a drug store from his office at 219 NW 8th Street. Dr. Chapman occupied the house until his death in 1940, and his son continued to reside there until it was relocated to the Booker T. Washington High School campus.

³⁹ Many researchers have also suggested that Judge Thomas was the first post-Civil War Black judge in the entire South.

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Overcrowding and the Works Progress Administration (WPA)

An unfavorable series of events in the 1930s depleted the Overtown community of its livelihood. Despite its prosperous state in the 1930s, it suffered from overcrowding. Data confirms that though thirty-two percent of Miami's population resided in Overtown, the neighborhood only accounted for ten percent of the city's physical land mass. When overcrowding became unbearable, Liberty City, an area northwest of Overtown was destined to become the predominant area for the Black community.

Housing was built using unacceptable construction practices. Substandard living conditions provoked systemic crime and health problems. The Overtown community led a citywide campaign to develop better housing, which attracted the attention of the Works Progress Administration (WPA).⁴⁰ A series of exposes of the unsanitary conditions of Overtown in the *Miami Herald* ultimately led to a visit by President Franklin D. Roosevelt and officials from the WPA. The construction of Liberty Square at Northwest 62nd and 67th Streets became the second federally funded housing projects in the nation.⁴¹ Though the construction of Liberty City helped alleviate the crowded conditions in Overtown, its construction did not resolve the root problems.⁴² By the 1940s, the area was still an overcrowded slum. Residents had no access to running water or indoor plumbing, and electricity was an unaffordable luxury.

World War II and Post-War Years, 1939 - 1954

When the United States entered World War II, African Americans were extensively recruited although they were relegated to performing menial roles. The United States Navy openly recruited African Americans into positions of servitude such as mess cooks and stewards. Following the war, the returning soldiers caused a significant population increase. By 1944, the City's Black population had reached 43,187, with the majority residing in Overtown.

A period of growth in the post-war era signaled recovery and optimism across the United States. Federal agencies provided large influxes of cash, which tripled the income of the entire state of Florida and added approximately twenty-five percent to the overall population. The Federal Security Administration built roads, bridges, and public improvements. By the end of 1943, the American economy was booming. Tourism returned to Florida and by the conclusion of World War II, Florida's economy was almost fully recovered.

Between 1940 and 1950, the population nearly doubled.⁴³ The confinement and overcrowding in Overtown allowed up to thirty wooden shotgun homes to an acre. The suburban areas such as Brownsville, Liberty City and Richmond Heights continued to draw residents from Overtown, in search of space and a more expansive setting. Contagious diseases and the increasing crime rate in Overtown, due in large part to the lack of running water, indoor plumbing, and electricity, prompted the growth of Liberty City and the expansion of publicly-funded housing in the subsequent decades.

Self-Reliance and Segregation

The government's provision and oversight of development for the Black community was minimal. It was left to the citizens of Overtown to build their own educational, recreational and spiritual facilities. The building of the Dorsey Memorial Library is a testament to the energetic and determined leadership of the Overtown community

⁴⁰ President Franklin D. Roosevelt created the WPA with an executive order on May 6, 1935. It was part of his New Deal plan to lift the country out of the Great Depression by reforming the financial system and restoring the economy to pre-Depression levels.

⁴¹ George and Peterson, "Liberty Square."

⁴² Liberty City today is roughly bound by NW 79th Street to the north, NW 27th Avenue to the west, the Airport Expressway to the South, and Interstate 95 to the east.

⁴³ Ibid., 168-70.

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(Photo 9). The library, suitably named after its benefactor Dana Dorsey, opened on August 13, 1941 to provide an educational gathering place, particularly for the children in Overtown.

On September 1, 1944, five African-American men made history when they were sworn in as the City of Miami's first Black police officers. Miami is likely the first city in the South to hire African-Americans as members of their permanent police force. The five officers were Ralph White, Moody Hall, Clyde Lee, Edward Kimball, and John Milledge.⁴⁴ These patrolmen were assigned to the "Central Negro District," an area that included parts of Liberty City and Overtown. The newly created Black police force became a division independent of the White police force. They were first headquartered at the office of dentist Ida P. Davis at 1036 SW 2nd Avenue. The patrolmen were allowed to arrest only other Black citizens, and had no authority over Whites. Black patrolmen were not classified as civil service personnel, though their White counterparts were. This categorization resulted in a deficiency of job security and retirement benefits. According to an officer hired in 1947, a Black Miami police officer could not arrest Whites until 1963.⁴⁵

By the late 1940s, there were more than forty Black officers, and the City decided that it was time to construct a separate facility. That building, later known as the Black Police Precinct and Courthouse (NR listed 100004974 on February 5, 2020) would serve both as a headquarters for the patrolmen, and as a courthouse where accused African Americans were tried for their crimes in a municipal court with a Black judge presiding. The creation of a special municipal court was a significant achievement (Photo 12). The Miami City Commission authorized the construction of a "Colored Police Precinct station at NW 11th Street and NW 5th Avenue" in August 1949. The award for the design of the building went to notable Miami architect Walter C. DeGarmo.

Segregation was practiced in Miami well into the 1950s. In a 1951 *Miami Herald* article, "Dixie Chiefs Laud Negro Policeman," the City of Miami is credited with a pioneering role in the South's "Negro Officers for Negroes" movement. The article noted that since Miami hired the first Black Patrolmen in 1944, "...that one or more cities in every Southern state has hired Negro policeman—not only has metropolitan centers, but such towns as Talladega, Alabama, Ahoskle and High Point, North Carolina, and Clover, South Carolina." The article went on to say that "...Negro officers have eliminated many old race hates and have reduced crime by as much as 50 percent in some instances." In 1951, the forty-one uniformed Black police officers in Miami were the largest Black police force in the South. The Black Police Precinct and Courthouse is a powerful reminder that recalls a social system that once claimed that races should remain separate from one another. Through the heroic efforts of a few dedicated civil rights activists, the status and conditions of the Black population was significantly improved through these reforms.

Judge Lawson E. Thomas was Miami's first Black judge and presided over the new Negro Police Precinct at Northwest 11th Street and Fifth Avenue. He is believed to have been the first Black judge in the South since Reconstruction (1865-1877). Judge Thomas handled the cases of African Americans arrested by Miami's Black police force.

At the end of World War II, African Americans in great numbers began to migrate from the rural South into the cities of the Northeast and into growing southern cities such as Atlanta, Richmond, and Miami. As the Civil Rights Era emerged, a nascent Black working class provided a foundation for the movement. Postwar benefits for Black veterans provided the means necessary to continue and build upon increasing civil rights expansion.

The Civil Rights Era and Integration - 1954-1968

During the mid-1950s and 1960s, Overtown churches were the sites of Sunday Forums sponsored by the King of Clubs, a pioneer organization of Black professionals. The forums, which presented some of the best-known orators including Dr. Martin Luther King, often had standing-room-only crowds. Many prominent local civil rights

⁴⁴ These pioneering men were not referred to as "officers" as their White counterparts, but instead as "patrolmen."

⁴⁵ Dunn, 173.

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activists of the time included Father John E. Culmer of Saint Agnes Episcopal Church, Revered Edward T. Graham of Mt. Zion Baptist Church, Dr. John O. Brown, and Mary Athalie Range.

The Dade County School Board gradually introduced the 1954 *Brown V. Board of Education* U.S. Supreme Court decision and Miami became slowly integrated.⁴⁶ The judgment was not locally enacted until 1959 with the announcement of the integration of Orchard Villa Elementary School. Black high schools, including Booker T. Washington Senior High School, were integrated with the class of 1968. Boundary changes and desegregation-related decisions led to the busing of Black students to White schools, often resulting in unwelcomed tensions. Though there were policies for school integration, due to the concentration of publicly supported low-income housing sites around the County, full integration did not truly occur until the later 1990s.

The Congress of Racial Equality (CORE) led the first demonstrations against segregated lunch counters during the organization's 1959 National Convention held at the Sir John Hotel in Overtown. Subsequently, the Miami CORE chapter led lunch counter sit-ins and invited notable civil rights leader Reverend Fred L. Shuttlesworth to speak at the Greater Bethel A.M.E. Church to a crowd of over six hundred people. As a close associate to Dr. Martin Luther King Jr., he preached the use of nonviolence as a means of combatting racial segregation. During a mass meeting at Mt. Zion Baptist Church, citizens agreed to boycott downtown stores due to the continued resistance by private businesses and the Miami police department to enforce integration. Finally on August 1, 1960, three pairs of CORE members were served lunch at the counters of the W. T. Grant, F. W. Woolworth, and S. H. Kress department stores. The agreement was the first in Florida to remove racial barriers at lunch counters.

Through the 1960s, the self-reliant neighborhood was known as tight-knit, safe community where "children played jacks and hopscotch in the street" and as a "vibrant community where Black doctors, lawyers, and dress makers owned their own businesses."⁴⁷ Key institutions such as the Booker T. Washington High School and the churches helped reinforce strong bonds among residents. Thriving commerce, entertainment venues, hotels and public events created unity and solidarity. Groceries, cleaners, beauty salons, drug stores, and other service establishments continued to thrive along NW 14th Street, NW 20th Street, and the two major commercial corridors of Northwest 2nd and 3rd Avenues. However, African Americans were still banned from utilizing public parks and facilities, schools were segregated, and jobs were restricted.

Post-Segregation and Civil Rights Advocacy

After the social constraints and segregation policies began to ease, the community and tourists began to spend their money elsewhere. Increasingly, African American visitors stayed at the Eden Roc Hotel or the Fontainebleau Hotel on Miami Beach, rather than in Black-owned Overtown hotels. Though social change and integration were welcomed advancements, the magic of Overtown began to diffuse.

The political force of the Black population began to gain steam, particularly through the efforts of Uncle Charles Hadley and his initiative "Operation Vote." The Black voter registration and vote-gathering apparatus ballooned into continued political representation at the municipal and state levels. Joe Lang Kershaw was the first African-American elected to the Florida House of Representatives in 1968 and Gwendolyn Cheery, daughter of Dr. William B. Sawyer, was the first Black woman elected to the Florida House of Representatives. With visible political power, improvements led to better housing conditions and desegregation. However, the majority of the Black population continues to reside in the northwest section of the county, particularly Overtown, Allapattah, Liberty City, Brownsville, West Little River, and Opa Locka.

⁴⁶ The National Register Multiple Property Listing for Florida's Historic Black Public Schools documents the significant activities of the state's public education system as it relates to African Americans, the narrative discusses various personalities associated with that development, the contributions of and challenges faced by African Americans in the realm of education, and the schoolhouses constructed during the historic period. National Register of Historic Places, Florida's Historic Black Public Schools MPS, December 2, 2003.

⁴⁷ "A Halt on History," The Miami Herald, September 18, 1994.

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The Florida NAACP was a vital link to the national Civil Rights movement. On September 15, 1963, a major rally was held at Mt. Zion Baptist Church to raise funds to pay the fines of Reverend Theodore R. Gibson and Reverend Edward T. Graham of Mt. Zion Baptist Church for refusing to turn over the local NAACP membership list. The Florida Senate Johns committee, characterized as the Florida version of the McCarthy committee, labeled the local NAACP organization as questionable. Though they cited the First and Fourteenth Amendments of right to assembly, right of association, and equal protection of the rights of all citizens, Reverend Gibson and Graham were sentenced to six months in jail and fined twelve hundred dollars each. The appeal was finally resolved by the U.S. Supreme Court in a five-four decision in favor of the two ministers which concluded that the Johns committee only had limited rights to access membership lists of non-subversive organizations. The decision was one of the most important Civil Rights era judgements.



Figure 9: Construction of the I95 Expressway through the heart of Overtown
Source: *Miami Herald*

Urban Renewal and Highway Construction

However, the 1960s sparked a series of events that continued to undermine the community's entire foundation. Miami and the nation suffered from violent racial conflicts, protests, and growing tensions through the growth of the Civil Rights movement. Massive clearances of "slum conditions" began in the mid-1960s, ushering in a further downward spiral, which was compounded with the displacement of former Overtown residents to the outer suburbs. Under the proclamation of urban renewal and eminent domain, construction for Interstate 95, Expressway 395, and State Road/Expressway 836 razed two large swathes of urban fabric in Overtown (Figure 9). This resulted in the loss of countless homes and Overtown's business district, its major sustaining force. Concurrently, the population plummeted from nearly forty thousand in 1960 to ten thousand in 1970, with the displacement of approximately twenty-four hundred families or seventy-five hundred residents. By the end of 1970, forty-five percent of businesses that were located in Overtown in 1966 were lost.

Preservation Efforts - 1968 to present

The cycle of success in Overtown, much like the boom and bust periods of Miami, has had its highs and its lows. Though the efforts to preserve historic buildings in Overtown saved many important resources, many have been lost due to demolition or insensitive redevelopment. The historic buildings that remain illustrate the colorful and dynamic growth of this remarkable area critical to the social growth of Miami. Overtown's original inhabitants

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continued to diminish. The construction of the expressways reduced the population a further fifty-seven percent, from 10,603 in 1970 to 4,583 in 1980.⁴⁸

Outsiders minimized the importance of Overtown as one of the oldest and most important links to Miami's incorporation as a city. Efforts to protect the community with balanced redevelopment were overcome by incorrect assumptions and perceptions of the area. Overtown was often characterized as:

...A settlement of maids and gardeners, of shotgun houses set so close together a man could stretch out his arms and touch a house with each hand, of funeral homes and second-hand furniture stores, tailoring shops and hair parlors, rooming houses and mysterious Masonic lodges, mean streets and Good Bread Alley, rundown bars and odd and lively gospel-thumping churches.⁴⁹

As early as 1979, efforts by the Black Archives Foundation, led by historian Dorothy Jenkins Fields, sought to gather information to protect the historic area and create the "Overtown Folklife Village" project complete with restoration and rejuvenation.⁵⁰ The Dade County Community Development Program, the Dade County Historic Survey, and the City of Miami Planning Department supported the survey. In 1982, a grant for \$190,000 through the Community Development Block Grant Program (CDBG) allocated funding to preserve the X-Ray Clinic and Dorsey House, and create a Historic Preservation Reference Library, among other initiatives.⁵¹

The 1980 riots in nearby Liberty City after the acquittal of five White Dade County police officers following the unjustified death of an unarmed Black youth named Arthur McDuffie demonstrated the fragility of race relations in Miami and across America. Eighteen people died with over \$100 million in property damage. The National Guard was called in to respond and the resulting damage and mistrust persisted long afterwards.

Almost a decade later on January 16, 1989, a full-scale riot broke out in Overtown upon the killing of Clement Lloyd Anthony and Allan Blanchard. Miami police officer William Lozano fatally wounded Lloyd on his motorcycle that subsequently stuck and killed Blanchard who was approaching in an oncoming car. The senseless killing ignited subsequent riots that spread from Overtown to Liberty City and Coconut Grove, resulting in one death, eleven injuries, and nearly four hundred arrests. Thirteen buildings were burned with an estimated \$1 million in damages. Officer Lozano was convicted of manslaughter and sentenced to seven years in prison, but was able to appeal. In May 1993, Lozano was found not guilty and released. As a result, the Metro-Dade police built a program to patrol Miami-Dade County's housing projects, with mini-precincts built in Liberty City and Overtown to target police misconduct. The post-riot promises for economic and political change have been limited and disappointing for inner-city African Americans in Miami.⁵²

Demolition by Neglect and Preservation Activism

In 1983, five structurally hazardous buildings, including the notable Mary Elizabeth Hotel, which hosted Count Basie, Mary McLeod, and W.E.B. DuBoi during Overtown's heyday, were demolished under a Urban Mass Transit Authority grant (Figure 10).⁵³ Further revitalization under "Southeast Overtown/Park West Phase One," planned to build seven structures with over one-thousand middle-income apartments, eight-hundred condominiums and townhouses, two-hundred-forty-thousand square feet of commercial space, two pedestrian malls, and a historic Overtown section over four sites between Northwest 10th and 6th Streets and between North Miami Avenue and Northwest 3rd Avenue, to welcome the Miami Arena.⁵⁴ Economic, political, and social forces beyond the control

48 Glenda Wright-McQueen, "Plan Aims At Luring Middle-Class Blacks," The Miami News, October 19, 1982.

49 Margaria Fichtener, "Overtown is Waking Up," The Miami Herald, July 27, 1986.

50 "Historic Data Sought On Overtown District," The Miami News, October 11, 1979.

51 "Objective—Historic Preservation," The Miami Herald, March 8, 1982.

52 Dunn, 267.

53 Ellyn Ferguson, "Page of History Razed with Hotel," The Miami Herald, December 6, 1983.

54 David Hyde, "Miami Arena Joins The Neighborhood," The Miami Herald, June 26, 1988.

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of the Overtown residents prompted various stages of unrelenting neglect and decline.⁵⁵ Valuable inner-city parcels, which housed the irreplaceable history of Black Miami, were targeted for downtown redevelopment.⁵⁶

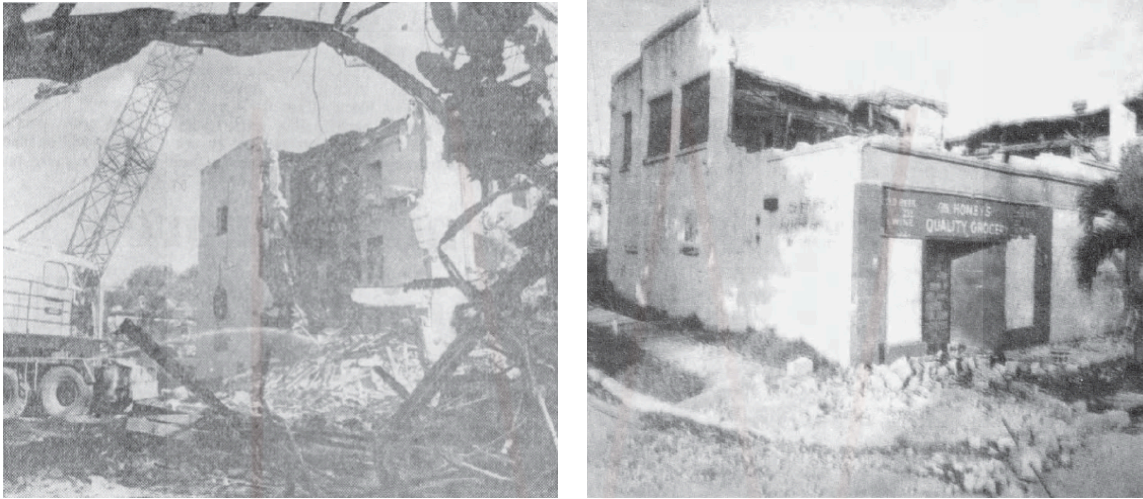


Figure 10: Demolition of Mary Elizabeth Hotel; Collapsing of former Cola-Nip Building
Source: *Miami Herald*

The renovation of the Lyric Theater began in 1989, led by Dorothy Jenkins Fields, founder of the Black Archives History and Research Foundation, to preserve one of the most prominent historic structures of former “Little Broadway.”⁵⁷ However, later that year the Carver Hotel, once home to entertainers and athletes from Nat King Cole to Muhammad Ali, was demolished due to neglect.⁵⁸ In 1999, the Cola-Nip plant, listed in the *National Register of Historic Places*, collapsed and was subsequently demolished.⁵⁹ After several years of research led by Dorothy Fields and with documentation by Sara Eaton, City of Miami’s historic preservation planner, the area from Northwest 8th to 10th Streets, between 2nd and 3rd Avenues became a blueprint for the “Historic Overtown Folklife Village.”⁶⁰

55 Marvin Dunn, “Can We Save The Inner Cities?” *The Orlando Sentinel*, December 18, 1988.

56 Beth Dunlop, “Park West Needs A Neighborhood Identity,” *The Miami Herald*, February 19, 1989.

57 Ivan Roman, “Overtown Cultural Showcase On Rebound,” *The Miami Herald*, July 26, 1989.

58 Charles Strouse, “Efforts To Save Carver Hotel Fail,” *The Miami Herald*, September 21, 1989.

59 Peter Whoriskey, “Historic Plant Collapsing,” *The Miami Herald*, November 26, 1999.

60 Charles Strouse, “Historic Overtown Dreams of Rebirth,” *The Miami Herald*, November 27, 1989; Blanca Mesa, “Poor Feel Pinch of Renovation,” *The Miami Herald*, April 22, 1990; Jay Weaver, “Returning To Its Roots,” *South Florida Sun Sentinel*, December 6, 1998.

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F. ASSOCIATED PROPERTY TYPES

Property Types Associates with the Resources in Historic Overtown

Historic properties associated with the Overtown community in Miami embody the distinctive character of the Black experience from the City's early workforce and municipal incorporation through the age of segregation and later integration. The physical appearance of these structures is not typically different than the form of structures serving similar functions in the White community. However, the functions these buildings housed and the unique role they played often embody a richer and more expansive set of historic associations.

Segregation limited the social, economic, and religious structures the Black community could inhabit. The role and symbolic function these resources played in the community with which they are associated can ultimately be very different from similar purpose-built structures erected for a White community. Though in the early twentieth century African Americans could entertain and work on Miami Beach, they were required to carry special identification at all times. They could not visit for leisure activities or stay beyond curfews based solely on racial association. Other residents and visitors had access to a variety of buildings designed for different purposes and could travel readily within society. Faced with a hostile and often dangerous environment, the places and buildings that African Americans built became the self-sufficient community for their collective survival and expression.

Changes and adaptation of these buildings over time represented the Black community's response to the social and political restrictions placed on them. Historical scholarship on African American communities detail the extent to which practices of segregation created an environment that counteracted the exclusionary world experienced. Though early political representation lacked in the first part of the twentieth century, the Black community created systems to transform political, cultural, and social paradigms into existence, particularly through the support of numerous Overtown religious and social congregations. Building use went beyond the structural intent of the originally designed building.

The historic resources of Overtown are representative of the unique history of a major twentieth century city that grew from a frontier to a metropolis and the resilience of Miami's Black population to pursue excellence despite challenges of segregation, discrimination, and social exclusion. Miami was created as a tourist-oriented resort city due in large part to the labor and contributions of the early Black workforce who relocated to Miami in search of economic opportunity. The early segregated area of "Colored Town," now referred to as Overtown is an important reminder of Miami's dramatic growth and prosperous identity. As the community developed from wooden shotgun homes into a fully self-sufficient center of Black commerce, entertainment, and residences, Miami also established its prominence as an internationally known destination. These properties are significant for their associations to Miami's growth as a major resort city and the essential contributions of Miami's early Black citizens.

The Multiple Property Listing illustrates the social importance of Overtown as a self-sufficient community, as evidenced in the variations of architectural styles and building use to honor the historic importance of one of Miami's earliest Black communities. Architecturally, this Multiple Property Listing contains a distinctive collection of Frame Vernacular, Masonry Vernacular, Art Deco, Streamline Moderne, Mediterranean Revival, Gothic Revival, and Mid-Century Modern style buildings built during the first half of the twentieth century.

Period of Significance

The end date for the period of significance of this Multiple Property Nomination is 1970 to account for the process which followed the 1964 Civil Rights Act. Prior to the Civil Rights Act, the Black population experienced

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limited opportunity and access to public spaces. Since the enactment of the social and physical integration of Miami took many years beyond the 1964 Civil Rights Act, it may be possible that a structure falls within Criteria Consideration G of a property less than 50 years old. Criteria Consideration G ensures that "sufficient historical perspective exists to determine that the property is exceptionally important."⁶¹ A substantial body of historical scholarship on the Civil Rights Movement has studied African American life through the 1970s, providing objective endorsement to support this period of significance.⁶²

Integrity Requirements for Resources

The *National Register* requires historic resources to possess sufficient integrity to convey their historic associations to ensure that a resource's physical character is directly connected within the context significance. There are seven identifiable aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. While the physical features of a resource may not retain all seven aspects of integrity, it must retain those aspects that convey its historic significance. For this reason, historic resources associated with the Black community may challenge traditional notions of integrity. Resources that are typically listed for their associative significance have commonly experienced considerable alteration to their physical fabric. Buildings within Overtown and other segregated Black communities are often continually adapted as a result of limited opportunities elsewhere. The modified resources served the variable needs within the restrictions of segregation. Upon integration and the commencement of the highway construction, many Overtown resources were lost. Due to these external forces, deterioration led to abandonment. Simultaneously, the suburban expansion of the City created speculative pressure and many historic resources were demolished due to neglect and development pressures.

Feeling and association are significant factors for evaluating African American resources within the Overtown Area. The *National Register* acknowledges that "feeling and association depend on individual perceptions."⁶³ These associations are indicative of a particular time and place, identified in the definitive historic contexts of Overtown's development. Institutional facilities, particularly churches, schools, lodges, and performance venues, became communal points of civic participation which included multiple functions, thereby increasing a structure's associative meaning over an extended period of time. Physical alterations should not diminish historic associations or their representative importance for Overtown businesses and residences.

Location remains a premier criterion of resources that predate the 1964 Civil Rights Act. Location directly addresses areas open to a segregated race. Although the Black community could adapt and change their buildings, restrictive covenants and racially biased lending policies limited the geographic areas for African American commercial, residential, and institutional investment. While setting typically refers to the immediate surroundings of a property, a broader interpretation is appropriate for Black resources in Overtown. In particular, resources were often relocated due to economic or social necessity, particularly during the invasive construction of Miami's highway system in the 1960s and Criteria Consideration B should be considered within the historical context.

Though numerous historically African American properties nominated for historic associations may be considered vernacular structures with little architectural detail, the critical design aspects of form, massing, and historic use should be readily apparent. Size, scale, and basic form are more important than stylistic details and fenestration patterns for embodying the historic significance of these buildings and the communities they served. For example, an altered commercial space, church, or residence could retain integrity of design if its

61 "National Register Bulletin 15: How to Apply National Register Criteria for Evaluation," 42.

62 "National Register Bulletin 22: Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years," 6.

63 National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation, 45. Association is the direct link between a particular property and the events it represents.

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form and massing still communicate the building's original purpose and significance within the Overtown community. In many instances, physical alterations taking place within the period of significance of these properties are as significant as the circumstances surrounding the construction of the building.

Vernacular buildings may also have widened expectations for integrity of workmanship due to the likelihood of cost-effective initial construction materials, particularly on the exterior of the building. Often materials have been replaced or covered over the years as Overtown experienced neglect and abandonment. The application of in-kind materials to replicate earlier appearances are less important than the historic character of the materials and the intentions of a building's wider role within society. Changes that reflect income levels, community values, and individual aesthetic preferences show how buildings and communities evolved. These considerations should be viewed through the larger lens of understanding the impact of segregation on Overtown life. The survival of the original structural framework, potentially with alterations over time, exhibits a characteristic pattern that establishes sufficient integrity of workmanship and material for listing.

Aspects of integrity should be considered with the interpretive value of the resource as it relates to the early pioneer and segregated livelihood of the Black community in Overtown. Though the ability of the extant physical fabric to convey the appearance of the resource at a particular point in time is important to communicating the historic significance of the resource, the appearance of an altered building allows for the understanding of how Black life in Overtown has transformed. For resources associated with Black history, their significance to decipher transformation can supersede their value to commemorate a particular moment in time.

RESIDENTIAL STRUCTURES

Residential structures are critical to understanding the history of the Black community in Overtown. Residences survive to represent the early Black pioneer and pre-Civil Rights experience of a segregated community within the larger context of Miami. Extant Frame Vernacular and Masonry Vernacular dwellings demonstrate location, design, feeling, and association.

Due to the limited venues available to the Black community, often homes were utilized as an extension beyond domestic use. Church congregations met and worshipped in houses before church buildings were constructed, informal schools facilities were often formed in homes, and professional commerce took place prior to the development of Overtown's commercial thoroughfares. Houses continued to serve as sites of recreation and entertainment, gathering places for debating ideas, and safe havens for community organizing.

Residential structures constructed by the Black community may meet Criterion A because of association with themes of community planning and development, commerce, education, Black ethnic heritage, and social history. If the Black community employed other African Americans to design, construct, or remodel these properties, then the buildings could be eligible under Criterion A as representative of the self-reliance movement, a major theme within the Black American experience under Jim Crow laws and throughout practices of segregation.

Residential structures may meet Criterion B because of associations with figures that resided there. In order for the building to meet Criterion B, the significance of the individual must be established. Due to policies of segregation, the lack of access to social advancements required that the Black community work together. Within this context, many successful individuals made contributions of significant importance despite adverse conditions. A residence associated with figures that worked to improve Overtown and the wider Black population possesses sufficient associative value for nomination under Criterion B. *National Register* Criterion B recognizes buildings "that are associated with the lives of persons significant in our past." *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* clarifies that

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- A property is not eligible if its only justification for significance is that it was owned or used by a person who is a member of an identifiable profession, class, or social or ethnic group. It must be shown that the person gained importance within his or her profession or group and/or the activities and events which made the person significant must have occurred at this place.
- A property is not eligible under Criterion B if it is associated with an individual about whom no scholarly judgment can be made because either research has not revealed specific information about the person's activities and their impact, or there is insufficient perspective to determine whether those activities or contributions were historically important.

All associations must be documented and speculative association is not satisfactory. For the *National Register*, listing in the *Dictionary of American Biography* is considered sufficient scholarly judgment for Criterion B, a standard difficult for many African American community leaders to meet.

Because of the important role that Overtown held for the Black community in Miami and in the South Florida region, houses associated with individuals who played important roles may qualify for listing under Criterion B. In the era of segregation, these leaders and entrepreneurs faced political and social exclusion. Due to the cooperative necessity in many early twentieth century segregated communities, often the importance of several people and families are evidenced. *National Register* guidance for Criterion B further requires that properties nominated should best reflect "a person's productive life, reflecting the time period when he or she achieved significance."

Domestic structures may also meet Criterion C if they are excellent examples of the work of outstanding Black architects or if they possess individual architectural importance.

Registration Requirements For Residential Structures

Registration requirements for residential dwellings will differ based on the location and date of construction of the building. A registration requirement for association with themes that have been well studied and documented are less stringent than for topics about which less is known.

- Due to the scarcity of extant dwellings associated within the Black community prior to World War II, any dwelling constructed prior to 1939 is potentially eligible for the *National Register of Historic Places*.
- A dwelling associated with an individual with a documented role in community development should be eligible under Criterion B, provided the role of the individual and their impact on the community can be clearly demonstrated.

Due to the associative significance of residences attached to particular individuals and families, integrity requirements must relate to *National Register* guidance for Criterion B:

- A straightforward integrity test for a property associated with an important event or person is to determine if the extant property would be recognizable, as it exists today.⁶⁴

Although strength of association particularly through the long-lasting effects of segregation can diminish Criterion A, in association with historic themes, the threshold of recognition remains applicable for buildings nominated under Criterion B. Removal of ornament and porches and alterations such as additions and removal of entrances may be acceptable if the overall form and basic massing of the dwelling at the time its significant occupant resided in it remains. Similarly, the *National Register* permits listing of covered buildings and buildings

⁶⁴ National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation, 48.

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where alterations can be reversed to reveal more of the earlier appearance of the building.

Since many early residences were altered, reconstructed, or relocated in order to preserve its historical associations, special consideration for potential nomination should be considered. Consideration B for moved properties states, "A property removed from its original or historically significant location can be eligible if it is significant primarily for architectural value or it is the surviving property most importantly associated with a historic person or event."⁶⁵ This is particularly relevant within the context of the urban renewal projects and highway construction through the heart of Overtown in the late 1960s through the 1970s. Under consideration for Criteria E for reconstructed properties, "A reconstructed property is eligible when it is accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan and when no other building or structure with the same associations has survived. All three of these requirements must be met."⁶⁶ As properties continue to mature, it is also notable that Criteria E allows consideration for a property after the passage of fifty years. It states, "...reconstruction may attain its own significance for what it reveals about the period in which it was built, rather than the historic period it was intended to depict. On that basis, a reconstruction can possibly qualify under any of the Criteria."⁶⁷ The seven aspects of integrity, which include location, design, setting, materials, workmanship, feeling, and association, must be flexible to take into account how a property's physical features relate to its overall significance.

CHURCHES

Though the *National Register Criteria for Evaluation* does not ordinarily consider religious structures for listing, Criteria Consideration A notes that churches will qualify for listing if they are historically or architecturally important. Due to the role church congregations played in Black communities, many Overtown churches qualify through their historical or architectural importance. Black churches developed as enormously influential institutions within their communities, providing a setting for social, cultural, educational, and political activity. Worship and religious instruction provided the only legal means of coming together as a community when public assembly was forbidden. Churches served not only as cornerstones of the Overtown community, but as a gathering place for the prominent incorporators of the City Charter in the late nineteenth century, Civil Rights activism through the mid-twentieth century, and continued civic leadership for Black representation to this day.

Scholarship has long acknowledged the importance of churches to Black history and culture. In the development of South Florida, the churches of Overtown play a particularly vital role. As August Meier wrote:

Both church and fraternity were especially important in the Negro community, far more so than in the White community in nineteenth century America. It was in the church and fraternity that Negroes found unhampered opportunity for social life and for the exercise of leadership. A high proportion of distinguished Negro leaders have been ministers.⁶⁸

Church buildings were primarily constructed for religious worship, however the structures also housed the multifaceted functions of educational and civic activities within their walls. For example, the churches could serve the educational requirements of schoolchildren on Sundays, provide a forum of political activism, and become the background for community fundraising in the same week. The versatility of Overtown's churches should be taken into substantial consideration.

⁶⁵ Ibid., 29.

⁶⁶ Ibid., 37.

⁶⁷ Ibid., 38.

⁶⁸ August Meier, *Negro Thought in America*, 15.

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Registration Requirements For Churches

Due to the institutional importance of the church in the development of Overtown's history and the particular role churches played in the settlement patterns during the early pioneer era in Miami, most churches should first be evaluated under *National Register* Criterion A. Physical integrity is secondary to a church's associative attributes. Churches may be significant under themes of education, entertainment/recreation, Black ethnic heritage, and social history, in addition to religion. A church constructed for use prior to 1964 or adapted for African American use prior to 1940 is potentially eligible for the *National Register* if it meets the following requirements:

- Five years use by an African American congregation prior to 1964, or
- Site of an important event prior to 1964, particularly relating to community organizing, or
- Association with a congregation dating back to the City of Miami's founding in 1896.

The associative attributes required will depend on the date of the church's construction. Documentation of churches constructed after 1950 must include the following information about associative attributes:

- Information about a specific institutional role in the community compared with other churches. What functions did the church serve beyond religious worship? Did it operate educational or social programs? Did it serve as a community gathering place? Was it the site of meetings relating to the Civil Rights movement?
- Information about the early 20th century congregation and its role within the community. How did the early congregation shape educational and social life within the community and how have these associations continued after 1950?
- Biographical information about the pastor. Was the church the site most closely associated with a historically significant deceased pastor who played a greater political or social role within the community?⁶⁹ If an individual is listed in the *Dictionary of American Negro Biography* and if a church building is the one most closely associated with the activity for which the individual is recognized, the church is probably eligible under Criterion B. If an individual does not appear in the *Dictionary of American Negro Biography* or other document that indicates scholarly consensus and recognition, the church may still be eligible if the individual's significance can be demonstrated on the basis of objective scholarship.

In order to meet Criterion A, the essential physical attribute a church must possess is the continued ability of its form and massing to communicate that it is a church. While additions and changes are acceptable, the size and scale of the original church should be easily read. Because of the role the church played in the Black community, the aspects of integrity most important for churches are location, design, feeling, and association. Continued use by its historic congregation greatly bolsters integrity of association, the most important aspect of integrity for this resource.

Despite the overarching importance of associative attributes, churches can also be nominated under Criterion C for their physical attributes. Several Black churches exemplify notable architectural periods in Miami's development, particularly Masonry Vernacular, Mediterranean Revival, Art Deco, and Gothic Revival. The integrity requirements for churches nominated under Criterion C should remain more stringent than those nominated under Criterion A. If a church is nominated under Criterion C, it must have integrity of location, design, workmanship, and materials.

⁶⁹ *National Register Bulletin 15* states, "A religious property can be eligible for association with a person important in religious history, if that significance has scholarly, secular recognition or is important in other historic contexts. Individuals who would likely be considered significant are those who formed or significantly influenced an important religious institution or movement, or who were important in the social, economic, or political history of the area. Properties associated with individuals important only within the context of a single congregation and lacking importance in any other historic context would not be eligible under Criterion B.

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FRATERNAL HALLS AND LODGES

Fraternal halls and lodges are significant for their historic associations. As with churches, there is substantial scholarly consensus about the importance of fraternal organizations, particularly to organize political influence and civil rights activism. E. Franklin Frazier stated, "Next to the Negro church, the various fraternal organizations have represented the most influential associations which Negroes have built up within their segregated social life."⁷⁰ Through fraternal organizations the Black community created institutions to address specific needs when federal, state, and municipal entities did not provide adequate housing, education, economic access, and political representation. Along with the church, fraternal organizations provided a segregated society the opportunity for collective resolve.⁷¹ Often these buildings, similar to the church, served multiple societal purposes. Barred from public assembly, fraternal halls offered one of the few facilities for Black civic and recreational life.

Registration Requirements For Fraternal Halls and Lodges

Similar to the churches in Overtown, fraternal halls will most likely be eligible under *National Register* Criterion A. Fraternal halls commonly possess significance under themes of education, Black ethnic heritage, entertainment/recreation, politics and government, and social history. Associative attributes required for potential National Register eligibility include:

- Documented association with African American fraternal or social organizations, or
- Documented association with a significant event, or
- Five years of documented association with community prior to 1950, or
- Documentation of activities building housed beyond meetings of fraternal or social organizations.

While the history of the fraternal organization constructing the building may in itself be sufficient to satisfy the requirement of significance for Criterion A, it is likely that the ancillary activities will be equally meaningful. Fraternal halls are most likely to be eligible under Criterion A, therefore their most important physical attributes relate directly to their ability to convey historic associations. The manner in which massing and size communicate the space available for public assembly is particularly important for conveying these associations. Aspects of integrity most important for fraternal halls are integrity of location, design, setting, feeling, and association. Survival of features supplementary to the adaptive reuse of a building for community uses during the period of segregation enhance the associative values these buildings symbolize.

RECREATION AND ENTERTAINMENT

The importance of entertainment beginning in early-twentieth century American life, gained prominence as Overtown became a premiere destination for leisure. Often referred to as "Little Broadway," "The Great Black Way," "The Stem," and "The Avenue," internationally recognized musicians and entertainers, such as Cab Calloway, Nina Simone, Otis Redding, Patti LaBelle, Sammy Davis Jr., Etta James, The Inkspots, Red Foxx, Dionne Warwick, Lionel Hampton, Billie Holiday, Lena Horne, Nat "King" Cole, Ella Fitzgerald, Louis "Satchmo" Armstrong, Count Basie, B.B. King, and James Brown filled the streets with the sounds of music and singing. The vitality of nightlife, particularly between 8th and 10th Streets along NW 2nd Avenue became a must-see attraction in the mid-twentieth century, for White and Black visitors alike. Its famous lounges accommodated popular athletes such as Muhammad Ali (then known as Cassius Clay), Joe Lewis, and Sugar Ray Robinson. Overtown

⁷⁰ E. Franklin Frazier, *Black Bourgeoisie*, 90-91.

⁷¹ "As old as the Negro church, and second only to it in importance as a self-help and co-operative institution was the fraternal and mutual benefit society." August Meier, *Negro Thought in America*, 136.

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“jumped and quivered all day and all night” with the sounds of jazz, swing, gospel and the blues.⁷² In addition to traditional music venues and lounges, other venues were modified to serve the communal need for recreation. Barber shops, pool halls, and outdoor areas served as centers for communication and collective relaxation.

Structures associated with recreation and entertainment must take into account the direct impact which segregation forced the Black community to provide amusement for themselves. Though Black entertainers were often highly pursued performers on Miami Beach, they were not allowed to stay overnight. Overtown venues became host to the after-hour entertainment. These buildings provide important information about the social and cultural life of the Black community. Unfortunately, few sites remain. Ironically, an indirect effect of the positive passage of the Civil Rights Act of 1964 was the loss of patronage and revenue to Black entertainment venues. Loss of economic capabilities caused many of these venues to close and eventually be demolished due to neglect.

Registration Requirements For Recreation and Entertainment

Buildings and outdoor sites used for recreation and entertainment may be eligible for the National Register for their associations with the following areas of significance: art, commerce, communications, education, entertainment/recreation, Black ethnic heritage, performing arts, and social history. These resources may meet Criterion A for their associations with Black social and cultural life and for their association with the theme of racial self-sufficiency. Buildings may meet Criterion B because of their association with individual proprietors or performers.

Resources once devoted to entertainment and recreation can meet Criterion A or B if they possess any of the following associative attributes:

- Documented significant African American use for entertainment and/or recreation extending over a period of years prior to 1964.
- Documented association with “public accommodation” of African American social functions such as parties, weddings, and theatrical productions for a period of years prior to 1964.
- Documented association with outdoor sports or other outdoor leisure or recreational activities for a period of years prior to 1964.
- Documented association and close identification with a particular, significant entertainer or proprietor over a period of years.

Structures may meet Criterion C if they are suitable illustrations of an architectural type or style.

ROOMING HOUSES, MOTELS, AND HOTELS

Rooming houses, motels, and hotels are significant for their historic associations. As with venues for recreation and entertainment, there is substantial scholarly consensus about the importance of places for temporary occupancy during segregation. Similar to churches and fraternal lodges, rooming houses, hotels, and motels provided a segregated society the opportunity to congregate for business and leisure travel. The larger properties often housed ground floor lounges, popular during the early twentieth century among prominent Black entertainers, athletes, and civil rights activists. Similar to other property types in Overtown, these buildings served multiple societal purposes. Barred from public assembly, rooming houses, motels, and hotels offered one of the few facilities for Black civic and recreational life.

⁷² Margaria Fichtener, “Overtown is Waking Up,” The Miami Herald, July 27, 1986.

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Registration Requirements For Rooming Houses, Motels, and Hotels

Similar to the recreation and entertainment structures in Overtown, rooming houses, motels, and hotels will most likely be eligible under National Register Criterion A. Rooming houses, motels, and hotels commonly possess significance under themes of Black ethnic heritage, entertainment/recreation, and social history. Associative attributes required for potential National Register eligibility include:

- Documented association with African American proprietorship, or
- Documented association with a significant event, or
- Documented association with the *Green Book Travel Guides for African Americans* between c. 1930-65,
- Five years of documented association with the community prior to 1950, or
- Documentation of activities beyond the hospitality use of rooming houses, motels, or hotels.

While the history of an African American family constructing and operating the building may in itself be sufficient to satisfy the requirement of significance for Criterion A, it is likely that the adjunct activities will be equally meaningful. Rooming houses, motels, and hotels are most likely to be eligible under Criterion A, therefore their most important physical attributes relate directly to their ability to convey historic associations. Aspects of integrity most important for rooming houses, motels, and hotels are integrity of location, design, setting, feeling, and association. Survival of features added to adaptively reuse the building for community uses during the period of segregation enhance the associative values these buildings embody.

SCHOOLS

Schools and structures used for education have particular importance within the Black community due to their associative significance. Throughout the first half of the 20th century, numerous studies concluded that education was the key to racial advancement. The larger history of educational institutions for and within the Black community reveals important information about racial attitudes, civic participation, and political rights. Educational buildings embody history to provide insights into racial expectations and the segregated disadvantages prevalent in regards to the edification of Black youth.

Schools may be eligible under National Register Criterion A in connection with themes of education, Black ethnic heritage, entertainment/recreation, and social history. For secondary and post-secondary institutions, buildings may also be eligible under themes directly related to subject matter such as teachers' education or industrial education. Schools may be closely associated with strategies of institution-building and racial self-sufficiency.

Extending beyond education, Black schools typically serve as a focus for the community and a variety of public purposes that extend beyond those provided by the same building type in the White community. Since the Black community was excluded from stores, theaters, auditoriums, and meeting rooms, schools provided a venue for public gatherings. Beyond their significance as facilities, school buildings possess added meaning as the physical representation of a community's encouragement for its youth to reach beyond the circumstances of the previous generation.

Registration Requirements For Schools

Due to the importance of schools to racial advancement, any school constructed prior to the 1954 *Brown v. the Board of Education* decision may be potentially eligible for the National Register of Historic Places. These schools are significant under Criterion A for their associative significance and may be associated with *National Register* themes such as community planning and development, education, entertainment/recreation, Black

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ethnic heritage, and social history. Documentation of community life beyond schooling enhances a property's associative attributes. Requirements for consideration include:

- A documented history of African American initiative associated with the construction and operation of the school,
- A documented history referenced in *Florida's Historic Black Public Schools MPS* National Register listing (64500852 listed on June 12, 2003), and
- A history of at least 5 years of use by the Black community.

The most important aspects of integrity for twentieth century schools are integrity of location, design, feeling, and association. It is important to remember that any changes made to these buildings prior to 1954 may have gained significance in their own right. Broader elements of design such as overall form, massing, size, and scale are more important than survival of original windows, fenestration patterns, and architectural detailing. The integrity of twentieth century schools is greatly enhanced if the original floor plan is largely intact and the original setting of playgrounds and fields remains. Changes between 1954 and integration may have significance in its on right as part of the Equalization School movement. It is also helpful if changes that have been made to the building are reversible. Superficial changes would allow the exterior of the building to resume its earlier form in the future.

Educational structures may be eligible under Criterion B for their associations with individuals who taught within the property. Due to the historic importance of many Black educators, these buildings may well be the only surviving buildings most closely associated with their life and work. Integrity requirements are similar to those of Criterion A. However, the school's present appearance must resemble the appearance it had at the time the educator worked there.

Educational structures may be eligible under Criterion C if they are good examples of the work of an outstanding Black architect or exemplify a typology or architectural style. Integrity requirements for schools nominated under Criterion C are more rigorous than integrity requirements for buildings nominated under Criterion A. The survival of original floor plan and setting greatly enhances the integrity of these buildings.

LAW STRUCTURES

Similar to the segregation experienced in the education realm prior to integration, access to sufficient police protection and judicial representation was relatively nonexistent. The Black community had to advocate and experience a series of unfortunate events in order to claim comparable services provided to White communities. Police stations, judicial institutions and other structures used for law enforcement or representation have particular importance within the Black community due to their associative significance. Miami became one of the first communities to hire Black patrolmen, and later Black officers. Though their initial abilities to enforce laws were limited along a racial divide, representation in other Southern cities was not present until decades later. Judge Lawson E. Thomas was notable as one of the first Black judges since Reconstruction in the South, and had his offices and later presided at the Black Police Precinct and Courthouse (NR listed 100004974 on February 5, 2020) within Overtown.

Throughout the first half of the 20th century, racial tensions were believed to be demonstratively eased as compared with other Southern cities, though there was still the presence of the Ku Klux Klan and numerous incidents that highlighted sustained conflicts beyond integration. The broader focus of judicial institutions for and within the Black community reveals important information about social inclusion, civil rights activism, and demand for equal representation. These institutional buildings symbolize an important period of segregated disadvantages.

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Registration Requirements For Law Structures

Due to the importance of equal access to legal protection and representation, any law structure constructed prior to the 1964 *Civil Rights Act* may be potentially eligible for the *National Register of Historic Places*. These institutions are significant under Criterion A for their associative significance and may be associated with *National Register* themes such as community planning and development, law, Black ethnic heritage, and social history. Requirements for consideration include:

- A documented history of African American initiative associated with the construction and operation of the institution, and
- A history of at least 5 years of use by the Black community.

The most important aspects of integrity for twentieth century institutions are integrity of location, design, feeling, and association. It is important to remember that any changes made to these buildings prior to 1954 may have gained significance in their own right. Broader elements of design such as overall form, massing, size, and scale are more important than survival of original windows, fenestration patterns, and architectural detailing. The integrity of twentieth century law structures are greatly enhanced if the original floor plan is largely intact. It is also helpful if changes that have been made to the building are reversible. Superficial changes would allow the exterior of the building to resume its earlier form in the future.

Law structures may be eligible under Criterion B for their associations with individuals who worked within the property. Due to the historic importance of many Black police officers, lawyers, or judges these buildings may well be the only surviving buildings most closely associated with their life and work. Integrity requirements are similar to those of Criterion A. However, the institution's present appearance must resemble the appearance it had at the time the law professional inhabited the building.

Law structures may be eligible under Criterion C if they are good examples of the work of an outstanding Black architect or exemplify a typology or architectural style. Integrity requirements for law structures nominated under Criterion C are more rigorous than integrity requirements for buildings nominated under Criterion A.

COMMERCIAL STRUCTURES

Twentieth century commercial structures that housed African American businesses and businessmen illustrate a community's economic and cultural life. With the passage of time, it is likely that an increasing number of resources associated with Overtown's Black business leaders will continue to be uncovered. Commercial buildings illustrate the types of occupations and businesses that Black entrepreneurs could pursue within the context of segregation. They also illustrate the range of goods and services provided since the Black community was often restricted from wider economic, medical, judicial, and social access.

Registration Requirements For Commercial Structures

Commercial structures typically include single-story to mid-rise retail buildings, storefronts, and mixed-use structures with ground floor commercial space. These buildings may be eligible under Criterion A in connection with the following themes: commerce, law, Black ethnic history, and social history. The thriving business and commercial life of the Black community is a significant historic theme. Overtown had a rich history of small businesses, tradesmen, and entrepreneurs that were limited in opportunities and capital resources. These buildings illustrate the principle of self-sufficiency and wealth generation within a community segregated from public access to resources under Jim Crow laws and practices. Commercial structures can meet Criterion A if

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they possess any of the following attributes:

- Documented association with a business owned and operated for the Black community for over five years prior to 1964.⁷³
- Documented association with a Black-owned business for five years prior to 1964.
- Documented use of building for both a Black-owned business and other community functions for five years.

As a property type, commercial structures are often frequently altered to accommodate the latest architectural trends. Accordingly, alterations should have less impact on a commercial building's integrity than they may have on other types of buildings. Due to these limitations, the commonly applied integrity standards of Criterion C remains unlikely for potential eligibility unless resources can demonstrate the principles required.

ARCHITECTURAL CONTEXTS

The Overtown Multiple Property Listing includes residential, commercial, religious, and institutional buildings that document the growth of "Colored Town" from the pioneer era, through the land boom of the 1920s, through Overtown's heyday as "Little Broadway," and the Civil Rights era. These resources reflect the major periods of architectural development in South Florida and include examples of Frame Vernacular, Masonry Vernacular, Art Deco, Streamline Moderne, Mediterranean Revival, Gothic Revival, and Mid-Century Modern style buildings. Some of the buildings within the Multiple Property Listing date from the early decades of the twentieth century but were remodeled in the 1970s to the 1990s during an effort to restore historic resources in Overtown by Dorothy Jenkins Fields of the Black Archives, and by numerous municipal organizations.

Frame Vernacular

Frame Vernacular refers to the common wood frame building vocabulary of South Florida.⁷⁴ Construction is the product of the builder's experience, available resources, and response to the local environment. The typical frame vernacular building is rectangular in plan and mounted on masonry piers. It is constructed of Dade County pine and balloon frame construction. Buildings are one to two stories, with a one-story front porch and gable roofs. An example is the D.A. Dorsey House (1913) at 250 NW 9th Street, one of the most important remaining structures associated with the life of Miami's first Black millionaire and one of its most prominent businessmen (Photo 1). The two story rectangular structure is organized with three bays across the north façade with shiplap siding and a hipped roof. The front porch, which was added during the 1940s, replaced the building's original porch that featured finely turned wooden balusters and columns.

Masonry Vernacular

Masonry Vernacular buildings were constructed in commercial centers of American cities between 1900 and 1920 and are generally concrete block structures that range in height from one to three stories. The facades are often covered with stucco. Small apartments and commercial buildings usually feature simple ornamentation, if any, usually being limited to cast concrete detailing or decorative brickwork such as corbelling. Roofs are usually hip or flat built-up types with parapets on commercial buildings. Masonry buildings with a smooth stucco surface soon became the most common architectural type in South Florida. The Masonry Vernacular style of the Lyric Theater (1913) at 819 NW 2nd Avenue is one of the most prominent structures in Overtown, particularly noteworthy for its application of classical detailing, including the massive Corinthian columns flanking the end bays and its decorative parapet (Photo 2). Some of the Masonry Vernacular buildings were influenced by other

⁷³ The five year period has been chosen because it roughly relates to the length of the typical post-World War II business cycle.

⁷⁴ From Wilderness to Metropolis, 176.

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architectural styles, especially the Mediterranean Revival and Art Deco styles. The Dr. William Chapman House (1923) at 526 NW 13th Street features classical detailing of the porch and main entrance, together with the size and setting of the building. The Ward Rooming House (1925) at 249-51-53-55 NW 9th Street represents a modest two-story stuccoed Masonry Vernacular commercial structure (Photo 3). The Lawson Edward Thomas' Overtown Law Office (1936) at 1021 NW 2nd Avenue and Dorsey Memorial Library (1941) at 100 NW 17th Street by architects Phineas Paist and Harold Steward represent institutional interpretations of the Masonry Vernacular style in a rectilinear plan form with simple detailing (Photos 5, 9).

Mediterranean Revival

The architectural style that most characterizes South Florida, the Mediterranean Revival style, is well represented in the Multiple Property Listing. The Mediterranean Revival style derives from architectural precedents in countries that border the Mediterranean Sea, including Spain, Italy, and the Northern coast of Africa with its rich Moorish heritage. The style is defined by its broad areas of uninterrupted surfaces that are covered with smooth or textured stucco, the use of arcades and loggias, tile roof coverings, cast ornament that is concentrated around the doors and windows, and the use of wrought iron as a decorative detail. The Greater Bethel A.M.E. Church (1927) at 245 NW 8th Street embodies the distinctive physical characteristics of a "tapered-down" Mediterranean Revival style. The Mt. Zion Baptist Church (1928) at 301 NW 9th Street embodies the distinctive physical characteristics of the Mediterranean Revival style of architecture, with notable adaptations to the South Florida climate (Photo 4). The tall ceiling and the placement of the porch along the longer elevation assist in alleviating the impact of the hot climate on the interior. The scale and facades of both churches make them "anchors" of the community and some of the most imposing structures in Overtown's built environment. A multifamily residential representation of the Mediterranean Revival style can be found at the Hotel Foster (1938) at 342 NW 11th Street.

Art Deco / Streamline Moderne

The late 1920s and 1930s witnessed the adoption and evolution of the Art Deco and Streamline Moderne styles in the nation and in Miami-Dade County. The style finds its origins in the aesthetic of progressive European designers and the 1925 Paris fair, Exposition Internationale des Arts Decoratifs et Industriels Modernes, from which the style derives its name. The style reflects the avant-garde art movements of the time and is characterized by strong vertical emphasis and low-relief ornamentation with highly stylized geometric, floral, and faunal motifs. Streamline Moderne was one of the most popular styles in Florida during the 1930s and 1940s, influenced by the technological advances of aerodynamic design. Characteristic features include smooth wall surfaces, flat roofs, curving walls, and ribbon windows that create a horizontal emphasis. Excellent examples are the St. John's Baptist Church (1940) at 1328 NW 3rd Avenue with its distinctive ecclesiastical architecture and buff-colored brick facade and the X-Ray Clinic (1939) at 171 NW 11th Street with its Streamline Moderne façade, with rounded corners, horizontal band of windows, use of glass block, and central relief details (Photos 8, 7).

Gothic Revival

Drawing inspiration from medieval architecture, the Gothic Revival architectural style was a real departure from the previously popular styles that drew inspiration from the classical forms of ancient Greece and Rome. The Gothic Revival style was particularly popular for churches, where high style elements such as castle-like towers, parapets, tracery windows, pointed Gothic arched windows and entries were common. Excellent examples are the St. Agnes' Episcopal Church (1930) at 1650 NW 3rd Avenue with its striking Gothic Revival and Mission elements, evident in the belfry, central tower, Palladian-influenced windows and shaped parapet and the Ebenezer Methodist Church (1948) at 1042 NW 3rd Avenue with its Gothic Revival styling and adaptations to the area's climate (Photo 10).

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Mid-Century Modern

Mid-Century Modern architecture in Miami began as a regional response to the Bauhaus movement during the post-World War II building boom. Often referred to as "MiMo" or "Miami Modern," properties are typically characterized by the use of pylons, marine imagery, sweeping curves, catwalks, open courts, porte-cochères, brise-soleils and delta wings. References to natural elements often found on a MiMo building includes contrasting textures of stone, brick, tile and patterned stucco, layered brick, stone and exposed brick in reference to Frank Lloyd Wright's Prairie Style, ornamental ironwork and decorative railings rendered in modern geometric designs. Excellent examples are the 1950 Moderne Office (1950) at 1034 NW 3rd Avenue with its rectilinear concrete block façade with stone trim detailing, the Black Police Precinct and Courthouse (1950) at 1009 NW 5th Avenue by master architect Walter DeGarmo, and the New Providence Lodge Site No. 365 (1954) at 937-939 NW 3rd Avenue built by the members of the organization (Photos 11, 12).

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G. GEOGRAPHICAL DATA

The Overtown Multiple Resource Listing encompasses the heart of the formerly segregated "Colored Town," generally bound by 20th Street on the north, the Florida East Coast railroad tracks on the east, 5th Street on the south, and NW 5th Avenue on the west inclusive of the Booker T. Washington High School campus.



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H. SUMMARY OF IDENTIFICATION AND EVALUATION METHODS

LW Associates, Inc. (LW) prepared the Multiple Property Listing of African American historic resources in Overtown, Miami utilizing extensive material assembled by The Black Archives History and Research Foundation of South Florida, HistoryMiami, Miami-Dade Public Library Archives, and the City of Miami's Historic Preservation Department. The Black Archives has served as South Florida's premiere African American resource for historical reference and scholarship since its founding in 1977. The Archives themselves are housed in the historic Lyric Theater, which the non-profit organization was instrumental in restoring among other notable preservation pursuits within the Overtown community. Dr. Dorothy Jenkins Fields, founder of The Black Archives has been instrumental since the early 1970s in the academic scholarship, preservation, adaptive reuse, and continued education of the importance Overtown and the Black community played in the development of South Florida. The Black Archives under the leadership of Dr. Jenkins Fields has produced extensive published and unpublished studies of important resources within the Overtown community. HistoryMiami and the Miami-Dade Public Library Archives also provided resources including historic maps, *City Directories*, primary resources, and publicly funded studies of the cultural and socioeconomic development of Overtown. The City of Miami's Historic Preservation Department was instrumental in providing past documentation of individually listed resources at the local and national levels, as well as primary resources including historic tax photos.

There have been previous surveys that included parts of the Overtown boundary specified in the Multiple Property Listing. Twelve surveys were available for review from the Florida Department of State, Bureau of Historic Preservation, Florida Master Site File database.⁷⁵ All previous surveys were documented as studies to identify and document existing and potential historic resources within the context of the SR 836, I-95, and I-395 construction, federally-funded development projects, the Miami Streetcar project, or the All Aboard Florida project from West Palm Beach to Miami.⁷⁶ In addition to the speculative development and displacement that began to occur in the 1960s, the construction of significant transportation projects further threatened and resulted in the additional demolition of numerous potentially historic resources.

Due to the extensive resources of previous research and scholarship, the goal of this study was to produce a *National Register* framework that would facilitate evaluation of identified resources and that would encourage community efforts to register Black resources within the original boundaries of "Colored Town," known today as Overtown. To expedite registration, an emphasis was placed on developing themes encompassing resources within these boundaries. The *National Register Criteria Considerations*, property type analysis, and integrity requirements, which can often hinder the evaluation of Black resources, were closely followed. Lastly, the selection of historic contexts was based on a clear understanding of the limits time placed on this complex and versatile topic of the role early Black communities played in the development of American cities. The Multiple Property Listing may be expanded through future study, especially as topics suitable for future academic rigor were noted but not explicitly developed.

Properties are grouped under six historic contexts that embrace the historic associations of the Black community and properties within the boundaries defined. These contexts are:

1. Early South Florida, 1821-1896
2. The Birth of Miami and "Colored Town" Origins, 1896-1920
3. "Little Broadway," 1920-1939
4. World War II and Post-War Years, 1939-1954
5. The Civil Rights Era and Integration, 1954-1968

⁷⁵ All documents within the study area was emailed in September 2020 from the Bureau of Historic Preservation. Extensive list and properties surveyed are documented in Exhibit B.

⁷⁶ A full analysis of each Survey is available in Exhibit B.

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6. Preservation Efforts, 1968 to present

Property types are organized by function. Registration requirements have been developed from knowledge of identified properties and their history. Integrity standards have been developed from professional experience with a variety of underrepresented cultural resources. These standards are based on the condition of identified properties in the Overtown community as well as the threats posed to these resources through redevelopment pressures and neglect by property owners.



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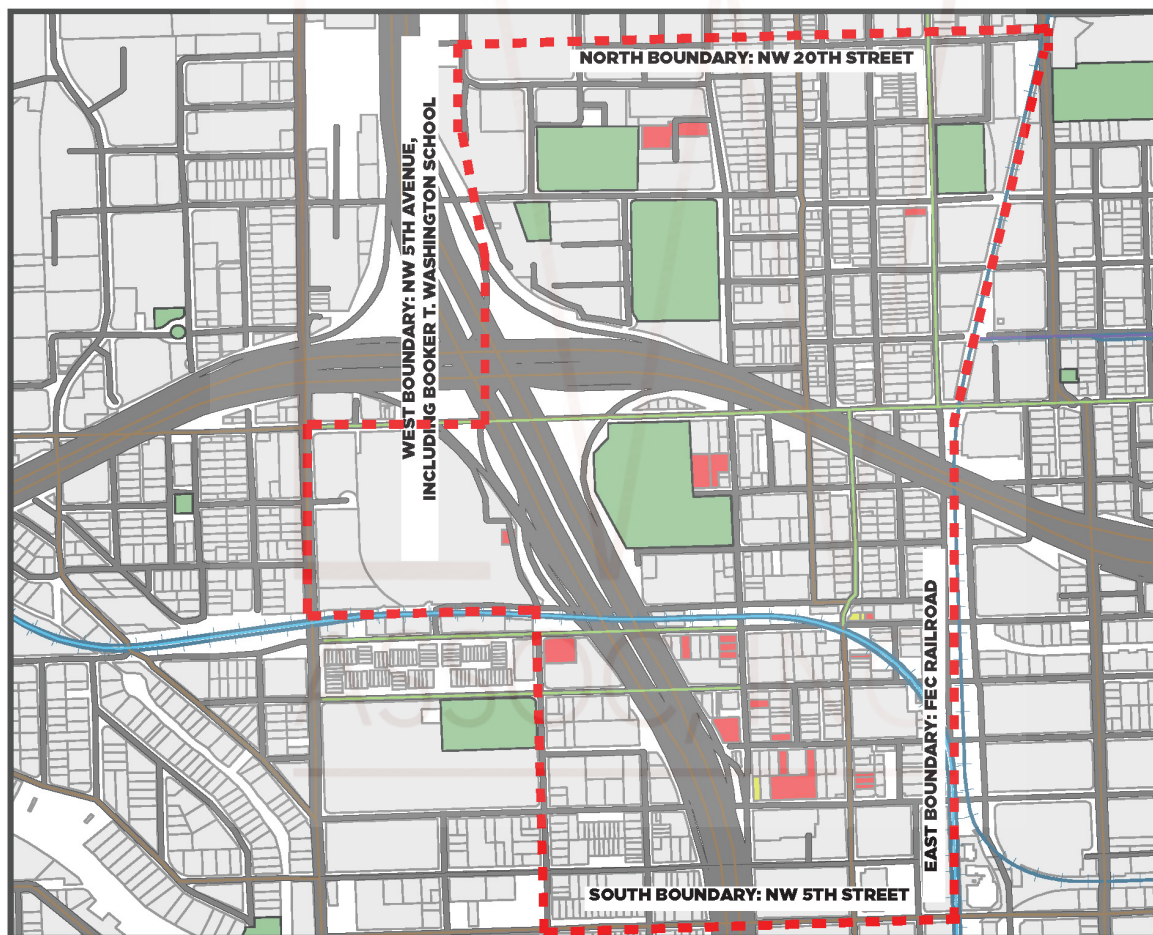
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EXHIBIT A: BOUNDARY MAP

The Overtown Multiple Property Listing encompasses the heart of the formerly segregated “Colored Town,” generally bound by 20th Street on the north, the Florida East Coast railroad tracks on the east, 5th Street on the south, and NW 5th Avenue on the west inclusive of the Booker T. Washington School campus.



0 0.05 0.1 0.2
MILES
SCALE: 1:9,000

SOURCES: MIAMI-DADE COUNTY, MDPUBLISHER, MUNICIPAL COASTAL BOUNDAR, 2017; MIAMI-DADE COUNTY, MDPUBLISHER, SOUTH FLORIDA REGION, 2018; MIAMI-DADE COUNTY, MDPUBLISHER, MUNICIPALITY, 2019; MIAMI-DADE COUNTY, MDPUBLISHER, SHORELINE, 2018; MIAMI-DADE COUNTY, MDPUBLISHER, STATE ROADS, 2018; MIAMI-DADE COUNTY, MDPUBLISHER, PROPERTY BOUNDARY VIEW, 2020; MIAMI-DADE COUNTY, MDPUBLISHERS, US ROADS, 2018; MIAMI-DADE COUNTY, MDPUBLISHERS, STREETS, 2020; MIAMI-DADE COUNTY, MDPUBLISHERS, RAIL, 2018.
AUTHOR: LAURA WEINSTEIN-BERMAN, AIA
DATE: 09/15/2020



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EXHIBIT B: HISTORIC RESOURCES PREVIOUSLY INVENTORIED IN THE FMSF OR LISTED IN THE NRHP

Six buildings in the Overtown Multiple Property Listing are listed in the *National Register of Historic Places*.

1. Dorsey House, 250 NW 9th Street; Site ID: DA0654 (Listed January 4, 1989)
2. Lyric Theater, 819 NW 2nd Avenue; Site ID: DA02397 (Listed January 4, 1989)
3. Greater Bethel A.M.E. Church, 245 NW 8th Street; Site ID: DA02367 (Listed April 17, 1992)
4. Mt. Zion Baptist Church, 301 NW 9th Street; Site ID: DA02359 (Listed December 29, 1988)
5. St. John's Baptist Church, 1328 NW 3rd Avenue; Site ID: DA05127 (Listed April 17, 1992)
6. Miami Black Police Precinct and Courthouse, 480 NW 11th Street; Site ID: DA07015 (Listed February 5, 2020)

HISTORIC RESOURCES PREVIOUSLY INVENTORIED IN THE FMSF OR LISTED IN THE NRHP

Four buildings in the Overtown Multiple Property Listing have previously been inventoried as "eligible" to be listed in the *National Register of Historic Places*.

1. Dr. William Chapman House, 526 NW 13th Street; Site ID: DA02584
2. Ebenezer Methodist Church, 1041 NW 3rd Avenue; Site ID: DA00428
3. Dorsey Memorial Library, 100 NW 17th Street; Site ID: DA10513
4. St. Francis Xavier Church, 1682 NW 4th Avenue; Site ID: DA15780

Previous surveys have documented additional resources as either "Not Evaluated" or "Ineligible" to be listed in the National Register of Historic Places. Given the new context of research presented and historical associations of Overtown, resources may be reevaluated.

There have been previous surveys that included parts of the Overtown boundary specified in the Multiple Property Listing. Twelve surveys were available for review from the Florida Department of State, Bureau of Historic Preservation, Florida Master Site File database.⁷⁷

1. Janus Research, "Survey 4507: Cultural Resource Assessment Survey Report for SR-836/I-395/I-95, Federal-Aid Project No. NH-6182 (10), State Project No. 87200-1532," November 1995.
 - Summary: The comprehensive survey covered multiple Miami neighborhoods, including Overtown. The findings included a previously unrecorded archeological site (8DA5993), seven previously recorded historic structures (8DA2477, DA2370, DA2595, DA2584, DA1170) including two structures (8DA5127 and 8DA2359) and fifty-nine previously unrecorded historic structures. Ms. Sherry Piland, Historic Site Specialist with the Survey and Registration Section, noted six additional properties potentially eligible for listing in the National Register. George W. Percy, Director of the Division of Historical Resources and State Historic Preservation Officer, noted an additional property (8DA5862) as potentially eligible for listing in the National Register.
 - Findings: The area covered a wider boundary than the Multiple Property Listing with only twenty-two documented sites in the Overtown area. Five of those structures were determined "eligible" for listing.⁷⁸

⁷⁷ All documents within the study area was emailed in September 2020 from the Bureau of Historic Preservation.

⁷⁸ Survey 4507, p. 34-5.

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| OBJECTID | SiteID | SiteName | Address | Survey | Architect | YearBuilt | Style | StrucUse1 | SurvEval | d_NRlisted |
|----------|---------|----------------------------------|-------------------------|--------|-----------------------------|-----------|----------------------------------|-----------------------|---------------------------|------------|
| 21913 | DA01654 | DORSEY, D A HOUSE | 250 NW 9th ST | 8828 | | 1914 | Frame Vernacular | Private residence | Eligible for NRHP | 1/4/89 |
| 22419 | DA02359 | MOUNT ZION BAPTIST CHURCH | 301 NW 9TH ST | 8828 | Bennet, William Arthur | 1928 | Mediterranean Revival ca. 1880-1 | House of worship | Eligible for NRHP | 12/29/88 |
| 22423 | DA02367 | GREATER BETHEL AME CHURCH | 245 NW 8th ST | 8828 | Sculthorpe, John | 1927 | Mediterranean Revival ca. 1880-1 | House of worship | Eligible for NRHP | 4/17/92 |
| 22455 | DA02397 | LYRIC THEATRE | 819 NW 2nd AVE | 19480 | | c1914 | Masonry vernacular | House of worship | Eligible for NRHP | 1/4/89 |
| 24907 | DA05127 | ST JOHNS BAPTIST CHURCH | 1328 NW 3rd AVE | 14567 | Unknown | c1940 | Art Deco ca. 1920-1940 | House of worship | Eligible for NRHP | 4/17/92 |
| 26387 | DA07015 | BLACK PRECINCT POLICE STATION | 1009 NW 5TH AVE | 0 | DEGARMO, WALTER | 1950 | Moderne ca. 1920-1940 | Prison | Eligible for NRHP | 2/5/20 |
| 22633 | DA02584 | DR CHAPMAN, WILLIAM HOUSE | 526 NW 13th ST | 16528 | Unknown | 1923 | Masonry vernacular | Education related | Eligible for NRHP | |
| 20858 | DA00428 | EBENEZER METHODIST CHURCH | 1041 NW 3RD AVE | 8828 | | 1948 | Gothic Revival ca. 1840-present | House of worship | Eligible for NRHP | |
| 29133 | DA10513 | Dorsey Memorial Library | 100 NW 17th ST | 13353 | Unknown | 1941 | Masonry vernacular | Library | Eligible for NRHP | |
| 32275 | DA15780 | St. Francis Xavier Church | 1682 NW 4th AVE | 25872 | Lump, Carl P. | c1938 | Mission | House of worship | Eligible for NRHP | |
| 31813 | DA14407 | 1950 Moderne Office | 1034 NW 3rd AVE | 0 | | c1950 | Mid-Century Modern ca. 1940s-e | Commercial and resi | Insufficient Information | |
| 20913 | DA00478 | 218 N W 11TH ST | 218 NW 11TH ST | 0 | PHEIFFER AND OR | 1925 | Frame Vernacular | Apartment | Not Evaluated by Recorder | |
| 21552 | DA01232 | 820 NW 1ST AVE | 820 NW 1ST AVE | 0 | | 1920 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 21553 | DA01233 | 932-934 NW 1ST AVE | 932-934 NW 1ST AVE | 0 | | c1936 | Frame Vernacular | Commercial | Not Evaluated by Recorder | |
| 21554 | DA01234 | 936 NW 1ST AVE | 936 NW 1ST AVE | 0 | | 1936 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22406 | DA02345 | 176 NW 17TH ST | 176 NW 17TH ST | 0 | | c1930 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22407 | DA02346 | 223 NW 16TH TERRACE | 223 NW 16TH TERRACE | 0 | | c1936 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22412 | DA02351 | 276 NW 11TH TERRACE | 276 NW 11TH TERRACE | 0 | | c1926 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22414 | DA02353 | 234 NW 11TH ST | 234 NW 11TH ST | 0 | | c1937 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22416 | DA02356 | 120 NW 10TH ST | 120 NW 10TH ST | 0 | | | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22417 | DA02357 | 116 NW 10TH ST | 116 NW 10TH ST | 0 | | 1914 | Masonry vernacular | Private residence | Not Evaluated by Recorder | |
| 22426 | DA02366 | 408 NW 8TH ST | 408 NW 8TH ST | 0 | | c1936 | Masonry vernacular | Commercial | Not Evaluated by Recorder | |
| 22428 | DA02368 | 360 NW 8TH ST | 360 NW 8TH ST | 0 | | c1910 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22429 | DA02369 | NICK'S SUNDRY & GROCERY | 228-230 NW 8TH ST | 0 | | c1910 | Commercial | Commercial | Not Evaluated by Recorder | |
| 22437 | DA02378 | 223 NW 7TH ST | 223 NW 7TH ST | 0 | | c1936 | Masonry vernacular | Private residence | Not Evaluated by Recorder | |
| 22454 | DA02396 | 1623 NW 2ND AVE | 1623 NW 2ND AVE | 0 | | c1922 | Masonry vernacular | Private residence | Not Evaluated by Recorder | |
| 22485 | DA02427 | 1850-1852 NW 22ND COURT | 1850-1852 NW 22ND COURT | 0 | | c1930 | Mission | Private residence | Not Evaluated by Recorder | |
| 22499 | DA02441 | 80 NW 20TH ST | 80 NW 20TH ST | 0 | | c1936 | Bungalow ca. 1905-1930 | Private residence | Not Evaluated by Recorder | |
| 22540 | DA02483 | 1527 NW 1ST COURT | 1527 NW 1ST COURT | 0 | | c1920 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22558 | DA02501 | 276 NW 10TH ST | 276 NW 10TH ST | 0 | | c1911 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22570 | DA02514 | 1900 BLOCK & 1 PLACE | A1900 BLOCK & 1 PLACE | 0 | | | | Private residence | Not Evaluated by Recorder | |
| 22573 | DA02517 | 1531-1539 NW 1ST COURT | 1531-1539 NW 1ST COURT | 0 | | c1920 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22601 | DA02546 | 1149 NW 1ST PLACE | 1149 NW 1ST PLACE | 0 | | c1920 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22602 | DA02547 | 1141 NW 1ST PLACE | 1141 NW 1ST PLACE | 0 | | | Masonry vernacular | Private residence | Not Evaluated by Recorder | |
| 22608 | DA02553 | 1607 NW 1ST PLACE | 1607 NW 1ST PLACE | 0 | | c1922 | Frame Vernacular | Apartment | Not Evaluated by Recorder | |
| 22609 | DA02554 | VERA WILSON | 1629 NW 1ST COURT | 0 | | 1920 | Frame Vernacular | Apartment | Not Evaluated by Recorder | |
| 22610 | DA02555 | 1846 NW 1ST AVE | 1846 NW 1ST AVE | 0 | | c1936 | Frame Vernacular | Apartment | Not Evaluated by Recorder | |
| 22612 | DA02557 | 1950 NW 1ST AVE | 1950 NW 1ST AVE | 0 | | c1936 | Art Deco ca. 1920-1940 | Commercial | Not Evaluated by Recorder | |
| 22637 | DA02596 | 1705 NW 3RD AVE | 1705 NW 3RD AVE | 0 | | 1918 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22638 | DA02597 | ST PETERS CATHEDRAL | 1811 NW 4TH COURT | 0 | | c1929 | Masonry vernacular | House of worship | Not Evaluated by Recorder | |
| 23062 | DA03034 | 162 NW 10TH ST | 162 NW 10TH ST | 0 | | c1912 | Frame Vernacular | | Not Evaluated by Recorder | |
| 23063 | DA03035 | 156 NW 10TH ST | 156 NW 10TH ST | 0 | | c1912 | Frame Vernacular | | Not Evaluated by Recorder | |
| 23141 | DA03114 | 360 NW 7TH ST | 360 NW 7TH ST | 0 | | c1900 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23142 | DA03115 | 366 NW 7TH ST | 366 NW 7TH ST | 0 | | c1900 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23143 | DA03116 | 262 NW 10TH ST | 262 NW 10TH ST | 0 | | c1912 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23144 | DA03117 | 266 NW 10TH ST | 266 NW 10TH ST | 0 | | c1912 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23145 | DA03118 | 270 NW 10TH ST | 270 NW 10TH ST | 0 | | c1912 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23146 | DA03119 | 274 NW 10TH ST | 274 NW 10TH ST | 0 | | c1912 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23158 | DA03131 | 1438 NW 1ST PLACE | 1438 NW 1ST PALCE | 0 | | 1923 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23159 | DA03132 | 1854 NW 1ST PLACE | 1854 NW 1ST PLACE | 0 | | c1923 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23160 | DA03133 | 1858 NW 1ST PLACE | 1858 NW 1ST PLACE | 0 | | 1923 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23161 | DA03134 | 1860 NW 1ST PLACE | 1860 NW 1ST PLACE | 0 | | c1923 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22453 | DA02395 | ST AGNES BAPTIST CHURCH | 1750 NW 3rd AVE | 8117 | | 1935 | Other | House of worship | Ineligible for NRHP | |
| 23157 | DA03130 | 1434 NW 1ST PLACE | 1434,1438 NW 1st PL | 14567 | Unknown | c1921 | Frame Vernacular | Private residence | Ineligible for NRHP | |
| 25118 | DA05376 | Frederick Douglass Elem. | 314 NW 12th ST | 10200 | John Petersen, Frank Shufin | 1952 | Masonry vernacular | School, University, C | Ineligible for NRHP | |
| 25487 | DA05859 | BRADLEYS MARKET GROCERY | NW 14TH TERR | 4507 | UNKNOWN | c1925 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 25488 | DA05860 | 235 NW 14TH TERRACE | 235 NW 14th TERR | 14567 | Unknown | c1925 | Frame Vernacular | Private residence | Ineligible for NRHP | |
| 25489 | DA05861 | CHRISTS CHURCH OF THE LIVING GOD | 225 NW 14th TERR | 14567 | Unknown | c1930 | Masonry vernacular | House of worship | Ineligible for NRHP | |

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|-------|---------|--|------------------------|-------|--------------------------|-------|--------------------|-----------------------|---------------------|--|
| 25490 | DA05862 | 219 NW 14TH TERRACE | 219 NW 14th TERR | 14567 | Unknown | c1925 | Craftsman | Apartment | Ineligible for NRHP | |
| 25493 | DA05865 | THEELDORIS BUILDING | 130 NW 14th TERR | 14567 | Unknown | c1935 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 25505 | DA05877 | 1298 NW 1ST AVENUE | 1298 NW 1ST AVE | 4507 | UNKNOWN | c1920 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 25509 | DA05881 | 1233 NW 1ST PLACE | 1233 NW 1ST PL | 4507 | UNKNOWN | c1925 | Frame Vernacular | Private residence | Ineligible for NRHP | |
| 25510 | DA05882 | 1324 NW 1ST PLACE | 1324 NW 1ST PL | 4507 | UNKNOWN | c1915 | Frame Vernacular | Private residence | Ineligible for NRHP | |
| 25511 | DA05883 | ECONO MEAT SUPERMARKET | 1327 NW 3rd AVE | 14567 | Unknown | c1940 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 25512 | DA05884 | 842-844 1/2 NW 3RD AVENUE | 842-844 1/2 NW 3RD AVE | 8828 | | 1941 | Masonry vernacular | Commercial and apa | Ineligible for NRHP | |
| 27388 | DA08024 | 467-469 NW 8th St. | 467-469 NW 8th ST | 8828 | | 1950 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 27389 | DA08025 | 439-449 NW 8th St | 439-449 NW 8th ST | 8828 | | 1949 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 27390 | DA08026 | 419-429 NW 8th Street | 419-429 NW 8th ST | 8828 | | 1949 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 27391 | DA08027 | Gibson Park Church | 402-406 NW 8th ST | 8828 | | 1950 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 27392 | DA08028 | Menza's Enterprises | 800 NW 2nd AVE | 8828 | | 1953 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 27393 | DA08029 | International Longshoremen of Dade Co. | 812-816 NW 2nd AVE | 8828 | | 1954 | Masonry vernacular | Lodge (club) building | Ineligible for NRHP | |
| 27394 | DA08030 | 249-255 NW 9th Street | 249-255 NW 9th ST | | Shadrack & Lucretia Ward | 1925 | Masonry vernacular | Duplex | Ineligible for NRHP | |
| 27395 | DA08031 | New Providence Masonic Temple | 937-939 NW 3rd AVE | 8828 | | 1954 | Masonry vernacular | Lodge (club) building | Ineligible for NRHP | |
| 27396 | DA08032 | Jackson's Soul Food | 950 NW 3rd AVE | 8828 | | 1950 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 27397 | DA08033 | Dunn's Hotel | 1026 NW 3rd AVE | 8828 | | 1947 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 27398 | DA08034 | Josephine | 1028 NW 3rd AVE | 8828 | | 1938 | Masonry vernacular | Commercial and apa | Ineligible for NRHP | |
| 27417 | DA08059 | 1813 NW 3rd Ave | 1813 NW 3rd AVE | | | c1924 | Mission | Private residence | Ineligible for NRHP | |
| 27418 | DA08060 | A.M. Cohen Church of God | 1747 NW 3rd AVE | 8117 | | c1920 | Other | House of worship | Ineligible for NRHP | |
| 28893 | DA10089 | 1433 NW 3rd Ave | 1433 NW 3rd AVE | 14567 | Unknown | c1939 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 28894 | DA10090 | 243 NW 14th Terrace | 243 NW 14th TERR | 14567 | Unknown | c1939 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 28895 | DA10091 | 218 NW 14th Terrace | 218 NW 14th TERR | 14567 | Unknown | c1954 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 28896 | DA10092 | Power Faith and Deliverance Bargain Stor | 175 NW 14th ST | 14567 | Unknown | c1951 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 28897 | DA10093 | Overtowners Food Market | 163 NW 14th ST | 12530 | | 1953 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 28898 | DA10094 | 158 NW 14th St | 158 NW 14th ST | 14567 | Unknown | c1940 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 28899 | DA10095 | 1360 NW 1st Court | 1360 NW 1st CT | 14567 | Unknown | c1953 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 28900 | DA10096 | 139 NW 14th St | 139 NW 14th ST | 14567 | Unknown | c1925 | Mission | Commercial | Ineligible for NRHP | |
| 28901 | DA10097 | moore's grocery and bakery | 122 NW 14th ST | 14567 | Unknown | c1957 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 28902 | DA10098 | 1348 NW 1st ave | 1348 NW 1st AVE | 14567 | Unknown | c1957 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 28903 | DA10099 | palm plaza downtown | 102 NW 14th ST | 14567 | Unknown | c1951 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 29136 | DA10517 | 1450 NW 1st Avenue | 1450 NW 1st AVE | 14567 | Unknown | c1956 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29137 | DA10518 | 1440 NW 1st Avenue | 1440 NW 1st AVE | 14567 | Unknown | c1930 | Masonry vernacular | Duplex | Ineligible for NRHP | |
| 29138 | DA10519 | 1410 NW 1st Avenue | 1410 NW 1st AVE | 14567 | Unknown | c1957 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29143 | DA10524 | 1650 NW 1st Place | 1650 NW 1st PL | 13353 | Unknown | c1958 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29144 | DA10525 | 1140 NW 1st Place | 1140 NW 1st PL | 13353 | Unknown | c1958 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29145 | DA10526 | 920 NW 2nd Avenue | 920 NW 2nd AVE | 13353 | Unknown | c1954 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 29414 | DA10834 | Amal Food | 1537 NW 3rd AVE | 14567 | Unknown | 1941 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 29415 | DA10835 | 226 NW 16th Street | 226 NW 16th ST | 14567 | Unknown | 1953 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29416 | DA10836 | 220 NW 16th Street | 220 NW 16th ST | 14567 | Unknown | 1957 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29417 | DA10837 | 210 NW 16th Street | 210 NW 16th ST | 14567 | Unknown | 1952 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29418 | DA10838 | 229 NW 15th Street | 229 NW 15th ST | 14567 | Unknown | 1924 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29419 | DA10839 | 217 NW 15th Street | 217 NW 15th ST | 14567 | Unknown | 1956 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29420 | DA10840 | 1514 NW 2nd Ave | 1514 NW 2nd AVE | 14567 | Unknown | 1954 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29421 | DA10841 | 1530 NW 1st Place | 1530 NW 1st PL | 14567 | Unknown | 1949 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29422 | DA10842 | 1525 NW 1st Place | 1525 NW 1st PL | 14567 | Unknown | 1953 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29423 | DA10843 | 1447 NW 3rd Ave | 1447 NW 3rd AVE | 14567 | Unknown | 1949 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29424 | DA10844 | 1501 NW 1st Pl | 1501 NW 1st PL | 14567 | Unknown | 1957 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29425 | DA10845 | 1512 NW 1st Court | 1512 NW 1st CT | 14567 | Unknown | 1928 | Frame Vernacular | Private residence | Ineligible for NRHP | |
| 29426 | DA10846 | Best Corner Market | 1502 NW 1st CT | 14567 | Unknown | 1948 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 29427 | DA10847 | 123 NW 15th Street | 123 NW 15th ST | 14567 | Unknown | 1940 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29428 | DA10848 | 212 NW 15th Street | 212 NW 15th ST | 14567 | Unknown | 1954 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29429 | DA10849 | 1445 NW 15th Street | 1445 NW 15th ST | 14567 | Unknown | 1959 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29430 | DA10850 | 1437 NW 1st Pl | 1437 NW 1st PL | 14567 | Unknown | 1952 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29431 | DA10851 | 1445 NW 1st Ct | 1445 NW 1st CT | 14567 | Unknown | 1957 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29432 | DA10852 | 222 NW 14th Terrace | 222 NW 14th TERR | 14567 | Unknown | 1959 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29433 | DA10853 | 1435 NW 2nd Ave | 1435 NW 2nd AVE | 14567 | Unknown | 1922 | Frame Vernacular | Private residence | Ineligible for NRHP | |
| 29434 | DA10854 | 1431 NW 2nd Ave | 1431 NW 2nd AVE | 14567 | Unknown | 1955 | Masonry vernacular | Private residence | Ineligible for NRHP | |
| 29435 | DA10855 | 145 NW 1st Pl | 145 NW 1st PL | 14567 | Unknown | 1926 | Frame Vernacular | Private residence | Ineligible for NRHP | |

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|-------|---------|---|----------------------|-------|---------|-------|------------------------|---------------------|---------------------|--|
| 29436 | DA10856 | 185 NW 14th St | 185 NW 14th ST | 14567 | Unknown | 1959 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 29437 | DA10857 | 1416 NW 1st Ct | 1416 NW 1st CT | 14567 | Unknown | 1954 | Masonry vernacular | Commercial and apa | Ineligible for NRHP | |
| 29443 | DA10863 | Mary's Soul Food | 238 NW 14th ST | 14567 | Unknown | 1937 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 29453 | DA10872 | Reverend Jarius W. Drake Memorial Buldi | 331 NW 13th ST | 14567 | Unknown | 1959 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29453 | DA10873 | 1317 NW 2nd Ave | 1317 NW 2nd AVE | 14567 | Unknown | c1949 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29457 | DA10877 | 200 NW 13th Street | 200 NW 13th ST | 14567 | Unknown | 1957 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29458 | DA10878 | 394 NW 13th Street | 394 NW 13th ST | 14567 | Unknown | c1924 | Frame Vernacular | Private residence | Ineligible for NRHP | |
| 29459 | DA10879 | 1235 NW 2nd Avenue | 1235 NW 2nd AVE | 14567 | Unknown | c1925 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29460 | DA10880 | 140 NW 13th Street | 140 NW 13th ST | 14567 | Unknown | c1940 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29461 | DA10881 | 1228 NW 1st Court | 1228 NW 1st CT | 14567 | Unknown | c1956 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29462 | DA10882 | 1229 NW 1st Court | 1229 NW 1st CT | 14567 | Unknown | c1951 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29463 | DA10883 | 1228 NW 1st Avenue | 1228 NW 1st AVE | 14567 | Unknown | c1930 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 29464 | DA10884 | 1212 NW 1st Avenue | 1212 NW 1st AVE | 14567 | Unknown | c1952 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 30630 | DA12600 | Public Storage | 151 NW 5th ST | 19480 | Unknown | c1948 | Masonry vernacular | Warehouse | Ineligible for NRHP | |
| 31557 | DA14032 | Jackie's House Restaurant | 1495 NW 3rd AVE | 21124 | Unknown | c1956 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 31558 | DA14033 | 220 NW 15th Street | 220 NW 15th ST | 21124 | Unknown | c1961 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 31559 | DA14034 | Mt. Olivette M. B. C. | 1450 NW 1st CT | 21124 | Unknown | c1955 | Masonry vernacular | House of worship | Ineligible for NRHP | |
| 31560 | DA14035 | 352 NW 11th Street | 352 NW 11th ST | 21124 | Unknown | c1953 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 31561 | DA14036 | 355 NW 11th Street | 355 NW 11th TERR | 25872 | Unknown | c1958 | Masonry vernacular | Warehouse | Ineligible for NRHP | |
| 31562 | DA14037 | Two Guys Restaurant | 1205 NW 3rd AVE | 21124 | Unknown | c1924 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 31563 | DA14038 | 1301-1309 NW 3rd Avenue | 1301-1309 NW 3rd AVE | 21124 | Unknown | c1950 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 31564 | DA14039 | Cafe China | 1300 NW 3rd AVE | 21124 | Unknown | c1955 | Masonry vernacular | Commercial and resi | Ineligible for NRHP | |
| 31565 | DA14040 | St. John Community Development Corp. | 1234 NW 3rd AVE | 21124 | Unknown | c1957 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 31566 | DA14041 | 223 NW 12th Street | 223 NW 12th ST | 21124 | Unknown | c1949 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 31567 | DA14042 | 1302 NW 1st Place | 1302 NW 1st PL | 21124 | Unknown | c1961 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 31568 | DA14043 | 1210 NW 2nd Avenue | 1210 NW 2nd AVE | 21124 | Unknown | c1958 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 31569 | DA14044 | 1217 NW 2nd Avenue | 1217 NW 2nd AVE | 21124 | Unknown | c1958 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 31570 | DA14045 | 186 NW 13th Street | 186 NW 13th ST | 21124 | Unknown | c1960 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 31571 | DA14046 | 1232 NW 1st Place | 1232 NW 1st PL | 21124 | Unknown | c1957 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 31572 | DA14047 | 1212 NW 1st Place | 1212 NW 1st PL | 21124 | Unknown | c1958 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 31573 | DA14048 | Arena Supermarket | 1201 NW 1st PL | 21124 | Unknown | c1933 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 31574 | DA14049 | 145 NW 12th Street | 145 NW 12th ST | 21124 | Unknown | c1933 | Bungalow ca. 1905-1930 | Duplex | Ineligible for NRHP | |
| 31596 | DA14120 | Arte Practice Custom Furniture | 690 NW 13th ST | 21242 | Unknown | c1926 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 31597 | DA14121 | 1250 NW 7th Ave. | 1250 NW 7th AVE | 21242 | Unknown | c1938 | Masonry vernacular | Service station | Ineligible for NRHP | |
| 31598 | DA14122 | Comcast/1398 NW 7th Ave. | 1398 NW 7th AVE | 21242 | Unknown | c1966 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 32256 | DA15761 | Town Park Village Building #1 | 500 NW 17th ST | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32257 | DA15762 | Town Park Village Building #2 | 560 NW 17th ST | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32258 | DA15763 | Town Park Village Building #4 | 510 NW 17th ST | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32259 | DA15764 | Town Park Village Building #5 | 540 NW 17th ST | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32260 | DA15765 | Town Park Village Building #6 | 520 NW 17th ST | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32261 | DA15766 | Town Park Village Building #7 | 530 NW 17th ST | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32262 | DA15767 | Town Park Village Building #8 | 1680 NW 4th AVE | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32263 | DA15768 | Town Park Village Building #9 | 1630 NW 4th AVE | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32264 | DA15769 | Town Park Village Building #10 | 1640 NW 4th AVE | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32265 | DA15770 | Town Park Village Building #11 | 1650 NW 4th AVE | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32266 | DA15771 | Town Park Village Building #12 | 1670 NW 4th AVE | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32267 | DA15772 | Town Park Village Building #13 | 1620 NW 4th AVE | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32268 | DA15773 | Town Park Village Building #14 | 1610 NW 4th AVE | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32269 | DA15774 | Town Park Village Building #15 | 1660 NW 4th AVE | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32270 | DA15775 | Town Park Village Building #16 | 1600 NW 4th AVE | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32271 | DA15776 | Town Park Village Building #17 | 1520 NW 4th AVE | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32272 | DA15777 | Town Park Village Building #18 | 1530 NW 4th AVE | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32273 | DA15778 | Town Park Village Building #19 | 1510 NW 4th AVE | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32274 | DA15779 | Town Park Village Building #20 | 1500 NW 4th AVE | 25872 | Unknown | c1970 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32276 | DA15781 | 1633 NW 3rd Avenue | 1633 NW 3rd AVE | 25872 | Unknown | c1941 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32277 | DA15782 | 220 NW 16th Terrace | 220 NW 16th TERR | 25872 | Unknown | c1964 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32278 | DA15783 | 239 NW 16th Street | 239 NW 16th ST | 25872 | Unknown | c1951 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32279 | DA15784 | 225 NW 16th Street | 225 NW 16th ST | 25872 | Unknown | c1954 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32280 | DA15785 | 219 NW 16th Street | 219 NW 16th ST | 25872 | Unknown | c1958 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32281 | DA15786 | Dollar Claire/1525 NW 3rd Avenue | 1525 NW 3rd AVE | 25872 | Unknown | c1941 | Moderne ca. 1920-1940 | Commercial | Ineligible for NRHP | |
| 32282 | DA15787 | 1523 NW 2nd Avenue | 1523 NW 2nd AVE | 25872 | Unknown | c1961 | Masonry vernacular | Garage | Ineligible for NRHP | |
| 32283 | DA15788 | 1540 NW 1st Place | 1540 NW 1st PL | 25872 | Unknown | c1961 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32284 | DA15789 | 190 NW 16th Street | 190 NW 16th ST | 25872 | Unknown | c1950 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32285 | DA15790 | 1541 NW 1st Place | 1541 NW 1st PL | 25872 | Unknown | c1950 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32286 | DA15791 | 1535 NW 1st Place | 1535 NW 1st PL | 25872 | Unknown | c1952 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32287 | DA15792 | 1560 NW 1st Court | 1560 NW 1st CT | 25872 | Unknown | c1949 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32288 | DA15793 | 1550 NW 1st Court | 1550 NW 1st CT | 25872 | Unknown | c1949 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32289 | DA15794 | 1540 NW 1st Court | 1540 NW 1st CT | 25872 | Unknown | c1949 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32290 | DA15795 | 1558 NW 1st Avenue | 1558 NW 1st AVE | 25872 | Unknown | c1947 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 32291 | DA15796 | 1540 NW 1st Avenue | 1540 NW 1st AVE | 25872 | Unknown | c1930 | Masonry vernacular | Duplex | Ineligible for NRHP | |
| 32292 | DA15797 | 1524-1526 NW 1st Avenue | 1524-1526 NW 1st AVE | 25872 | Unknown | c1920 | Bungalow ca. 1905-1930 | Duplex | Ineligible for NRHP | |
| 32296 | DA15801 | Vaportalk/Shop-4-Less | 1117-1123 NW 3rd AVE | 25872 | Unknown | c1954 | Masonry vernacular | Commercial and apa | Ineligible for NRHP | |
| 32297 | DA15802 | Wellness Center/1131 NW 3rd Avenue | 1131 NW 3rd AVE | 25872 | Unknown | c1940 | Masonry vernacular | Commercial and apa | Ineligible for NRHP | |
| 32298 | DA15803 | Just Right Barber/Greater Mercy Church | 1133-1135 NW 3rd AVE | 25872 | Unknown | c1950 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 32299 | DA15804 | Culmer/Overtown Branch Library | 350 NW 13th ST | 25872 | Unknown | c1960 | Masonry vernacular | Library | Ineligible for NRHP | |

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NON-EXTANT HISTORIC RESOURCES PREVIOUSLY INVENTORIED IN THE FMSF OR LISTED IN THE NRHP

| OBJECTID | SiteID | SiteName | Address | Survey | Architect | YearBuilt | Style | StrucUse1 | SurvEval | d_NRIsted |
|----------|---------|-----------------------------------|-----------------------|--------|---------------------------|-----------|---------------------------------|-------------------|---------------------------|-----------|
| 21557 | DA01244 | MARY ELIZABETH HOTEL | 642 NW 2ND AVE | 0 | | c1918 | Masonry vernacular | Hotel, Motel, Inn | Not Evaluated by Recorder | |
| 20875 | DA00438 | 816 NW 1ST AVE | 816 NW 1ST AVE | 0 | | 1922 | Frame Vernacular | Apartment | Not Evaluated by Recorder | |
| 21551 | DA01230 | 535 NW 1ST AVE | 535 NW 1ST AVE | 0 | | 1925 | Masonry vernacular | Commercial | Not Evaluated by Recorder | |
| 22382 | DA02321 | 339,343,347 NW 11 ST | 339,343,347 NW 11 ST | 0 | | | | Private residence | Not Evaluated by Recorder | |
| 22409 | DA02348 | 229 NW 12TH ST | 229 NW 12TH ST | 0 | | 1914 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22411 | DA02350 | 364 NW 11TH TERRACE | 364 NW 11TH TERRACE | 0 | | c1930 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22421 | DA02361 | J & S BUILDING | 227 NW 9TH ST | 0 | UNKNOWN | c1925 | Masonry vernacular | Civic center | Eligible for NRHP | 1/4/89 |
| 22436 | DA02377 | 151 NW 7TH ST | 151 NW 7TH ST | 0 | | c1920 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22438 | DA02379 | 143 NW 7TH ST | 143 NW 7TH ST | 0 | | c1903 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22444 | DA02386 | 1370 NW 6TH AVE | 1370 NW 6TH AVE | 0 | | c1936 | | | Not Evaluated by Recorder | |
| 22445 | DA02387 | 1339 NW 6TH AVE | 1339 NW 6TH AVE | 0 | | | | | Not Evaluated by Recorder | |
| 22446 | DA02388 | 1329 NW 6TH AVE | 1329 NW 6TH AVE | 0 | | c1936 | Moderne ca. 1920-1940 | Private residence | Not Evaluated by Recorder | |
| 22447 | DA02389 | 1300 NW 6TH AVE | 1300 NW 6TH AVE | 0 | | c1923 | Commercial | Commercial | Not Evaluated by Recorder | |
| 22531 | DA02474 | 219 NW 6TH ST | 219 NW 6TH ST | 0 | | 1903 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22533 | DA02476 | 1425 NW 1ST COURT | 1425 NW 1ST COURT | 0 | | c1920 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22534 | DA02477 | NEW HOPE PRIMITIVE BAPTIST CHURCH | 1301 NW 1ST PL | 4507 | MCKISSACK & MCKISSACK (RE | c1921 | Gothic Revival ca. 1840-present | House of worship | Ineligible for NRHP | |
| 22566 | DA02510 | 200 BLOCK NW 13TH ST | A200 BLOCK NW 13TH ST | 0 | | | | | Not Evaluated by Recorder | |
| 22576 | DA02520 | 1441 NW 2ND AVE | 1441 NW 2ND AVE | 0 | | c1923 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22600 | DA02545 | 1213 NW 1ST PLACE | 1213 NW 1ST PL | 4507 | UNKNOWN | c1925 | Frame Vernacular | Private residence | Eligible for NRHP | |
| 22603 | DA02548 | 1219 NW 1ST PLACE | 1219 NW 1ST PLACE | 0 | | c1900 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22604 | DA02549 | 1227 NW 1ST PLACE | 1227 NW 1ST PLACE | 0 | | c1922 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22605 | DA02550 | 1311 NW 1ST PLACE | 1311 NW 1ST PLACE | 0 | | c1930 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22606 | DA02551 | 1318 NW 1ST PLACE | 1318 NW 1ST PLACE | 0 | | c1923 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22607 | DA02552 | 1446 NW 1ST PLACE | 1446 NW 1ST PLACE | 0 | | c1920 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22614 | DA02559 | 1433 NW 1ST COURT | 1433 NW 1ST COURT | 0 | | c1920 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22615 | DA02560 | 1451 NW 1ST COURT | 1451 NW 1ST COURT | 0 | | c1920 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22618 | DA02563 | 1445 NW 2ND AVE | 1445 NW 2ND AVE | 0 | | c1923 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 22697 | DA02658 | 545 NW 13TH ST | 543 NW 13TH ST | 0 | | | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23130 | DA03103 | 1122 NW 5TH AVE | 1122 NW 5TH AVE | 0 | | 1928 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23131 | DA03104 | 1126 NW 5TH AVE | 1126 NW 5TH AVE | 0 | | 1928 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23132 | DA03105 | 1128 NW 5TH AVE | 1128 NW 5TH AVE | 0 | | 1928 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23133 | DA03106 | 1130 NW 5TH AVE | 1130 NW 5TH AVE | 0 | | 1928 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23139 | DA03112 | 225 NW 6TH ST | 225 NW 6TH ST | 0 | | c1903 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23140 | DA03113 | 231 NW 6TH ST | 231 NW 6TH ST | 0 | | c1903 | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 23156 | DA03129 | 1420 NW 1ST PLACE | 1420 NW 1st PL | 14567 | Unknown | c1940 | Frame Vernacular | Private residence | Ineligible for NRHP | |
| 25491 | DA05863 | 1414 NW 1ST PLACE | 1414 NW 1ST PL | 4507 | UNKNOWN | c1920 | Frame Vernacular | Private residence | Ineligible for NRHP | |
| 25492 | DA05864 | 1413 NW 1ST PLACE | 1413 NW 1ST PL | 4507 | UNKNOWN | c1915 | Frame Vernacular | Private residence | Ineligible for NRHP | |
| 25506 | DA05878 | 1300 NW 1ST COURT | 1300 NW 1ST CT | 4507 | UNKNOWN | c1940 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 25507 | DA05879 | 147 NW 13TH STREET | 147 NW 13TH ST | 4507 | UNKNOWN | c1920 | Frame Vernacular | Private residence | Ineligible for NRHP | |
| 25508 | DA05880 | 1235 NW 1ST PLACE | 1235 NW 1ST PL | 4507 | UNKNOWN | c1925 | Frame Vernacular | Private residence | Ineligible for NRHP | |
| 25513 | DA05885 | 346 NW 7TH STREET | 346 NW 7TH ST | 4507 | UNKNOWN | c1925 | Frame Vernacular | Private residence | Ineligible for NRHP | |
| 27383 | DA08018 | 127 NW 5th St. | 127 NW 5th St. | 8828 | | 1927 | Masonry vernacular | Commercial | Ineligible for NRHP | |
| 27384 | DA08019 | 533 NW 2nd Avenue | 533 NW 2nd AVE | 8828 | | 1948 | Masonry vernacular | Apartment | Ineligible for NRHP | |
| 30251 | DA11910 | Farm Worker's House | 635 NW 14th ST | | | | Frame Vernacular | Private residence | Not Evaluated by Recorder | |
| 30253 | DA11912 | Farm Worker's House | 625 NW 14th ST | | | | Frame Vernacular | Private residence | Not Evaluated by Recorder | |

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EXHIBIT C: PHOTOS

PHOTO 1



Dorsey House, 250 NW 9th Street

PHOTO 2



Lyric Theater, 819 NW 2nd Avenue

PHOTO 3



Ward Rooming House, 249-51-53-55 NW 9th Street

PHOTO 4



Mt. Zion Baptist Church, 301 NW 9th Street

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PHOTO 5



Lawson Edward Thomas' Law Office, 1021 NW 2nd Avenue

PHOTO 6



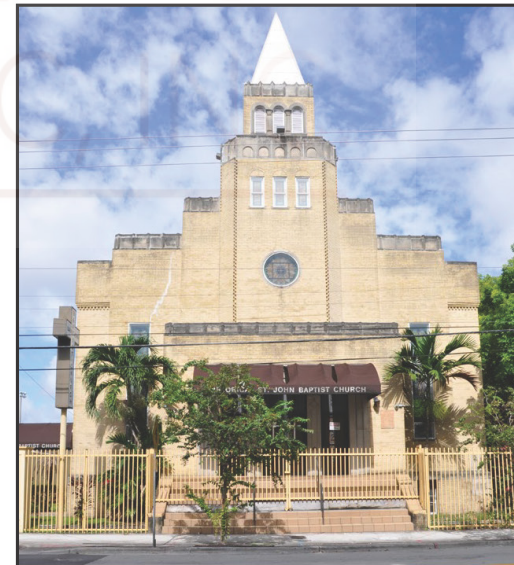
Josephine and Dunn Hotel, 1028 NW 3rd Avenue

PHOTO 7



X-Ray Clinic, 171 NW 11th Street

PHOTO 8



St. John's Baptist Church, 1328 NW 3rd Avenue

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PHOTO 9



Dorsey Memorial Library, 100 NW 17th Street

PHOTO 10



Ebenezer Methodist Church, 1042 NW 3rd Avenue

PHOTO 11



1950 Moderne Office, 1034 NW 3rd Avenue

PHOTO 12



Black Police Precinct and Courthouse, 1009 NW 5th Avenue

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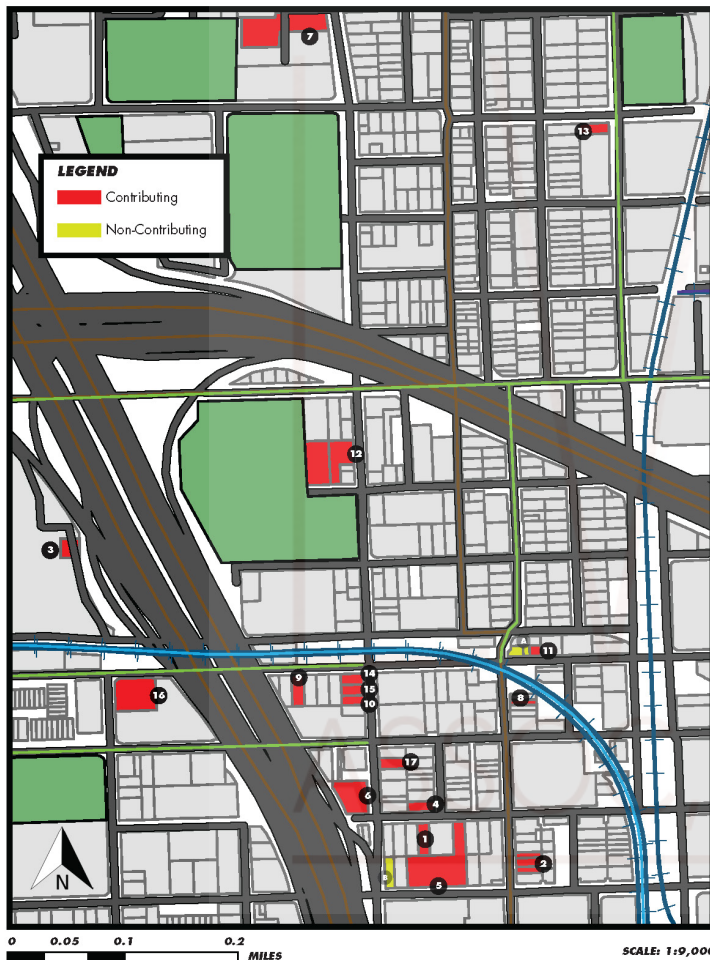
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EXHIBIT D: PRELIMINARY EXTANT RESOURCES MAP



OVERTOWN MULTIPLE RESOURCE LISTING

CONTRIBUTING PROPERTIES

- 1 Dorsey House (1913), 250 NW 9th Street
- 2 Lyric Theater (1913), 819 NW 2nd Avenue
- 3 Dr. William A. Chapman House (1923), 526 NW 13th Street
- 4 Ward Rooming House (1925), 249-51-53-55 NW 9th Street
- 5 Greater Bethel A.M.E. Church (1927), 245 NW 8th Street
- 6 Mt. Zion Baptist Church (1928), 301 NW 9th Street
- 7 St. Agnes' Episcopal Church (1930), 1750 NW 3rd Avenue
- 8 Lawson Edward Thomas' Law Office (1936), 1021 NW 2nd Avenue
- 9 Hotel Foster (1938), 342 NW 11th Street
- 10 Josephine and Dunn Hotel (1938), 1028 NW 3rd Avenue
- 11 X-Ray Clinic (1939), 171 NW 11th Street
- 12 St. John's Baptist Church (1940), 1328 NW 3rd Avenue
- 13 Dorsey Memorial Library (1941), 100 NW 17th Street
- 14 Ebenezer Methodist Church (1948), 1074 NW 3rd Avenue
- 15 1950 Moderne Office (1950), 1034 NW 3rd Avenue
- 16 Black Police Precinct and Courthouse (1950), 1009 NW 5th Avenue
- 17 New Providence Lodge Site No. 365 (1954), 937-939 NW 3rd Avenue

NON-CONTRIBUTING PROPERTIES

- A Clyde Killen's House & Pool Hall (1921), 171 NW 11th Street
- B Stirrup Building (1925), 801-23 NW 3rd Avenue

SOURCES

MIAMI-DADE COUNTY, MDPUBLISHER, MUNICIPAL COASTAL BOUNDAR, 2017; MIAMI-DADE COUNTY, MDPUBLISHER, SOUTH FLORIDA REGION, 2018; MIAMI-DADE COUNTY, MDPUBLISHER, MUNICIPALITY, 2019; MIAMI-DADE COUNTY, MDPUBLISHER, SHORELINE, 2018; MIAMI-DADE COUNTY, MDPUBLISHER, STATE ROADS, 2018; MIAMI-DADE COUNTY, MDPUBLISHER, PROPERTY BOUNDARY VIEW, 2020; MIAMI-DADE COUNTY, MDPUBLISHERS, US ROADS, 2018; MIAMI-DADE COUNTY, MDPUBLISHERS, STREETS, 2020; MIAMI-DADE COUNTY, MDPUBLISHERS, RAIL, 2018.

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