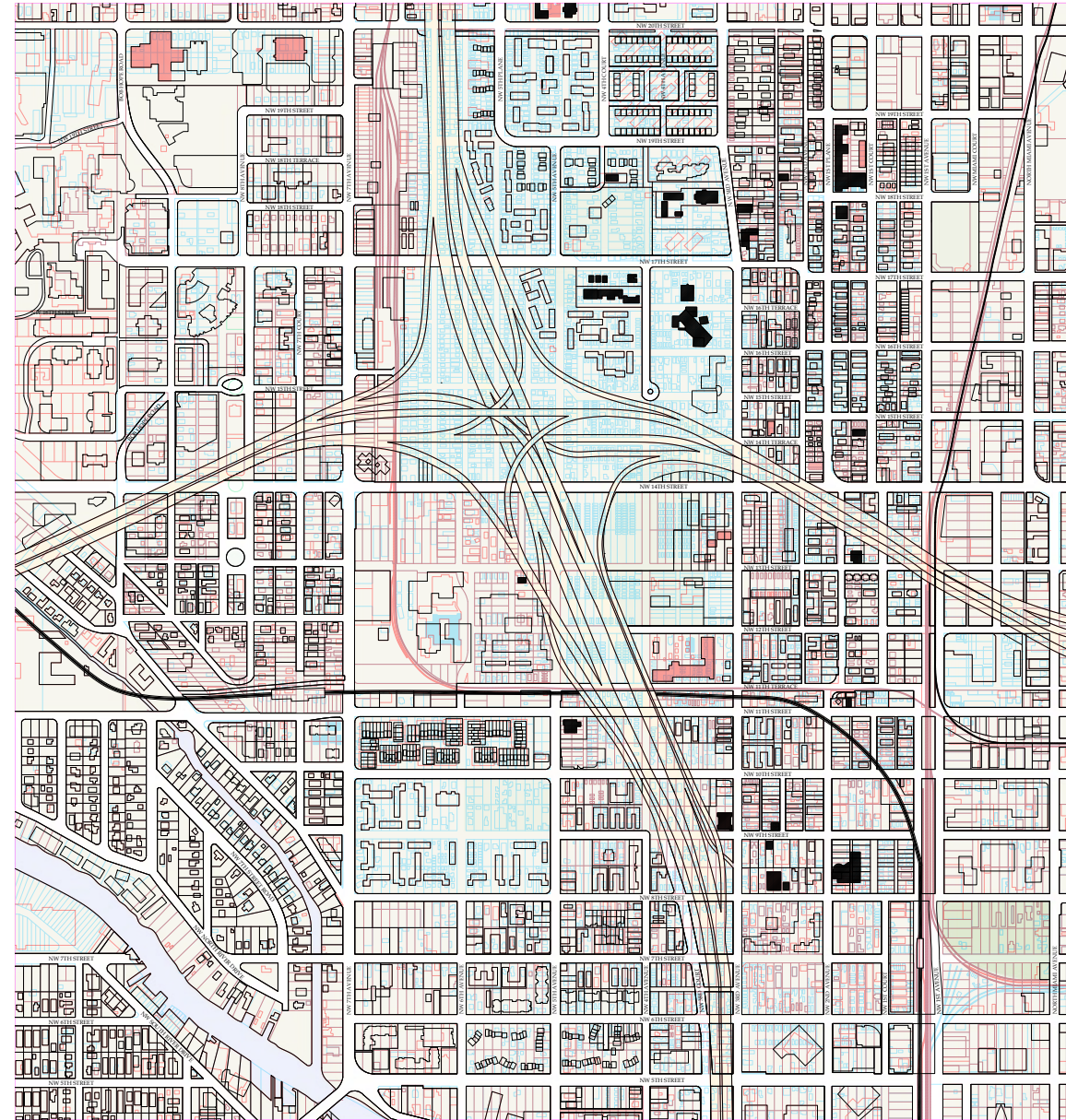


OVERTOWN MAP PROJECT

Accompanying Map Report



The Office of Community & Civic Engagement
in conjunction with
University of Miami School of Architecture
Center for Urban and Community Design

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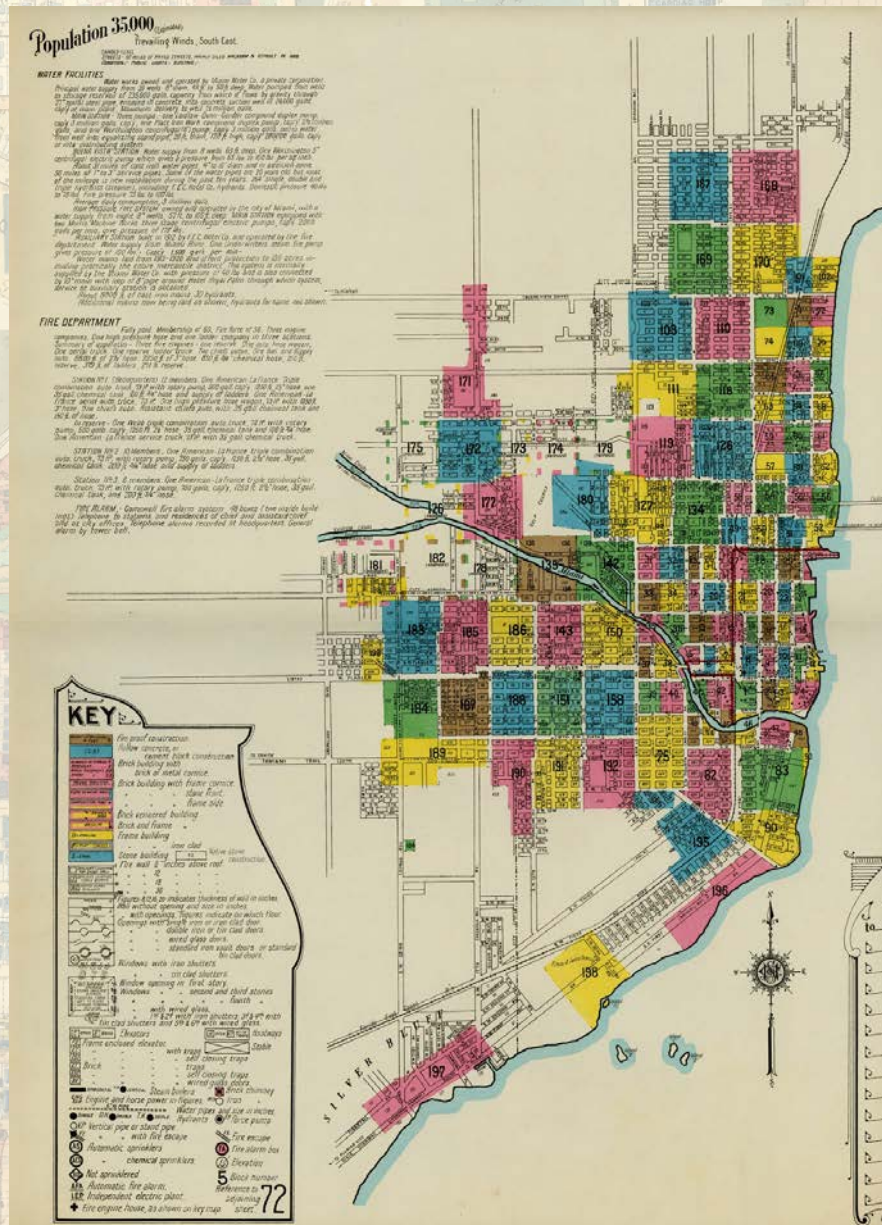
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1.0 INTRODUCTION

a. Vision Statement



1.0 INTRODUCTION

b. The Office of Civic and Community Engagement

The Office of Civic and Community Engagement (CCE) fosters university-community collaboration by engaging the university's academic resources in the enrichment of civic and community life in our local, national, and global communities. Our goals include developing new courses in which community-based partnerships are central to course learning outcomes; enhancing existing courses by integrating community engagement into the course curriculum; and creating new initiatives that bring multiple schools and disciplines together to work on shared community-based projects that promote positive social change. These courses and projects allow students to put theory into practice and understand the complexities of practical problem solving in real-world situations, thereby preparing them to be effective civic leaders.

1.0 INTRODUCTION

c. The Center for Urban and Community Design



The United Nations Brundtland Commission set the following benchmark: “Sustainable development channels the preservation and creation of livable, enduring, and equitable places, where the quality of life and the long-term quality of human existence will be enhanced rather than depleted.”

The Center for Urban and Community Design has made it its mission to foster a collaborative interdisciplinary approach that enhance the preservation, creation, and retrofitting of communities and buildings; addressing the environment, culture, urban, and building design in participatory planning processes in the South Florida region and beyond.

The University of Miami’s School of Architecture is a national leader in the arena of ‘sustainable’ urban design. The School’s Center for Urban and Community Design underlines that strength by collaborating on local and regional planning charrettes. The CUCD provides academically based community service with the goal of supporting communities, so the quality of life in towns, cities, and villages may further improve and consequently all can reap the benefits.

For more information about the Center for Urban and Community Design, contact Sonia Chao, CUCD Director and Associate Professor in Practice, University of Miami School of Architecture, at 305-284-3439, schao@miami.edu.



1.0 INTRODUCTION

b. The Map Team

Team Leaders

Rafael Fornes

Born on April 11, 1956 in El Vedado, La Habana, Cuba

PROFESSIONAL EDUCATION

Instituto Superior Politécnico José Antonio Echevarría. La Habana School of Architecture. 1975-1981

Budapest Technical University, School of Architecture. 1991

ACADEMIC EXPERIENCE

Instituto Superior de Arte, ISA. La Habana. Professor. 1987-89

University of Miami School of Architecture. Professor 1994 – present. Rome, 2007

University of Notre Dame School of Architecture. Visiting Professor, Fall 2012

PROFESSIONAL EXPERIENCE

Architecture and Town Planning Metropolitan Office. Havana, Cuba. 1980-85

Fondo Cubano de Bienes Culturales. Havana, Cuba. 1986- 1990

Architecture and Town Planning Metropolitan Office. Budapest, Hungary. 1990-92

ORGANIZATIONS

Cuban National Heritage. Coral Gables, Fla. Founder and Board of Directors. 1994

URBANISM & ARCHITECTURE

Sundial Square & Topes de Collantes Sanatorium; Trinidad, Sancti-Spiritus. 1987-1990.

This project obtained the Ministry of Culture and the National Architects Association (UNAIACC) National Prize for Interior Design. 1990

Pacífico Restaurant; Chinatown, Havana, 1984

Park & Garden. Paseo Avenue and First Street; Vedado, Havana. 1982-83

El Cerro Tea House. Calzada del Cerro & Palatino. Havana. 1982-85

Mártires del 13 de Marzo. Mausoleum. Colón Cemetery. Havana. 1982

Burlington Village. Longmont, Colorado. Duany & Plater Zyberk Charrette team. 1995

El Naranjo Masterplan. Architecture Charrette. Guatemala City. 2007

Alturas de Manogayabo. Dominican Republic. Center for Urban and Community Design. Architecture Team Leader. 2008

Haiti's Reconstruction Charrette, 2010. University of Miami School of Architecture

BOOKS ILLUSTRATIONS

Arquitetura e Urbanismo da Revolucao Cubana. Editorial Nobel. Sao Paolo. 1986

Historia de la arquitectura y el urbanismo. Estudios de Admon Local. Madrid. 1985

ARTICLES

Catálogo de Letras: Apuntes para Re-crear la Ciudad, Un momento de reflexión, etc.

Herencia: Evolución Urbana de San Cristóbal de La Habana, El peligro de la modernidad, El vitral, Maestros de los cincuenta: Manuel Gutiérrez, etc.

UM School of Architecture, Black and White: Ninety Miles to Cuba.

Encuentro de la Cultura Cubana: Nicolás Quintana: El Gran Burgués. Nr.18

Dossier Miami: La ciudad virtual. N. 33, Dossier coordinator: La Habana por hacer. Article: Mayami y Labana, yin-yang cities N.50

Ricardo Lopez

Ricardo Lopez is a native of Miami, an Architect, Urbanist, and part time Instructor at the University of Miami. He has maintained a professional practice with his wife in Downtown Miami since 2006 and often consults for Urban and Architectural Charettes locally and abroad. His course work includes undergraduate and graduate level Design of buildings and places with a concentration in recent years on large scale transit oriented developments including sporting venues and port facilities. He also contributes to the Preservation Certificate program offered at the school by conducting Measured Drawings courses which result in contributions to the Historic American Buildings Survey (HABS) in the Library of Congress.

University of Miami Undergraduate Students

Abigail Blumenfeld

Rebecca Chavarria

Daniel Shaffer

University of Miami Graduate Student

Center for Urban and Community Design

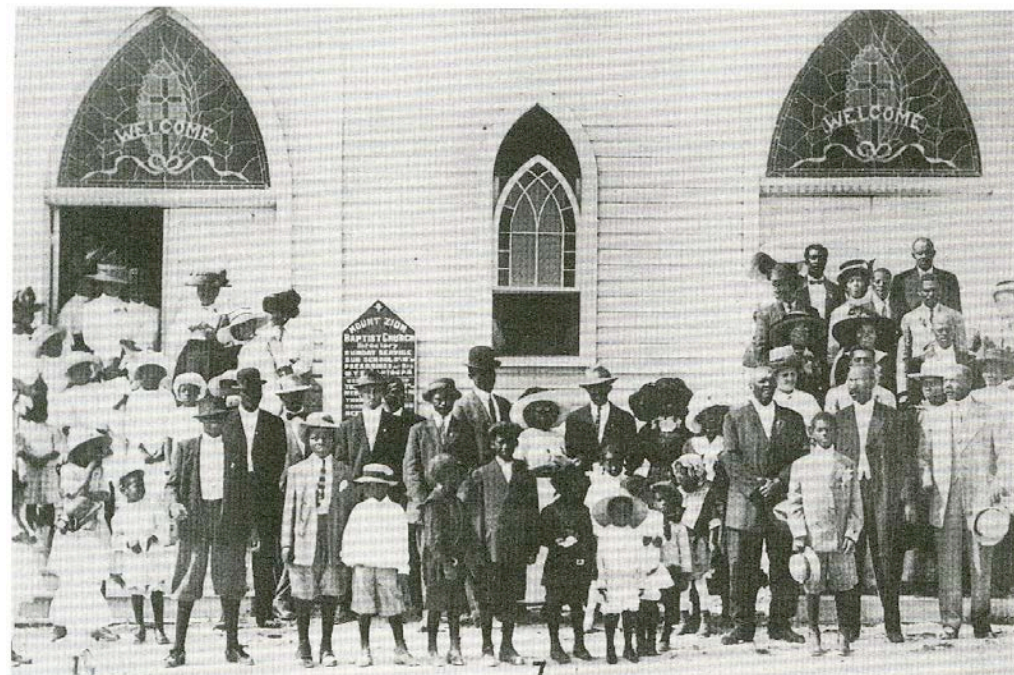
Research Assistant

Brenna Johnson

2.0 PURPOSE OF THE MAP

a. Locating Historically Important Buildings Within Overtown

One of the primary goals in creating the map was to identify and celebrate important and valuable resources within the Overtown community. Because so much of Historic Overtown has been destroyed, the recognition of these historically important buildings and sites within the community becomes paramount in the preservation of Overtown's past and remaining historically significant vestiges. They remind us where we once came from, remind us of how far we have come, and remind us of how far we have yet to go. It is our intention to celebrate those buildings which the community already recognizes as historic landmarks, and to perhaps discover more buildings and sites worth remembering as a unique and vital part of the history of Overtown and Miami itself.



Source: The Black Archives, as found in *Black Miami in the 20th Century*



Source: The Black Archives, as found in *Black Miami in the 20th Century*

2.0 PURPOSE OF THE MAP

b. The Effects of I-95 and 395

Raymond Mohl describes the particular effects of I-95 in his chapter “Race and Space in the Modern City: Interstate 95 and the Black Community in Miami” of *Urban Policy in the 20th Century* as a rather deliberate venture with greusome consequences for the Black Community of Overtown. “By the end of the expressway building era, little remained of Overtown to recall its days as a thriving center of black community life, when it was widely known as the ‘Harlem of the South.’” He claims that state and federal highway officials, as well as private agencies such as the Urban Land Institute, saw the federal building program as a means to wipe out what they saw as “blighted” black communities in one fell swoop; and with the position of the Bureau of Public Roads and the State Highway departments being that any social consequence of the interstate was negligible to its construction, the communities that were affected were left on their own to find new homes with no relocation assistance being made available. President Truman himself rejected the coordination of highway and housing programs citing expenses as an issue.



Source: Google Maps

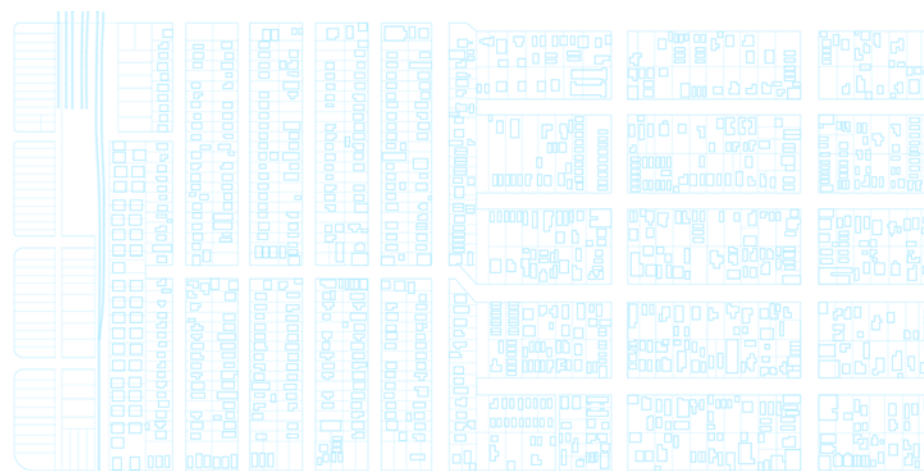


Initially the City of Miami’s Planning and Zoning Board compiled a comprehensive plan for the expressway route, and were, in fact, especially sensitive toward neighborhood preservation. However, the City ultimately had little control over the construction of the Interstate, and the influential Miami business people, realtors, and politicians who sought to expand the white business district into Overtown formed the Miami First Committee which sought to push an alternative expressway plan.

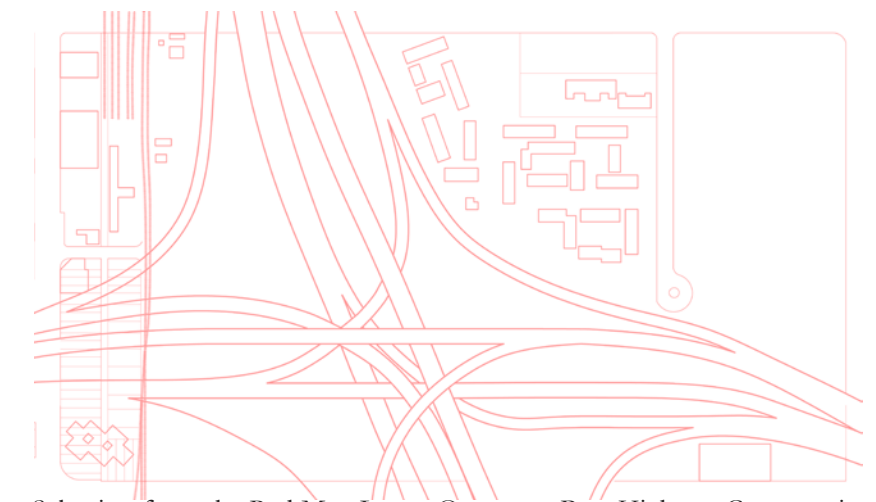
Undoubtedly, the construction of I-95 and 395 made major changes to the Overtown Community, effectively dividing the area into four quadrants. A second goal of the map is to convey the effects of the Interstate construction via several layers which depict Overtown before and after its construction.

“The expressway would cause dissatisfaction and dissent between the races here, because it would necessarily displace many of the Negro race. They would have to move into the outer fringe of white sections, with the accompanying flaring-up of hatreds.”

-Winifred Nelson’s letter to state road chairman Wilbur Jones (“Race and Space)



Selection from the Blue Map Layer: Overtown Circa Highway Construction



Selection from the Red Map Layer: Overtown Post Highway Construction

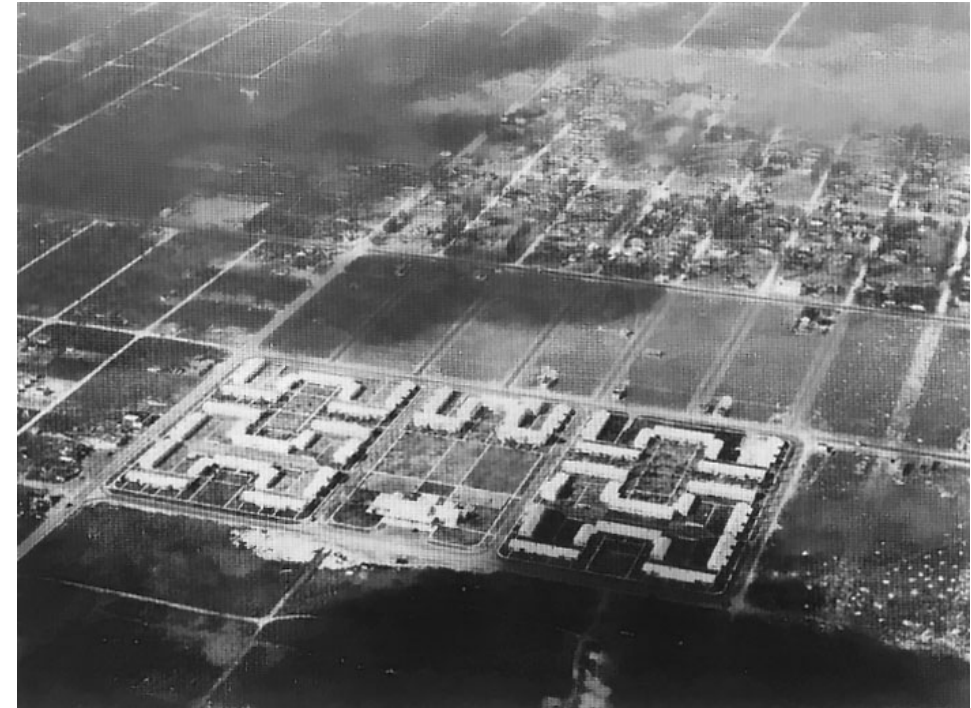
2.0 PURPOSE OF THE MAP

c. The Housing Project

By the 1930s much of Overtown was built up in the traditional shotgun style houses that could be found in black neighborhoods of most southern cities. But during the coming years before the Interstate was built, private developers and slumlords proceeded to buy up these dwellings, which were not destroyed but moved to more remote parts of Dade County where they were sold to farmers as housing for migrant agricultural laborers, and replace them with more profitable two and three storey apartment houses with U-shaped front courtyards. Between 1946-1950 at least 120 of these structures were built where double the number of housing units could be squeezed onto the same amount of cleared land, and double the rent could be expected of its tenants.

Black housing density was on the rise by this point and the resulting pressure for new housing was hardly being met. As Governor Collins and Wilbur Jones, chairman of the state road department, continued to disassociate highway construction and the resulting need for relocation, coupled with the lack of efficacy of the newly created Department of Slum Clearance by the City of Miami to address urban renewal and redevelopment, it is no surprise that the demand was not being met. Matters were only made more difficult by the Miami slumlords who were adamantly opposed to public housing and renewal for fear of lost profits. Several federal projects were undertaken, though they housed only a fraction of those displaced.

Two things happened to shape the black housing sphere in Miami after World War II: white property owners undertook a private redevelopment program of sorts; and the dispersal of the black population to already established smaller black communities to places such as Opa Locka, Liberty City, Brownsville, and Coconut Grove with almost all of the apartment construction in these locations being built by white developers. The apartment buildings were constructed much in the manner as the aforementioned “concrete monsters:” poorly planned and cheaply built, often having only one bedroom and hardly any recreational space. With density levels of up to 150 people per residential acre (as compared with 12 people per residential acre for whites in Miami), these areas of black repopulation became the new, more permanent slums that had plagued Overtown before the construction of the highway. The creation of these super-blocks fostered poor living conditions among its tenants while creating yet another sequestered means of disassociating the black community from the city and community at large.



Source:

“The new plan maintained the N.W. 7th Avenue route of the North-South Expressway (as I-95 was originally called) from northern Dade County south to about N.W. 17th Street. At that point, the expressway route veered in a southeasterly direction toward the Miami business district, slashing through the central part of Overtown along the way... In addition, rather than a single East-West interchange located in an industrial area, the 1956 expressway plan proposed two major East-West, clover-leaf interchanges, both linked to new causeways to Miami Beach and new expressways to the West. Both interchanges were slated for residential areas, and one - the mammoth midtown interchange - eventually took out more than two dozen blocks at the heart of Overtown, including much of its main business district... The Miami expressway system was completed, at the cost of uprooting most of Miami’s inner-city black community.”

- Raymond Mohl, “Race and Space in the Modern City”

2.0 PURPOSE OF THE MAP

c. The Housing Project



This selection from the Blue and Red map layers serves to indicate the change in building patterns seen as a result of highway construction.

The Blue Layer indicates pre-highway construction, and one can see the use of smaller blocks, and smaller housing units.

The Red Layer is representative of the post highway construction layer, where one can see the utilization of the "super block:" most likely the aforementioned concrete monsters.

3.0 SITE RESEARCH AND DOCUMENTATION

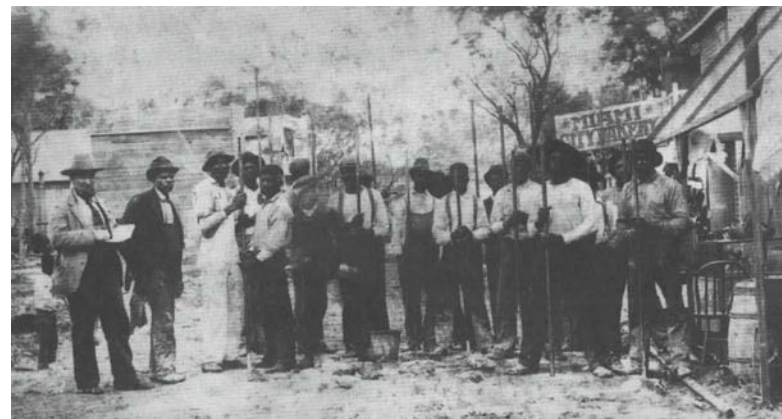
a. The History of Overtown

When Miami became a city on July 28, 1896, more than 1/3 of those listed on the original charter were black. Blacks, as it turned out, had been used as a means to meet the required number of voters by state law to form a new city, but were then disenfranchised by existing public policy. During that time, as per custom and law, blacks were not allowed to own or rent residences or commercial property in white neighborhoods. As a result, the black people of Miami were assigned the area west of the railroad tracks and adjacent to downtown Miami to settle.

Originally known as Colored Town, the area known as Overtown today first housed Henry Flagler's black railroad construction workers who settled in the assigned area. From there, the area grew to accommodate workers that serviced not only the railroad but the surrounding streets and hotels. Over time, immigrants from Cuba, Haiti, Jamaica, Trinidad and Tobago, Barbados, and the Bahamas came to find work in the thriving Miami.

Overtown continued to thrive as a black community, where as early as 1904 the official City of Miami directory listed businesses owned and operated by black people which eventually ranged from general goods and services, doctors, laundresses, and lawyers. Blacks living in Coconut Grove and Lemon City would often trek to Overtown to shop, make business transactions, and to enjoy entertainment. Schools, churches, and businesses became prominent components of Overtown, as well as restaurants and hotels which accommodated the likes of US Supreme Court Justice Thurgood Marshall, Congressman Adam Clayton Powell, and W E B Dubois to name a few. National artists such as Count Basie, Ella Fitzgerald, Cab Calloway, Josephine Baker, Billie Holiday, Nat King Cole, Aretha Franklin, Sam Cook, and many others performed and stayed in hotels and clubs in Overtown, often performing first for whites on Miami Beach then performing again after hours in Overtown.

Today, it is the second oldest continually inhabited neighborhood after Coconut Grove, its borders defined as south of N.W. 21st Street, north of N.W. 5th Street, west of N.W. 1st Avenue, and east of 12th Avenue. Unfortunately, the Lyric Theatre is the last standing vestige of this time gone by in what was known as "Little Broadway." It stands a lonely reminder of the rich past, where even whites would frequent to enjoy entertainment, music, jazz, and food. Purchased by the Black Archives, restored and reopened in 2000, the Lyric Theatre is a beacon of hope for the community of Overtown. It is one of many efforts to restore Overtown to its previous glory.



Source: Historical Museum of Southern Florida, as found in *Black Miami in the 20th Century*



Source: History and Research Foundation in South Florida, as found in *Black Miami in the 20th Century*



A busy day in Darky Town, Miami, Fla.
Source: Miami Memorabilia Collection of Myrna and Seth Bramson, as found in *Black Miami in the 20th Century*

“...it was the Colored Town section of northwest Miami that was the heart of the black business community...” *-Black Miami in the 20th Century*

3.0 SITE RESEARCH AND DOCUMENTATION

b. Building Typologies

The first buildings constructed in Overtown were made primarily of wood ranging from shotgun style houses to larger, stacked-porch wood frame residences and apartments. Two and three storey masonry apartment buildings began to populate area as the population density grew and demand for housing increased.



2 Photos - Before Repairs - No. 1
Lot 15 of Block 27 North - 355 and 357 N. W. 9th Street
This shows two shacks demolished during repairs to this property

Source for all photos:

3.0 SITE RESEARCH AND DOCUMENTATION

c. Previous Studies

Overtown Folklife Village

Duany Plater-Zyberk for The Black Archives

In May of 1997 DPZ presented the Black Archives with a master plan vision to establish guidelines, promote partnerships, and identify economic and cultural trends for the evolution of Overtown. As an economic revitalization project, the plan envisioned The Village as a “retail corridor with mixed use facilities including housing with lofts; rehearsal and performing spaces for artists, artisans, and craftspeople; spaces for incubator businesses, residents, and others of all ages, colors, and creed. A bank, ethnic restaurants, bed and breakfast sites, barber shops, beauty salons, a wellness center to promote good health, and a conference center to again host national meetings and family reunions will be made available as an annual retreat.” Using the Lyric Theatre as an anchor to The Village, the core would be a Teaching Village which, working with local schools, would aim to provide the community with a continual supply of a well informed and educated workforce. The Village Plan is seen as a guide to reconstructing a piece of Overtown in the character of its history as a redevelopment of its spirit based on restoring historical buildings, and rebuilding historic building types. The plan proposed rebuilding in the fashion of one or one and a half storey front porch shotgun style house, a two or three storey front porch large unit type, and a two or three story commercial building.



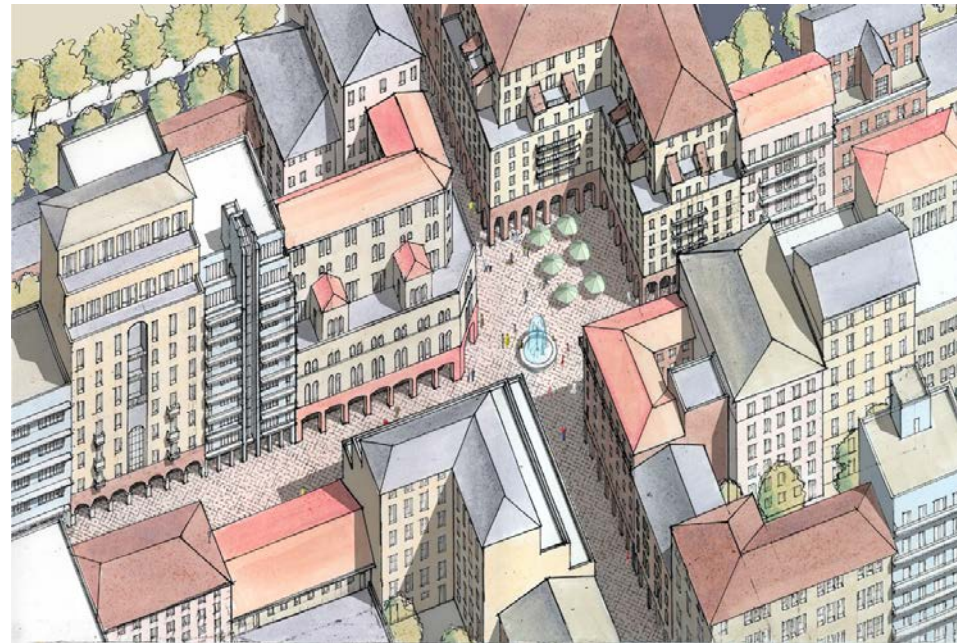
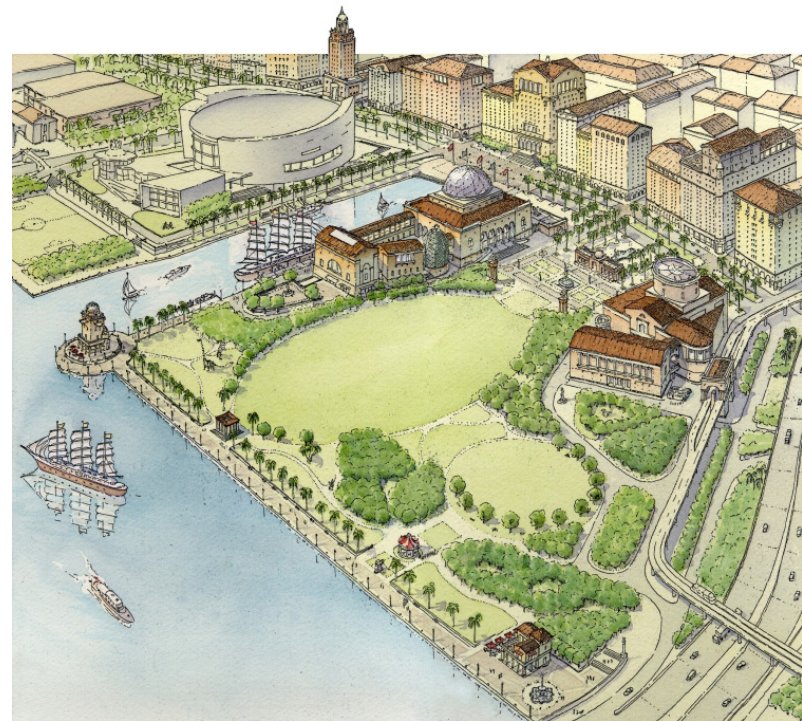
3.0 SITE RESEARCH AND DOCUMENTATION

c. Previous Studies

Southeast Overtown / Park West Community Redevelopment Agency (CRA)

Dover, Kohl, & Partners

This initiative was part of a plan to established and promote the physical, social, and economic revitalization of several areas in Downtown Miami including Biscayne Boulevard, Park West, and Historic Overtown. An initial charrette was held in 2001 for Bicentennial Park which first prompted discussions of rehabbing these areas. A variety of projects specific to Overtown were aimed to improve safety, create more public spaces, and diversify large blocks with new streets with a mix of building uses and types. So far, only smaller infill projects have been completed via this project in Overtown.



3.0 SITE RESEARCH AND DOCUMENTATION

c. Previous Studies

Overtown Redevelopment Design Charrette: The Citizen's Vision

Treasure Coast Regional Planning Council, An Eastward Ho! Initiative

This charrette was held in July of 1999 at the Lyric Theatre before it was officially opened after restoration. The design team, during the time, met with local residents and community leaders to gain input on what the community felt it needed most out of a future plan for Overtown. Priorities among the community ranged from attracting business and entertainment development; creating new housing (residents specifically asked for housing made available with front porches for social gatherings), restoring the historic housing stock, as well as considering the idea of restoring old warehouse and commercial buildings for residential purposes; the creation of job opportunities via the development of the Folklife Village and 2nd and 3rd Ave corridors as job centers; the reconciling of zoning brought back into alignment with the magnitude and scale of Overtown's two and three storey buildings; and street lighting and entrance markers to make streets more appealing, as well as the restoration of local parks.



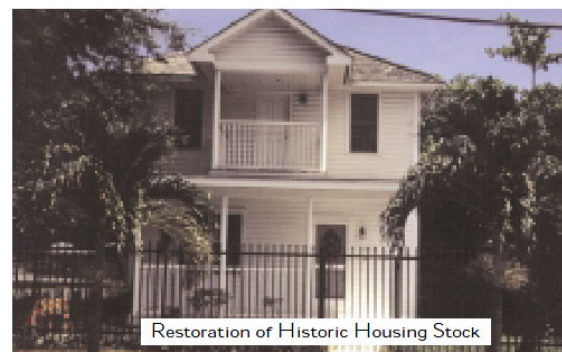
New Housing



Restoring Housing Opportunities in Commercial Buildings



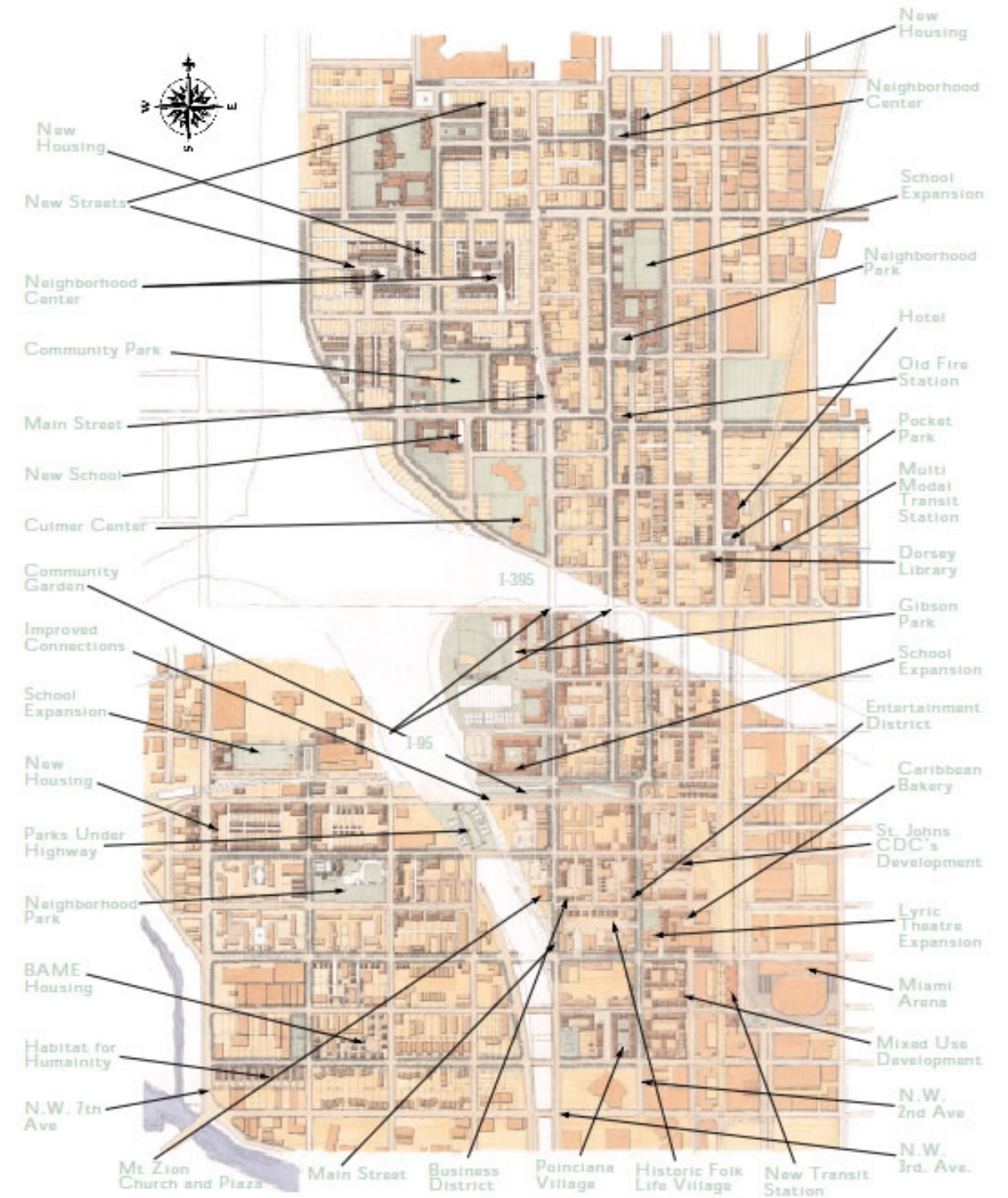
Infill and Public Housing Redevelopment Opportunities



Restoration of Historic Housing Stock

Housing For Everyone

Overtown has a very rich history of housing types. The charrette team was asked to provide several examples of housing types that would fit within their community, satisfy the needs of existing residents and attract new ones. In other words, a diverse mix or range of housing affordable to everyone. Residents asked that new housing be designed to include a front porch where social gatherings take place.



3.0 SITE RESEARCH AND DOCUMENTATION

d. Description of the Study Area

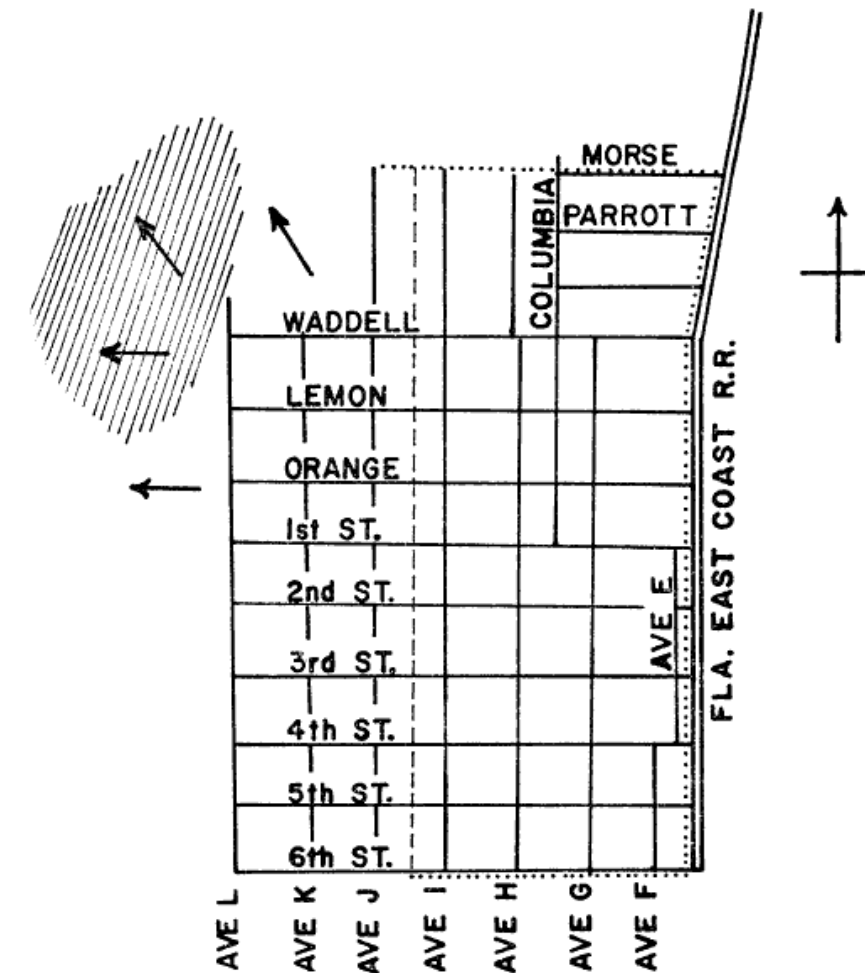
The production of a map requires the determination of physical boundaries. Overtown is not a municipality with clear boundaries, rather it is a neighborhood within the City of Miami that has had a combination of “hard” and “soft” boundaries over time. In the 1920 map of “colored town” depicts the existing variety of boundary types including shifting edges to the north and south.

The eastern boundary of Overtown has been abundantly described since the inception of the City as being the FEC Railroad. Railroad alignments require wide right of ways which are difficult to change and therefore represent substantial boundaries. Even today it is clear that the residential neighborhood begins west of the railroad tracks.

The southern boundary has been documented in the 1920 map among other sources to be 6th street. However that 6th street refers to a street naming system centered in Overtown which has been out of use for decades. That street is actually today's NW 5th Street which is at the northern edge of the central business district. This relationship is consistent with historic descriptions of Overtown being just north of, or “over,” downtown.

The same map depicts a northern boundary at Morse Street, several blocks north of the North-eastern bend in the railroad tracks. That bend is located at today's NW 14 Street which is the primary east-west street through the neighborhood. The north eastern quadrant of the neighborhood is relatively consistent with regard to zoning and building type up to NW 20 street, which is the next major east-west street, and serves as the northern boundary of the study area.

The western boundary is the one which has changed the most over time. The 1920 map depicts the westward expansion of “colored town” with arrows pointing west and northwest towards Highland Park. It also indicates an earlier western boundary which would have been at approximately NW 5th Avenue in about 1911. The 1936 plat map depicts a residential development several blocks wide called Hyde Park and abutting the large country club located west of NW 10th Avenue, beyond which there is no evidence to support that Overtown ever extended beyond. The Spring Garden subdivision buffers the Overtown from the Miami River at the southwest boundary.



COLORED TOWN c. 1920

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

Redrawn by Malinda Stafford, Florida State Museum.

3.0 SITE RESEARCH AND DOCUMENTATION

e. Existing Conditions

The physical reality of today's Overtown is a product of layers and layers of developments, alterations, construction, destruction, and abandonment. The historic block pattern reveals the incremental development of groups of blocks with discontinuous streets and shifting rights of ways unlike the highly systematized street and block pattern characteristic of much of the city of Miami. Mid-century development patterns have conglomerated the properties of single family homes into large tracts that were redeveloped with multi-family housing buildings with large footprints and little regard for shaping public space. In several cases streets have been closed, rights of ways given up to private development, resulting in very large blocks and unfriendly pedestrian environments.

By far the most dramatic characteristic of the existing conditions of Overtown is the discontinuity of the neighborhood and the apparent lack of a central "place." The highway intersection that was built in the 1960's decimated the center of the historic neighborhood, effectively dividing what was left of the historic fabric into quadrants. There is little connectivity between the quadrants because the highway embankments interrupt so many streets. It is apparent that the south east quadrant, which is closest to the central business district, contains the most substantial grouping of historic structures and is therefore considered the "historic district," although the area is mostly characterized by poorly maintained multi-family residential buildings. NW 3 Ave, known as Dorsey Boulevard, links the southeast with the north east quadrant, which retains a substantial residential neighborhood with parks, churches, tree lined streets, and even examples of promising recent developments that reflect the positive impact of the community and the charette process. NW 14 Street runs under I-95, linking the east side with the northwest quadrant, which has been effectively consumed by sprawling developments of Jackson Memorial Hospital and the University of Miami Medical Campus. The southwest quadrant, is anchored by Booker T. Washington Senior High School Campus, but has very large blocks and, poor multifamily developments, and remnants of large incomplete developments.

4.0 MAPS

a. Explanation of Layers

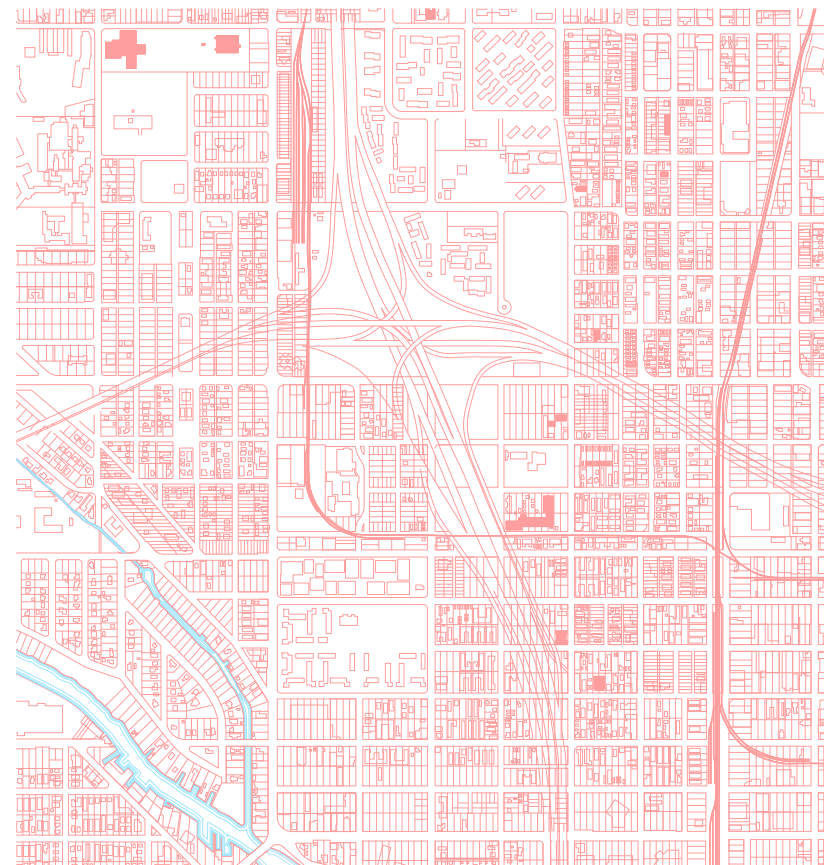
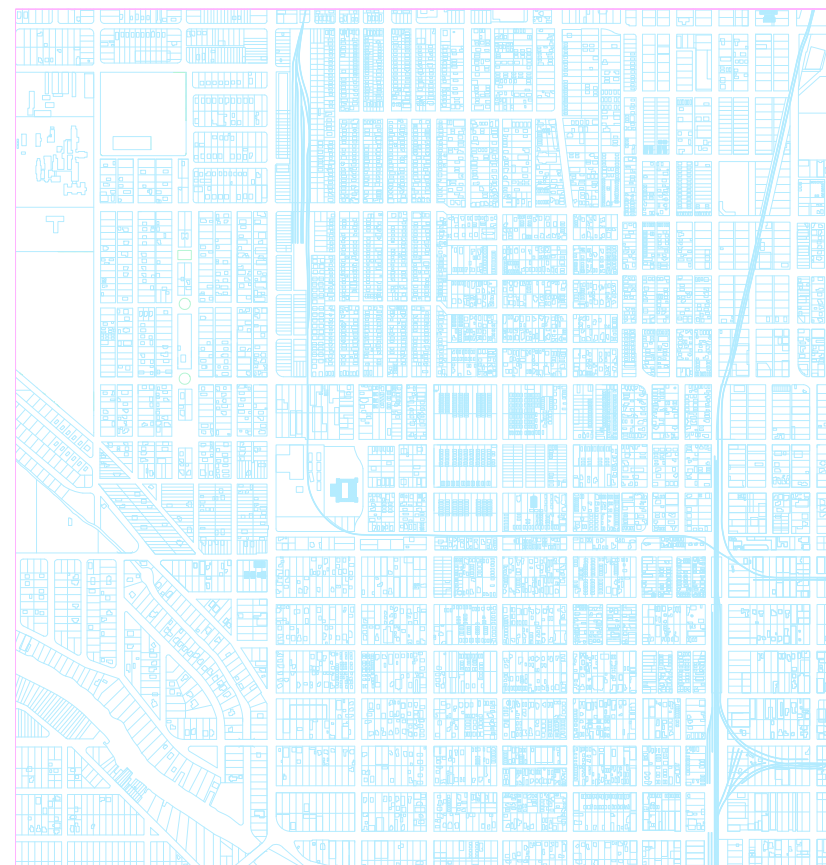
The inspiration for the format of the map comes from Rodolfo Lanciani's *Forma Urbis Romae*, a highly detailed map of Rome which simultaneously depicts the ancient and modern condition of the city. The famed archaeologist accomplished this by plotting ancient ruins in black while overlaying the modern city in red.

The Overtown mapping exercise was centered on the production of three layers of base maps covering the same physical area at three different time periods in three different colors:

- 1) BLUE - Prewar – the first layer of development across the study area
- 2) RED - Post Highway – the reshaping of the neighborhood
- 3) BLACK - Today – the current conditions at the moment of opportunity to shape the future

The student teams produced digital maps based on available plat books from 1936 for the Prewar layer and from 1967 for the post highway layer. The current conditions were derived from a combination of city zoning documents as well as Google maps. The process involved scanning original plat books located at the School of Architecture and piecing together the individual scans using photoshop. Those stitched images were then imported to autocad where they were adjusted to matching scales. Drawing began with the right-of-ways in order to block out the entire map area and create alignments from one layer to the next. Individual property lines and building footprints were also drawn from each plat map. In the case of the current map layer, the 1967 map was used as a base since the highway was already in place, and students referred to current zoning maps to identify streets and property lines that had shifted since then. Through multiple printing and review sessions, inconsistencies were identified, double-checked, and combed out so that once stacked, the three layers would line up cleanly.

In order to visualize all three layers at once, the graphics of the map's lines and colors had to be carefully calibrated. In each of the layers the building footprints have thicker lines than right of way lines, which are in turn thicker than individual property lines. The challenge of depicting the three layers of colors is legibility. Because the primary layer of information at the time of the map's production is the current layer, it was depicted in the boldest color: black. The blue tone appeared to fall to the background which worked well for the oldest layer. And red, the most jarring, was assigned to the transformational Post Highway layer. The resulting overlaying of colors allows the viewer to graphically distinguish between what currently exists (black), and what has changed (blue or red).



5.0 RESOURCES

Dover, Kohl, & Partners. "Miami CRA." Sponsored by Southeast Overtown / Park West Community Redevelopment Agency (CRA). 2004.

Duany Plater-Zyberk and Co. "Master Plan for Historic Overtown Folklife Village." Sponsored by The Black Archives Research and History Foundation. 1997.

Dunn, Marvin. "The Birth of Colored Town." *Black Miami in the Twentieth Century*. Gainesville: University of Florida, 1997. 57-100. Print.

Jenkins, Dorothy. "Overtown: Reclaiming a Sense of Place." *Florida History & the Arts: A Magazine of Florida's Heritage*. Winter ed. 2002. accessed online via The Black Archives : http://www.theblackarchives.org/?page_id=2177.

Jones, Maxine Deloris., and Kevin McCarthy. *African Americans in Florida*. Sarasota, FL: Pineapple, 1993. Print.

Mohl, Raymond. "Race and Space in the Modern City: Interstate-95 and the Black Community in Miami." *Urban Policy in 20th Century America*. Ed. Raymond Mohl and Arnold Hirsch. New Jersey: Rutgers UP, 1993. 100-58. Print.

Treasure Coast Regional Planning Council, An Eastward Ho! Initiative. "Overtown Redevelopment Design Charrette: The Citizen's Vision." 1999.

6.0 APPENDIX

Civic Building List



Name: Old Black Police Precinct Museum
Built: 1949
Address: 480 NW 11th Street
Additional Info:



Name: Chaille Block
Built: 1914-1919
Address: 401-447 North Miami Ave
Additional Info:

It is the only intact commercial streetscape from the from the second decade of the 20th century. They are built in the masonry style vernacular architecture with deliberate adaptation to the Miami weather utilizing projected arcades, canopies, and open balconies. The two northern blocks were developed by William Chaille who lived behind the buildings. These buildings also reflect the conjunction of residential and commercial buildings in the mix use typology.

6.0 APPENDIX

Civic Building List



Name: Dorsey Memorial Library
Built: 1941
Address: 100 NW 17th Street

Additional Info:

Architects/Builder: Paist and Steward/M. R. Harrison Construction Co.

Date Designated: 2003

Dana A. Dorsey, one of Miami's most prominent black businessmen and philanthropists, donated the land for the Dorsey Memorial Library just 15 days before his death. This simple Masonry Vernacular building, designed by the prominent firm of Paist and Steward, was the second library in Miami built for the use of African-Americans and the first city-owned building constructed specifically as a library.

6.0 APPENDIX

Civic Building List



Name: Lyric Theatre
Built: 1913
Address: 819 NW 2nd Avenue

Additional Info:

Designated a historic site by the City of Miami in 1988 and added to the National Register of Historic Places in 1989, the theatre showcased stage and film performances, gospel, jazz, vaudeville and literary arts of the Harlem Renaissance

6.0 APPENDIX

Civic Building List



Name: Salvation Army Citadel
Built: 1949
Address: 49 Northwest 5th Street
Additional Info:

Although only a portion of this historic building survives as the entry portico to a modern office complex, the existing architectural details reveal this to be one of Miami's few examples of the Venetian Gothic subtype of the Gothic Revival style. The exterior stucco is scored to resemble stone, while the arch motif on the windows and arcade is reminiscent of the Doge's Palace in Venice. The Salvation Army constructed the building in response to the growing demand for religious and humanitarian services during the Land Boom era.

6.0 APPENDIX

Church Building List



Name: Ebenezer Methodist Church

Built: 1948

Address: 1042 NW 3rd Avenue

Additional Info:

Builder: Scott-Whitaker Builders

This building's Gothic Revival design is the only surviving example of the style in Overtown, the center of Miami's historic African-American community. One of Miami's oldest black congregations began building the church after World War II, and the building was officially dedicated in 1965. The church is now known as the House of God, Nazarene.

6.0 APPENDIX

Church Building List



Name: Greater Bethel AME Church
Built: 1940s
Address: 245 NW 8th Street
Additional Info:



6.0 APPENDIX

Church Building List



Name: Mt. Zion Baptist Church
Built: 1940s
Address:
Additional Info:



6.0 APPENDIX

Church Building List



Name: New Hope Primitive Baptist Church

Built:

Address: 1301 NW 1st Place

Additional Info:

(No Photo Available)

Name: Trinity Wesleyan Methodist

Built:

Address: 1415 NW 2nd Ave

Additional Info:

6.0 APPENDIX

Church Building List



Name: St. John the Baptist Institutional Missionary Church

Built: 1940

Address: 1328 NW 3rd Ave

Additional Info:

The first meeting of the congregation was June 17, 1906. The current building was built in 1940 after the previous building had been damaged in a storm and the growing congregation required a larger place of worship.

6.0 APPENDIX

Church Building List



Name: St. Agnes Episcopal Church
Built: 1897
Address: 1750 NW 3rd Ave (current) 2301 NW 4th Ct (old site)
Additional Info:

Bishop Gray formally organized the congregation as an unorganized mission of the Missionary District of Southern Florida, later known as the Diocese of South Florida, in early 1898. The members rented a building in the Downtown Colored Settlement, now known as Overtown, where they worshipped. In 1900 the congregation built the church's first edifice on a large corner lot donated by Henry M. Flagler, the Florida East Coast Railroad magnate. The property was located on Northwest 3rd Avenue and 8th Street then known as Avenue H and 12th Street. The men gave free labor while the women provided meals for the workers and sold popular Bahamian dishes to raise funds. In 1907 Saint Agnes officially was admitted as an organized mission of the Missionary District of Southern Florida.

6.0 APPENDIX

Commercial Building List



Ward Rooming House Gallery and Museum
Image 9 of 11

CLOSE X

Name: Ward Rooming House Gallery
Built: 1925
Address: 249 NW 9th Street
Additional Info: Was a resting place and safe haven for both Blacks and Native Americans

6.0 APPENDIX

Commercial Building List



Dr. Johnson's X-Ray Clinic
Image 10 of 11

CLOSE X

Name: X-Ray Clinic
Built: 1939
Address: 171 NW 11th Street
Additional Info:

Designated a historic site by the City of Miami in 1984. Dr. Samuel H. Johnson was the first black physician in South Florida to establish a radiological practice.

6.0 APPENDIX

Residential Building List

(No Photo Available)

Name: Bragg House

Built:

Address: 229 NW 12th Street

Additional Info: Fine frame vernacular, Bragg House, early builder in area



Name: Chapman House

Built: 1923

Address: 1200 NW 6th Avenue

Additional Info:

Designated a historic site by the City of Miami in 1983. Dr. William A. Chapman, Miami's first Black medical doctor, was appointed by the Florida Department of Health to travel throughout Florida to schools, churches, and homes presenting information on the causes and treatment of communicable diseases.

6.0 APPENDIX

Residential Building List



Name: Dorsey House
Built: 1915
Address: 250 NW 9th Street

Additional Info:

Restored by Black Archives and recognized as a historic site by the City of Miami in 1983, and added to the National Register of Historic Places in 1989

6.0 APPENDIX

Residential Building List



Name: Hindu Temple

Built: 1919

Address: 870 NW 11th St

Additional Info:

Architect: August Geiger

Commissioned by John Seybold after Fox films shot a scene from a movie called 'The Jungle Trail' which had set up a cardboard Hindu village and temple.

6.0 APPENDIX

Miscellaneous Building List

Name: Unidentified
Built:
Address: 1213 NW 1st Place
Additional Info: Bahamian Wood Frame

Name: Unidentified
Built:
Address: 1445 NW 2nd Ave
Additional Info: