

COLLINS WATERFRONT HISTORIC DISTRICT DESIGNATION REPORT

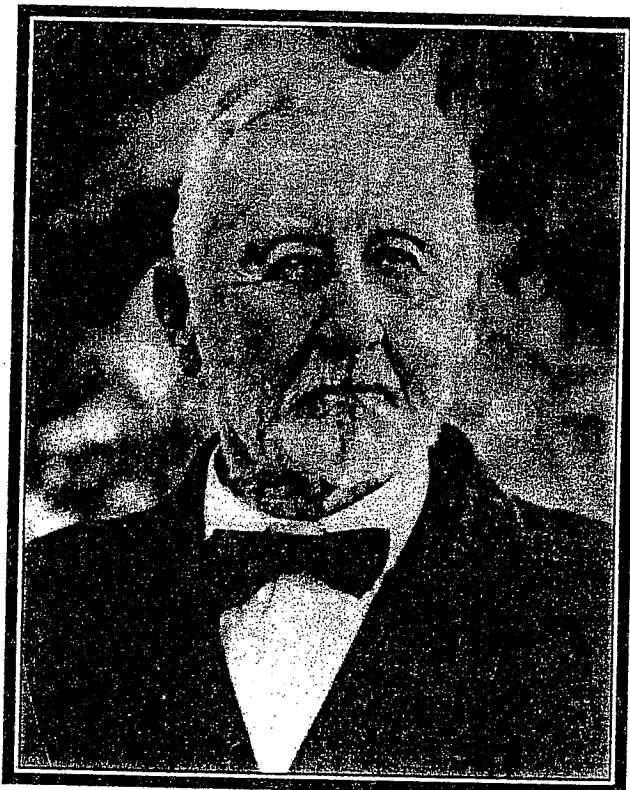


Figure 1 A 1912 photograph of Miami Beach pioneer John S. Collins at the age of seventy-four.

PREPARED BY

CITY OF MIAMI BEACH PLANNING DEPARTMENT

DESIGN, PRESERVATION & NEIGHBORHOOD PLANNING DIVISION

AUGUST 10, 2000

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Revised November 8, 2000

Adopted January 31, 2001 (Ordinance No. 2001-3292)

CITY OF MIAMI BEACH
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Figure 2 A unique metal railing with a sailing motif is located at 2315 Pinetree Drive by the Collins Canal.

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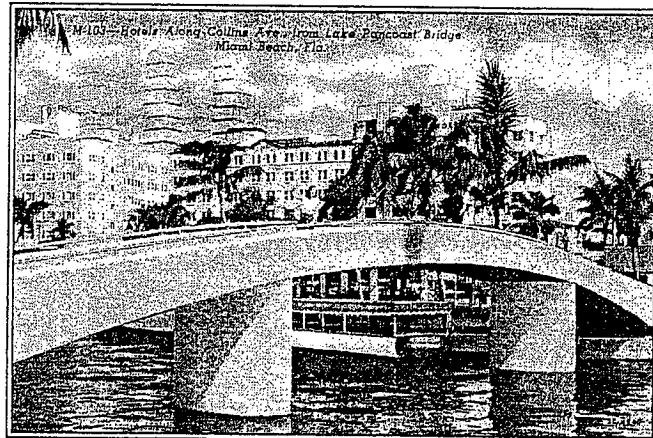


Figure 3 A circa 1953 post card shows the hotels on Collins Avenue from the 24th Street Footbridge over Lake Pancoast.

Special thanks to Larry Wiggins of Homestead, Florida, and Howard Gross of Miami Beach for their generosity in sharing their vintage Miami Beach postcard collections.

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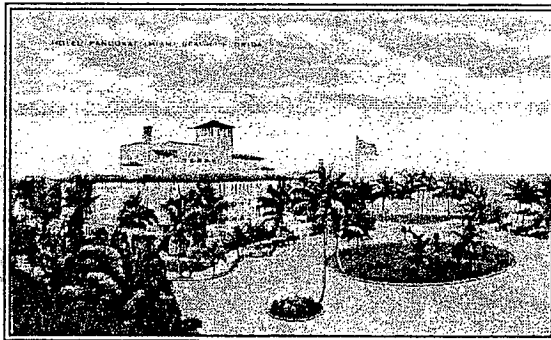


Figure 4. A circa 1929 post card of the Hotel Pancoast boasts: "The...Hotel Pancoast, of old Spanish design, has the reputation of being the best equipped hotel in Florida."

A special thank you to Thorn Grafton, Marty Pancoast Grafton, and Lester Pancoast, descendants of John S. Collins and Thomas J. Pancoast, for their generosity in sharing their private family archives which significantly contributed to the historical documentation in this designation report.

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Figure 5 The 1936 Indian Creek Hotel graciously overlooks the waterway of the same name.

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I. REQUEST

At its May 4, 1998, meeting, the City of Miami Beach Historic Preservation Board directed staff to proceed with research and prepare a preliminary evaluation and recommendation relative to identifying and proposing historic designation protection to areas, sites, and structures along the Collins Avenue corridor north of the National Register Historic District. Over the last two years the Planning Department has intensively researched the areas along the Collins Avenue corridor, including Indian Creek Drive, Harding Avenue, and the cross streets from 22nd Street to 87th Terrace, as well as the Lake Pancoast multi-family residential neighborhood due west of the lake; staff has developed six (6) volumes of historical documentation.

At its September 9, 1999, meeting, the Historic Preservation Board reviewed the preliminary evaluation report with recommendations prepared by the staff of the Planning Department regarding the designation of an area of the City which is generally bounded on the east by the erosion control line of the Atlantic Ocean between 22nd Street and 44th Street; on the north by 44th Street from the erosion control line of the Atlantic Ocean to the west bank of Indian Creek; on the west by the west bank of Indian Creek from 44th Street to the extended centerline of 25th Street; then the boundary runs westward along the extended centerline of 25th Street from the west bank of Lake Pancoast to Pinetree Drive; then extends along the centerline of Pinetree Drive from 25th Street to 23rd Street (excluding the 23rd Street Bridge over the Collins Canal); and then eastward along the northeastern boundary of the National Register Architectural District from 23rd Street and partly 22nd Street to the erosion control line of the Atlantic Ocean (see **Map 1**). The Board unanimously approved a motion (6 to 0; 2 absences, 1 vacancy) to direct staff to prepare a designation report and schedule a public hearing relative to the designation of this new historic district, now to be known as the Collins Waterfront Historic District, and found the structures and sites located within the proposed boundaries to be in compliance with the criteria for designation listed in Sections 118-591 through 118-593 in the Land Development Regulations of the City Code.

At its August 10, 2000, meeting, the Historic Preservation Board unanimously approved a motion (5 to 0; 2 absences) to recommend approval of the designation of the Collins Waterfront Historic District in accordance with staff recommendations with modifications, as reflected in this designation report. The Board modified the proposed boundaries of the historic district to exclude the subject property located at 255 West 24th Street due to the inadvertent omission of individual mail notices for this site. Following the meeting, staff identified three (3) other sites within the proposed historic district which also did not receive individual mail notices; these properties are 320 West 25th Street, 228 West 40th Street, and 205 West 42nd Street (see **Map 2**). The cumulative acreage of these properties constitutes less than one (1) percent of the total acreage of the proposed historic district and the surrounding properties within

375 feet. The Board directed staff to schedule a public hearing in a timely manner and notify those property owners who did not receive individual mail notices, as referenced above, with regard to the designation and inclusion of their properties within the boundaries of the proposed Collins Waterfront Historic District.

At its September 8, 2000, meeting, the Historic Preservation Board unanimously approved a motion (6 to 0; 1 absence) to recommend approval of the designation of certain properties within the Collins Waterfront Historic District. These properties are 255 West 24th Street, 320 West 25th Street, 228 West 40th Street, and 205 West 42nd Street.

On September 26, 2000, the Planning Board approved a motion (5 to 1; 1 absence) to recommend approval of the designation of the Collins Waterfront Historic District subject to the two (2) conditions delineated hereto. First, the City Commission shall concurrently adopt an amendment to the City Code which would modify the prohibition of rooftop additions of more than one (1) story within the Collins Waterfront Historic District in conjunction with the adoption of the designation of the Collins Waterfront Historic District. Secondly, a section of the proposed northern boundary of the historic district shall be modified to coincide with the center line of the approved relocation of 44th Street which would exclude the Sorrento Hotel at 4399 Collins Avenue and the vacant property at 4380 Collins Avenue and 4381 Indian Creek Drive (see **Map 1**). The relocation of the proposed northern boundary is contingent upon the property owners of the Sorrento Hotel at 4399 Collins Avenue entering into an agreement with the City which would ensure the retention and preservation of the structure.

On October 10, 2000, the Historic Preservation Board approved a motion (6 to 1) to support the proposed amendment to the City Code from the Planning Board which would modify the prohibition of rooftop additions of more than one (1) story within the Collins Waterfront Historic District.

On November 8, 2000, the City Commission unanimously approved the designation (7 to 0) of the Collins Waterfront Historic District on first reading and scheduled the second reading public hearing for November 29, 2000. However, the companion ordinance addressing rooftop additions in the proposed historic district, as recommended by the Planning Board and the Administration, failed to gain approval at the same meeting.

On November 29, 2000, the City Commission continued the second reading public hearing of the Collins Waterfront Historic District until the January 10, 2001, meeting due to insufficient public notice.

On January 10, 2001, the City Commission continued the second reading public hearing of the Collins Waterfront Historic District until the January 31, 2001, meeting in order to consider the revised companion ordinance addressing rooftop additions in the proposed historic district at the same public hearing. At the same meeting, the City Commission unanimously approved the revised ordinance (6 to 0; 1 absence) addressing rooftop additions in the proposed historic district on first reading and scheduled a second reading public hearing for January 31, 2001.

On January 31, 2001, the City Commission unanimously approved the designation (7 to 0) of the Collins Waterfront Historic District on second reading with the revised northern boundary as proposed by the Planning Board (see **Map 4**). This modified district boundary coincides with the center line of the approved relocation of 44th Street (which excludes the Sorrento Hotel at 4399 Collins Avenue and the vacant property at 4380 Collins Avenue and 4381 Indian Creek Drive). Contingent upon the district boundary relocation, the property owners of the Sorrento Hotel at 4399 Collins Avenue entered into a Declaration of Restrictions to ensure the retention and preservation of significant architectural features of the building on the north, west, and south elevations.

At the same meeting, the City Commission approved a motion (5 to 2) to reclassify the status of the Holiday Inn structures, located at 2201 Collins Avenue, from "contributing" to "noncontributing." The City Commission also unanimously approved the revised companion ordinance (7 to 0) addressing rooftop additions in the Collins Waterfront Historic District on second reading.

II. DESIGNATION PROCESS

The process of historic designation is delineated in Sections 118-591 through 118-593 in the Land Development Regulations of the City Code. An outline of this process is provided below:

Step One: A request for designation is made either by the City Commission, the Historic Preservation Board, other agencies and organizations as listed in the Land Development Regulations of the City Code, or the property owners involved. Proposals for designation shall include a completed application form available from the Planning Department.

Step Two: The Planning Department prepares a preliminary evaluation report with recommendations for consideration by the Board.

Step Three: The Historic Preservation Board considers the preliminary evaluation to determine if proceeding with a designation report is warranted.

The designation report is an historical and architectural analysis of the proposed district or site. The report:

- 1) describes the historic, architectural and/or archeological significance of the property or subject area proposed for Historical Site or District designation;
- 2) recommends Evaluation Guidelines to be used by the Board to evaluate the appropriateness and compatibility of proposed Developments affecting the designated Site or District; and
- 3) will serve as an attachment to the Land Development Regulations of the City Code.

Step Four: The designation report is presented to the Board at a public hearing. If the Board determines that the proposed site or district satisfies the requirements for designation as set forth in the Land Development Regulations of the City Code, the Board transmits a recommendation in favor of designation to the Planning Board and City Commission.

Step Five: The Planning Board will hold a public hearing on the proposed designation, and shall consider the proposed historic designation as an amendment to the Land Development Regulations of the City Code and, subsequently, transmit its recommendation to the City Commission.

Step Six: The City Commission may adopt an amendment to the Land Development Regulations of the City Code which thereby designates the Historic Preservation Site or Historic District after one (1) public hearing for a parcel of land less than ten (10) contiguous acres or after two (2) public hearings for a parcel of land which is more than ten (10) contiguous acres.

III. RELATION TO ORDINANCE CRITERIA

1. In accordance with Section 118-592 in the Land Development Regulations of the City Code, eligibility for designation is determined on the basis of compliance with the listed criteria set forth below.
 - (a) The Historic Preservation Board shall have the authority to recommend that properties be designated as Historic Buildings, Historic Structures, Historic Improvements, Historic Landscape Features, Historic Interiors (architecturally significant public portions only), Historic Sites or Historic Districts if they are significant in the historical, architectural, cultural,

aesthetic or archeological heritage of the City of Miami Beach, the county, state or nation. Such properties shall possess an integrity of location, design, setting, materials, workmanship, feeling or association and meet at least one (1) of the following criteria:

- (1) Association with events that have made a significant contribution to the history of Miami Beach, the county, state or nation;
 - (2) Association with the lives of Persons significant in our past history;
 - (3) Embody the distinctive characteristics of an historical period, architectural or design style or method of construction;
 - (4) Possesses high artistic values;
 - (5) Represent the work of a master; serve as an outstanding or representative work of a master designer, architect or builder who contributed to our historical, aesthetic or architectural heritage;
 - (6) Have yielded, or are likely to yield, information important in pre-history or history;
 - (7) Listed in the National Register of Historic Places;
 - (8) Consist of a geographically definable area that possesses a significant concentration of Sites, Buildings or Structures united by historically significant past events or aesthetically by plan or physical development, whose components may lack individual distinction.
- (b) A Building, Structure (including the public portions of the interior), Improvement or Landscape Feature may be designated historic even if it has been altered if the alteration is reversible and the most significant architectural elements are intact and repairable.

2. The proposed Collins Waterfront Historic District is eligible for designation as it complies with the criteria as specified in Section 118-592 in the Land Development Regulations of the City Code outlined above.

- (a) Staff finds the proposed historic district to be eligible for historic designation and in conformance with the designation criteria for the following reasons:

(1) Association with events that have made a significant contribution to the history of Miami Beach, the county, state or nation;

The Collins Avenue oceanfront neighborhood is closely associated with the first known settlement of the barrier island that would become Miami Beach. Except for the small area west of Lake Pancoast, this land was first platted in 1916 as the Oceanfront Subdivision by the Miami Beach Improvement Company, the realty company founded by Miami Beach pioneer John Collins in 1912. The company name was the first official use of the term "Miami Beach." The dredging and opening of the Collins Canal as well as the construction and opening of the wooden Collins Bridge across Biscayne Bay made the island conveniently accessible to the mainland and literally paved the way for the Beach's subsequent development as the unique oceanfront resort that significantly benefited Miami and the County, State and Nation as well.

Together with the rest of Miami Beach, this area north of 22nd Street also made a major contribution to the Nation's World War II effort in 1942-45. The U.S. Army-Air Forces leased about 300 structures throughout the City for use as barracks, mess halls, hospitals, and training facilities; of these, about 200 still remain today and 31 of them are in this neighborhood. While the area to the south served as a training ground for new recruits, the hotels along Collins Avenue from 24th to 42nd Streets comprised the Army-Air Forces Redistribution Station #2, where war-weary GIs spent two to three weeks at the close of their service for the final processing of their records and payment in a recuperative setting¹.

(2) Association with the lives of Persons significant in our past history;

The dredging of Lake Pancoast and the construction of the Collins Canal were part of Miami Beach pioneer John Collins' agricultural project of nearly a century ago. Collins Canal, Collins Avenue, Collins Park, and the John S. Collins Memorial Library (now the Bass Museum of Art) were all named for this remarkable pioneer.

The shores of the Lake were the site of the original homestead of Collins and of his son-in-law Thomas J. Pancoast, who was the City's second mayor, founded the Chamber of Commerce and contributed greatly to the early days of the City's development as

¹"War-Weary Vets Given New Start," Miami Herald, June 4, 1944.

a resort. Pancoast's son Russell was raised here, and became one of Miami Beach's foremost architects in the 1930's. Two buildings he designed are included in this district: the Miami Beach Woman's Club at 2401 Pinetree Drive, already an individually designated historic site; and a private residence at 2701 Indian Creek Drive.

This Collins Waterfront Historic District is also associated with Newton B.T. Roney as the site of his 1925 Roney Plaza Hotel at the northeast corner of Collins Avenue and 23rd Street, where the Roney Palace Condominium now stands. Roney contributed much to the early building of the City, but he suffered heavy financial losses in the 1926 hurricane. His perseverance in rebuilding thereafter is credited with greatly helping the City's recovery at that time.

(3) Embody the distinctive characteristics of an historical period, architectural or design style or method of construction;

Exemplary buildings of six (6) distinct Miami Beach architectural styles have been identified in this area. (For complete listings see **Section IX.**) They include the following:

Vernacular/Early Transitional: the non-academic local style of traditional construction methods and materials, sometimes combined with specific features typical of the Mediterranean Revival style.

Mediterranean Revival: the quintessential Miami Beach architecture of the 1920s, suitable to the climate and also with an "exotic" appeal in demand at the time; it includes variations such as Mission, Moorish, Spanish Baroque, and Beaux Arts styles.

Med-Deco: the transitional style that became another distinctive local style as the avant-garde European "Moderne" style of the late 1920s was fused with old-school Mediterranean Revival.

Art Deco/Streamline Moderne: the now-classic Decorative and Streamline styles of the 1930s, made world-famous by the historic designation in the National Register of the Miami Beach Architectural District, largely south of 15th Street. Equally fine examples of this style exist in this neighborhood, including the Helen Mar, the Traymore, the Embassy, the Rendale, the Indian

Creek Hotel, Lakeside Apartments, Hotel Alden, and the Sovereign. Larger building lots in this area allowed the Deco style to be carried to greater heights and scale than are seen farther south, as in the Sea Isle, Lord Tarleton, and Cadillac.

Classical Revival-Art Deco: buildings that exhibit basic Classical form with decorative elements of the Art Deco style of Miami Beach architecture of the 1930s to mid 1940s.

Post War Modern: the style of buildings dating from 1945-1968, only now coming of age and achieving appreciation as a contributing historical style. After a hiatus in construction due to World War II, Post War Modern picked up where Art Deco left off, with the added influences of a booming post war economy and such new technologies as air-conditioning and the prevalence of the automobile. The local expression of this style has recently been dubbed "MiMo" (Miami Modern). Prime examples of this style in this district are the Ankara (Banana Bungalow), the Empress, Seville, and Saxony Hotels; and apartment buildings such as the Lorraine on Collins Avenue and several in the enclave west of the Canal. Buildings of this type were first designated as Contributing structures in the Ocean Beach local historic district in 1995 and have now attained significant stature in Miami Beach and beyond. Dade Heritage Trust currently lists the MiMo Hotels on Miami Beach as one of ten "Most Endangered Historic Sites" in the County.²

(4) Possesses high artistic values:

Attesting to the quality of design and high artistic values in this district is the recognition of several of its buildings in noteworthy architectural journals and promotional literature of the time, including:

Residence at 237 38th Street, pictured in "Beautiful Homes of Miami and Environs," 1920s.

Croydon Arms Hotel, 3720 Collins Avenue, written up in Architectural Record, January 1938.

Tatem Hotel, 4343 Collins Avenue, featured in Florida Architecture, 1939.

Sans Souci Hotel, 3101 Collins Avenue, in Florida Architecture &

² Becky Roper Matkov, "Too Special to Lose," Preservation Today, DHT, Winter 1999, p.1

Allied Arts, 1951.

Saxony Hotel, 3201 Collins Avenue, in Florida Architecture and Allied Arts, 1950.

Seville Hotel, 2901 Collins Avenue, in Florida Architecture and Allied Arts, 1957.

- (5) Represent the work of a master; serve as an outstanding or representative work of a master designer, architect or builder who contributed to our historical, aesthetic or architectural heritage;

For a complete listing of addresses and architects, see the Properties List section, but a few of the more prominent Miami Beach architects represented in this district are the following:

Martin L. Hampton, with eight (8) buildings, including Hampton Court, La Corona, Embassy, Claridge Beach, Clavelon (Beach Castle), and Pierre.

Russell Pancoast, grandson of John Collins, represented by two buildings in this district, the Miami Beach Woman's Club at 2401 Pinetree Drive, and a residence at 2701 Indian Creek Drive.

Roy France, with 20 surviving buildings, including the Sea Isle, Sans Souci, Saxony, Versailles, Cadillac, Sovereign, and Ocean Grande; several others have been demolished, but this neighborhood still has the highest concentration of Roy France buildings anywhere.

Albert Anis, with 11 buildings, including the Traymore, Promenade, Mantell Plaza, Copley Plaza, and Westover Arms.

Robert E. Collins designed the Helen Mar in 1937, an Art Deco gem, fully developed on all four (4) sides.

Henry Hohaus designed the Lorraine and Sundeck apartment buildings.

L. Murray Dixon, with seven (7) buildings here, including the Caribbean, Grand Plaza, and Greenbrier Hotels.

Harry O. Nelson designed the Lakeside and Arlene Arms apartments.

Victor H. Nellenbogen designed the Lord Tarleton, later known as the Crown Hotel, now the Ramada.

Carlos B. Schoeppl, "master builder of Florida's Gold Coast," has six (6) buildings here, including the Lucerne Hotel (now Howard Johnson's) and several residences.

Melvin Grossman, a prolific architect in the Post War Modern

style, designed the Seville, Empress, and Barcelona Hotels and Post War additions to the Cadillac, Lord Tarleton, and Caribbean.

Morris Lapidus significantly contributed to the design of the Sans Souci Hotel, a prelude to the Fontainebleau.

Norman Giller, who contributed so much to Miami Beach's post war architecture, has one building in this district, the Park Shore Apartments, at 3003 Indian Creek Drive.

- (6) Have yielded, or are likely to yield, information important in pre-history or history:

Indian Creek itself is a natural waterway and gives evidence of the local environment in pre-settlement days, including some of the last remaining mangrove trees. In the first quarter of the 20th Century, the Creek was lined with mangrove trees and forests, according to the memoirs of Russell Pancoast. Any evidence of prehistoric use of this land has yet to be discovered, but is certainly a possibility. The Lake Pancoast / Collins Canal area gives evidence of the early dredging and engineering efforts that created and shaped the very substance of the City. The proposed historic district is, of course, intimately associated with John S. Collins, the horticulturist from New Jersey who is acknowledged as the premier "pioneer" of Miami Beach.

- (7) Listed in the National Register of Historic Places:

Although this area is not presently listed in the National Register of Historic Places, it clearly appears eligible for registration.

- (8) Consist of a geographically definable area that possesses a significant concentration of Sites, Buildings or Structures united by historically significant past events or aesthetically by plan or physical development, whose components may lack individual distinction.

This two-mile-long isthmus is a clearly-delineated geographic entity with an extremely cohesive encapsulation of highly significant post-World War I architecture dating from 1922 through 1968. Historically, its northern and southern borders coincide with John Collins' original Oceanfront Subdivision, filed in 1916, situated between Collins Park at 22nd Street and the mansions of "Millionaires' Row" north of 44th Street. Since its inception this

subdivision has been developed almost exclusively as an area of multi-unit buildings (hotels and apartment houses) for upper-middle class tourists and residents. At its center runs Collins Avenue, the very spinal cord of the City, named for this neighborhood's earliest and most illustrious pioneer. Geographically, it is also important to note that this is a "Waterfront" district on three sides, with the Atlantic Ocean to the east, Indian Creek to the west, and Lake Pancoast and the Collins Canal at its southern end. No property in this district is more than two blocks away from a body of water, and the vast majority are within one block.

The architectural structures in the proposed historic district are mostly hotels and apartment buildings, with a small number of commercial structures and single-family homes. Engineering structures included as contributing elements are a portion of the Collins Canal; three (3) footbridges crossing the Canal, the Lake, and the Creek; and the roadway bridge across Indian Creek at 41st Street. Construction dates for the 142 buildings range from 1922 to the present, with approximately half predating World War II. Distributed by decade of construction, they number:

| | | |
|-----------|----|-----------|
| 1920s | 11 | |
| 1930s | 45 | |
| 1940s | 33 | |
| 1950s | 14 | |
| 1960s | 8 | |
| 1970s | 14 | |
| post-1979 | 16 | Total 141 |

Staff has determined that 107 of these buildings, or 76%, are "contributing" on the basis of the established criteria for historic district designation. Adding the Canal and the four (4) bridges, the ratio is 112 contributing structures out of a total of 146, or 77%.

- (b) A Building, Structure (including the public portions of the interior), Improvement or Landscape Feature may be designated historic even if it has been altered if the alteration is reversible and the most significant architectural elements are intact and repairable.

Although a few of the buildings within the proposed Collins Waterfront Historic District have been altered over the years, these structures retain much of their original architectural integrity and contribute to the special character of the neighborhood. Exterior restoration could be successfully

completed by following original architectural plans and available historical photographs and/or documentation. Despite alterations to these few structures, they continue to be representative of the architectural and cultural history of Miami Beach.

IV. DESCRIPTION OF BOUNDARIES

The proposed historic district is generally bounded on the east by the erosion control line of the Atlantic Ocean between 22nd Street and 44th Street; on the north by 44th Street from the erosion control line of the Atlantic Ocean to the west bank of Indian Creek; on the west by the west bank of Indian Creek from 44th Street to the extended centerline of 25th Street; then the boundary runs westward along the extended centerline of 25th Street from the west bank of Lake Pancoast to Pinetree Drive; then extends along the centerline of Pinetree Drive from 25th Street to 23rd Street (excluding the 23rd Street Bridge over the Collins Canal); and then eastward along the northeastern boundary of the National Register Architectural District from 23rd Street and partly 22nd Street to the erosion control line of the Atlantic Ocean.

The location of these boundaries has been determined through careful investigation and research of building records and historical documentation. They define a geographic area which possesses a significant concentration of historic buildings and sites.

On August 10, 2000, the Historic Preservation Board unanimously approved a motion (5 to 0; 2 absences) to recommend approval of the designation of the Collins Waterfront Historic District. A detailed legal description of the boundaries proposed by the *Historic Preservation Board* is as follows:

Begin at the intersection of the easterly extension of the center line of 22nd Street and the Erosion Control line of the Atlantic Ocean. Said intersection being the POINT OF BEGINNING of the tract of land herein described, thence run northerly, along the Erosion Control Line of the Atlantic Ocean to the intersection with the easterly extension of the north right-of-way line of 44th Street; thence run westerly, along the north right-of-way line of 44th Street and its easterly and westerly extension to a point located on the east line of Lot 12, as shown in FLAMINGO BAY SUBDIVISION No.1, recorded in Plat Book 6, at Page 101, Public Records of Miami-Dade County, Florida; thence run southerly, along the east line of Lots 12 thru 1 of the above mentioned FLAMINGO BAY SUBDIVISION No. 1, and its southerly extension to the northeast corner of Lot 29, Block 3, FLAMINGO TERRACE SUBDIVISION, recorded in Plat Book 10, at Page 3, Public Records of Miami-Dade County, Florida; thence continue southerly, along the east line of said Block 3 and

its southerly extension, to the northeast corner of Lot 1, Block 2 of the above mentioned FLAMINGO TERRACE SUBDIVISION; thence continue southerly, along the east line of said Block 2 to the northeast corner of Lot 1, Block 9, FLAMINGO TERRACE EXTENSION, recorded in Plat Book 38, at Page 61, Public Records of Miami-Dade County, Florida; thence continue southerly along the easterly line of said Block 9, to the southeast corner of Lot 5 of said Block 9; thence westerly, along the south line of said Lot 5 and its westerly extension, to the point of intersection with the center line of Flamingo Drive as shown in the above mentioned FLAMINGO TERRACE EXTENSION; thence, northerly along the center line of Flamingo Drive to the point of intersection with the center line of West 25th Street; thence westerly along the center line of west 25th Street to the point of intersection with the center line of Pine Tree Drive; thence run southerly and south westerly, along the center line of Pine Tree Drive, to the point of intersection with a line that runs northwesterly from the most westerly corner of Block 3 and perpendicular to the easterly right-of-way of Collins Canal, as shown on Plat entitled DEDICATION OF PORTION OF LIBERTY AVENUE AND WEST 24TH STREET, recorded in Plat Book 26, at Page 13, Public Records of Miami-Dade County, Florida; thence northeasterly, along the easterly right-of-way of Collins Canal, to the northeast corner of Lot 10 of Block 3, as shown in AMENDED MAP OF THE OCEAN FRONT PROPERTY OF THE MIAMI BEACH IMPROVEMENT COMPANY, recorded in Plat Book 5, at Page 7, Public Records of Miami-Dade County, Florida; thence southerly, along the east line of said Lot 10 to the northwest corner of Lot 9 of said Block 3; thence easterly, along the northerly line of said Lot 9, and its easterly extension to the point of intersection with the center line of Collins Avenue; thence southerly, along the center line of Collins Avenue to the point of intersection with the center line of 22nd Street; thence easterly along the center line of 22nd Street and its easterly extension to the POINT OF BEGINNING. Said lands located lying and being in the City of Miami Beach, County of Miami-Dade, Florida.

On September 26, 2000, the Planning Board approved a motion (5 to 1; 1 absence) to recommend approval of the designation of the Collins Waterfront Historic District subject to the condition that a section of the proposed northern boundary of the historic district shall be modified to coincide with the center line of the approved relocation of 44th Street (which would exclude the Sorrento Hotel at 4399 Collins Avenue and the vacant property at 4380 Collins Avenue and 4381 Indian Creek Drive). The relocation of the proposed northern boundary is contingent upon the property owners of the Sorrento Hotel at 4399 Collins Avenue entering into an agreement with the City which would ensure the retention and preservation of the structure. A detailed legal description of the modified boundaries as proposed by the Planning Board

is as follows:

Begin at the intersection of the easterly extension of the center line of 22nd Street and the Erosion Control line of the Atlantic Ocean. Said intersection being the POINT OF BEGINNING of the tract of land herein described, thence run northerly, along the Erosion Control Line of the Atlantic Ocean to the intersection with a line that runs parallel to, and 75.00 feet (measured at right angle) north of the north line of Lot 1, Block 39 and its easterly and westerly extension, as shown in AMENDED MAP OF THE OCEAN FRONT PROPERTY OF THE MIAMI BEACH IMPROVEMENT COMPANY, recorded in Plat Book 5, at Page 8, Public Records of Miami-Dade County, Florida; thence run westerly, along the last described course to the point of intersection with the center line of Collins Avenue; thence southerly, along the center line of Collins Avenue for a distance of 40.45 feet; thence westerly, along a line parallel to, and 34.55 feet (measured at right angle) north of the north line of Lot 1, Block 40 and its easterly and westerly extension, as shown in the above mentioned AMENDED MAP OF THE OCEAN FRONT PROPERTY OF THE MIAMI BEACH IMPROVEMENT COMPANY to the point of intersection with the east bulkhead line of Indian Creek; thence continue westerly, along the last described course and across Indian Creek to a point located on the east line of Lot 11, as shown in FLAMINGO BAY SUBDIVISION No.1, recorded in Plat Book 6, at Page 101, Public Records of Miami-Dade County, Florida; thence run southerly, along the east line of Lots 11 thru 1 of the above mentioned FLAMINGO BAY SUBDIVISION No. 1, and its southerly extension to the northeast corner of Lot 29, Block 3, FLAMINGO TERRACE SUBDIVISION, recorded in Plat Book 10, at Page 3, Public Records of Miami-Dade County, Florida; thence continue southerly, along the east line of said Block 3 and its southerly extension, to the northeast corner of Lot 1, Block 2 of the above mentioned FLAMINGO TERRACE SUBDIVISION; thence continue southerly, along the east line of said Block 2 to the northeast corner of Lot 1, Block 9, FLAMINGO TERRACE EXTENSION, recorded in Plat Book 38, at Page 61, Public Records of Miami-Dade County, Florida; thence continue southerly along the easterly line of said Block 9, to the southeast corner of Lot 5 of said Block 9; thence westerly, along the south line of said Lot 5 and its westerly extension, to the point of intersection with the center line of Flamingo Drive as shown in the above mentioned FLAMINGO TERRACE EXTENSION; thence, northerly along the center line of Flamingo Drive to the point of intersection with the center line of West 25th Street; thence westerly along the center line of west 25th Street to the point of intersection with the center line of Pine Tree Drive; thence run southerly and south westerly, along the center line

of Pine Tree Drive, to the point of intersection with a line that runs northwesterly from the most westerly corner of Block 3 and perpendicular to the easterly right-of-way of Collins Canal, as shown on Plat entitled DEDICATION OF PORTION OF LIBERTY AVENUE AND WEST 24TH STREET, recorded in Plat Book 26, at Page 13, Public Records of Miami-Dade County, Florida; thence northeasterly, along the easterly right-of-way of Collins Canal, to the northeast corner of Lot 10 of Block 3, as shown in AMENDED MAP OF THE OCEAN FRONT PROPERTY OF THE MIAMI BEACH IMPROVEMENT COMPANY, recorded in Plat Book 5, at Page 7, Public Records of Miami-Dade County, Florida; thence southerly, along the east line of said Lot 10 to the northwest corner of Lot 9 of said Block 3; thence easterly, along the northerly line of said Lot 9, and its easterly extension to the point of intersection with the center line of Collins Avenue; thence southerly, along the center line of Collins Avenue to the point of intersection with the center line of 22nd Street; thence easterly along the center line of 22nd Street and its easterly extension to the POINT OF BEGINNING. Said lands located lying and being in the City of Miami Beach, County of Miami-Dade, Florida.

Both of the above described boundaries, as proposed by the Historic Preservation Board and modified by the Planning Board, are shown in the proposed historic district map (see **Map 1**).

On January 31, 2001, the City Commission unanimously approved the designation (7 to 0) of the Collins Waterfront Historic District on second reading with the revised northern boundary as proposed by the Planning Board (see **Map 4**). This modified district boundary coincides with the center line of the approved relocation of 44th Street (which excludes the Sorrento Hotel at 4399 Collins Avenue and the vacant property at 4380 Collins Avenue and 4381 Indian Creek Drive). Contingent upon the district boundary relocation, the property owners of the Sorrento Hotel at 4399 Collins Avenue entered into a Declaration of Restrictions to ensure the retention and preservation of the significant architectural features of the building on the north, west, and south elevations.

V. PRESENT OWNERS

The property located within the boundaries of the proposed Collins Waterfront Historic District is held by multiple owners.

VI. PRESENT USE

The current use within the boundaries of the proposed historic district is predominately multi-family with apartment buildings, condominiums, and hotels.

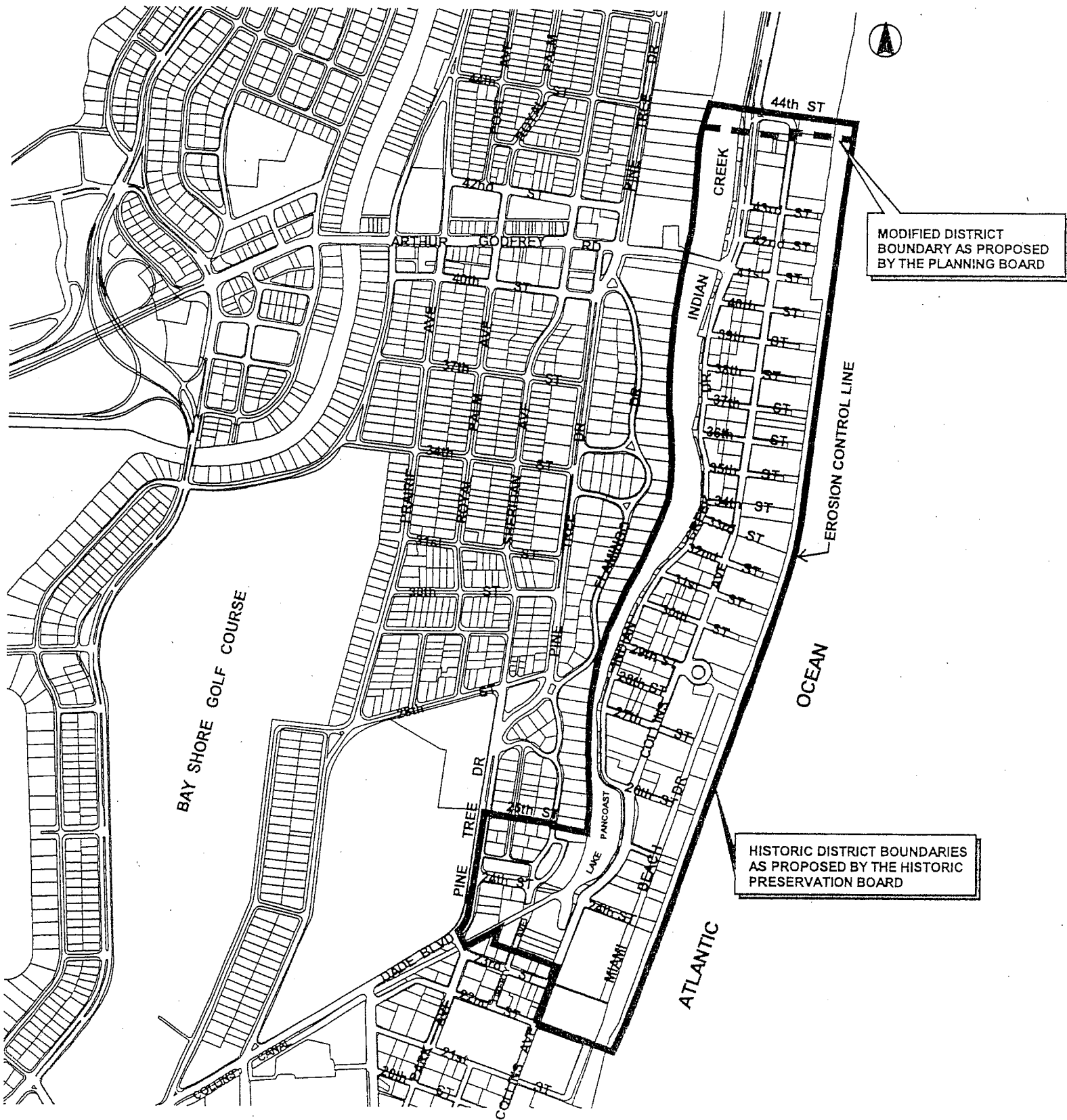
VII. FUTURE LAND USE/ZONING

Established Future Land Use/Zoning Districts within the boundaries of the proposed Collins Waterfront Historic District are as follows:

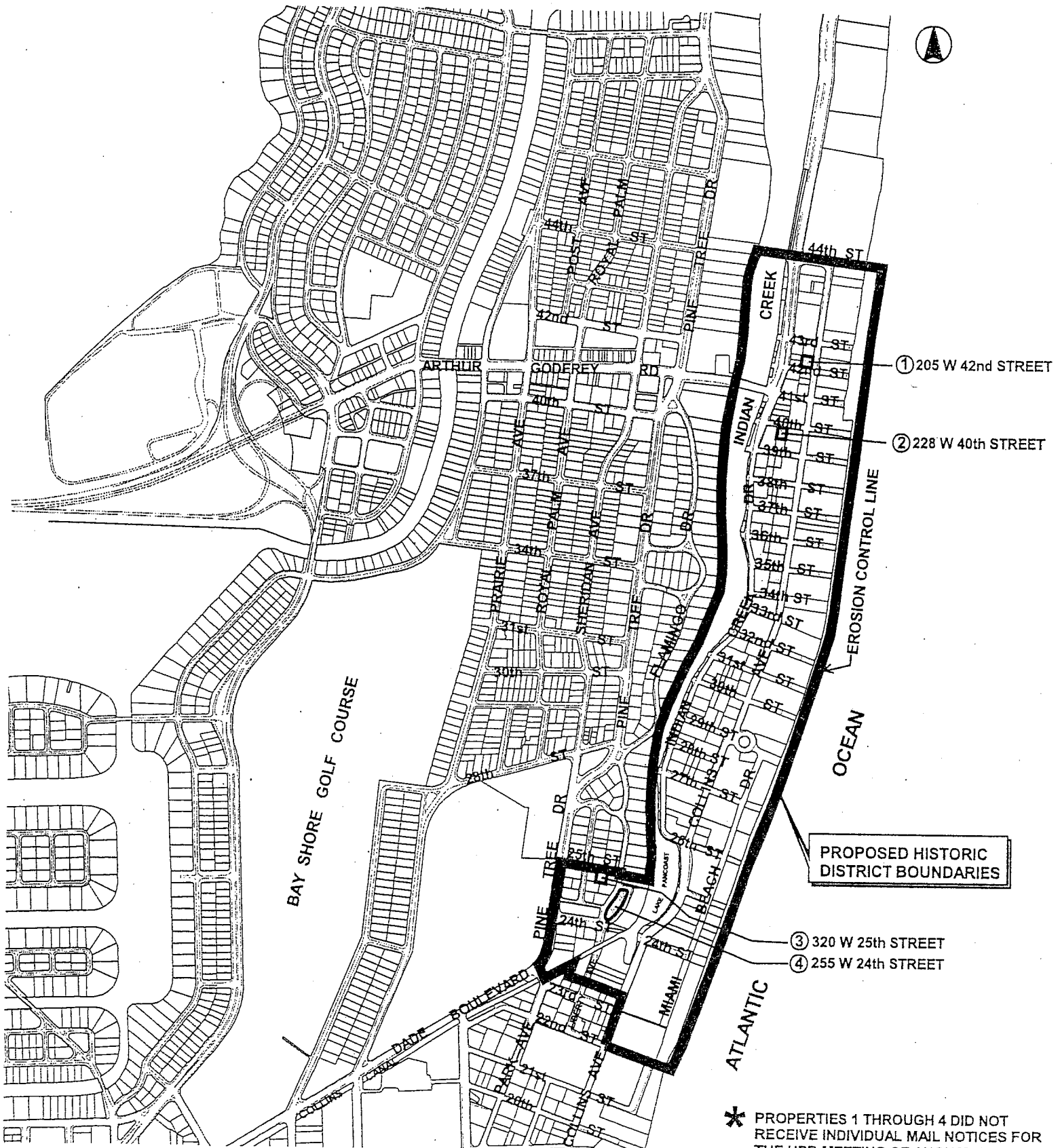
| | |
|------|---------------------------------------|
| RM-1 | Multiple Family, Low Intensity |
| RM-2 | Multiple Family, Medium Intensity |
| RM-3 | Multiple Family, High Intensity |
| CD-3 | Commercial, High Intensity |
| ROS | Recreation and Open Space |
| PF | Public Facility (Fire, Police, Other) |
| P | Parking |

Please refer to the future land use/zoning map (**Map 3**) for more detailed information.

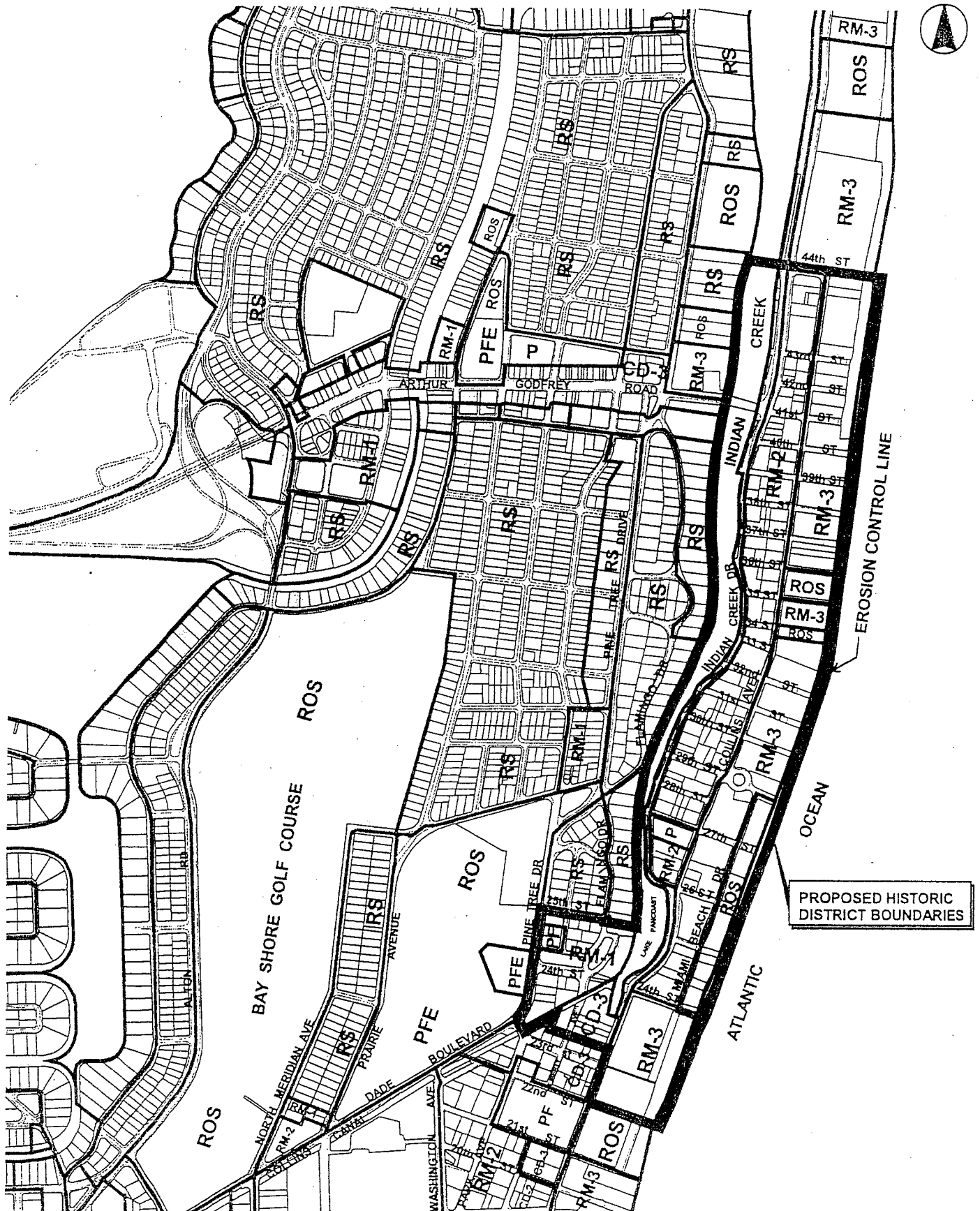
MAP 1 : PROPOSED COLLINS WATERFRONT HISTORIC DISTRICT



MAP 2: PROPOSED COLLINS WATERFRONT HISTORIC DISTRICT *



* PROPERTIES 1 THROUGH 4 DID NOT RECEIVE INDIVIDUAL MAIL NOTICES FOR THE HPB MEETING OF AUGUST 10, 2000.

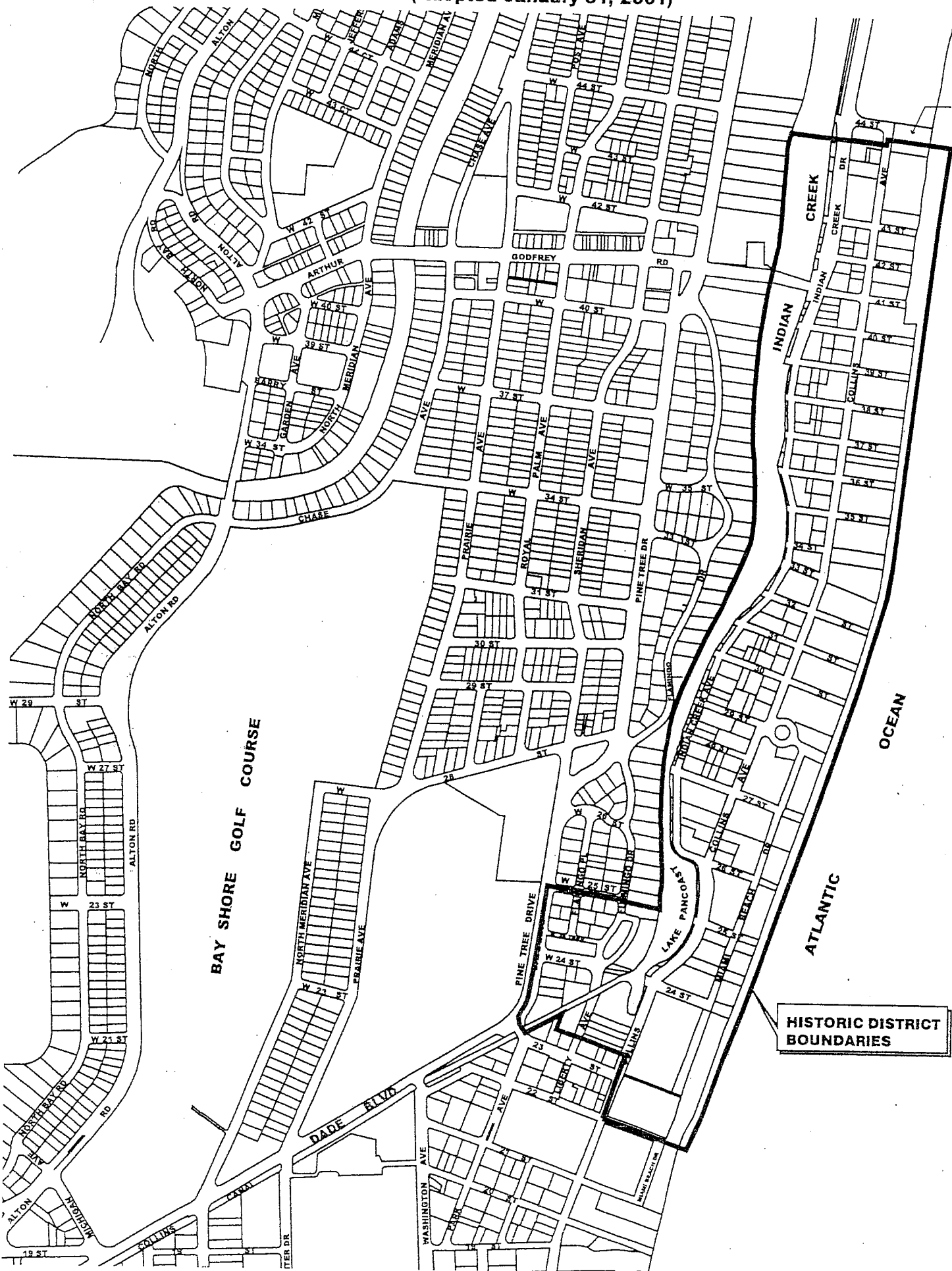


MAP 4 : COLLINS WATERFRONT HISTORIC DISTRICT

(Adopted January 31, 2001)



4399 COLLINS AVENUE



BAY SHORE GOLF COURSE

ATLANTIC

OCEAN

HISTORIC DISTRICT BOUNDARIES

VIII. HISTORICAL BACKGROUND

Geographically, this area is a natural extension of the previously designated historic districts to the south (Ocean Beach, Collins Avenue/Ocean Drive, Espanola Way, Flamingo Park, Museum, and Palm View historic districts). This was not, however, a chronological progression. Historically, a significant portion of this neighborhood north of 22nd Street was contemporaneous with Ocean Beach, predating the major development of the 1920s and '30s between 5th Street and Collins Park. Miami Beach did expand northward following World War II, but this expansion started at 44th Street. In terms of permanent settlement, the City's roots go back at least as far in this neighborhood as they do in Ocean Beach, for this was the homestead site of the Collins/Pancoast family, and also the site of the City's earliest oceanfront hotels.

EARLY SETTLEMENT

Like all the rest of Miami Beach, this land was originally part of the 65-mile coastal tract that was planted with imported coconuts in a plantation scheme by New Jersey investors in 1882. One of the investors was John Stiles Collins (1837-1928), a Quaker and horticulturist. When the agricultural project Collins had invested in failed, he came to Miami to investigate:

*"In 1896...Collins came to Florida to see his land which, by 1907, extended from what is now 14th Street to 67th Street. Collins found some native plants which indicated the presence of fresh water on the island. His discovery led him to plant avocados, fruits and vegetables. Collins, who was living in a Miami hotel, commuted to the island by boat, since there was no land connection to the mainland. He constructed a dock on Lake Pancoast and a few small dwellings were built to house the tenant farmers who oversaw the daily operations on the plantation."*³

At that time, most of the island that would become Miami Beach was an uninhabited mangrove swamp. In 1909, at the age of 71, Collins bought



Figure 6 In 1909, at the age of seventy-one, pioneer John S. Collins bought more than a thousand acres of land to farm in Miami Beach.

³ H. Raley, L. Polansky, A. Millas; Old Miami Beach, p.5.

1,675 acres of this land and established a farm on the rich high ground west of Indian Creek.⁴

"Collins decided the soil there had a favorable composition for the cultivation of tropical fruits and started an avocado grove. Soon he enlarged his land holdings to include the area of present-day 14th Street to 67th Street.⁵ To protect the young grove from the wind, Collins planted the twin lanes of Australian pine trees which later became Pine Tree Drive."⁶

(A portion of Pine Tree Drive forms part of the western boundary of the proposed historic district.)

Collins was joined in Florida by his sons Arthur, Lester, and Irving Collins, and his daughter Katherine and her husband, Thomas J. Pancoast. On June 3, 1912 the family formed the Miami Beach Improvement Company.⁷ This appears to be the first official use of the term "Miami Beach," even before the town was incorporated. The Company platted some of Collins' land holdings for sale and dredged the marshy southern end of Indian Creek. Russell Pancoast, John Collins' grandson, later recalled that what is now Lake Pancoast was originally "a grass flat covered with six inches to a foot of water at low tide and perhaps another foot at high tide."⁸ The Company also planned two other ambitious projects: a canal linking Indian Creek to Biscayne Bay, and a 2.5-mile-long



Figure 7 A circa 1914 photograph taken looking north shows Lake Pancoast (middle-right), Thomas J. Pancoast's home at 2600 Collins Avenue (upper-right), John Collins' agricultural fields (middle-left), and the Collins Canal (lower-left).



Figure 8 A 1912 photograph depicts the dredging of Lake Pancoast near the former site of the Wofford Hotel at around 24th Street.

⁴ Ann Armbruster, The Life and Times of Miami Beach, p.7.

⁵ Dade Co. Historic Preservation Division, From Wilderness to Metropolis, p. 68.

⁶ R.L. Carson, "Forty Years of Miami Beach," Tequesta, 1955, p.8.

⁷ Ibid., p. 9.

⁸ Russell Pancoast, Personal Memoirs, Family Collection.

wooden bridge across the Bay.

Collins' bridge and canal would provide two direct routes from his farm to the railroad and harbor at Miami where previously there had been none. They were intended to facilitate transportation of crops, but they also literally paved the way for further development of the Beach. After an arduous dredging process, the Collins Canal was completed in 1912 and still survives as the oldest manmade structure in the City. The eastern portion of it, from Lake Pancoast to 23rd Street, is included in the proposed historic district.

The construction of the bridge across Biscayne Bay, however, strained Collins' finances to the limit:

*"A long struggle to get the permit was followed by failure of his contractors, and just when things looked blackest an angel was found in Carl G. Fisher (1912), who...provided the cash and zip to transform a desolate sand bank into the world's most dazzling resort."*⁹

Indeed, it was John Collins' ambitious bridge project at age 75 that first caught Carl Fisher's attention and admiration and introduced him into the history of Miami Beach. With Fisher's financial assistance, the Collins Bridge was completed in 1913, an engineering marvel and the longest wooden bridge in the world at the time. After only seven years of use it was replaced by the Venetian Causeway and demolished.

It was also in 1913 that the Collins family deeded a portion of their oceanfront property between 21st and 22nd Streets, immediately to the south of the proposed historic district, to the City of Miami (the City of Miami Beach had not yet been incorporated) as a permanent "public park and recreation ground." This area is still known today as Collins Park. Collins Avenue, previously known as Atlantic Boulevard, was renamed in Collins' honor in 1914.¹⁰ The Collins Avenue right-of-way, the Collins Canal, and Lake Pancoast itself (insofar as it was dredged) are the oldest surviving manmade features of the proposed Collins Waterfront Historic District.

The completion of the Canal not only afforded transportation of Collins' agricultural produce, but also allowed landfill and building materials to be brought by barge into the core of the Beach. The earliest buildings to be constructed in the proposed historic district were the properties of the Collins and Pancoast families, but they no longer exist.

⁹ Lorey More, Florida Hotel and Travel Guide, 1942, p.282.

¹⁰ J.N. Lummus, The Miracle of Miami Beach. pamphlet, p. 52.

In 1914 the Pancoasts opened the Miami Beach Casino on the ocean at 23rd Street. It was the island's third bathing pavilion and the first to have a swimming pool. Carl Fisher bought it two years later, refurbished it and renamed it the Roman Pools,¹¹ with a distinctive windmill that served as a pump to fill the pools with seawater. The windmill was heavily damaged in the 1926 hurricane, but remained standing as a beach front concession stand when it was demolished in the 1960s.¹² This is now the site of the Holiday Inn in the proposed historic district.

Also in 1914, Thomas J. Pancoast built a 2-story mansion on the north shore of the deepened wading pond which connected the Collins Canal to Indian Creek. The pond was originally known as Indian Lake, but was later named Lake Pancoast by City Council Resolution. The house was built on a patch of sand fill and was the first house on Miami Beach to be built of poured concrete. The architect was a Mr. King, who later died while exploring the Everglades.¹³ Pancoast's son Arthur also built a home nearby, at 2633 Indian Creek Drive. At the time of the town's incorporation in 1915, the only registered voters (i.e. adult males) living north of 15th Street were Thomas and Arthur Pancoast and Collins' tenant farmer,¹⁴ but these three people comprised one-tenth of the total voters of Miami Beach!



Figure 9 A 1905 photograph of Thomas J. Pancoast, John Collins' son-in-law, who came to Miami Beach to check on Collins' agricultural venture.

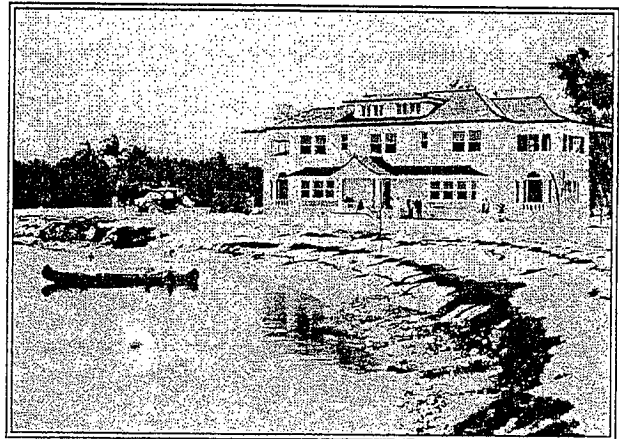


Figure 10 Thomas J. Pancoast built a home for his family in 1914 on the northern bank of Lake Pancoast at 2600 Collins Avenue.

¹¹ R.L. Carson, *op. cit.*, p.12.

¹² Photographs, Miami Beach City Archives.

¹³ Russell Pancoast, *Memoirs*.

¹⁴ J.N. Lummus, *op. cit.* p.15.

*"In 1916, the sale of the land was sluggish....To the north, in the Fisher and Collins areas, land sales lagged far behind those of the Lummus tracts to the south....By 1917, Fisher's vision began to be realized as wealthy visitors saw Miami Beach property as a solid, well-protected investment. Fisher's own mansion, and the newly built T.J. Pancoast mansion just north of Lake Pancoast, helped set a trend for subsequent construction of the large Mediterranean style homes which still exist today in many areas of the city. In this year, Miami Beach changed its status from a town to a city."*¹⁵

In 1917 John Collins, who had been living in a hotel in Miami, built a rather modest house for himself between the Lake and the Ocean at about 25th Street. Immediately to the south of Collins' house, the Breakers Hotel was opened in 1917 by the Wofford family. It was the third hotel in the City and the first to be built directly on the oceanfront. (Brown's Hotel at 1st Street is on the west side of Ocean Drive, and Carl Fisher's Lincoln Hotel was two blocks inland on Lincoln Road.) Perhaps it was this location that inspired its name more than did Henry Flagler's famous Breakers Hotel in Palm Beach.

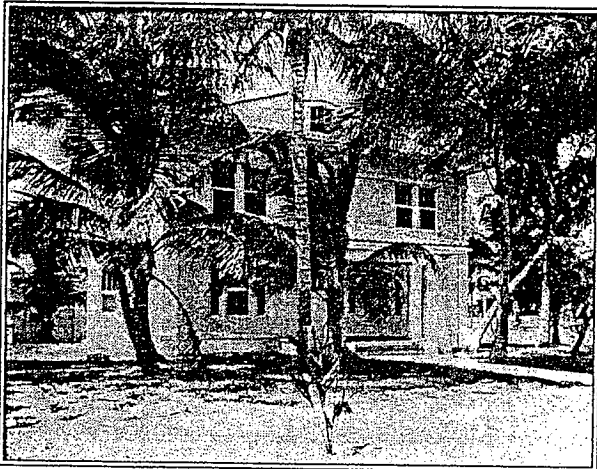


Figure 11 Constructed in 1917, John Collins' home was located at around 25th Street between Lake Pancoast and the Atlantic Ocean.

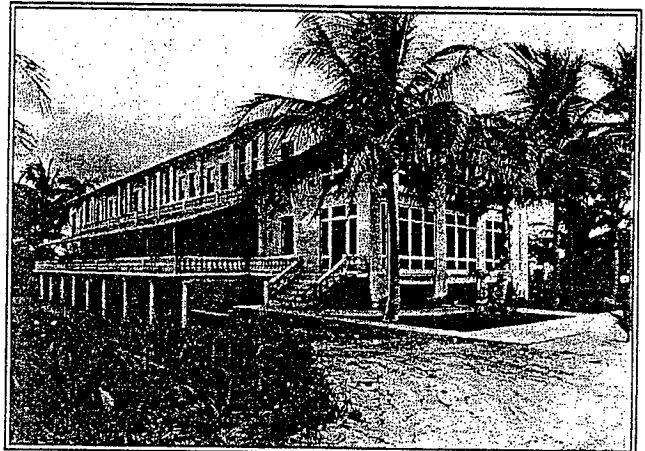


Figure 12 A circa 1917 photograph shows the Breakers Hotel on the beach immediately south of John Collins' house. It was the third hotel constructed in Miami Beach.

¹⁵ H. Raley, A. Millas, L. Polansky, Old Miami Beach, p.7.

THE 1920s: UPS AND DOWNS

World War I slowed development efforts, but Miami Beach rebounded with the "Boom years" of the early '20s. In 1921 the Woffords built the 50-room Wofford Hotel right beside their earlier Breakers. By 1925 the Wofford had become "one of the leading resort hotels of the Beach,"¹³ but heavy damage in the 1926 hurricane was followed by a fire in July, 1927, that gutted the lobby of the Wofford and took the life of Tatem Wofford Sr.¹⁴ His wife and sons rebuilt and continued to operate the hotel thereafter.

Carl Fisher opened his Flamingo Hotel in 1921 and the Nautilus in 1925, both on the shores of Biscayne Bay. John Collins continued to pursue his agricultural interests while the younger members of his family turned to real estate development, envisioning a seaside resort patterned after Atlantic City in New Jersey, their home state.¹⁵

In 1923 Arthur Pancoast, John Collins' grandson, opened the Pancoast Hotel, an elegant landmark on the beach at 29th Street that was Miami Beach's first grand hotel to be built on the ocean. This points out an interesting difference in attitudes toward oceanfront property. Carl Fisher built his great hotels on the Bay; he sold his oceanfront lots to the wealthy for luxurious private mansions. Farther south, the Lummus brothers sold their oceanfront property to the City as a permanent public park. Collins' philosophy was described in later years by Arthur Pancoast himself:

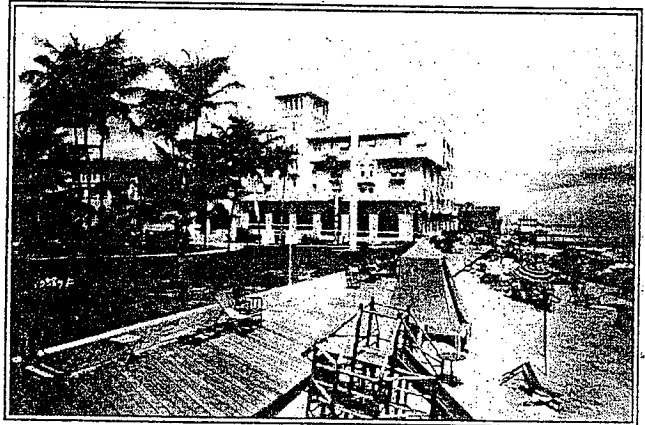


Figure 13 In 1923, the Mediterranean Revival style Pancoast Hotel opened at 29th Street as a 122-room resort that catered to the wealthy.

*"My grandfather was agriculturally minded.... He wanted to make a go of farming developments on cleared swampland first. Then that ocean strip not suited to farming he thought could be available for a city later."*¹⁶

¹³Miami Daily News, July 26, 1925.

¹⁴"Wofford Will Rebuild," Miami Beach Beacon, July 7, 1927.

¹⁵Russell Pancoast, Memoirs.

¹⁶R.L. Carson, op. cit., p.8.

To Collins, farming came first, and the useless beach where nothing would grow could at least turn a profit from tourists.

The placement of Collins Avenue in this section of Miami Beach also reflects the intended land use. The Miami Beach Improvement Company's Oceanfront Subdivision extended up to 44th Street; Collins Avenue runs equitably through the middle, affording building lots on both the Ocean and Indian Creek, suitable for middle-class homes, hotels and apartments. At 44th Street, the beginning of Carl Fisher's Indian Beach Subdivision, the Avenue turns abruptly west and runs along Indian Creek, thus affording large and secluded oceanfront lots for the private estates of "Millionaires' Row." This jog in Collins Avenue originally skirted the Snowden (later Firestone) estate; now it skirts the Fontainebleau Hilton.

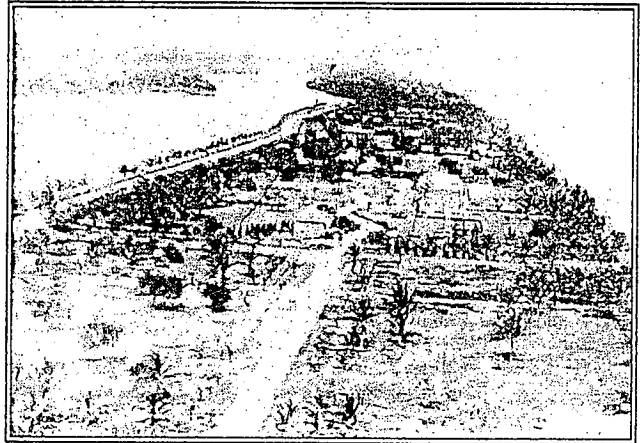


Figure 14 This circa 1916 photograph, taken looking north from 43rd Street, shows the jog in Collins Avenue which originally skirted the James H. Snowden (later Firestone) estate and now the site of the Fontainebleau Hilton.

The proposed historic district takes 44th Street for its northern boundary because of this original division of ownership (Collins to the south and Fisher to the north), and also because 44th Street separates an area of predominantly pre-World War II buildings to the south from an area of post war buildings to the north, beginning with the Fontainebleau. This is both a chronological and stylistic delineation. By coincidence, the street numbers, 22 to 44, correspond to the decades, 1920s to 1940s, of this area's predominant development. This neighborhood might well be called "The '20s to '40s District," connoting both its location and its era.

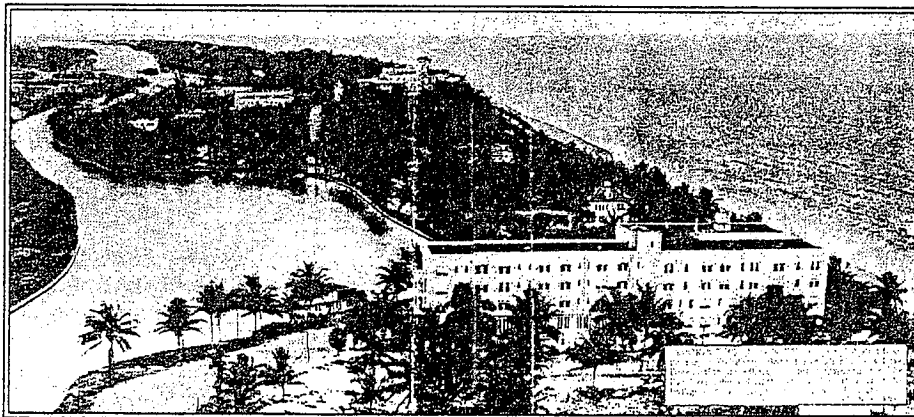


Figure 15 A 1926 newspaper photograph taken looking north from the top of the Roney Plaza tower depicts the Wofford Hotel (bottom-right) with the Breakers Hotel and John Collins' home immediately to the north (between 24th and 25th Street). The Pancoast Hotel is seen further up the coastline at 29th Street (top-center).

*"Thomas J. Pancoast, son-in-law of Collins, worked side by side with the latter through his darkest hours and was to be rewarded with a fortune when Miami Beach reality [sic] soared to fabulous figures. The two of them owned much of the choicest sides of ocean frontages, and for many years Pancoast carried on as head of the Miami Beach Improvement Company, a large realty organization. Collins' name is perpetuated in the Beach's longest, most important thoroughfare, as well as in Collins Park, Collins Library, (and many other places.) Pancoast, who was for many years president of the Miami Beach Chamber of Commerce, died in 1941, and his name is preserved in one of the resort's most famous hotels, as well as by Lake Pancoast."*¹⁷

Russell Pancoast, Collins' grandson, later recalled that the Collins farm buildings were situated on the west side of Indian Creek at about 41st Street. There was also a "farm dock,"¹⁸ probably at the site where Russell Pancoast himself designed the first 41st St. Bridge over Indian Creek in 1929.

Another notable figure at this time was Newton B.T. Roney, who had come to Miami Beach from Camden, New Jersey, in 1918. He bought out the Lummus' Ocean View Company and built a number of properties, including Roney's Spanish Village on Espanola Way, which still remains today. But his crowning achievement was the palatial Roney Plaza Hotel, built in 1925 on the ocean at 23rd Street, across from the Roman Pools. It was designed by the renowned firm of Schultze and Weaver in Spanish Baroque style, resembling their Biltmore Hotel in Coral Gables and their Daily News Tower (Freedom Tower) in Miami. It was the first hotel in the U.S. to have "cabanas." It was expensive, fashionable, and a social magnet that drew crowds and attention to this area of the beach. Just a year after its construction Roney suffered great losses in the 1926 hurricane, but his loyalty and persistence in rebuilding at that time are credited with helping the entire City's recovery.



Figure 16 The Roney Plaza was the preeminent Miami Beach hotel from the mid-1920s through the 1940s.

¹⁷ Lorey More, *loc. cit.*

¹⁸ Russell Pancoast, Personal Memoirs, Family Collection.

*"In the 'Boom' days of 1925-6, Mr. Roney was one of the foremost operators in real estate. He made millions -- and put them back into buildings. Collins Avenue, named for the late John S. Collins, premier pioneer of this city, owes a great deal of its progress to the Roney talent for building. Business structures sprung up almost magically as a result of his persistence at forwardness. The collapse of the boom and the hurricane of 1926 left considerable grief for Mr. Roney, as well as for everyone else. Seeing his holdings washed away didn't phase him, however.... There are perhaps a dozen (men) who had the courage and faith to know that the city would 'come back.' Notable among them is Mr. Roney."*¹⁹

Miami Beach Drive, originally built in the 1920s as a promenade between the Roney Plaza and Pancoast Hotels, still exists today as a paved walkway along the beach from 24th to 29th Streets. It was a popular spot in 1935:

*"Miami Beach Drive is one of the few streets in the city that is not open to motor cars. Here is where visitors in the latest fashion creations stroll along the ocean in front of the fashionable oceanfront hotels, extending from the Roney Plaza and Wofford to the Pancoast Hotel."*²⁰

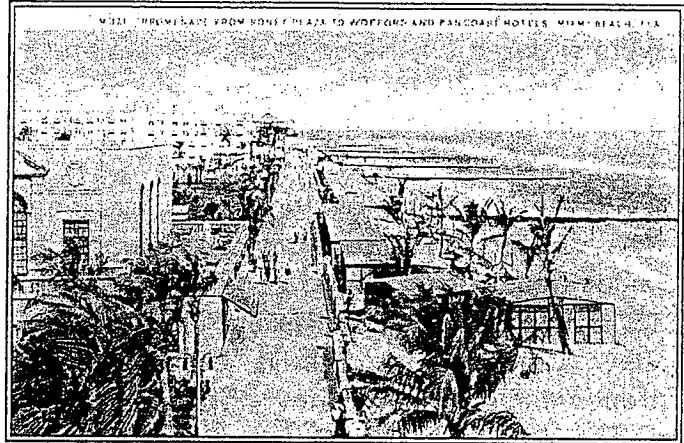


Figure 17 A circa 1925 post card depicts the promenade (now Miami Beach Drive) which stretched from the Roney Plaza and Wofford Hotels at 24th Street to the Pancoast Hotel at 29th Street.

It is described again in 1942:

*"The Roney Plaza, largest and one of the oldest hotels in Miami Beach, occupies with its gardens and cabana club a large city block at the commencement of this section of the ocean flank, and beginning here, too, is the Ocean Walk (also called Miami Beach Drive), a concrete promenade on which motor traffic is barred that extends northward along the ocean to 29th Street. Ocean front hotels here have their own private beaches just over the promenade and enjoy superlative views of the sea."*²¹

¹⁹ "The Pictorial," July 21, 1929, p. 10.

²⁰ Miami Herald, Oct. 6, 1935, Miami Beach section, p. 8.

²¹ Lorey More, op. cit., p. 290.

Photographs from the 1920s also show sections of wooden boardwalk between this promenade and the beach, adjacent to the Roney Plaza. The present boardwalk, extending from 21st to 45th Streets, was built in 1983, and the portion from 22nd to 44th Streets is included in the proposed historic district.

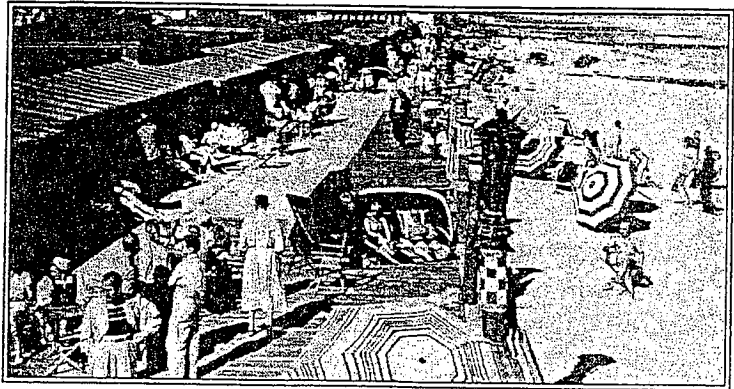


Figure 18 A circa 1920 photograph shows the Cabana Club and boardwalk adjacent to the Roney Plaza Hotel (between 23rd Street and 24th Street).

Though sparsely settled, even in the 1920s the area north of 22nd Street saw a mixture of private homes, apartment houses and hotels. The Brisa del Mar, built in 1929 at 3624 Collins Avenue, was a Cooperative apartment house, offering six three-bedroom furnished apartments for sale or rent.²² Co-ops began in New York around 1880 and saw a resurgence after World War I, but most failed during the Depression.²³ Perhaps it was tried here due to the seasonal nature of Miami Beach, as a convenient and affordable way to have a winter home in the tropics. Its 1931 advertisement, though, emphasizes luxury and exclusivity.

Construction types varied, as noted in the City of Miami Beach Annual Report of 1926:

"Generally the predominant type of construction at Miami Beach has a distinct trend toward the stucco effect, blending naturally with the Spanish and Mediterranean architectural motifs being sought for 'atmosphere' in this particular climate. Wholly concrete; a combination of frames and blocks; concrete frames and hollow tile and exclusively frame structures exist, depending

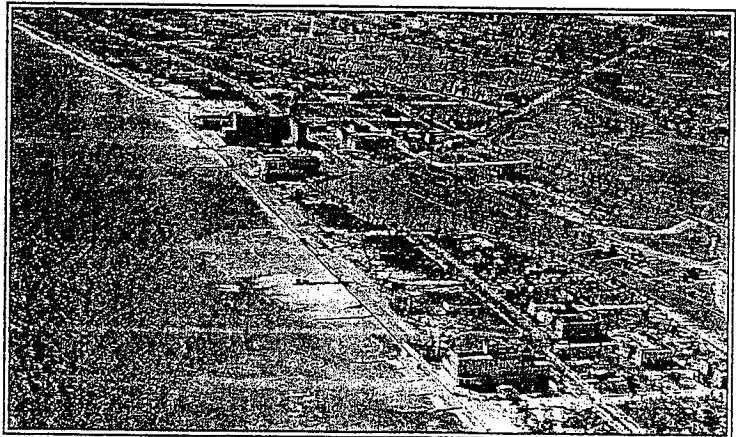


Figure 19 A 1927 aerial photograph taken looking south depicts the sparsely settled area north of 22nd Street. The Roney Plaza is located upper-left, and the Pancoast Hotel is seen in the lower-right corner. The Hampton Court and La Corona are located to the right of the Pancoast Hotel.

²² Brochure, Miami Beach Chamber of Commerce, 1931, Historical Museum of So. Fla.

²³ Lynne Goodman, "The Cooperative Century," *The Cooperator*, June 2000, p.24.

entirely upon restrictions of the territory in which they are built. Because of this, it is impossible to say that Miami Beach has one particular & exclusive type of building construction."²⁴

Though richly varied, all the surviving buildings dating from the 1920s in this neighborhood have at least some elements of the Mediterranean Revival style. In a few examples, these are integrated with Vernacular features in a hybrid Early Transitional style, as in the 1929 residence at 4211 Indian Creek Drive, designed by Frank Wyatt Woods (see **Figure 35**). Another variation of the Mediterranean Revival style is a residence with Moorish features at 3127 Indian Creek Drive, designed by Robertson and Patterson in 1926 (see **Figure 36**).

The pure Mediterranean Revival style, though, was the epitome of Miami Beach architecture in the 1920s, and in this neighborhood two prime examples stand side by side: the Hampton Court at 2806 Collins Avenue, and the La Corona at 2814 Collins Ave. Both were built in 1924 by architect Martin L. Hampton, just a year after his Pancoast Hotel went up across the street.

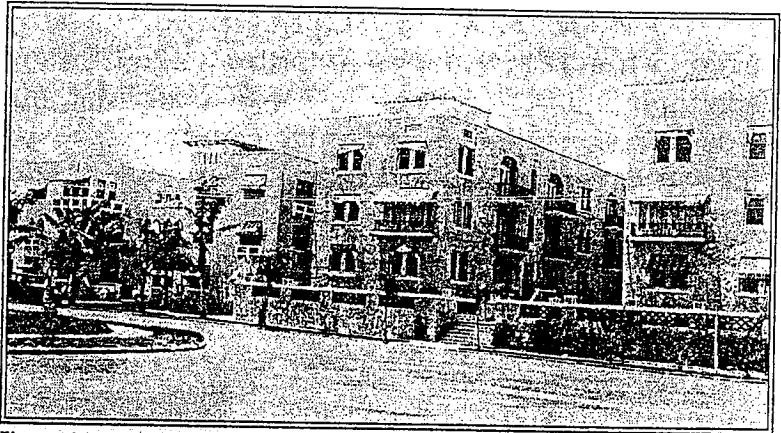


Figure 20. Both the Hampton Court (left) and La Corona (right) were built in 1924 and designed by Martin L. Hampton in the Mediterranean Revival style of architecture.

Hampton had been educated at Columbia University, traveled extensively in Spain (together with V.H.Nellenbogen, as a matter of fact²⁵) and was a master of the true Mediterranean style. He came to Miami in 1914 and adapted the style to the Florida landscape, designing buildings in Palm Beach and Miami as well as Miami Beach.²⁶ In the 1930s he produced fine examples of the Art Deco style also. Unfortunately many of his grandest buildings here have been lost, such as the Pancoast Hotel; the Beach Maisonettes, which Hampton owned, at 2939 Indian Creek Drive; and the Good Hotel, fortuitously named for its owner, on the Ocean at 41st Street. Besides the Hampton Court and La Corona, Hampton also designed six other buildings which still survive within the Collins Waterfront District and, elsewhere in

²⁴ "City of Miami Beach Florida, First Annual Report for 1925-6," p. 16.

²⁵ Florida: The East Coast, The Miami Herald Co., circa 1925, p. 20.

²⁶ Ibid., p.161.

the City, the Hampton Hotel at 938 Lincoln Road and the 1927 City Hall on Washington Avenue at 11th Street.

The Hampton Court has been minimally altered; the La Corona more so, but both structures clearly retain the primary definition of their original period and would restore well. A promotional brochure for the La Corona from 1925²⁷ describes a marble fountain in the courtyard and furnishings of mahogany and Oriental rugs; rates for the entire season, November to May, ranged from \$200 for a maid's room to \$400 for a hotel room to \$2000 for a five-room suite. The La Corona also advertised a separate six-room, two-bath Villa for rent, called Neda-Al-Mar, around the corner. This building still exists at 230 28th Street, and Building Department records show that it was originally built on the lot where the La Corona now stands, and was moved to its present site in 1924. Evidently the La Corona management retained ownership of this little house and kept it as an annex to the hotel.



Figure 21 This 1925 promotional brochure advertises the La Corona Apartments, "the crown de luxe of this Winter Fairyland of Florida," which is located at 2814 Collins Avenue.

²⁷ "La Corona Deluxe Apartments on the Ocean," pamphlet, circa 1924, Historical Museum of So. Fla.

The same brochure indicates that the grassy circle in front of the neighboring Pancoast Hotel was a putting green; the same circle still can be seen today in front of the Seville Hotel at 29th Street.

South of this circle, directly across from the La Corona, the palatial offices of the Thomson & McKinnon stockbrokerage stood right on the oceanfront. This gives an indication of the heady times of the 1920s. After the Depression the building was annexed to the Triton Hotel, which had been built beside it, and was called Triton House.²⁸ The Triton Towers apartment building now stands on the site.

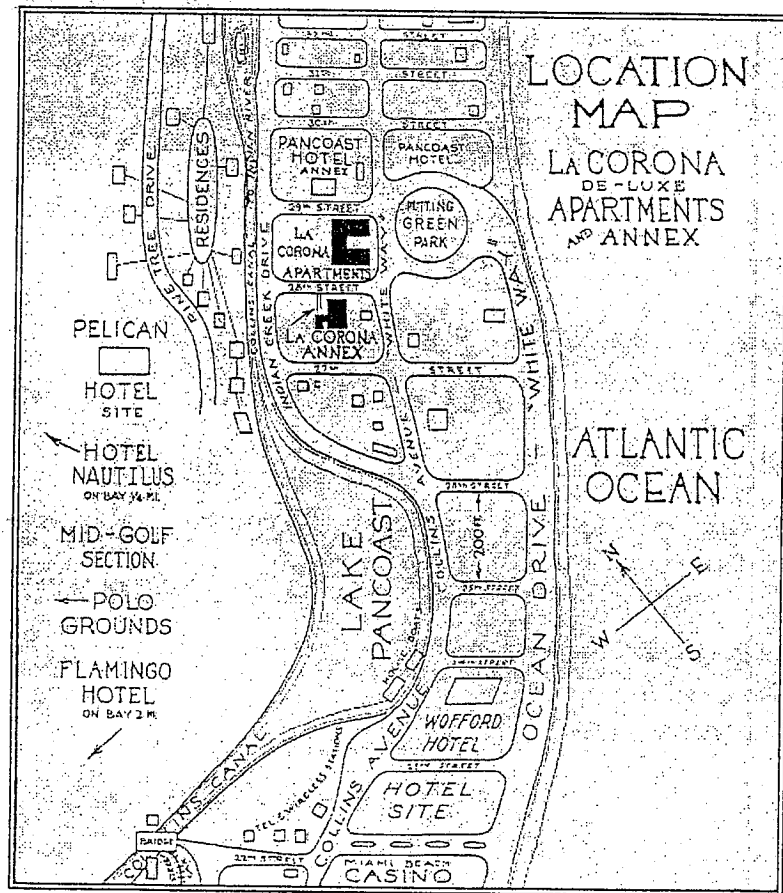


Figure 22 This location map is from the 1925 promotional brochure for La Corona Apartments. Notice the circular putting green park to the south of the Pancoast Hotel (now the site of the Seville Hotel). The Roney Plaza would soon be built on the vacant "hotel site."

²⁸ Vintage Postcard, 1956; and City Atlas, 1952.

THE 1930s: ART DECO AGE

The Art Deco / Streamline Moderne styles of design were popularized by the 1925 Paris Exposition of Decorative and Industrial Arts, but their importation into Miami Beach architecture was delayed by the 1926 hurricane and the ensuing economic slump. This avant-garde style coincided with, and was well suited to, the resurgence of Miami Beach's economy and fortunes as a popular resort as the demand for more hotel space, moderately priced, swelled even during the Depression.

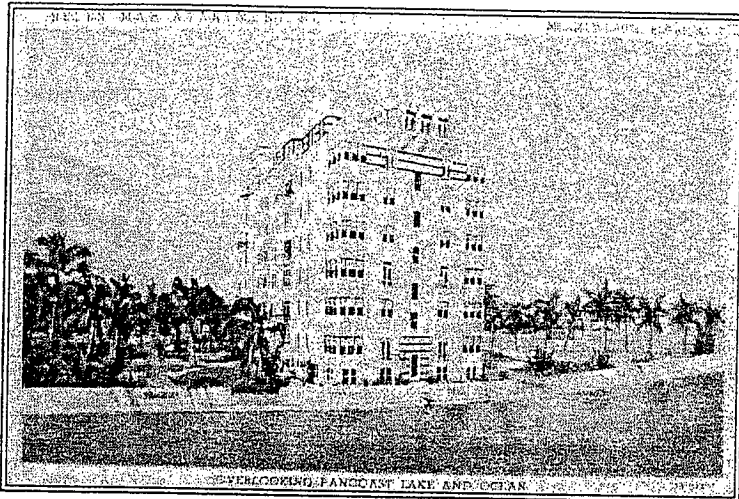


Figure 23. Constructed in 1936 and designed by Robert E. Collins, the Art Deco style Helen Mar (2421 Lake Pancoast Drive) is a landmark on the western shore of Lake Pancoast.

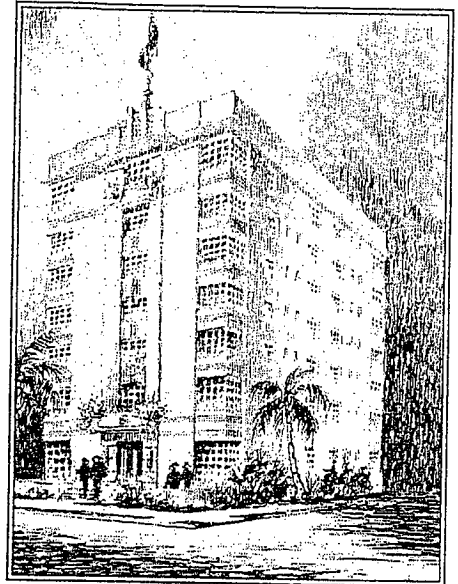


Figure 24. An architectural rendering of the 1936 Ocean Spray Hotel (4130 Collins Avenue) by Martin L. Hampton.

*"Although buildings in the 'traditional' Mediterranean-eclectic style continued to be built during the '30s, the new wave of tourists sought to forget the gloomy, Depression-ridden northern cities. Architects for the new hotels responded in the early '30s by designing structures which mixed Mediterranean and abstracted, sometimes mechanical ornaments together in an atmosphere of playful optimism. These structures from the years 1930 to 1935 form the transition period on the Beach from the Mediterranean-eclectic to the three-dimensional Streamline-Moderne brand of Art Deco, which was introduced to Miami Beach about 1935-6.... Although the rich and famous continued to visit the larger, more elegant Mediterranean style hotels like the Nautilus, the Flamingo, and the Roney Plaza, and continued also to build mansions in this style, the more modest Streamline-Moderne buildings were less pretentious, less expensive, and thus better suited to the taste and pocketbooks of the 'newly-arriving' middle class."*²⁹

²⁹ H. Raley, L. Polansky, A. Millar, Old Miami Beach, pp. 9-11.

The earliest true Deco-style buildings in the proposed historic district date from 1935: the Embassy Hotel and the Monroe Towers, both designed by Martin L. Hampton just a decade after his Mediterranean-style apartment buildings, the Hampton Court and La Corona.

In 1938 the Tatem Hotel, 4343 Collins Avenue, was opened by Tatem Wofford Jr., son of the Woffords who had built the Breakers Hotel in 1917.³⁰ It was designed in Art Deco style by Robert A. Taylor. Taylor too was evolving from the earlier Mediterranean style of his work for N.B.T. Roney in the 1920s, such as the Spanish Village on Espanola Way.

The Rendale Hotel, a classic Art Deco structure at 3120 Collins Avenue, was designed in 1940 by E.L. Robertson, who in 1926 had contributed to the design of the Moorish-style residence directly behind it.

(These examples show the remarkable resiliency of Miami Beach's architects to design for their own time, a quality no better illustrated than by Morris Lapidus today, still a vibrant designer residing in Miami Beach more than 50 years after his work on the Sans Souci Hotel, described below.)

The Miami Beach Art Deco style suited not only the economy and tastes of the times but also was adapted to the local climate, as E. Dean Parmelee's Croydon Arms Hotel (3720 Collins Avenue) was described in Architectural Record in 1938:

*"The L-shaped plan was dictated by the direction of the prevailing breezes -- from the south and east -- and the view; the ocean is about 300 feet to the east, across Collins Avenue. The lobby is entered on 38th Street and the lounge opens onto a landscaped patio.... The exterior of the building is done entirely in painted stucco, except for the front balconies and continuous flower boxes at the first floor level, which are pre-cast concrete, also painted. The color scheme is white in the body, coral pink on the windows and spandrels. Projecting hoods shield the windows from sun and rain."*³¹

(These "hoods" are now called "eyebrows"!)

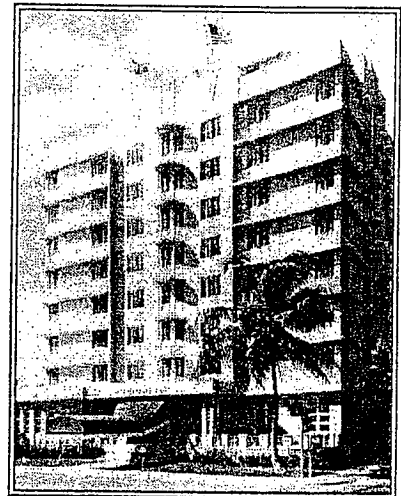


Figure 25 The Art Deco style Rendale Hotel (3120 Collins Avenue) was recognized in the 1941 issue of Florida Architecture and Allied Arts.

³⁰ Miami Herald, Sept. 11, 1938.

³¹ Architectural Record, January 1938, pp.119-121.

Other outstanding examples of the Deco and Streamline Moderne styles within the nominated district are the Helen Mar, a landmark on the western shore of Lake Pancoast, by Robert E. Collins; the Indian Creek Hotel by Pfeiffer & Pitt; the Traymore Hotel by Albert Anis; Sundeck Apartments by Henry Hohauser; the Lakeside Apartments by Harry O. Nelson; Hotel Alden by Nadel & Nordin; the Caribbean, Greenbrier and Grand Plaza Hotels by L. Murray Dixon; the towering Lord Tarleton (Ramada) by V.H.Nellenbogen; and the Chevy Chase Apartments by Kinports & Blohm.

But by far the most prolific architect of this era in this neighborhood was Roy F. France (1888-1972). France was a hotel architect in Chicago until he and his wife took a train trip to Florida in 1931 and enjoyed it so much that they moved permanently to Miami Beach, where he designed dozens of prominent hotels in Art Deco and Post War Modern styles adapted to local conditions. His advice regarding design was, "Let in the air and sun. That's what people come to Florida for."³² In addition to his National Hotel at 1677 Collins Avenue, the St. Moritz Hotel at 1565 Collins Avenue, and the Edgewater Beach at 1410 Ocean Drive, the highest concentration of his buildings is in this area north of 23rd Street. A dozen have been demolished but 20 still remain. By the early 1940s France had virtually created the mid-beach skyline, with the Sea Isle, Versailles, Whitman (demolished), Shoremede (demolished), Patrician, Ocean Grande and Cadillac lining the oceanfront between 30th and 40th Streets. Other Pre-war buildings in the proposed District designed by France in Art Deco and Streamline styles include the modest Piccadilly Manor and Pines & Palms Apartments on Pinetree Drive; and the Lord Baltimore, Atlantic Beach, Wilshire and Sovereign Hotels on Collins Avenue. France was another versatile architect who designed for changing times. After World War II he went on to contribute such landmarks of the Post War Modern style as the Saxony and the Sans Souci on Collins Avenue at 32nd Street, and the Casablanca farther north on the ocean at 63rd Street.



Figure 26 The 1941 Sea Isle (now the Miami Beach Ocean Resort at 3025 Collins Avenue) is one of the many buildings designed by the prolific architect, Roy France, which helped to define the mid-beach skyline.

³² Obituary, Miami Herald, Feb. 17, 1972.

THE 1940s: END OF AN ERA, AND ARRIVAL OF U.S. ARMY-AIR FORCES

On July 7, 1940, the Miami Herald said that "despite the war scare, permits for construction of twenty hotels had been issued at Miami Beach during the first half of 1940. These permits included the Versailles, the Cadillac, the Sea Isle,...the Tarlton [sic]" and others. On October 8, 1940, the Miami News declared that "100 hotels in three years was the boast of Miami Beach and the trend was toward more costly construction, with the demand still ahead of the quantity and quality of supply."³³

World War II called a halt to new building in Miami Beach as elsewhere, but it was still an active period in the City's history. Beginning in 1942 the U.S. Army-Air Forces leased over 300 hotels, apartment buildings, residences, public parks and other properties and transformed Miami Beach into a major training center for an estimated 500,000 troops over the course of three years. This represented 85% of Miami Beach's hotel rooms and one-fourth of Florida's total hotel space at the time. Many of the newest hotels had soldiers as their first occupants. By 1945, one-fifth of the enlisted men of the Army-Air Forces and one-fourth of all the officers had received their training at Miami Beach. The immediate availability of Miami Beach as a training center in 1942 is credited with shortening the war effort by six to eight months and saving the government \$6 million in building costs.³⁴

South of 24th Street, the Technical Training Command operated a training program for new recruits, who bunked in the hotels, ate at restaurant mess halls, and drilled on the beach and golf courses. The Roney Plaza served as quarters for Officers Training Candidates for nearly two years as part of this program.³⁵ Several other large hotels throughout the City, including those built by Carl Fisher, and the venerable Pancoast Hotel at 29th Street, were used as military hospitals.³⁶

This stretch of the Collins Avenue corridor between 24th and 42nd Streets, though, was devoted to a different purpose as the Army-Air Forces Redistribution Center #2. Here returning combat veterans would spend two to three weeks of "R&R" while their pay was calculated, records processed, and they were either discharged or reassigned. Many of the returnees had been missing in action or prisoners of war. The

³³ The East Coast of Florida: A History. Delray Beach, Florida: Southern Publishing Company. Volume I, 1962, p. 365.

³⁴ "Army Life on Beach in Second Year," Miami Herald, Feb. 19, 1943.

³⁵ Agnes Ash, "Magnificent Old Gal," Miami News, April 5, 1965, pp.12-13.

³⁶ "Army Air Forces Regional and Convalescent Hospital, Miami Beach Florida," pamphlet, circa 1943, Historical Museum of Southern Florida.

Redistribution Center had a very different atmosphere than was found in the Training Command farther to the south:

"A GI bus takes the returnee and his wife, if any, aboard and hauls them forthwith over to the S & R office where he signs in and is assigned to a hotel. Separate hotels are maintained for married officers, single officers, married enlisted men and single enlisted men.

*"At the hotel they're assigned rooms, and such rooms, incidentally, as 9 out of 10 of them (had only seen) occasionally in the movies before entering the Army. Even individual preferences can be taken into consideration in assigning the rooms. The returnee who has just spent a couple of weeks marooned on a South Pacific atoll doesn't have to take an oceanfront room where the pounding surf is apt to be a little too familiar to bring on sleep.... Unless a returnee has to go through some phase of his processing at an early morning session, he doesn't have to get up at any particular time, and a lot of them catch up on sleeping time.... They are also told to watch the bulletin boards in their hotels for a list of their appointments. When a rookie is to be in a certain place at a certain time, that's an order; when a returnee is to be there, it's an appointment. That's the difference."*³⁷

Military and other records show that at least 45 properties within the proposed historic district were leased by the military for this purpose, of which 31 still survive, listed here by their original names:

Alamo, 4121 Indian Creek Dr.
Alden, 2925 Indian Creek Dr.
Archambo, 4025 Indian Creek Dr.
Arlene Arms, 215 30th Street
Atlantic Beach, 3400 Collins Ave.
Beach Castle, 4210 Collins Ave.
Cadillac, 3925 Collins Ave.
Caribbean, 3737 Collins Ave.
Churchill Apts., 3801 Indian Creek Dr.
Claridge Beach, 3508 Collins Ave.
Copley Plaza, 3900 Collins Ave.
Coral Reef, 3601 Collins Ave.
Croydon Arms, 3720 Collins Ave.
Embassy, 2940 Collins Ave.
Glades, 2730 Collins Ave.
Grand Plaza, 3025 Indian Creek Dr.

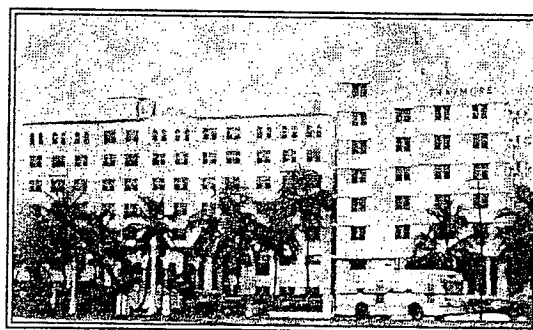


Figure 27 A photograph from a 1945 pamphlet shows the Surfside Hotel (left) and the Traymore Hotel (right) at 24th Street and Collins Avenue. The pamphlet states that: "...the Surfside-Traymore was opened in the Spring, 1945, to provide quarters for more than 400 enlisted and officer personnel awaiting separation from service. Private beach, athletic area, spacious lounges and game rooms help these men find ways to pass their time pleasantly."

³⁷"War-Weary Vets Given New Start," Miami Herald, June 4, 1944, p.8-A.

Greenbrier, 3101 Indian Creek Dr.
 Heether Arms, 227 39th Street
 Helen Mar, 2421 Lake Pancoast Dr.
 Lord Tarleton, 4041 Collins Ave.
 Monroe Towers, 3010 Collins Ave.
 Ocean Grande, 100 37th Street
 Ocean Spray, 4130 Collins Ave.
 Patrician, 3621 Collins Ave.
 Pierre, 216 43rd Street
 Private residence, 3127 Indian Creek Dr. (that 1926 "Moorish style house" by
 Robertson and Patterson (see page 25))
 Rendale, 3120 Collins Ave.
 Sea Isle, 3025 Collins Ave.
 Sovereign, 4385 Collins Ave.
 Thirty Seven Hundred Apts., 3700 Collins Ave.
 Traymore, 2445 Collins Ave.

On December 20, 1945, the Pancoast was the last of the military hotels to be returned to civilian use, ending this distinguished chapter in Miami Beach history.³⁸

THE POSTWAR ERA: ENTER MORRIS LAPIDUS AND MELVIN GROSSMAN

Although this "'20s to '40s District" is composed most notably of pre-World War II architecture, it also contains 32 contributing buildings in the Postwar Modern style. In fact, the postwar building boom in Miami Beach occurred primarily north of 23rd Street:

"At the end of World War II there were less than three dozen hotels between Lincoln Road and the northern boundary of the Beach. Going north on Collins Avenue in 1945, one could still see the ocean and its beaches between the millionaire estates which had been built in the 1920s. However, all of that quickly disappeared in the post-war building boom. In less than two decades, the Beach was radically transformed from a place with a low skyline to a city with chock-a-block high-rises and a vanishing shoreline.

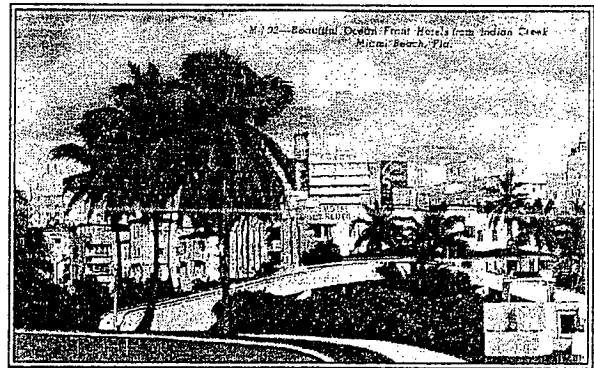


Figure 28 This 1958 post card of a view looking east from the 29th Street Footbridge illustrates the post-war building boom along Collins Avenue and Indian Creek Drive.

³⁸"Army Frees Last Beach Hotel," Miami Herald, Dec. 21, 1945.

With a few notable exceptions, the builders of Oceanfront hotels between 1945 and 1953 ignored the previously developed South Beach area in favor of beach fronts from the Roney Plaza Hotel (2300 Collins Ave.) north to 43rd Street, and from the Bath Club (5937 Collins Ave.) northward to 69th Street....

The first hotels built along the ocean front after the war were generally 'mid-rise' structures from five to ten stories high. Their unrelieved rectangularity and flat, often unornamented facades give more emphasis to their functional designs than do their smaller Art Deco predecessors, whose combinations of decorated solid shapes seem to interact more with the space about them. Ornamentation was usually reserved for the interiors, which moved away from the upper class tastes and came more to resemble the Hollywood movie sets of the 1950s. The very names of some of the hotels bespeak the connection: Casablanca, Algiers, Rio."³⁹

Exotic nomenclature seen on the hotels built in the proposed district in the 1950s included the San Marino, Barcelona, Ankara, and Seville.

Glamorous hotels were not all that were built in the postwar years. The nominated district also includes some fine examples of small-scale garden apartment buildings from that era, such as the Colonnades, 2365 Pinetree Drive, by Albert Anis, 1946; the neighboring Museum Walk buildings by MacKay & Gibbs, 1947; the Golden Gate, 2395 Lake Pancoast Drive, by A.H. Mathes, 1947; the Helen Mar annex by Gilbert M. Fein, 1956; and the Blue-J, 4001 Indian Creek Drive, by Lester Avery in 1954.

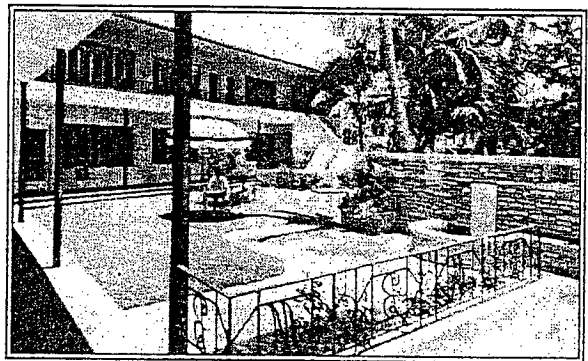


Figure 29 A circa 1947 post card depicts the small-scale Tradewinds Apartments (now Museum Walk) with its landscaped courtyard at 2315 Pinetree Drive.

Besides new construction, the 1950s also saw new additions built onto hotels of earlier times. They usually were added on the south side, since often that part of the lot had originally been left open to prevailing breezes --no longer a consideration with the advent of air conditioning-- and for sun exposure. Roy France put such additions on his own Sea Isle in 1955 and Versailles in 1956. Melvin Grossman designed Postwar additions on the south sides of France's Cadillac and Nellenbogen's Lord Tarleton (Ramada), and on the east side of L. Murray Dixon's Caribbean. Grossman also designed, in 1957, the Barcelona Hotel as a Postwar Modern extension of the Tatem Hotel at 4343 Collins Avenue, built in 1937 in Art Deco style. This interesting composite is now the Four Points Sheraton.

³⁹ H. Raley, L. Polansky, A. Millas; Old Miami Beach, p.11.

*"Like the spirit that guided the boom of the 1920s, people were eager to spend money again after the restricted war years. However, unlike those of an earlier period, promoters in the 1950s and 1960s were not selling land, they were selling tourism and exploiting it on a wholesale scale. A number of factors helped to make tourism -- aimed at a broad public base -- commercially profitable. The convenience of air travel and the jet age brought more people than ever to the sunny shores of Miami Beach, and thanks to modern technology, high-rise hotels were fully air-conditioned and allowed year-round operation -- unlike in earlier times when hotels were closed from May to November."*⁴⁰

Besides the advent of air-conditioning, another postwar influence on Miami Beach architecture was the increased use of private automobiles. This gave rise to great driveway entrances with imposing carport structures on many of the hotels of that era, such as the Saxony, the Seville, and the Barcelona.

The Saxony bears special consideration here as one of the earliest great postwar hotels. It was designed in 1948 by Roy France on Collins Avenue at 32nd Street, in the midst of so many of France's prewar buildings. It set a record by winning the local award of "Hotel of the Year" for three consecutive years, and was described in the 1950 journal, Florida Architecture and Allied Arts:

"Located on an entire ocean front block at Collins Avenue and 32nd Street, the 246-room Saxony might well set a standard for future semi-tropical hotels. The design of the \$5,000,000 structure has been skillfully handled, clean cut on the exterior and luxurious to the last interior detail. The owner's desire to create a hotel of lasting beauty and dignity, representing an investment of permanence was an inspiration to the architects. As a result the Saxony with an unlimited budget was built of the finest materials, harmoniously blending in color and texture, and has numerous innovations unique in modern resort hotel design. Continuous glass walls and doors in lobby lounge, cocktail lounge, card room and dining room are secured by custom built stainless steel members. The main and coffee shop kitchens and bakery are the most

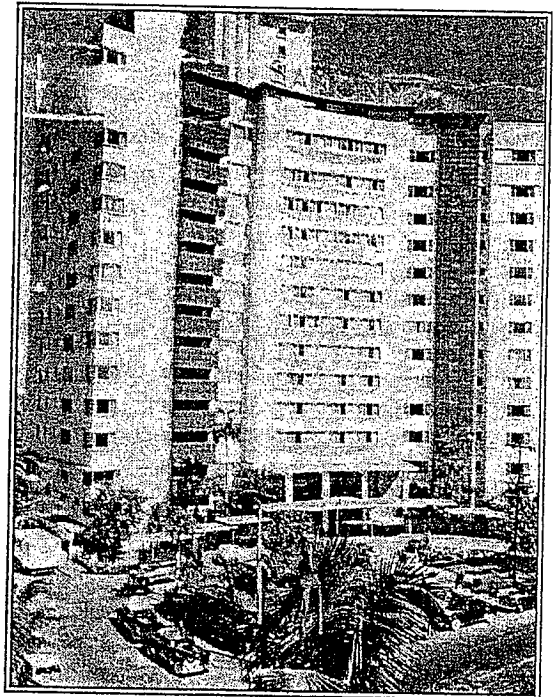


Figure 30 Constructed in 1948 and designed by Roy France, the Saxony (3201 Collins Avenue) is an excellent example of the Post War Modern style.

⁴⁰ Arlene Olson, A Guide to the Architecture of Miami Beach, p. 14.

completely equipped in the South--entirely of custom built stainless steel equipment, all glazed tile walls, they provide food for three dining rooms seating 600 people."

In 1949, the year after the Saxony was built, France began the design of the Sans Souci Hotel just a block to the south. The project was modified and completed by Morris Lapidus, although it was at the owner's behest and not exactly a collaboration.⁴¹ The building's boxed windows, cantilevered eyebrows with "cheeseholes," signage fin, carport structure, and expansive use of plate glass are all characteristic of the Postwar Modern style. It also embodied another Postwar phenomenon: the complete resort, with its own dining, shopping and entertainment facilities.

*"The Sans Souci, with its spacious lobby and lounge, beautiful music room, convention hall, supper club with the intriguing name 'The Blue Sails Room,' a dining terrace overlooking the pool and cabana club, and a dozen beautiful shops, meets the every need for gay resort living, without guests leaving the hotel."*⁴²



Figure 31 Built in 1949, the design of the Post War Modern style San Souci Hotel (3101 Collins Avenue) was started by Roy France and completed by Morris Lapidus.

While this arrangement was convenient for guests and profitable for the hotel owners, it dealt a blow to downtown shopping streets and entertainment districts such as Espanola Way and Lincoln Road, from which they have only recovered in recent years.

⁴¹ Morris Lapidus, Too Much Is Never Enough, Rizzoli, New York, 1996, pp.142-5.

⁴² Florida Architecture and Allied Arts, 1951, p. 87.

Another event of the postwar era was the advent of the hotel (or motel) chain, beginning with the Holiday Inn franchise in 1952. The oceanfront Holiday Inn at 22nd Street, on the site of Carl Fisher's Roman Pools, was built in 1966 and is representative of its era. Today such hotel chains as Ramada, Sheraton, Sunterra Resorts and Howard Johnson's have acquired and revived many of the older hotels, preserving the structures although usually changing their names.

1951 saw the construction of the Algiers Hotel at 2555 Collins Avenue, designed by Henry Hohauser with interiors and additions by Morris Lapidus. The Algiers was demolished in 1980 after a life of less than thirty years, but its writeup in Florida Architecture and Allied Arts in 1953 is evocative of its time:

*"Florida hotels form a group in hotel design which are unlike any other type of hotel. The Florida hotel caters to the vacationers who come to Florida for rest, relaxation, and an air of carnival which can be found only on the Florida shores. Whereas hotels in other parts of the country may be concerned with providing a home atmosphere, the Florida hotel in no way tries to recall home to its visitors. The exotic tropical surroundings provided by man and nature act as a background for the Florida vacation. The Algiers carries this theme throughout the entire exterior and interior. The name selected by the owners suggested the theme which the architect used as an ulterior design motive throughout the hotel, the theme being the stories of the Arabian Nights. Each room represents some exotic story, such as the Scheherezade dining room, the supper club which is the Aladdin Room, The Alibaba Bar, Sinbad Coffee Shop, etc. ...Florida provides a haven for relaxation and fun for people from all over the world. The Algiers has tried to capture that feeling."*⁴³

The Postwar era brought a new, upbeat style to Miami Beach, but it was also a time when many older buildings --and some not so old --were demolished in the name of progress. In 1948, the Promenade Hotel by noted Miami Beach architect Albert Anis replaced the house John Collins had built in 1917 at Collins Avenue and 25th Street. Seventeen of the hotels and apartment buildings within the proposed historic district that had served the military during World War II have since been demolished. Saddest of all was the destruction of the 1925 Schultze & Weaver masterpiece, the Roney Plaza Hotel in August, 1968.

Another sad demolition was the loss of the grand old Pancoast Hotel, built in the '20s Boom, a military hospital during World War II, and torn down in 1953 after standing for barely thirty years. It was replaced, however, by a notable new landmark, the Seville Hotel, designed by Melvin Grossman.

⁴³ Florida Architecture and Allied Arts, 1953, p. 96.

The name and decor of the Seville carried out a Spanish theme. The hotel was featured in Florida Architecture and Allied Arts in 1957 and remains largely intact today:

"(It has) one of the largest all-welded structural steel frames in the southeastern portion of the U.S., to support a superstructure that rises ten stories above the public spaces and contains probably the largest hotel rooms in the area (approximately 24 by 14 feet), a lobby that covers an area of 16,000 square feet, a convention hall with an area equally as large and yet devoid of columns, a night club, a commercial block on the Collins Avenue side, and a cabana club of 100 units, plus an Olympic-sized swimming pool... The easterly fin facing south is surmounted by a huge

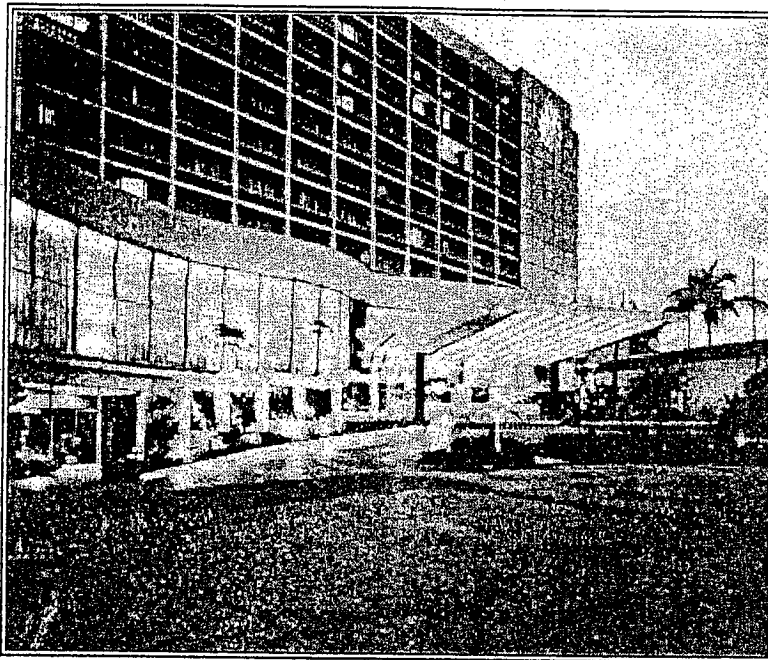


Figure 32 A 1957 view of the main entrance of the Seville Hotel (2901 Collins Avenue) at dusk shows the illumination of the underside of the marquee, the expansive glass lobby walls, and lighted clock face.

*clock glowing red at night and visible far out at sea. It is said that this clock, 18 feet in diameter, is the largest in the South. ...The first skin-wall treatment in the Miami area features the west face of the building: it consists of light-blue anodized insulated panels for the spandrels and light-blue solar-treated glass for all windows on this face....to call particular attention to the entrance, the marquee was designed as a huge S-shaped cantilever of concrete and steel -- the longest cantilevered structure in the entire area -- decorated with alternate bands of gold anodized aluminum and translucent plastic carrying through the entrance into the lobby. At night the complete underside of this marquee is flooded with light."*⁴⁴

⁴⁴ Florida Architecture and Allied Arts, 1957, pp. 131-4.



Figure 33 A 1955 aerial photograph of "Hotel Row" taken looking north from 29th Street. This photo captures the architectural variety of the neighborhood and the harmony of the built and natural environment. Older Mediterranean Revival style apartment houses and Art Deco hotels, such as the Alden and the Embassy, stand to the west of a string of oceanfront hotels from the 1940s, which were designed by Roy France: the Sea Isle, Sans Souci, Saxony, Whitman (now demolished), and Versailles. Single-family homes line the west bank of Indian Creek. Just above the 41st Street Bridge is the newly completed Fontainebleau Hotel, and the Eden Roc is under construction just beyond. On Collins Avenue (at extreme right), a portion of the Seville Hotel, which was completed in March of 1956, is still under construction as the Postwar Modern age arrives in Miami Beach.

CONCLUSION

"The success of preservation in South Florida is a reflection of an increased interest in local history and the important role history has in our everyday life....It is the visible reminders of history that give South Florida its unique character -- its sense of place. The most pervasive visual reminders of South Florida's history and character are its older buildings. Without these buildings, these reminders, we lose an important visual yardstick with which to measure our accomplishments, our failures, and the overall change in character of South Florida."

Introduction, From Wilderness to Metropolis
 Metro-Dade County Office of Community &
 Economic Development, 1982.

Within the realm of architecture alone, this neighborhood is outstanding. Seventy-six percent of the buildings in the Collins Waterfront Historic District are worthy of "Contributing" status. Exemplary structures exist here in six (6) major building styles of Miami Beach from the 1920s through the 1960s. Included within this area are such beloved landmarks as the Helen Mar, the Indian Creek Hotel, Hampton Court, the Saxony, the Cadillac, and the former Lord Tarleton/Crown. These and many others were designed by the same master architects whose comparable works in the National Register Historic District have received worldwide acclaim.

But this proposed historic district entails much more than architecture. Nowhere else in Miami Beach is the entire span of the City's history represented by surviving physical evidence as it is in this 2-mile-long isthmus: from its origins in agriculture (Collins Canal), its founding families (John S. Collins and Thomas J. Pancoast homesites and original land ownership), its evolution as a residence (houses from the 1920s) and resort (oceanfront hotels), through the Depression (Art Deco buildings) and World War II (military hotels) to the early Postwar era (Postwar Modern hotels and garden apartments).

Not only is this a unique encapsulation of 20th century history, it is set in a wonderful waterfront landscape that has been celebrated from the start for its natural beauty. This area is soon to be further enhanced by the Indian Creek Trail and Greenway project, a linear park which will extend from Collins Park (22nd Street) to 54th Street, along the eastern bank of Indian Creek. Both the Greenway project and planned enhancements to Collins Avenue will be wonderful complements to the Collins Waterfront Historic District.

Historic designation will revitalize this area, promote the restoration of many neglected properties, and provide a visual history lesson for visitors and residents alike. At the start of this new century, establishing this Historic District is a wonderful way for the City to celebrate its roots in John S. Collins, the Pancoast family, and the dedicated entrepreneurs, owners, architects, residents and visitors who have contributed so richly to the history of Miami Beach.

IX. ARCHITECTURAL STYLES REPRESENTED

Exemplary buildings of six (6) distinct Miami Beach architectural styles have been identified in the proposed Collins Waterfront Historic District. The architectural styles represented in this area include Vernacular / Early Transitional, Mediterranean Revival, Med-Deco Transitional, Art Deco/Streamline Moderne, Classical Revival-Art Deco, and Post War Modern. A detailed description of each architectural style is provided below.

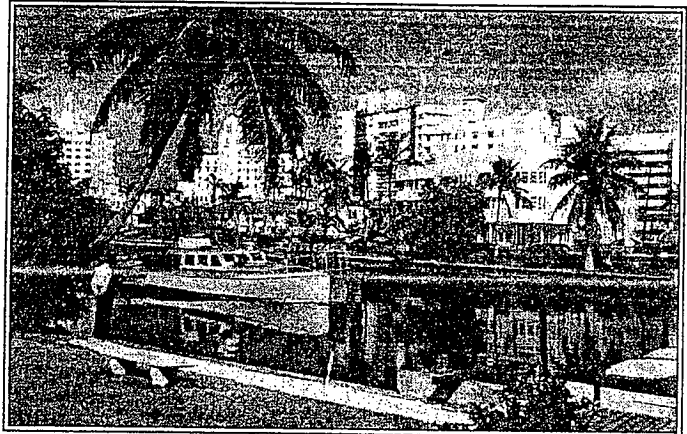


Figure 34 A circa 1950 post card shows the Collins Avenue hotels along Indian Creek at around 32nd Street.

Vernacular/Early Transitional (circa 1900 to early 1930's)

Vernacular is not a style "per se," but rather a common method of typical early construction in South Florida. Local craftsmen used traditional building methods and readily available materials, typically wood frame or masonry. Forms are simple with little or no ornamentation.



Early Transitional is a unique local hybrid style which combines basic elements of Vernacular together with specific features typical of Mediterranean Revival, or vice versa. Examples include Mediterranean-style clay tile roofs and round-arched roofs together with lathed woodwork and the simple massing of Vernacular.



Figure 35 This 1929 residence at 4211 Indian Creek Drive (as seen in both photos above) combines characteristics of both Vernacular and Mediterranean Revival styles.

Mediterranean Revival (circa mid 1910's to early 1930's)

Mediterranean Revival architecture was the "style of choice" for the first major boom period in Miami Beach. Its connotation of Mediterranean resort architecture, combining expressions of Italian, Moorish, North African, and Southern Spanish themes, was found to be an appropriate and commercially appealing image for the new Floridian seaside resort; it was a style that was simultaneously being used expansively in California and other areas of similar climate.

During the mid 1910's through the early 1930's, the style was applied to hotels, apartment buildings, commercial structures, and even modest residences. Its architectural vocabulary was characterized by stucco walls, low pitched terra cotta and historic Cuban tile roofs, arches, scrolled or tile capped parapet walls, and articulated door surrounds, sometimes utilizing Spanish Baroque decorative motifs and Classical elements. Feature detailing was occasionally executed in keystone or patterned ceramic tile.

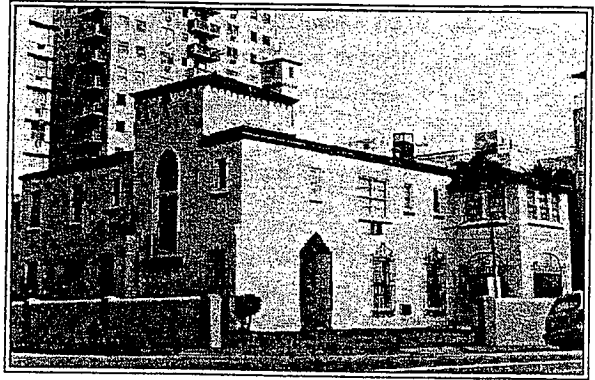


Figure 36 Built in 1926 and designed by Robertson and Patterson, this residence (3127 Indian Creek Drive) is an excellent example of the Mediterranean Revival style of architecture with a Moorish influence.

Application of the architectural vocabulary in Miami Beach ranged from sparing to modestly exuberant, and building massing varied from simple rectangular form to stepped massing with recessed wall planes and tower-like corner features. Wooden casement or double-hung windows of several configurations provided additional detail to the facades.

Mediterranean Revival/Art Deco Transitional (circa late 1920's to mid 1930's)

"Med/Deco" in Miami Beach was a synthesis of Mediterranean Revival form and Art Deco decorative detail or vice versa. This unique hybrid style became a fascinating bridge between the "familiar" and the "new" as the allure of Art Deco found its way into the City's architectural vocabulary. Clean stepped roof lines and crisp geometric detailing replaced scrolled parapets, bracketed cornices, and Classical features on structures of clear Mediterranean Revival form. Likewise, sloped barrel tile roofs rested gracefully on edifices with spectacular Art Deco entrances and facade treatments.



Figure 37 Constructed in 1938 and designed by David Ellis, the Haven Manor Apartments (2449 Flamingo Place) is a unique transitional building with Mediterranean Revival massing and Art Deco decorative details.

Some of the most celebrated architects in Miami Beach designed structures in this brief-lived but very significant style, including V.H. Nellenbogen, Henry Hohausen, Russell Pancoast, and T. Hunter Henderson. The predominant exterior material of Med/Deco Transitional was smooth stucco with raised or incised details. Featured stucco areas were often patterned or scored. Keystone, either natural or filled and

colored, was frequently used to define special elements. Windows ranged from wood and steel casement to wood double-hung, and even large single windows in gracefully curved masonry openings.

Art Deco/Streamline Moderne

Although Art Deco is the "mother" style, Streamline Moderne rapidly evolved and ran concurrently with Art Deco as the dominant design branches. Consequently, the examples of these styles in Miami Beach typically embody characteristics of both styles as summarized below.

Art Deco (circa late 1920's to 1930's). The style now commonly referred to as Art Deco is considered one of the first twentieth century architectural styles in America to break with traditional revival forms. It emanated largely from the impact of the 1925 Paris *Exposition des Arts Decoratifs et Industriels Modernes*, a design fair celebrating the reconciliation between the decorative arts and advancements in technology and industry.⁴⁵ Architects searching for design "purity" became eager to explore new possibilities afforded by the rapidly evolving Machine Age.⁴⁶ An architectural style unfolded which looked to both the past and the future for its design inspiration.



Figure 38 This 1935 Art Deco gem (2615 Collins Avenue) by Harry O. Nelson has a five bay symmetrical facade which features fine bas reliefs of geometric and floral forms and a sunburst design which highlights the center bay.

Building forms in the Art Deco style were typically angular and clean, with stepped back facades, symmetrical or asymmetrical massing and strong vertical accenting. The preferred decorative language included geometric patterns, abstracted natural forms, modern industrial symbols, and ancient cultural motifs employing Mayan, Egyptian and Indigenous American themes.

⁴⁵ Metropolitan Dade County, *From Wilderness to Metropolis*, Second Edition (Metropolitan Dade County, Office of Community Development, Historic Preservation Division, 1992), p. 187.

⁴⁶ Barbara Capitman, Michael D. Kinerk, and Dennis W. Wilhelm, *Rediscovering Art Deco U.S.A.: A Nationwide Tour of Architectural Delights* (New York: Viking Studio Books, 1994), p. 2.

In Miami Beach, a unique form of Art Deco employed nautical themes as well as tropical floral and fauna motifs. Ocean liners, palm trees, flamingos, and numerous related elements graced the exteriors and interiors of the new local architecture. The favored materials for executing this distinctive "art" decor included bas-relief stucco, keystone, etched glass, a variety of metals, cast concrete, patterned terrazzo, and others. Today this distinctive design vocabulary, which further incorporated glass block, Vitrolite, and stunning painted wall murals, has become the hallmark of Miami Beach's internationally recognized Art Deco gems.

Streamline Moderne (circa 1930's to 1940's). As "Art Deco" evolved in Miami Beach in the 1930's, modern transportation and industrial design began to have an even greater impact upon new construction. The "streamlined" character of automobiles, airplanes, trains, buses, ocean liners, and even home appliances inspired powerful horizontal design compositions, accentuated by striking vertical features and punctuated by icons of the technological era. Continuous "eyebrows," racing stripe banding, radio tower-like spires, portholes, and deck railings like those found on grand ocean liners, were among the unique features to set this architecture apart from anything before it. The creative incorporation of nautical themes showed this advancing form of Art Deco to be true to its origins in Miami Beach.

Smooth, rounded corners often replaced sharp ones on Streamline Moderne buildings, especially on corner lots. "Eyebrows" swept around the corners as did other details. Street corners became inviting architectural focal points, whether the special treatment employed was based upon curves or angles.

Like earlier Art Deco buildings, the Streamline Moderne style incorporated smooth and articulated stucco, architectural glass block, keystone, and a variety of metals used in detailing. Predominating surfaces became smooth, planar, and aerodynamic in character.

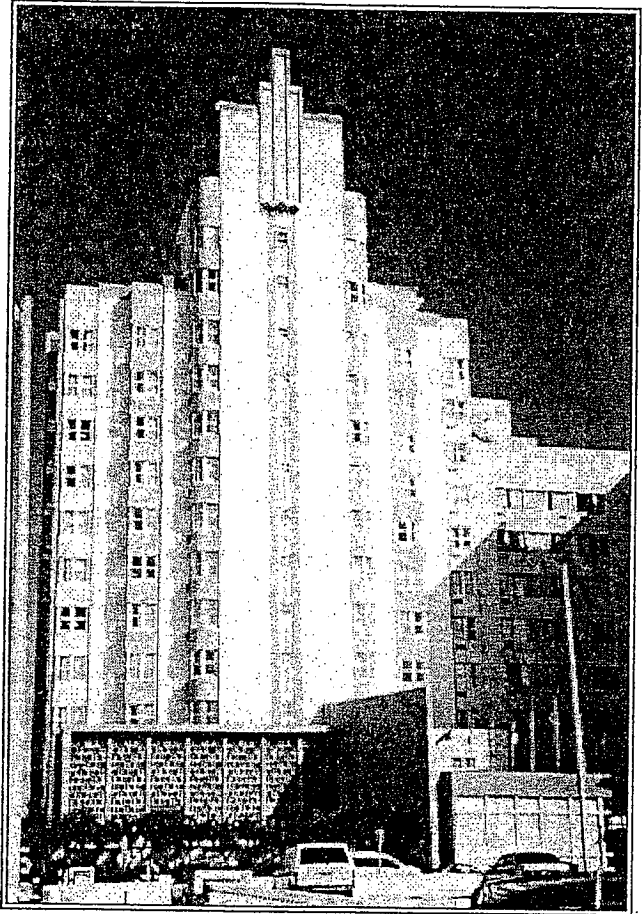


Figure 39 Built in 1940 and designed by Roy France, the Cadillac Hotel (3925 Collins Avenue) portrays streamline "skyscraper" massing with an exaggerated ziggurat roofline.

Classical Revival - Art Deco Style (circa 1930's to mid 1940's)

During the 1930's in America, buildings of a religious or monumental nature often relied upon the form and language of Classical Revival architecture as a means of ensuring a traditional and formidable presence in the community. In Miami Beach, however, the tide of Art Deco was strong. Buildings that exhibited Classical form also displayed architectural features and decorative elements that were significantly influenced by the Art Deco architecture of the Beach. For example, cornices and molding bands were designed to feel more like the continuous "eyebrows" of the Streamline Moderne style.



Figure 40 The 1941 Coral Reef Hotel (3601 Collins Avenue) is an excellent example of the Classical Revival-Art Deco style. It features a classical two-story portico with square columns and linteled windows and doorways. Elements of the Art Deco style include horizontal stucco bands and round medallions.

Post War Modern (1945 to late 1960's)

The Post War Modern style in Miami Beach exhibited many elements of its companion style of the period, Post War Deco, but clearly established a path of its own in terms of modern functional simplicity. Essentially the strong design personality of Art Deco, as it evolved over two decades in Miami Beach, significantly gave way to the dictates of function in the Post War Modern seaside resort architecture.

Floor plans were commonly reorganized from interior double loaded corridors to "open air" verandas and catwalks on one side or more. Single block massing remained a dominant characteristic, but new functional exterior elements profoundly impacted on design. Overhanging roof plates and projecting floor slabs became typical of the new "style" along with paired or clustered pipe columns to support them. Symmetrical open staircases became significant exterior design features.

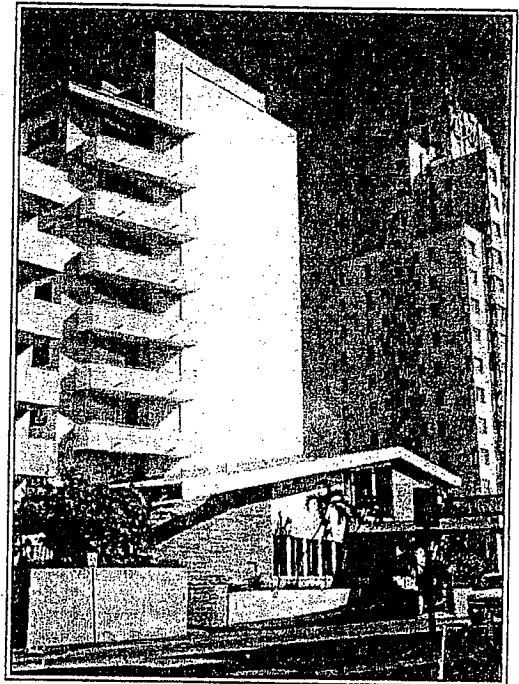


Figure 41 Designed by Carlos Schoeppl, the 1955 Lucerne Hotel (4101 Collins Avenue) is an excellent example of the Post War Modern style which features an asymmetrical front facade with a fin wall, projecting balconies, porte cochere, and field stone and brick details.

Additional design elements and materials were added to the architectural vocabulary, including rounded eaves, rock face feature areas, cast concrete decorative panels, and applied masonry elements denoting marine and nautical themes, such as seahorses and anchors.

X. PLANNING DEPARTMENT RECOMMENDATIONS

1. **Criteria for Designation:** The Planning Department finds the proposed Collins Waterfront Historic District to be in compliance with the Criteria for Designation listed in Section 118-592 in the Land Development Regulations of the City Code.
2. **Site Boundaries:** At its September 9, 1999, meeting, the Historic Preservation Board reviewed the preliminary evaluation report and adopted the boundary recommendations of the Planning Department for the proposed Collins Waterfront Historic District. (Refer to **Section IV, Description of Boundaries**, for more detailed information.)

At its August 10, 2000, meeting, the Historic Preservation Board unanimously approved a motion (5 to 0; 2 absences) to recommend approval of the designation of the Collins Waterfront Historic District in accordance with staff recommendations with modifications, as reflected in this designation report. The Board modified the proposed boundaries of the historic district to exclude the subject property located at 255 West 24th Street due to the inadvertent omission of individual mail notices for this site. Following the meeting, staff identified three (3) other sites within the proposed historic district which also did not receive individual mail notices; these properties are 320 West 25th Street, 228 West 40th Street, and 205 West 42nd Street. The cumulative acreage of these properties constitutes less than one (1) percent of the total acreage of the proposed historic district and the surrounding properties within 375 feet. The Board directed staff to schedule a public hearing in a timely manner and notify those property owners who did not receive individual mail notices, as referenced above, with regard to the designation and inclusion of their properties within the boundaries of the proposed Collins Waterfront Historic District.

At its September 8, 2000, meeting, the Historic Preservation Board unanimously approved a motion (6 to 0; 1 absence) to recommend approval of the designation of certain properties within the Collins Waterfront Historic District. These properties are 255 West 24th Street, 320 West 25th Street, 228 West 40th Street, and 205 West 42nd Street.

On September 26, 2000, the Planning Board approved a motion (5 to 1; 1 absence) to recommend approval of the designation of the Collins Waterfront Historic District subject to the two (2) conditions delineated hereto. First, the City Commission shall concurrently adopt an amendment to the City Code which would modify the prohibition of rooftop additions of more than one (1) story within the Collins Waterfront Historic District in conjunction with the adoption of the designation of the Collins Waterfront Historic District. Secondly, a section of the proposed northern boundary of the historic district shall be modified to coincide with the center line of the approved relocation of 44th Street which would exclude the Sorrento Hotel at 4399 Collins Avenue and the vacant property at 4380 Collins Avenue and 4381 Indian Creek Drive. The relocation of the proposed northern boundary is contingent upon the property owners of the Sorrento Hotel at 4399 Collins Avenue entering into an agreement with the City which would ensure the retention and preservation of the structure.

On October 10, 2000, the Historic Preservation Board approved a motion (7 to 1) to support the proposed amendment to the City Code from the Planning Board which would modify the prohibition of rooftop additions of more than one (1) story within the Collins Waterfront Historic District.

On November 8, 2000, the City Commission unanimously approved the designation (7 to 0) of the Collins Waterfront Historic District on first reading and scheduled the second reading public hearing for November 29, 2000. However, the companion ordinance addressing rooftop additions in the proposed historic district, as recommended by the Planning Board and the Administration, failed to gain approval at the same meeting.

On November 29, 2000, the City Commission continued the second reading public hearing of the Collins Waterfront Historic District until the January 10, 2001, meeting due to insufficient public notice.

On January 10, 2001, the City Commission continued the second reading public hearing of the Collins Waterfront Historic District until the January 31, 2001, meeting in order to consider the revised companion ordinance addressing rooftop additions in the proposed historic district at the same public hearing. At the same meeting, the City Commission unanimously approved the revised ordinance (6 to 0; 1 absence) addressing rooftop additions in the proposed historic district on first reading and scheduled a second reading public hearing for January 31, 2001.

On January 31, 2001, the City Commission unanimously approved the designation (7 to 0) of the Collins Waterfront Historic District on second reading with the revised northern boundary as proposed by the Planning Board. This modified district boundary coincides with the center line of the approved relocation of 44th Street (which excludes the Sorrento Hotel at 4399 Collins Avenue and the vacant property at 4380 Collins Avenue and 4381 Indian Creek Drive). Contingent upon the district boundary relocation, the property owners of the Sorrento Hotel at 4399 Collins Avenue entered into a Declaration of Restrictions to ensure the retention and preservation of the significant architectural features of the building on the north, west, and south elevations.

At the same meeting, the City Commission approved a motion (5 to 2) to reclassify the status of the Holiday Inn structures, located at 2201 Collins Avenue, from "contributing" to "noncontributing." The City Commission also unanimously approved the revised companion ordinance (7 to 0) addressing rooftop additions in the Collins Waterfront Historic District on second reading.

3. **Areas Subject to Review:** The Planning Department recommends that the areas subject to review shall include all exterior building elevations and public interior spaces, site and landscape features, public open space and public right-of-way, and all vacant lots included within the proposed boundaries of the Collins Waterfront Historic District. Regular maintenance of public utilities, drainage, and mechanical systems, sidewalks, and roadways shall not require a Certificate of Appropriateness; however, any significant alterations to the Collins Canal structure, footbridges, and vehicular bridges (excluding the 23rd Street Bridge over the canal) may require Board review and approval.
4. **Review Guidelines:** The Planning Department recommends that a decision on an application for a Certificate of Appropriateness shall be based upon compatibility of the physical alteration or improvement with surrounding properties and where deemed applicable in substantial compliance with the following:
 - a. The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, as revised from time to time;
 - b. Other guidelines/policies/plans adopted or approved by resolution or ordinance by the City Commission;
 - c. All additional criteria as listed under Sections 118-564 (2) and 118-564 (3) in the Land Development Regulations of the City Code;

- d. City of Miami Beach Design Guidelines as adopted by the Joint Design Review/Historic Preservation Board on October 12, 1993, amended June 7, 1994, as may be revised from time to time.

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Figure 41: City of Miami Beach, Florida, Planning Department. Photograph: (4101 Collins Avenue), October 26, 1997.

| <u>ADDRESS</u> | <u>NAME</u> () = original name | <u>ARCHITECT</u> | <u>YEAR BUILT</u> | <u>STYLE</u> * = WW II military use | <u>STATUS</u> |
|---|--------------------------------------|---------------------|-------------------|--|---------------|
| 38th: 237 | Residence | Liebenberg & Kaplan | 1924 | Med. Rev.-Mission | C |
| 39th: 227 | Copley Plaza Annex (Heether Arms) | T. Hunter Henderson | 1939 | * Classical Rev.-Deco | C |
| 40th: 228 | Residence | C. L. Kinports | 1931 | Med. Rev.-Baroque | C |
| 43rd: 216 | Pierre Hotel | Martin L. Hampton | 1937 | * Streamline | C |
| <u>Engineering Structures</u> | | | | | |
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| Collins Canal -- 1912 | | | | | |
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| Miami Beach Drive -- circa 1925 (24th Street to 29th Street) | | | | | |
| 24th Street Footbridge over Lake Pancoast- 1937; drawings dated Oct. 1950 | | | | | |
| 29th Street Footbridge over Indian Creek -- Drawings dated Dec. 1950 | | | | | |
| 41st Street Bridge over Indian Creek -- R. Pancoast, 1929, rebuilt 1953 | | | | | |
| | | | | Non-Contributing | |
| | | | | Contributing | |
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|-----------------------|------------------------------------|-----------------------|-------------------|--|---------------|
| <u>CROSS STREETS:</u> | | | | | |
| 24th: 320 | Museum Walk | MacKay & Gibbs | 1947 | Post War Modern | C |
| 25th: 320 | Golden Arms | David T. Ellis | 1940 | Deco | C |
| 334 | Flamingo Terrace | L. Murray Dixon | 1936 | Deco | C |
| 27th: 225 | Silvia Apts. | Anthony DeH. Zink | 1930 | Med. Rev.-Beaux Arts | C |
| 233 | (Sundeck) | Henry Hohauser | 1935 | Deco | C |
| 28th: 222 | Vista del Mar | Frank Wyatt Woods | 1929 | Med-Deco | C |
| 230 | Residence | --- | c. 1922 | Med. Rev.-Mission | C |
| 241 | Residence | C. B. Schoeppl office | 1932 | Med-Deco | C |
| 30th: 215-25 | (Arlene Arms) | H. O. Nelson | 1935 | Med. Revival | C |
| 235 | Sutton Apts. | Gerard Pitt | 1957 | Post War Modern | C |
| 245 | Residence | --- | 1922 | Vernacular/Early Trans. | Demolished |
| 31st: 220 | Bellamar Hotel | Roy France | 1939 | Deco | C |
| 224 | (former garage) | G.L. McCann | 1926 | Med-Mission | C |
| 230 | Apt. building | Gordon E. Mayer | 1938 | Deco | C |
| 240 | Apt. building | Gerard Pitt | 1957 | Post War Modern | C |
| 36th: 222 | Residence | A. DeH. Zink | 1929 | Med. Revival | C |
| 229 | (Atlantic Shores) | Schoeppl & Southwell | 1936 | Med-Deco | C |
| 231 | Apt. building | Carlos B. Schoeppl | 1947 | Post War Modern | C |
| 37th: 100 | Ocean Grande Hotel | Roy France | 1939 | Deco | C |
| 225 | Synagogue | S.J. Hale | 1928 | Med. Revival | C |

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|------------------------------------|------------------------------------|---------------------|-------------------|--|---------------|
| <u>Indian Creek Drive (cont'd)</u> | | | | | |
| 4001 | (Blue-J) | Lester Avery | 1954 | Post War Modern | C |
| 4015 | La Fleurette Condo | T. Hunter Henderson | 1960 | Post War Modern | C |
| 4021 | Apartment building | J. Salles | 1989 | | NC |
| 4025 | (Archambo Hotel) | Albert Anis | 1939 | * Streamline | C |
| 4101 | Beach Plaza Condo | J. Silverio | 1978 | | NC |
| 4121 | Alamo Hotel | Roy France | 1938 | * Deco | C |
| 4201 | Bahia Mar Apts. | Manfred Ungaro | 1953 | Post War Modern | C |
| 4211 | Residence | Frank W. Woods | 1929 | Vernacular/Early Trans. | C |
| <u>LAKE PANCOAST DRIVE:</u> | | | | | |
| 2395 | Golden Gate | A. H. Mathes | 1947 | (Post War) Streamline | C |
| 2400 | Mantell Plaza | Albert Anis | 1941 | Deco | C |
| 2421 | Helen Mar | Robert E. Collins | 1936 | * Deco | C |
| 2445 | Helen Mar Annex | Gilbert M. Fein | 1956 | Post War Modern | C |
| <u>LIBERTY AVENUE:</u> | | | | | |
| 2330 | FPL Substation | Norman Giller | 1973 | | NC |
| <u>PINE TREE DRIVE:</u> | | | | | |
| 2315 | Museum Walk | MacKay & Gibbs | 1947 | Post War Modern | C |
| 2335 | Museum Walk | MacKay & Gibbs | 1947 | Post War Modern | C |
| 2351 | Pineview Apts. | Albert Anis | 1947 | Post War Modern | C |
| 2365 | (Colonnades) | Albert Anis | 1946 | Post War Modern | C |
| 2401 | Miami Beach Woman's Club | Russell Pancoast | 1933 | Med. Rev. | C |
| 2425 | Merwitzer Bldg. | --- | 1971 | | NC |
| 2445 | Piccadilly Manor | Roy France | 1935 | Streamline | C |
| 2463 | Pines Apts. | Roy France | 1936 | Deco | C |

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|----------------------------|------------------------------------|----------------------|-----------------------|--|---------------|
| <u>FLAMINGO PLACE:</u> | | | | | |
| 2425 | Apartment Bldg. | L. Murray Dixon | 1941 | Deco | C |
| 2444 | (Jefferson Davis) | Roy France | 1935 | Deco | C |
| 2449 | (Haven Manor) | David T. Ellis | 1938 | Med-Deco | C |
| 2460 | Palms Apts. | Roy France | 1936 | Deco | C |
| <u>INDIAN CREEK DRIVE:</u> | | | | | |
| 2701 | Residence | Russell Pancoast | 1932 | Vernacular/Early Trans. | C |
| 2731 | Indian Creek Hotel | Pfeiffer & Pitt | 1936 | Deco | C |
| 2801-11 | Residence | Carlos B. Schoeppl | 1932 | Med-Deco | C |
| 2829 | Clearview Towers | Gilbert M. Fein | 1973 | | NC |
| 2901 | Apartment building | Gerard Pitt | 1962 | Post War Modern | C |
| 2911 | (Modern Apt. Hotel) | Schoeppl & Southwell | 1936 | Deco | C |
| " rear | Apartment building | Arnold Southwell | 1938 | Streamline | C |
| 2925 | Hotel Alden | Nadel & Nordin | 1936 | Deco | C |
| 2939 | Beach Plaza South | --- | post-'79 | | NC |
| 3003 | (Park Shore Apts.) | Norman Giller | 1949 | Post War Modern | C |
| 3025 | (Grand Plaza Hotel) | L. Murray Dixon | 1935 | Deco | C |
| 3101 | (Greenbrier) | L. Murray Dixon | 1940 | Deco | C |
| 3127 | Residence | Robertson/Patterson | 1926 | Med. Rev.-Moorish | C |
| 3411 | King David Tower | M. Cosicher | 1989 | | NC |
| 3535 | Merl Manor Condo | Isaac Sklar | 1979 | | NC |
| 3605 | Waterview Condo | R. Rodriguez | 1973 | | NC |
| 3637 | Riverview Place | I. Sklar Assoc. | 1980 | | NC |
| 3737 | Masada II | --- | 1997 | | NC |
| 3801 | (Churchill Apts.) | Peterson & Wolz | 1940 | Deco | C |
| 3831-65 | Malabo Apt. Hotel | Alexander Lewis | 1947 | Deco | C |
| 3901 | Masada Condo | --- | 1992 | | NC |

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|--------------------------------|------------------------------------|---------------------|-------------------|--|---------------|
| <u>Collins Avenue (cont'd)</u> | | | | | |
| 4041 | (Lord Tarleton) | V. H. Nellenbogen | 1940 | * Streamline | C |
| 4100 | Westover Arms | Albert Anis | 1946 | Post War Modern | C |
| 4101 | (Lucerne) | Carlos B. Schoeppel | 1955 | Post War Modern | C |
| 4122 | 4122 Collins Condo | J. Dorta-Duque | 1979 | | NC |
| 4130 | Ocean Spray | Martin L. Hampton | 1936 | * Deco | C |
| 4141 | King Richard Condo | J.S. Fernandez | 1981 | | NC |
| 4201 | LaTour Condo | --- | 1996 | | NC |
| 4210 | Beach Castle (Clavelon) | Martin L. Hampton | 1936 | * Med/Deco | C |
| 4299 | (San Marino) | Roy France | 1950 | Post War Modern | C |
| 4301 | Vendome Place | Isaac Sklar | 1976 | | NC |
| 4333 | (Empress) | Melvin Grossman | 1952 | Post War Modern | C |
| 4343 | (Tatem Hotel) | Robert A. Taylor | 1938 | Deco (altered) | C |
| | addition (Barcelona) | Melvin Grossman | 1957 | Post War Modern | C |
| 4385 | Sovereign | Roy France | 1941 | * Deco | C |
| <u>FLAMINGO DRIVE:</u> | | | | | |
| 2370 | Museum Walk | MacKay & Gibbs | 1947 | Post War Modern | C |
| 2380 | Museum Walk | MacKay & Gibbs | 1947 | Post War Modern | C |
| 2383 | Chevy Chase | Kinports & Blohm | 1936 | Streamline | C |
| 2420 | Sea-Jay | Albert Anis | 1937 | Deco | C |
| 2440 | Lake Drive Apts. | L. Murray Dixon | 1936 | Deco | C |
| 2455 | Ocean Lakeview | J. Dorta-Duque | 1976 | | NC |
| 2456-64 | (Flamingo Apts.) | L. Murray Dixon | 1940 | Deco | C |

| <u>ADDRESS</u> | <u>NAME</u> () = original name | <u>ARCHITECT</u> | <u>YEAR BUILT</u> | <u>STYLE</u> * = WW II military use | <u>STATUS</u> |
|--------------------------------|------------------------------------|----------------------|-------------------|--|---------------|
| <u>Collins Avenue (cont'd)</u> | | | | | |
| 29th Street | Comfort Station | --- | 1967 | | NC |
| 2901 | Seville Hotel | Melvin Grossman | 1955 | Post War Modern | C |
| 2924 | Oceanview Plaza | Maurice Weintraub | 1978 | | NC |
| 2940 | Embassy Hotel | Martin L. Hampton | 1935 | Deco | C |
| 3010 | (Monroe Towers) | Martin L. Hampton | 1935 | Deco | C |
| 3025 | (Sea Isle) | Roy France | 1941 | Streamline | C |
| 3030 | Lord Baltimore | Roy France | 1941 | Streamline | C |
| 3100 | Marble Terrace | Gene Baylis | 1966 | Post War Modern | NC |
| 3101 | (Sans Souci) | R. France/M. Lapidus | 1949 | Post War Modern | C |
| 3120 | (Rendale) | E.L. Robertson | 1940 | Deco | C |
| 3200 | Portugal Towers | A. Lauderman | 1979 | | NC |
| 3201 | Saxony | Roy France | 1948 | Post War Modern | C |
| 3400 | Atlantic Beach | Roy France | 1938 | Deco | C |
| 3425 | Versailles | Roy France | 1940 | Deco/Streamline | C |
| 3508 | Claridge Beach | Martin L. Hampton | 1930 | Med. Revival | C |
| 3588 | Ocean 36 South | Isaac Sklar | 1989 | | NC |
| 3600 | Ocean 36 | Isaac Sklar | 1988 | | NC |
| 3601-11 | (Coral Reef) | J.J. DeBrita | 1941 | Classical Revival/Deco | C |
| 3621 | (Patrician) | Roy France | 1937 | Deco | C |
| 3624 | Brisa del Mar | C.L. Kinports | 1929 | Med. Revival | C |
| 3700 | (3700 Apts.) | Roy France | 1938 | Deco | C |
| 3710 | Wilshire | Roy France | 1939 | Streamline | C |
| 3720 | Croydon Arms | E. Dean Parmelee | 1937 | Deco | C |
| 3737 | Caribbean | L. Murray Dixon | 1941 | Deco | C |
| 3800 | Four Freedoms | J.H. Graham & Assoc. | 1964 | Post War Modern | C |
| 3900 | Copley Plaza | Albert Anis | 1940 | Deco | C |
| 3925 | Cadillac | Roy France | 1940 | Streamline | C |
| 4000 | Continental | A. H. Mathes | 1948 | Post War Modern | C |

APPENDIX

COLLINS WATERFRONT HISTORIC DISTRICT PROPERTIES LIST

| <u>ADDRESS</u> | <u>NAME</u> () = original name | <u>ARCHITECT</u> | <u>YEAR BUILT</u> | <u>STYLE</u> * = WW II military use | <u>STATUS</u> |
|------------------------|------------------------------------|----------------------------|-----------------------|--|---------------|
| <u>COLLINS AVENUE:</u> | | | | | |
| 2201 | Holiday Inn | W. Bond | 1966 | Post War Modern | NC |
| 2300-10 | Bikini Factory/Lum's | A.H. Mathes | 1950 | Post War Modern | C |
| 2301 | Roney Palace | Melvin Grossman | 1968 | | NC |
| 2318 | Avis rent a car | Melvin Grossman | 1971 | | NC |
| 2340 | Alamo drive-in | Rader & Assoc. | 1972 | | NC |
| 2360 | Banana Bungalow | Reiff & Fellman | 1954 | Post War Modern | C |
| 2401 | Riviera Condo | Isaac Sklar | 1979 | | NC |
| 2445 | Traymore Hotel | Albert Anis | 1939 | Deco | C |
| 2457 | Royal Club Condo | Silverio & Gonzalez | 1981 | | NC |
| 2469-77 | (Promenade Hotel) | Albert Anis | 1948 | Post War Modern | C |
| 2555 | Club Atlantis Condo | Donsky & Assoc. | 1980 | | NC |
| 2600 | Lake Beach Club | --- | post-79 | | NC |
| 2601-11 | Lorraine Apts. | Henry Hohausen | 1953 | Post War Modern | C |
| 2615 | (Lakeside Apts.) | H.O. Nelson | 1935 | Deco | C |
| 2618 | Prince Michael | Roy France | 1951 | Post War Modern | C |
| 2625 | Oceanfront Plaza | Isaac Sklar | 1974 | | NC |
| 2642 | Capomar Condo | --- | 1998 | | NC |
| 2655 | Mirasol Towers | Isaac Sklar | 1973 | | NC |
| 2700 | (Gaylord Hotel) | Albert Anis | 1939 | Deco | C |
| 2730 | (Glades Hotel) | Albert Anis | 1940 | Deco | C |
| 2801 | Triton Towers | Watson, Deutschman & Kruse | 1966 | Post War Modern | C |
| 2806 | Hampton Court | Martin L. Hampton | 1924 | Med. Revival | C |
| 2814 | (La Corona Apts.) | Hampton & Ehman | 1924 | Med. Rev. (altered) | C |

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