

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received SEP 26 1985

date entered APR 22 1986

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic Country Club Estates Thematic Group

and/or common Miami Springs Thematic Group

2. Location

street & number Multiple - See Individual Inventory Forms N/A not for publication

city, town Miami Springs N/A vicinity of

state Florida code 12 county Dade code 025

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
<input checked="" type="checkbox"/> Thematic Group	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input checked="" type="checkbox"/> other: Apartment, Institutional

4. Owner of Property

name Multiple - See Individual Inventory Forms

street & number Multiple - See Individual Inventory Forms

city, town Multiple N/A vicinity of state Multiple

5. Location of Legal Description

courthouse, registry of deeds, etc. Dade County Courthouse

street & number 73 West Flagler Street

city, town Miami state Florida

6. Representation in Existing Surveys

title Dade County Historic Survey has this property been determined eligible?  yes  no

date August 1981  federal  state  county  local

depository for survey records Division of Archives, History and Records Management

city, town Tallahassee state Florida

# 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved    date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

**Describe the present and original (if known) physical appearance**

The Country Club Estates thematic group consists of 10 individual buildings associated with the 1924-27 suburban Miami development of Country Club Estates, presently known as Miami Springs. The development, the product of Glenn H. Curtiss and James Bright and their associated development company, the Glenn H. Curtiss Properties Incorporated, represents an early South Florida example of a planned, suburban development. The development follows a basically rectilinear plan with a central focus on a circular plaza located at the northeast entry to the community. All of the buildings included within the thematic group were designed in the Pueblo Revival style, an architectural style not usually associated with South Florida. Typical architectural elements characteristic of the style and present in each of the buildings included in the nomination include battered or roughly finished stucco walls, flat roofs with irregularly rounded or stepped parapets punctuated by canales or water spouts, projecting wooden roof beams (vigas) and an asymmetrical combination of one and two-story masses.

The development of Country Club Estates was begun in 1924 on level, sparsely wooded terrain to the southwest of Miami. The development was envisioned as a planned, self-contained community with clearly defined commercial, recreational and residential sectors. In plan, the development is loosely focused on a commercial sector located at the northeast corner of the community. A series of parkways and boulevards radiate outward to the west and southwest of a large, circular plaza in this sector of the development. Development in this area was proposed to be almost exclusively commercial in function and included such facilities as the development's administration building and hotel. On axis with the central plaza to the southwest was the development's golf course and country club. The remainder of the development was envisioned largely as single-family residential laid out in a gridiron fashion interspersed by a few diagonal streets.

Most of the development was carried out as planned and the present street plan of the community closely mirrors that of the original plan. The community's principal boulevard, Curtiss Parkway, links the present Miami Springs Country Club with the development's commercial plaza. Located along Curtiss Parkway is the development's former hotel building, presently the Fairhaven Retirement Center. The area immediately adjacent to Curtiss Parkway and its terminating circular plaza has largely maintained its historic commercial and governmental use. The remainder of the present-day community is almost exclusively residential, thus respecting the primary use intended for the community.

All of the buildings included in the Country Club Estates thematic group reflect the influence of the Pueblo Revival style in design. Because the Pueblo Revival style is such an anomaly in Florida, it can be conjectured that the Curtiss and Bright development team used its

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novelty as a marketing tool to give their venture a unique and thus an easily recognizable image to the prospective investor. Physically, the Miami Springs Pueblo Revival buildings are typically one or two-story masonry buildings of hollow clay tile construction. Exterior walls are of rough textured stucco, usually with blunted or rounded corners. Roofs are flat with irregularly rounded or stepped parapet walls. Ornamentation is very sparse and is usually confined to stylized bellcote motifs or projecting wooden roof beams (vigas) in the parapet walls. The majority of the buildings are asymmetrical in composition, with doors frequently placed off center and fenestration randomly distributed. Original fenestration is typically casements set in straight-headed, deeply recessed openings. Original entrance doors are usually heavy pecky cypress. Common alterations made to the buildings include the replacement of original fenestration with contemporary casement or jalousie windows, the addition of Spanish-styled grills and the removal of projecting roof beams. Contemporary additions have also been made to most of the buildings, although most have been made to rear elevations and do not seriously compromise the architectural integrity of the historic structures.

It is interesting to note that there is relatively little architectural variance between the buildings included in the Country Club Estates thematic group. Because the Pueblo Revival style is in itself a rather austere architectural style, the variety of expressions it could acquire are correspondingly limited. Thus, the Pueblo Revival style buildings of the Country Club Estates development, particularly the residential structures, are very similar in appearance. Even the larger residences such as the Glenn Curtiss House (MSTR #2) and the Lua Curtiss-Gregory House (MSTR #5) display the same lack of ornamentation present in the more modest buildings. An interesting trait shared by all of the buildings, save for the Clune Building (MSTR #7), is their complexity of massing, an element which gives even the smaller buildings an unusually sophisticated appearance despite their lack of applied ornamentation. The former Hotel Country Club (MSTR #1), the largest building associated with the development, makes the most extensive use of this combination of masses and setbacks to create a terraced or skyline-line effect.

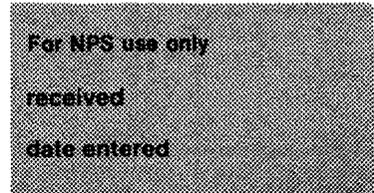
METHODOLOGY

The Country Club Estates thematic nomination was based on the findings of the Dade County Historic Survey and additional research conducted by the

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Metro-Dade Historic Preservation Division. The survey was conducted countywide between 1977 and 1980. Close to 5000 historical sites and 300 archaeological sites were identified as part of the survey. No archaeological sites were documented in Miami Springs. The criteria used in evaluating surveyed properties was the same used in evaluating National Register proposals, only geared more strongly to their local significance. The survey was funded through Dade County Community Development Block Grants and Florida Secretary of State's Historic Preservation Grants-in-Aid from the Department of the Interior. Participants in the survey over the three year period included professional staff in the fields of history, architecture, architectural history and archaeology. The findings of the survey were compiled in the publication From Wilderness to Metropolis, published by Metropolitan Dade County in 1982. This book identifies the significance of Miami Springs (Country Club Estates) as a 1920's Florida development in the Pueblo Revival style.

The ten properties included in the Country Club Estates nomination were selected for being the most intact, most significant structures built in the Pueblo style as part of the original development. Of 135 structures originally built, this group included all the major residences and public buildings still standing. The bank, the administrative offices, the city hall and the country club buildings have all been lost. The other remaining buildings either have been drastically altered beyond recognition or were of different design, primarily Mission style. No other buildings retaining their original architectural or historical integrity have been omitted from the proposal as presented. The use of the thematic format in nomination was dictated by the strong architectural and historic relationship of the development's resources coupled with the large amount of contemporary in-fill construction between the surviving historic resources.

BUILDING INVENTORY

- MSTR 1 Hotel Country Club/Fairhaven Retirement Center  
201 Curtiss Parkway
- MSTR 2 Glenn Curtiss House/Miami Springs Villas House  
500 Deer Run

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- 
- MSTR 3 Adams-Montovania House  
31 Hunting Lodge
- MSTR 4 Lua Curtiss House (1)/The Alamo  
85 Deer Run
- MSTR 5 Lua Curtiss House (2)/Gregory House  
150 Hunting Lodge
- MSTR 6 Osceola Apartment Hotel/Azure Villas  
200 Azure Way
- MSTR 7 Clune Building/Standnick Building  
45 Curtiss Parkway
- MSTR 8 Millard-McCarty House  
424 Hunting Lodge
- MSTR 9 Hequembourg House  
851 Hunting Lodge
- MSTR 10 Heermance House  
111 Fairway Drive

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1924-27 **Builder/Architect** Bright and Curtiss, developers

**Statement of Significance (in one paragraph)**

The Country Club Estates thematic group consists of 10 individual buildings significant historically through their association with a major planned Florida Boom Time development and architecturally through their use of a single unifying style, the Pueblo Revival. The development is significant through its association with persons of state and national importance, most notably James Bright, a pioneer Florida cattleman and real estate developer, and Glenn Curtiss, an internationally recognized aviator and inventor. The use of the Pueblo Revival style is also noteworthy as this is an architectural style rarely seen in Florida and one not associated with other thematic Boom Time developments. All of the buildings included in the nomination possess sufficient architectural integrity and historic association with the Miami Springs development to be considered individually eligible for nomination to the National Register as part of the Miami Springs Thematic Group.

The Country Club Estates development is a product of the Florida Land Boom of the 1920s. The economic prosperity of the '20s, coupled with better transportation facilities, especially the increasing availability of the automobile, and the "get rich quick" opportunities in real estate, produced a frenzy of land speculation and new construction in the early '20s in Florida which has come to be known as the Florida Land Boom.

The Boom reached its most furious pace in South Florida and particularly in Miami, where promotional brochures described the area as an idyllic tropical setting with the potential for huge profits in land speculation. Indeed, it was not unusual for the price of land to double or even triple in a single day at the height of the Boom in Miami.

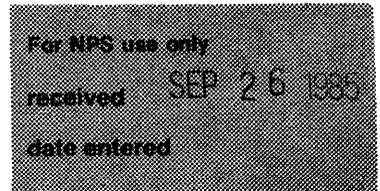
Although many wealthy investors were enticed to speculate in Florida because of such incentives, the real estate action was not limited to those with substantial capital. Because many sellers were willing to take a small cash deposit known as a "binder" for a piece of property as a down payment, many persons of moderate means were able to play the real estate market. By 1925 most of the new arrivals in South Florida were middle and lower middle income people. Hundreds of small developments sprung up in the Miami area to cater to this more modest clientele. Unfortunately the majority of these developments fell far short of the

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glowing prose and illustrations of their promotional brochures and failed to deliver anything more than empty promises.

The Country Club Estates development was an exception to this condition. Unlike many others, the development was a planned venture with strict building and zoning codes. The development was to include such amenities as a hotel, a country club and shopping district laid out following a formal plan. The majority of the development was to be residential in character, comprised primarily of single family homes. No industry and few businesses were to be permitted. Additionally, the development was to be organized around a single architectural style described as "modified adobe". Although many Boom Time developments put forth such grandiose plans, the Country Club Estates development witnessed not only the completion of its overall plan but the majority of its proposed buildings as well.

The Country Club Estates development was planned and developed largely by two individuals: James Bright and Glenn Curtiss. James Bright was born in Pike County, Missouri in 1876. He grew up in Louisiana and Missouri and graduated from business school at Louisiana Baptist College. He and his brother came to Florida in 1909 and began to acquire large tracts of land in northwestern Dade County in the following year. Bright was a cattleman by profession and introduced the first Brahman cattle and para grass for grazing to Florida. He also founded the Florida Breeders Association and experimented with subtropical grasses for grazing, the results of which became known throughout the livestock industry. Bright's South Florida ranch eventually expanded to 12,000 acres, portions of which he would subsequently develop through his association with Glenn Curtiss.

Glenn Hammond Curtiss, an internationally known aviator and inventor, was born in Hammonsport, New York on May 21, 1878. At the age of twenty-two he opened a bicycle shop and started experimenting with motors and motorcycle racing. In 1901 he developed the V-8 type motor and in 1904 started building motors for aircraft. From that point he became increasingly interested in aviation, both as an inventor and a pilot. His G. H. Curtiss Manufacturing Company grew to become one of the largest aircraft manufacturers in the country, with government orders alone totaling \$150 million during World War I.

In 1916 Curtiss came to Florida seeking land for an aviation school. Here he met Bright who lent him land on his ranch for a landing field. In 1917 Curtiss bought Bright's brother's interest in the Bright ranch and the Curtiss-Bright association began. With the coming of the Boom, Curtiss and Bright began to divide portions of their land holdings

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into subdivisions and lots for public sale. Their first real estate venture was the development of Hialeah, a community based on a Mission style architectural theme but without any formal plan. Shortly thereafter, feeling that Hialeah had developed too rapidly in an uncontrolled fashion, Curtiss and Bright embarked on the formally planned development of Country Club Estates.

The first announcement of the Country Club Estates development was made in December of 1924. The H. R. Howell Company, Inc., was to be responsible for the selling and development of the venture. In plan, the development was to be loosely focused on a circular plaza located at the northeast or Miami entry to the community. On axis with the plaza to the southwest was to be a large country club and golf course. Most of the development was to be laid out in a grid-like fashion with a few diagonal boulevards converging on the entrance plaza. Distinct commercial and residential districts were proposed with strict building codes governing the growth and architectural style of the development. Most of the original plan for the development was carried out and is clearly discernible today in the overall layout of the community.

One of the most interesting components of the Country Club Estates development was its use of a unifying architectural style as a promotional tool. Such use of architectural themes was a common practice during the Florida Boom period. The developers of Coral Gables, Hialeah and Opa-locka each made use of a unifying architectural style to provide their respective developments with an easily recognizable image: Coral Gables, the Mediterranean Revival; Hialeah, the Mission; and Opa-locka, the Moorish. The Country Club Estates development continued this pattern of architectural salesmanship, but utilized an architectural style rarely seen in Florida: the Pueblo Revival.

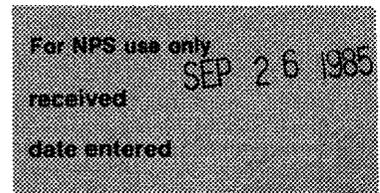
Like its contemporary Mission and Mediterranean Revival styles, the Pueblo Revival drew on local historical precedents for inspiration. The style originated in the Southwest about 1910 and displays the influence of both the flat-roofed Spanish Colonial buildings and the Native American pueblos. Pueblo Revival style buildings are generally stucco, flat-roofed structures with an irregular, picturesque quality. Detailing is very sparse and is usually confined to projecting wooden roof beams (vigas), tile roof drains (canales), blunted or rounded corners and irregular stuccoed textures.

The buildings included within the Country Club Estates thematic group reflect the full range of the diversity of the Pueblo Revival

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style, although with an occasional overlap of Spanish Colonial or even Moorish elements. The former Hotel Country Club (MSTR #1) is the largest and most architecturally sophisticated building associated with the development. The large, multi-story building has a picturesque, almost battered quality, with an irregular parapet and a large, battered opening. The remaining buildings are more modest examples of the Pueblo Revival style and display the typical details associated with the style, including the familiar canales and water spouts (MSTR #3 and #9), battered parapets and entrances (MSTR #2) and buttressing (MSTR #6).

Although the architect (or architects) responsible for the Pueblo Revival design of each of the Country Club Estates buildings has not been documented, present research indicates that Martin Luther Hampton was responsible for the design of the Glenn Curtiss House (MSTR #2) and possibly a number of the other Country Club Estates residences. The first mention of Hampton in the R. L. Polk Miami Directory appears in the 1921 issue. At that time, Hampton was listed in partnership with Robert T. Reinert, Jr., as "Hampton and Reinert, Architects". Three years later the Polk Directory listed Hampton in practice with F. A. Ehmann as "Hampton and Ehmann, Architects". Within two years (1926) Hampton was listed in the city directories only as "Martin L. Hampton Associates". Although little is presently known of Hampton's life or career, he amassed a sizeable number of significant commissions throughout the Miami area. Most notably he designed the Mediterranean Revival/Neo-classical Old Miami Beach City Hall (1927) and Neo-classical/Commercial style Congress Building (1926) in downtown Miami. He seems to have worked principally in the Boom-Time Mediterranean Revival style with few buildings attributed to him after the early 1930's.

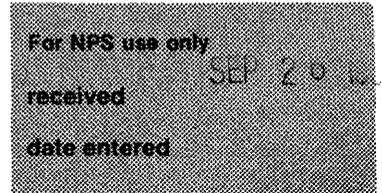
Because the Pueblo Revival is such a completely foreign and ill-suited style to South Florida, it is interesting to speculate on the reasons for its selection for the Miami Springs development. Beyond the previously noted promotional potential of the style, it is known that both Curtiss and Bright were familiar with the American Southwest. As an aviator, Curtiss had traveled in many regions of the country, including the Southwest. Bright's business interests had likewise been concentrated in the Southwest and Mexico prior to his coming to Florida. The developer's personal familiarity with the style, coupled with the promotional potential of its physical distinction, probably provided the major justifications for its use.

Whatever the reasons for the stylistic selection, Curtiss and Bright had a very distinct image in mind for their development: a middle or upper middle class garden suburb. To achieve this,

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buildings were to be set back a minimum of thirty feet from the front lot line. No buildings under \$4,000 were to be constructed; on certain lots the minimum was \$10,000. The lots themselves sold for an average of \$1,200, a substantial sum when one considers that seventy percent of the population at the time has a per capita income of less than \$2,500. Strict zoning and design controls were also proposed for the community. No residences were to be built before the plans and specifications were approved by the Curtiss and Bright company. No animals other than horses and domestic animals could be kept on the lots. As for the architectural design of the development, it was described as "modified adobe" and boosted as being adaptable to the Miami climate. This is hardly the case, since the style is far better adapted to the arid climate of its place of origin than the humid subtropical climate of South Florida.

Fueled by the Land Boom, construction of the development progressed rapidly, so much so that by August, 1926, the Miami Herald was able to describe the new community as a "high class residential section equipped with all modern improvements; power lines, streets, white ways, water supply and telephones." The developer's determination to establish a type of architecture suitable to the community was also noted, although again incorrectly praising its appropriateness to the South Florida climate. Later that month, the development could boast the completion of 135 homes, one apartment building, several business blocks, a bank, an ice plant and several other structures. Additionally, twenty-five miles of street, forty-one miles of sidewalk and nineteen miles of tropical shrubbery were in place.

Contributing significantly to the rapid growth of the development was its close proximity to nearby industrial development. South of the development were the Seaboard Air Line Railway yards and industrial center; to the west were the similar facilities of the Florida East Coast Railroad. These industries provided an important economic base for the development of the bedroom community of Miami Springs.

On August 19, 1926, the development was officially incorporated as the town of Country Club Estates with Francis Miller as first mayor. Although the Land Boom had slowed by the spring of 1926, expansion came to a sudden halt when a severe hurricane struck the southeast coast. Construction of the golf club house resumed after the hurricane and later the building of Hotel Country Club was begun. These were probably the last two Pueblo-inspired buildings built in Country Club Estates, for new construction came to a total stop during the real estate collapse that followed the hurricane.

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On April 15, 1930, an election resulted in changing the name of the town of Country Club Estates to Miami Springs. The name of the Municipal Golf Course had previously been changed to Miami Springs Golf Course because of the fresh water pools located under it. There had been a growing desire on the part of city officials, visiting golfers and residents of Country Club Estates to change the town's name to Miami Springs. These fresh water pools still furnish the city of Miami with drinking water.

The community was extensively redeveloped after World War II, resulting in the unfortunate demolition of many of its early Pueblo-styled buildings, including the country club clubhouse, bank, bandstand, city hall and the executive offices of the Curtiss and Bright Company. At the same time, construction of typical post-war styled buildings was begun on undeveloped portions of the area. This contemporary in-fill, coupled with the strong architectural and historic relationship between the surviving structures, dictated a thematic approach in the nomination of the resources to the National Register.

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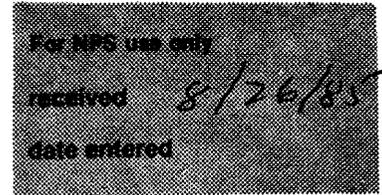
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Multiple Resource Area  
Thematic Group

dnr-11

Name Country Club Estates Thematic Resources  
State Dade County, FLORIDA

Cover A. Schlagel 4/22/86  
Date/Signature

Nomination/Type of Review

1. Adams, Carl G., House

Entered in the  
National Register

for Keeper Arlene Byers 11/1/85

Attest

2. Curtiss, Lua, House I

Entered in the  
National Register

for Keeper Arlene Byers 11/1/85

Attest

3. Curtiss, Lua, House II

Entered in the  
National Register

for Keeper Arlene Byers 11/1/85

Attest

4. Osceola Apartment Hotel

Entered in the  
National Register

for Keeper Arlene Byers 11/1/85

Attest

5. Clune Building

Entered in the  
National Register

for Keeper Arlene Byers 11/1/85

Attest

6. Hequembourg House

Entered in the  
National Register

for Keeper Arlene Byers 11/1/85

Attest

7. Millard-McCarthy House

~~Entered in the National Register~~

Keeper

A. Schlagel 4/22/86

Attest

8. Heermance, Andrew, House

Substantive Review

~~Entered in the National Register~~  
Keeper Amy Schlagel 11/1/85

DOE/OWNER OBJECTION

Attest

9. Hotel Country Club

Substantive Review

Keeper

Amy Schlagel 4/22/86

DOE/OWNER OBJECTION

Attest

10. Curtiss, Glenn, House

~~Entered in the National Register~~

~~Entered in the National Register~~  
Keeper Amy Schlagel 11/1/85

DOE/OWNER OBJECTION

Attest