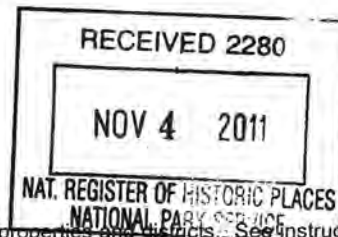


United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



905

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Collins Waterfront Architectural District

other names/site number DA11867

2. Location

street & number 24th St., Atlantic Oc, Indian Creek Dr., Pine Tree Dr., & Collins Canal n/a not for publication

city or town Miami Beach n/a vicinity

state Florida code FL county Miami-Dade code 025 zip code 33140 & 331

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Barbara C. Mattick / DSHPO 10/25/2011
Signature of certifying official/Title Date

Division of Historical Resources, Bureau of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register See continuation sheet
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register See continuation sheet.
- removed from the National Register.
- other, (explain) _____

Edson H. Beall
Signature of the Keeper

12-15-11
Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- buildings
- district
- site
- structure
- object

Number of Resources within Property
(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
100	36	buildings
1	0	sites
7	0	structures
0	0	objects
108	36	total

Name of related multiple property listings
(Enter "N/A" if property is not part of a multiple property listing.)

n/a

Number of contributing resources previously listed in the National Register

2

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/Hotel _____

DOMESTIC/Multiple Dwelling _____

DOMESTIC/Single Dwelling _____

COMMERCE/TRADE/Specialty Store _____

COMMERCE/TRADE/Restaurant _____

EDUCATION/School _____

RELIGION/Religious Facility _____

Current Functions
(Enter categories from instructions)

DOMESTIC/Hotel _____

DOMESTIC/Multiple Dwelling _____

DOMESTIC/Single Dwelling _____

COMMERCE/TRADE/Specialty Store _____

COMMERCE/TRADE/Restaurant _____

EDUCATION/School _____

RELIGION/Religious Facility _____

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT/Art Deco _____

MODERN MOVEMENT/Moderne _____

(See continuation sheet 7-1)

Materials
(Enter categories from instructions)

foundation Stucco _____

walls Stucco _____

Brick _____

roof Tar and Gravel _____

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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CONTINUATION SHEET**

Section number 7 Page 1 COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
DESCRIPTION

SUMMARY PARAGRAPH

The Collins Waterfront Architectural District, spanning the oceanfront between the South Beach and Mid-Beach sections of Miami Beach, is a natural extension northward of the Miami Beach Architectural District, which was listed in the National Register of Historic Places in 1979. The Collins Waterfront district mainly occupies a long and narrow strip of Miami Beach, principally organized around the spine of Collins Avenue, and is defined by geographic features like the Collins Canal, Lake Pancoast, Indian Creek, and the Atlantic Ocean. Its general boundaries are the Atlantic Ocean Erosion Control Line¹ on the east; Pine Tree Drive and Indian Creek on the west; the Fontainebleau Hotel on the north (N.R. 2008); and the Miami Beach Architectural District to the south. The district's 43 blocks comprise 146 resources, 110 of which are contributing (a ratio of 75 percent). Two of the contributing buildings are individually listed in the National Register: the Ocean Spray Hotel (N.R. 2004) at 4130 Collins Avenue (Martin L. Hampton, 1936) and the Cadillac Hotel (N.R. 2005) at 3925 Collins Avenue (Roy France, 1940). There are eight contributing structures: the Collins Canal, Lake Pancoast, the Seville Circle (Miami Beach Putting Green), Miami Beach Drive, one automotive bridge, and three pedestrian bridges.

SETTING

Miami Beach (Population 88,070 in 2010²) is a coastal city in southeast Florida. It is located in Miami-Dade County, between Surfside on the north, and Miami on the south and west, across Biscayne Bay. The city is situated on a number of natural and artificial islands bounded by the Atlantic Ocean on the east and Biscayne Bay (the Intracoastal Waterway) on the west, and is connected to the City of Miami by four causeways. Miami Beach's main north-south thoroughfare is Collins Avenue (U.S. Highway A1A), connecting the city's South Beach, Mid-Beach and North Beach resort districts, and is lined with hotels and condominiums, retail outlets and civic sites. The proposed Collins Waterfront Architectural District is centered on Collins Avenue. The district's boundaries correspond to those of the John S. Collins Waterfront Historic District, locally designated by the City of Miami Beach in 2001, but have been expanded to include two additional contributing structures on the west side of Pine Tree Drive.

Because of its profusion of waterfront and established infrastructure, an underlying narrative of the Collins Waterfront district is the tension between the street and the water, or between the city and the leisure landscape the city promises. At one end of this tension is the street architecture that is the true civic art of Miami Beach. At the other end are functional, semi-private façades that are clearly secondary. In the compressed urban fabric of Miami Beach, buildings balance the quality of being freestanding with that of being part of a continuous urban fabric. In most respects, Miami Beach hotels were economically conceived and concise in the deployment

¹ The legally defined limit of private beachfront property and the beginning of the public beach.

² U.S. Census Bureau.

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of architectural detail. They notably concentrate distinguishing architectural features along public frontages, and along open side yards and patios (where applicable), for maximum effect. Rear and service side façades are generally not articulated. A legible play of public and private frontages is always visible in the Collins Waterfront Architectural District.

Development along the waterfront in the proposed Collins Waterfront Architectural District historically produced four separate conditions. In the first most public condition, a street lines the waterfront, and buildings face both the street and the water. This is the case along Indian Creek Drive, where hotels like the Indian Creek (Photo 47) at 2727 Indian Creek Drive (Pfeiffer & Pitt, 1936), Grand Plaza (Photo 48) at 3025 Indian Creek Drive (L. Murray Dixon, 1935) and Greenbrier Hotel (Photo 49) at 3101 Indian Creek Drive (L. Murray Dixon, 1940) display notable public façades toward the water. The second condition is a different type of public waterfront produced in the area between the Roney Palace (former Roney Plaza) (Photo 4) at 2301 Collins Avenue (Melvin Grossman, 1968) and the Seville Hotel (former Pancoast Hotel) (Photos 76-78) at 2901 Collins Avenue (Melvin Grossman, 1955). In the 5 blocks between 24th and 29th Streets, a public boardwalk (current Miami Beach Drive) (Photos 1-3) was constructed along the former right-of-way of Ocean Drive. Here, hotels like the Traymore (Photos 32-33) at 2445 Collins Avenue (Albert Anis, 1939) and Promenade (Photos 62-63) at 2469 Collins Avenue (Albert Anis, 1948) acknowledge a public frontage along the Atlantic Ocean. In the third condition, representing the remaining oceanfront of the District, no public access to the waterfront existed, or was ever contemplated, since the dissolution of Ocean Drive in 1924. Instead, hotels and apartment buildings backed up to the sand, having private beach or patio frontages. The oceanfront "backyards" of these hotels included un-adorned façades, and an informal arrangement of pool, cabana structures and accessory public rooms to the hotel. The beach was further broken up with groin walls extending into the ocean, limiting access north and south. While the privatization of Miami Beach's waterfront drew criticism (from Marjory Stoneman Douglas, among others), it is an historic fact of Miami Beach's development that unfortunately has been repeated along countless Florida coastlines. In Miami Beach, access to the waterfront was eventually provided between the mid- and late 1970s, when the U. S. Army Corps of Engineers re-constructed the beach and dune, and built a wooden boardwalk that still exists. Buildings along this waterfront have few distinguishing features facing the ocean – with the exception of certain postwar hotels, like the Seville, Saxony (Photos 67-69) at 3207 Collins Avenue (Roy France, 1948), and Rui (former San Souci) (Photos 70-73) at 3101 Collins Avenue (Roy France and Morris Lapidus, 1949). These are conceived more as freestanding objects than as structures embedded in the urban fabric. The fourth condition is found along the west flank of Lake Pancoast, where the prominent position of the buildings across the water from Collins Avenue produced a notable attention to façade detail. For example, the Chevy Chase Apartments (Photo 56) at 2383 Flamingo Drive (Kinports and Blohm, 1936), the Golden Gate (Photo 91) at 2395 Lake Pancoast Drive (A. H. Mathes, 1947) and especially the Helen Mar (Photo 52) at 2421 Lake Pancoast Drive (Robert E. Collins, 1936) exhibit their principal façades toward the water.

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DESCRIPTION

The proposed Collins Waterfront Architectural District comprises multifamily and resort districts, as well as notable civic buildings, mainly on a narrow coastal band connecting the South Beach and Mid Beach sections of Miami Beach. The proposed district is notable for its association with John Stiles Collins and the Collins-Pancoast family, creators of the Miami Beach Improvement Company (1912)³ and founding pioneers of the city. Remnants of their planning and development efforts survive in the form of the Collins Canal, Lake Pancoast, Pine Tree Drive, Collins Avenue, Indian Creek Drive, and the urban layout of the beachfront area. The Collins Canal was constructed to provide navigable access to Biscayne Bay from John Collins' inland farm on the land immediately to the west of the district, while Lake Pancoast and Indian Creek are channels dredged from a natural lagoon. Balanced between these waterfronts, the district has the seemingly ubiquitous presence of water.

The Collins Waterfront area encapsulates, through surviving architecture and infrastructure, the entire chronological span of the city's development, with exemplary surviving physical evidence by South Florida's most historically significant local architects like L. Murray Dixon, Henry Hohausser, Albert Anis, and Morris Lapidus. The district contains the largest concentration of buildings by prolific local architect Roy France, spanning his multi-decade career in Florida.⁴

The contributing resources are principally Mediterranean Revival apartment buildings, Moderne and Art Deco hotels and apartment buildings, and Postwar Modern hotels and apartment buildings. The area can be recognized as a significant laboratory of hotel design, especially from the late prewar and early postwar period. Architects like Roy France, Morris Lapidus, and Melvin Grossman incubated modern notions of resort design that would flower in the grand postwar resort hotels just to the north of the district along Collins Avenue. The few noncontributing buildings in the district were constructed in recent decades, and consist primarily of mid-rise and high-rise slab apartment buildings.

Just north of the Miami Beach Architectural District (N.R. 1979), the Collins Waterfront Architectural District has its geographical and historical origins at Lake Pancoast, a one-time lagoon. Originally called Indian Lake, it was renamed Lake Pancoast by City Council Resolution (year unknown) to honor the Pancoast branch of the Collins family, which had built an impressive concrete house along its shores in 1914.⁵ The Lake, dredged and bulkheaded by the Miami Beach Improvement Company, forms a singular public space wrapped on its east end

³ The Miami Beach Improvement Company is the first recorded usage of the name "Miami Beach" applied to the area of the present day city. R. L. Carson, "Forty Years of Miami Beach," *Tequesta* (Miami: Journal of the Historical Association of Southern Florida, 1955), Volume XV.

⁴ City of Miami Beach Planning Department, *Collins Waterfront Historic District Designation Report* (City of Miami Beach: 2000), p. 14.

⁵ Russell Pancoast, *My Grandfather and Grandmother Pancoast* (Miami: Personal Memoirs, Family Collection. n.d.).

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by Collins Avenue and on its west by a discrete neighborhood of residential buildings. Hotels and apartment buildings tightly flank Lake Pancoast on every side. Aside from the beach itself, Lake Pancoast is the district's signature and focal point, and encapsulates its urban character.

The residential neighborhood on the west side of Lake Pancoast has its own character and center, and is almost completely intact. A collection of modest two story garden apartment buildings and two miniature Moderne towers (the Helen Mar and Mantell Plaza (Photo 53) at 2400 Lake Pancoast Drive (Albert Anis, 1941)) make this neighborhood of prewar and early postwar residential architecture a microcosm of modern themes and styles found throughout Miami Beach. The center is at the intersection of Lake Pancoast Drive, and Flamingo Drive, fronting on the formal façade of the Mantell Plaza. Footbridges (Photos 8-10) link the area to Collins Avenue (across Lake Pancoast) and to Liberty Avenue (across the Collins Canal). The Miami Beach Woman's Club Historic Site is adjacent. At the Southeast corner of this neighborhood, Lake Pancoast links with Collins Canal. The canal then departs to the west. On the south side of the canal, a peninsula juts northward into Lake Pancoast at its convergence with the Collins Canal, creating a small inlet here. The Ankara (Photo 81), a midcentury motel at 2360 Collins Avenue (Reiff & Fellman, 1954) and one of the defining features of the lake, is placed on the peninsula. This is the point at which the two principal areas of the proposed Collins Waterfront Architectural District – east and west of Indian Creek – link together.

East of Lake Pancoast is Collins Avenue, which runs northward and forms the spine of the district. Collins Avenue bisects the area between Indian Creek and the Atlantic Ocean, and a simple gridiron of streets allows beach access at every block. Larger hotels and condominium towers line the east side of Collins Avenue. Postwar resorts like the Seville, Sans Souci, and Saxony mix with prewar Moderne "skyscraper hotels" like the Versailles (Photos 22-23) at 3425 Collins Avenue, Palms (former Sea Isle) (Photos 24-26) at 3025 Collins Avenue, Crown (former Lord Tarleton) (Photos 27-28) at 4041 Collins Avenue (Victor H. Nellenbogen, 1940), and Cadillac (Photos 20-21) at 3925 Collins Avenue, in addition to other slightly less monumental prewar hotels like the Caribbean (Photos 35-36) at 3737 Collins Avenue (L. Murray Dixon, 1941) and Soho Beach House (former Sovereign Hotel) (Photos 37-38) at 4385 Collins Avenue (Roy France, 1941). The west side of Collins is densely packed with lower urban hotels, apartment buildings, and occasional parking garages and ground level parking lots. Collins Avenue continues up to 44th Street, where it veers west just before the site of the Fontainebleau Hotel to intersect with Indian Creek Drive. West of Collins Avenue, Indian Creek Drive is a picturesque and curvilinear avenue hugging the edge of Indian Creek and merging with Collins Avenue at Lake Pancoast. The long waterway along the west edge is matched by a continuous series of apartment buildings and hotels. Developments along this drive are generally smaller in scale than those along Collins Avenue, yet are of a more urban character than in the Lake Pancoast residential area.

East of Collins Avenue, between 24th and 29th Streets, is Miami Beach Drive (also known historically as Ocean Walk), developed in the 1920s. A fragment of the alignment of Ocean Drive farther south, this subtropical "Jersey Shore" style boardwalk today spans between the Gansevoort (former Roney Palace) (Photo 4) at 2301

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Collins Avenue (Melvin Grossman, 1968) and Seville hotels. The northern terminus is a grass circle, once known as the Putting Green, which forms a public space in front of the Seville. The majority of Miami Beach Drive fronts large apartment buildings, transforming the promenade from its original resort identity to a primarily residential space. Large postwar apartment buildings like the Triton Towers (Photos 98-100) at 2801 Collins Avenue, designed by Watson, Deutschman, & Kruse (1966) line the west side. A notable exception is the Art Deco / Moderne Traymore Hotel at 2445 Collins Avenue. On the east side are cabana and pool complexes for each apartment building and hotel. The deflation of the real estate market in 2008 brought an end to a frenzy of redevelopment within the Collins Waterfront district. The Sovereign, Caribbean, Cadillac, and Crown hotels, among others, have all been extensively restored and in some cases expanded. Projects at the Saxony, Ankara, and Seville hotels were interrupted by the crash. Many smaller buildings, like Fire Station No. 2 and the garden apartments in the Museum Walk block (from Pine Tree Drive to Flamingo Drive and 24th Street south to Collins Canal), are in the process of being restored.

ARCHITECTURAL STYLES

Mediterranean Revival Apartment Buildings and Hotels

Mediterranean Revival is an eclectic design style that became popular in the United States around the beginning of the twentieth century, especially in the states once belonging to the Spanish Crown. The style came to prominence nationally with the success of the 1915 Panama-California Exposition, architecturally orchestrated by Bertram Goodhue, which demonstrated its ability to construct a sense of place. In Florida, the Mediterranean Revival style became synonymous with the Great Florida Land Boom of the 1920s, and architects like Richard Kiehnel, August Geiger, Walter de Garmo, Maurice Fatio, and Addison Mizner did much to popularize it in South Florida. Mediterranean Revival took inspiration from a rekindled interest in Italian Renaissance palaces, but also in rustic castles and modest vernacular homesteads. In Miami Beach, the Mediterranean Revival style was applied to a range of structures, from grand hotels and estates to modest homes. Mediterranean Revival is generally characterized by stuccoed wall surfaces, flat or low-pitched terra cotta and tile roofs, arches, scrolled or tile-capped parapet walls and articulated door surrounds. Feature detailing is occasionally executed in keystone. Balconies and window grilles are common, and are generally fabricated out of wrought iron or wood. Ornamentation can range from simple to dramatic, and may draw from a number of Mediterranean references.⁶

Today, the principal remaining examples of Mediterranean Revival architecture within the district comprise apartment buildings on Collins Avenue and homes along Indian Creek. Most of the surviving Mediterranean Revival apartment buildings and hotels in the district are low-scaled (three story) and structured around courtyards. The La Corona Apartments (Photo 14) at 2814 Collins Avenue, designed by architect Martin L.

⁶ City of Miami Beach, *Normandy Isles Historic District National Register Nomination* (Miami Beach: City of Miami Beach, 2007).

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Hampton (1923), is a U-shaped structure that surrounds a central patio. Matching towers accentuate each of its wings, bracketing a wide staircase that leads to its courtyard. Next door to La Corona at 2800 Collins Avenue, the Hampton Court (Photo 15) was also designed by Martin L. Hampton (1924). It repeats the U-shaped form of its neighbor, but features a more eclectic and varied massing, more pronounced tower elements, arched windows, projecting balconies with clay-tile inserts, bay windows, and barrel tile roofs. Around the corner, at 230 28th Street, is the Neda-Al-Mar Villa (Photos 16-17) (Architect unknown, 1922), originally built on the lot where the La Corona stands, and then moved to its present site in 1924. The details of this house verge on the Mission style, while a later addition is a modernizing Mediterranean Deco in character.

Extant homes represent a variety of themes within the Mediterranean Revival style, and the synthesis of these with vernacular themes. The home at 3127 Indian Creek Drive (Photo 11), designed by Robertson and Patterson (1926) illustrates Moorish features, including a deeply recessed front door within an undulating archway. Its varied massing, wrought iron window grills, and peaked chimney cap make it an architectural mash-up typical of Mediterranean Revival. At 4211 Indian Creek Drive (Photo 12), a home designed by Frank W. Woods (1929) features an expressed central chimney, projecting eaves on wood brackets, and a façade where varied massing is reflected in multiple planes. The Pancoast House (Photo 13) at 2701 Indian Creek Drive (Russell Pancoast, 1932) is bungalowoid in character, with Mediterranean Revival influences. Arched windows contrast with the coral rock chimney, multiple wooden porches and a wooden sunroom.

Mixed Mediterranean Revival Moderne

The Mediterranean Revival style evolved in the 1930s, as architects influenced by the Modern Movement pared down decoration and appropriated newer Art Deco or streamlined architectural elements into their designs. The Miami Beach Woman's Club (Photo 18) at 2401 Pine Tree Drive (Russell T. Pancoast, 1933) illustrates the synthesis especially popular in residential architecture. The club combines barrel tiles, a gabled roof, stucco walls, and decorative shutters with a fluted arched entrance manifesting Art Deco inspiration.⁷ The nearby Haven Manor Apartments (Photo 19) at 2445 Flamingo Place (David Ellis, 1938) combines racing-stripe-like stringcourses and modernist fluting with faux towers and a barrel tile roof.

Moderne and Art Deco Hotels

After the collapse of the 1920s real estate boom in Miami Beach, Mediterranean Revival style architecture fell out of favor and was replaced by a taste for modern architectural themes. Art Deco and Moderne are variants of a type of architecture that was popular in the United States from the 1920s to the 1940s. The term Art Deco, generally a fusion of Art Nouveau and early twentieth century "machine age" modernism, derives from the

⁷ Shulman, Allan T., Randall C. Robinson Jr., and James F. Donnelly., *Miami Architecture: An AIA Guide Featuring Downtown, the Beaches, and Coconut Grove* (Gainesville, FL: University Press of Florida, 2010), p. 304.

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1925 Exposition Internationale des Arts Decoratifs et Industriels Moderne in Paris. Art Deco—as the name implies—puts emphasis on decorative elements, applying abstractions of natural and machine forms as well as references to exotic sources like Mayan, Egyptian, or Oriental decoration. Moderne was based on the principles of airflow design to represent motion, often incorporating smooth, hard surfaced materials.⁸ Moderne characteristics include rounded edges, corner windows, glass wall blocks, mirrored panels, ribbon or band windows with metal frames, string courses along coping of wall, a flat roof, curved canopies, smooth wall finish, and railings, balusters, and door and window trim all done with either aluminum or stainless steel. There are some similarities between Moderne and Art Deco. Shared are stripped down forms and geometric based ornamentation; one defining difference is that Art Deco often applies the stylistic theming of otherwise vertical buildings, while Moderne generally emphasizes a modernizing horizontal orientation, or horizontal streamlining.⁹

While much of the nation struggled to overcome the financial exigencies of the Great Depression which reached its depths by 1933, for Miami Beach it was the beginning of nearly a decade of renewal and growth. The interwar development of Miami Beach produced extraordinary exemplars of Moderne architecture, at once regional in design and expressive of the social and economic character of this resort. In 1938, *Architectural Forum* criticized but also lauded the new modern forms. “It is a modern that is far too often a mere gratification of a new type of skin on the same old frame, and as such will probably follow its predecessors. In the growing understanding of the nature of modern planning; however, there is the basis for an architecture in Florida that is both local in character and contemporary.”¹⁰ Characteristic building elements like rounded corners, projecting concrete ‘eyebrows,’ porthole windows, and the spare use of decorative glass and metalwork are motifs of the city itself. Together, they conjure images of carefree vacations on the high seas, while the colors appear chosen from a palette of turquoise water and island sunsets.

In Miami Beach, the Art Deco flourished first mainly in the design of hotels, modest apartment buildings, and retail buildings.¹¹ The style arrived fully a decade after its initial popularization in Paris and New York, yet most prewar buildings blur the lines between Art Deco and Moderne. Many structures combine the skyscraper mentality of the Art Deco with the streamlined form of the ocean liner (a symbol of speed and leisure travel), emphasizing local values of modernism, speed, technological progress, efficiency, and rich materiality in a sleek package.¹²

⁸ Norman Tyler, *Historic Preservation: An Introduction to its history, principles, and practices* (New York: W.W. Norton & Co, Inc., 2000), pp. 95-96.

⁹ City of Miami Beach, *Normandy Isles Historic District National Register Nomination*.

¹⁰ Lejeune, Jean-Francois and Allan Shulman, *The Making of Miami Beach: 1933-1942, The Architecture of Lawrence Murray Dixon* (New York: Rizzoli, 2000), p. 31.

¹¹ Raley, H. Michael, Linda G. Polansky, and Aristides J. Millas, *Old Miami Beach: A Case Study in Historic Preservation* (Miami: Miami Design Preservation League), pp. 9-11.

¹² Tyler, pp. 95-96.

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Skyscraper hotel buildings are an important expression of Art Deco and Moderne architecture in Miami Beach, and the section of this district between Thirtieth and Forty-first streets on the ocean side, including the Cadillac, Versailles, Palms and Crown hotels, comprises one of the greatest assemblages of Moderne towers in the city. The syncopation of these miniature, stepped skyscrapers, generally from 12 to 15 stories in height, forms an ensemble of metropolitan ambitions (a virtual homage to the New York City skyline) and jazz age dynamism. The Cadillac Hotel (Photos 20-21) at 3925 Collins Avenue, the Versailles (Photos 22-23) at 3425 Collins Avenue and the Palms (former Sea Isle) Hotel (Photos 24-26) at 3025 Collins Avenue, were each designed by Roy France; all three opened in 1940. They feature pyramidal massing with a strong vertical thrust, topped by lantern elements and stepped front façades with streamlined corners at each offset. Details, like the stainless steel marquee at the Cadillac, and the crowning architectural follies atop each hotel, provide powerful Art Deco/Moderne accents along Collins Avenue. The Crown (Photos 27-28) at 4041 Collins Avenue echoes the architectural syntax developed by France. At 14 stories, its characteristic stepbacks are flatter and articulated with wrapping corner windows. A central pylon of fluted stucco leads the eye skyward to a metal spire at its peak.¹³

Most oceanfront Art Deco/Moderne hotels are lower in height than those in the skyscraper group and make architectural play of the balance between vertical and horizontal forces. This play is efficiently achieved through the manipulation of building form, the articulation of stucco planes and the configuration of windows. At the Four Points Sheraton Hotel (former Tatem) (Photos 30-31) at 4343 Collins Avenue, the design by Robert A. Taylor (1938) features strong horizontal banding, emphasized by horizontal window bays and continuous projecting eyebrows, balanced by the vertical accent of a central bay that steps forward. A similar folding of façade planes is evident at the Traymore Hotel (Photos 32-33) at 2445 Collins Avenue, designed by Albert Anis (1939). Here, the horizontality of wrapping eyebrows is opposed by a pylon feature centered in the setback portion, and by the step-up of the parapet on the north side. Countering the geometric play, the ground floor lobby windows billow into a projecting bay window, an illustration of architectural plasticity reinforced by the curved lines of the terrace. Toward the ocean, the Traymore telescopes to increase the number of ocean-facing windows and balconies; the resulting narrow frontage is centered on a projecting rotunda element. The Ocean Grande Hotel (Photo 34) at 100 37th Street, designed by Roy France (1939), exhibits the subtle modulation of façade planes, pilasters and corner wrapping windows combines with decorative flourishes like raised stucco medallions and a ground floor entrance area clad in quarry keystone.

The Caribbean Hotel (Photos 35-36) at 3737 Collins Avenue, designed by L. Murray Dixon (1941), and the Soho Beach House (former Sovereign Hotel) (Photos 37-38) at 4385 Collins Avenue, designed by Roy France (1941), exhibit more restrained formal compositions tempered by the asymmetrical layout of their main entrances. In both cases, the aesthetics of Modern Classicism are evident in clean stucco surfaces and reserved

¹³ The building is classified as a noncontributing resource in the district because its rehabilitation was found to have violated some Secretary of the Interior Standards for Rehabilitation. In 2007, the building's Part II Tax Act application was denied.

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classical arrangements; both feature flattened and abstracted pilasters that rise to building parapets, simulating a modern cornice. At the Soho Beach House, the elevator penthouse, which deploys projecting slabs in emulation of a radiator grille, provides a dynamic counterpoint to the main entrance. Glass window walls sheltered by long 'eyebrows' and framed by raised terraces adorned with decorative concrete rails and terrazzo floors announce the lobby entrances. Moderne architecture finds a surprisingly traditional expression at the Westgate South Beach Hotel (former Coral Reef) (Photo 39) at 3611 Collins Avenue, designed by J. J. DeBritta (1941). The façade is centered around a double-height colonnaded portico, bounded by twin pylons. The porch's tall, thin columns, Federalist door frames and other elements of a Neoclassical Revival or Federalist architecture were most likely intended to visually affirm American values in the run up to World War II.

On the west side of Collins Avenue are a number of midsize Moderne and Art Deco hotels. For instance, the Embassy Hotel (Photo 40) at 2940 Collins Avenue, designed by Martin L. Hampton (1935), is a cubic block whose rational alignment of windows is activated by restrained Art Deco detailing and the asymmetrical placement of the main entrance. Subtle stucco coursing above the first floor articulates a base, while projecting balconies that step from the façade walls and a modernist cornice of abstracted heraldry identifies the building's top. Recessed spandrels of fluted stucco give vertical emphasis to the central mass of the building. The Croydon Arms Hotel (Photo 42) at 3720 Collins Avenue, designed by E. Dean Parmalee (1938) is more plastic, featuring projecting eyebrows, square medallions and balconies formed of paneled precast spandrels that project from a central totemic pylon. The building is currently under renovation and is due to reopen later in 2011. Variations in massing reflect the size and orientation of the hotel. For instance, the narrower front of the Patrician Hotel (Photos 43-44) at 3621 Collins Avenue, designed by Roy France (1937), emphasizes a tripartite division: the Patrician's central bay is vertically accented by stepped stucco planes and fluting, while the horizontal end bays are accentuated by racing stripes and corner windows. The broader façade of the Atlantic Princess Condominiums (former Rendale Hotel) (Photo 45) at 3120 Collins Avenue, designed by E. L. Robertson (1940), also has a prominent central bay, but long eyebrows on either side put greater emphasis on the horizontal. The L-shaped volume of Habana Libre (former Monroe Towers) (Photo 46) at 3010 Collins Avenue, designed by Martin L. Hampton in 1935, shelters a private garden at the street corner. Its stepped stucco planes and continuous eyebrows are offset along Collins Avenue by a projecting bay topped by a cubic glass block lantern.

(Photo 47) at 2727 Indian Creek Drive, designed by Pfeiffer & Pitt (1936), demonstrates the early transition to the modern vocabulary with its arched front door, slightly pedimented tripartite façade, and restrained decoration. Nearby, two very different works by L. Murray Dixon, a prolific master of Miami Beach interwar modern architecture, illustrate the competing yet complementary syntaxes found in the late 1930s. Both hotels are essentially simple forms constructed of masonry and stucco, and each has terrazzo patios bounded by low decorative concrete balustrades, quarry keystone decoration around front entrances, and stucco offsets and racing stripes that provide some surface decoration. Dixon's Grand Plaza Hotel (Photo 48) at 3025 Indian Creek Drive (1935) pulls these materials into a symmetrical, formal composition, with delicately interweaving

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horizontal and vertical bands. Vertical window bays are elaborated with decorative spandrel elements that articulate the main body, while the center bay elaborates the fiction of a tower. The entrance, sheltered by a radiator grill marquee topped by egg crate grillage and a clay tile roof at penthouse level, provides a notable vertical axis. In contrast, Dixon's Greenbrier Hotel (Photo 49) at 3101 Indian Creek Drive (1940), is more streamlined in nature. Horizontal window bays, continuous eyebrows and radiused corners with cutaway openings signify a level of continuity broken only by the vertical panel that makes an asymmetrical accent.

Art Deco/Moderne Apartment Buildings

Art Deco and Moderne apartment buildings here span an expressive gamut from discreet to exuberant. The modest Lakeside Apartments (Photo 50) at 2615 Collins Avenue, designed by Henry O. Nelson (1935), exhibits a strong expression of vertical bays (marked by pilasters), offset by a feast of horizontal expression. The end pilasters are decorated by abstracted quoins whose horizontal fluting is repeated around the entrance and at the cornice. In the central bay, a sunburst motif, vertical and horizontal banding, medallions and perforated decorative concrete screens form a complex yet delicate composition. The Bellmar Hotel (Photo 51) at 220 31st Street is a modest three-story apartment building with a tri-partite organization and decorative stucco reliefs. Corner windows are surmounted by wrapping eyebrows that extend on the ground floor to cover a front terrace.

Across Lake Pancoast, the Helen Mar Apartments (Photo 52) at 2421 Lake Pancoast Drive is one of the most exquisite Art Deco residential buildings on Miami Beach. Designed by Robert E. Collins (1936), the seven-story tower overlooks Lake Pancoast with its main façade, a stolid rectangular block set off at the top by a recessed penthouse whose articulate central bay projects notably to the east like a festive headdress. Details like incised horizontal bands of black Vitrolite, stucco cresting and steel balconettes recall the Parisian Art Deco manner.¹⁴ Just to the west is the Mantell Plaza (Photo 53) at 2400 Lake Pancoast Drive, designed by Albert Anis (1941). Its tripartite main façade, articulated by narrow pilasters and lobby with doors framed by quarry keystone, addresses the plaza-like confluence of Flamingo Place and Lake Pancoast Drive.

Most apartment buildings, however, are more austere. The Ocean Villas (former Wilshire Hotel) (Photo 54) at 3710 Collins Avenue, designed by Roy France (1937), is a modest building whose principal decoration is found in the balanced arrangement of windows and eyebrows, in small stucco offsets that suggest a more sophisticated volumetry, and in fluted pilasters that frame the entrance. Similarly, Henry Hohausser's Sundeck Apartments (Photo 55) at 233 27th Street (1935) comprises eyebrows, racing stripes and a porthole window. Its parapet has a modernist cornice made from step backs in the masonry work.

¹⁴ Shulman, Donnelly, and Robinson, p. 304.

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Art Deco / Moderne Garden Apartments

Clustered in that portion of the district west of Lake Pancoast are Moderne garden-type apartment buildings that exploit the larger lots in this area. Where Lake Pancoast meets the Collins Canal, the L-shaped Chevy Chase Apartments (Photo 56) at 2383 Flamingo Drive, by Kinports and Blohm (1936), exhibits powerful streamlining, with a broad radiused corner emphasized by racing stripes incised into the stucco work, and smooth curves that lead in to the recessed front door. The J-shaped Seajay (Photo 57) at 2420 Flamingo Drive, designed by Albert Anis (1937), uses low walls to define a courtyard facing the street. Projecting bands frame the windows, emulating the aesthetic of ribbon windows. The L-shaped apartment block (Photo 58) at 2425 Flamingo Place, designed by L. Murray Dixon (1941), is articulated by cubic building massing and bracketed with expressed exterior staircases. Roy France's apartment buildings at 2460 Flamingo Place (1936) (Photo 59) and 2463 Pine Tree Drive (1936), together frame a courtyard. Restrained details around windows and doors, and especially the elaboration of built-in planters and stoops, are its chief decoration.

Moderne Civic Structures

Fire Station No. 2 (Photos 60-61) at 2300 Pine Tree Drive is one of Miami Beach's most prominent Works Progress Administration (WPA) projects. Designed by Robert Law Weed and Edwin T. Reeder in 1939, it comprises a hybrid of monumental civic features and quietly discreet residential ones. The center block, which originally accommodated fire trucks on either side of a semicircular colonnaded portico, has louvered windows on the second floor. Smaller wings attached on either side maintain a sense of symmetry. Above soars the hose drying tower, a streamlined pylon that features lines of glass block and a wraparound balcony that evokes a smokestack or ship's funnel. The complex is aligned with a bridge crossing Collins Canal at 23rd Street, creating a terminating vista from the Collins Park area.¹⁵

Postwar Resort Hotels

Prosperity, consumerism, technological progress, and the expansion of the middle class propelled architectural types, and Miami's regional experiment with Modernism, into the postwar era. Miami Beach in general and the proposed Collins Waterfront Architectural District in particular became a laboratory for new kinds of amenity-laden resort hotels that fused International Style Modernism with its polar opposite: decorative fantasies that extolled exoticism and glamour to the postwar American consumer. This occurred decades before the rise of the wider postmodern architectural movement, with which it has surprising similarities.

¹⁵ City of Miami Beach Department of Planning and Zoning, *Fire Station No. 2 Historic Designation Report* (Miami Beach, 2001) and Shulman et al., pp. 303-304.

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A boom in resort hotel construction after World War II reflected the largess and visual austerity of postwar modern architecture. Hotel sizes ballooned, a sign that package tours, conventions, summer tourism and air-conditioning were stimulating an increase in the number of hotel rooms. A growing list of hotel amenities, including expanded dining areas, vast ballrooms, theaters, nightclubs, and large pools surrounded by expansive decks and cabana colonies, were facilitated by the larger room counts. At first, these postwar buildings resonated key elements of prewar Moderne architecture, especially the use of projecting fins to ornament flat stucco planes. The Promenade Hotel (Photo 62-63) at 2469 Collins Avenue, designed by Albert Anis (1948), meets the corner in a streamlined gesture whose sweep is amplified by continuous eyebrows and whose prominent prow is outlined in a projecting concrete fin. A. H. Mathes' Continental Hotel (Photo 64) at 4000 Collins Avenue (1948) is more cubic in its form, yet similarly adorned with a wrapping frame motif around its window bays, as well as around the body of the hotel block itself. The Days Inn (former San Marino Hotel) (Photos 65-66) at 4299 Collins Avenue, constructed ca. 1950, features a purely decorative frontal pylon, but the rest of the 8-story façade is more streamlined in character, with a swept corner and prominent projecting bands below and above each window that wrap the building continuously.

Other hotels more explicitly exhibited innovations in planning and design that had been percolating in resort hotel development during the 1940s. The separation of hotel pedestal and tower allowed each to take a more original form. The large porte cochere reflected the central role of American car culture in the arrival sequence; private balconies expressed a new level of luxury that tourists expected in their room; and service elements, like elevators towers and staircases, became more explicitly revealed and even celebrated. 3207 Collins Avenue (Photos 67-69), the former Saxony Hotel designed by Roy France (1948), has a boldly curving tower form accentuated in smooth stucco-faced balconies, demonstrating more plasticity in massing than any Miami Beach hotel before it. The Riu Hotel (former San Souci) (Photo 70-73) at 3101 Collins Avenue, completed a year later (1949), has a bold massing of a more rectilinear type. Architect Roy France, with Associate Architect Morris Lapidus, created a crisp composition of taut building volumes and projecting features, including a signage pylon and a canopied porte cochere. The hotel's interior spaces are equally remarkable, featuring a flow of space across multiple levels. Lapidus' work on the Sans Souci as well as on hotels like the nearby Algiers (demolished in the 1980s) made him an indispensable designer of resort environments, a role he would later exploit in solo works like the Fontainebleau Hotel (1954). This early hotel work set the themes for form-making, building skin, and spatial flow that he employed in increasingly bold and playful designs. It was in Miami Beach that Lapidus honed the development in hotel design of his own syntax—woggles, cheese holes, and beanpoles.

By the early 1950s, the Miami Beach resort hotel had achieved a new functional and stylistic synthesis. The Holiday Inn (former Empress Hotel) (Photo 74) at 4333 Collins Avenue, designed by Melvin Grossman (1952), is an example. The hotel tower counter poses projecting horizontal window bands with a more vertical section whose flat stucco wall is perforated by a grid of small windows. The tower is hoisted above a largely blind pedestal centered on the porte cochere. Grossman's later Seville Hotel (Photos 76-78) at 2901 Collins Avenue

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(1955), replaced the old Pancoast Hotel, creating the largest and most complex hotel in the historic district. Its curvy pedestal, comprising a shopping concourse at the street level and lobby amenities above, billows out to meet the intersection of Collins Avenue and 29th Street at the former putting green. The adjacent cabana colony continues the billowing theme, circling around the wedge-shaped pool, which was designed to never be in shade. Follies like a concrete trylon wrapped by a circular ramp and a two-tiered diving tower centered on a triangular concrete fin enhance the pool and garden area. In contrast, the guestroom tower is simple and rectangular: an eggcrate façade that nods to Le Corbusier's Unite d'habitation in Marseilles, France. At either end of the slab, the eggcrate shifts orientation to face the Atlantic Ocean or Indian Creek, creating blank sidewalls finished with ceramic tile and ornamented with an 18' diameter clock. Floor-to-ceiling recessed glazed curtainwalls and clay-tile balustrades further articulate the façades. A nautical 'pilot's house' with projecting bay windows capped the penthouse level of the building.¹⁶ The eggcrate slab, often married to a more sculptural or angular pedestal, appears in several forms in the district. At the Best Western (former Lucerne Hotel) (Photos 79-80) at 4101 Collins Avenue, designed by Carlos Schoeppel (1955), the eggcrate tower features window walls tilted southeast toward the beach view and trade winds. The slab's blank west wall is expressed as a massive brick pylon and signage wall. Below, the Chalet-style lobby features a broadly sloping roof, stone pylons and extensive use of glass.

As the Collins waterfront district was largely built-out by the mid-1950s, much of the work after 1955 shifted to expansion and renovation of the area's prewar hotels. Melvin Grossman's Barcelona Hotel (Photo 81) at 4343 Collins Avenue (1957) was added to the existing Tatem Hotel (Robert A. Taylor, 1938), amplifying the original's horizontality in a new frontal block that employed ribbon windows and projecting eyebrows. The Barcelona-Tatem complex, today the Four Points Sheraton, was given a new glassy lobby in place of the original as well as a porte cochere. The porte cochere has a glass ceiling within a surrounding concrete band, and is held aloft by v-shaped pylons. Prominent additions were added to each of the district's four Art Deco towers (the Sea Isle, the Versailles, the Cadillac and the Lord Tarleton). In the case of the Sea Isle, Roy France's 1955 addition simply carried forward the themes of the original tower (albeit at 8 stories).

Postwar Resort Motels

The Ankara (Photo 81) at 2360 Collins Avenue sits on a complex site at the intersection of Collins Canal and Lake Pancoast. It reflects the evolution of the motel type into a "resort motel", a refinement that found parallel expression in Sunny Isles' Motel Row and along Biscayne Boulevard in Miami. The Ankara's two hotel room wings form a T that embraces the pool deck on one side and the parking lot on the other. The wings feature exterior catwalks with redwood guardrails. A stair tower, featuring angular stucco planes with a raised front of slump brick that frames a grid of open clay tiles crowned by the hotel's signage, prominently marks the point of the peninsula that forms the site. The most distinctive feature of the Ankara Motel is the lobby, whose angular

¹⁶ Allan Shulman, *Seville Hotel Historic Designation Report* (Miami Beach: City of Miami Beach, 2002).

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roof plane forms a tilted delta wing that shelters the glassed-in space below. The modest Blue-J Motel (Photo 82) at 4001 Indian Creek Drive, designed by Lester Avery (1954), lacks parking but provides gallery access along 40th Street. It is economically decorated with a projecting flat roof, portholes, an original three-line concrete guardrail system, a delta-wing signage pylon and a terrace on the ground floor.

Postwar Residential Buildings

Between Collins Avenue and Indian Creek Drive, lower-scaled apartment buildings were developed in emulation of nearby hotels. The five-story Westover Arms Apartments (Photo 83) at 4100 Collins Avenue, designed by Albert Anis (1946), wraps horizontal bands of windows and slump brick spandrels inside projecting concrete fins. Projecting balconies at the corners combine with the horizontal banding to elaborate graphic effect. The three-story Prince Michael (Photo 84) at 2618 Collins Avenue, designed by Roy France (1951), features similarly wrapping fins that enclose long ribbons of glass divided by narrow rounded pilasters. The apartment block floats over a tall lobby floor glazed with floor to ceiling windows. A defining eyebrow projects to form the building's porte-cochere. Stone panels at the lobby level, forming the porte cochere's columns, add texture and color to the composition. The La Fleurette Apartments (Photo 85) at 4015 Indian Creek Drive, designed by T. Hunter Henderson (1960), has side gallery access, hidden from the street by a stair tower with wide aluminum awning windows. The stair tower lends a strong asymmetrical accent to the building. A front terrace provides a generous pedestrian entrance, while a driveway descends to underground parking. Front balconies and railings are made of concrete breezeblock.

Postwar Garden Apartments

Postwar garden apartment buildings are modest residential buildings that employ access to each unit in the manner of a motel. Garden apartments proliferate in the district, especially in the area west of Lake Pancoast. The block between Pine Tree Drive, Flamingo Drive, Collins Canal, and 24th Street consists entirely of early postwar garden apartment buildings. Most prominent of these are the Tradewinds Apartments (Photo 86-87) at 2315 Pine Tree Drive and its counterpart at 2370 Flamingo Drive (Photos 76-77) designed by MacKay & Gibbs (1947). This L-shaped building presents its main façade to the canal, which it flanks with courtyards, a pool, expressed staircases, and steel railings festooned with lobster motifs. The apartment building at 2351 Pine Tree Drive (Photo 88), designed by Albert Anis (1947) is a U-shaped walk-up apartment building. Concrete projecting eyebrows frame combined window and spandrel panels that wrap around the corner. Gentle steps into the raised courtyard are bounded by a low wall of brick and concrete. The Colonnades Apartments (Photo 89) at 2365 Pine Tree Drive, designed by Albert Anis (1946) is a Neoclassical Revival building around a central courtyard. 2380 Flamingo Drive (now known as Museum Walk Apartments) (Photo 90), designed by MacKay & Gibbs (1947), is a U-shaped garden apartment building with a wrapping gallery of concrete parapet and decorative metal work inside the courtyard. Corners are adorned with stonework, wrapping windows and eyebrows.

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Nearby, the Golden Gate Apartments (Photo 91) at 2395 Lake Pancoast Drive provides a faceted corner decorated with a grid pattern in the stucco, a fitting counterpart to the adjacent Chevy Chase Apartments. Designed by A. H. Mathes (1947), the Golden Gate's corner features cut-away windows with projecting concrete bands. On the side, angled bay windows project out to exploit views down the narrow sideyard. The Helen Mar Annex (Photos 92-93) at 2445 Lake Pancoast Drive (Gilbert M. Fein, 1956) is a postwar expansion to the Helen Mar apartments. This two-story building has galleries with decorative ironwork. A breezeway passes through the center. Covered exterior staircases are placed at the four corners, creating terminating pavilions.

Postwar Pedestrian Infrastructure

In 1950, the City of Miami Beach Public Works Department reconstructed the 29th Street Footbridge (Photo 10) that connected Collins Avenue with Flamingo Drive across Lake Pancoast. In the same year a pedestrian bridge was constructed connecting the northern end of Liberty Avenue with the southern end of Flamingo Drive (Photo 8), where a simple automotive bridge had once stood, and the third pedestrian bridge crossing Indian Creek on 24th Street (Photo 9), originally constructed in 1939, was rebuilt as well. These three concrete bridges are clean, graceful concrete arches, providing pedestrian and bicycle access to the beach from residential areas to the west.

Postwar Modern Civic Buildings

Located next door to Fire Station No. 2 is the Rabbi Alexander Gross Hebrew Academy (Photos 94-95) at 2400 Pine Tree Drive, which was designed by architect Morris Lapidus (1961). Its 23 classrooms, auditorium, library, chapel, and cafeteria are clustered around patios and joined by covered walkways. The building is notable for the repetitive use of concrete channel roof forms, whose corrugations provide a stylish and low-cost canopy for the activities of the school.¹⁷

Noncontributing Buildings

The years between 1962 and 1973 saw few new buildings, except for the construction of an office building in the residential area west of Lake Pancoast, a vault for Florida Power and Light (Photo 95) at 2330 Liberty Avenue, two small rental car offices along Collins Avenue, including Avis Rent A Car (Photo 92) at 2318 Collins Avenue, (these two are outside the boundary) and several slab-type apartment buildings. Comparable in amenity and larger in scale than the giant postwar resorts, these represented a "resort lifestyle" ideal and economic model that favored giant construction. Notable slab-type towers include Marble Terrace (Photo 96-97) at 3100 Collins, designed by Gene Baylis (1966); Four Freedoms at 3800 Collins Avenue, designed by J.H.

¹⁷ Shulman, et. al, p. 304.

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Graham & Associates, (1964); Triton Towers (Photos 98-100) at 2801 Collins, designed by Watson, Deutschman, & Kruse (1966), and the Roney Palace (which replaced Schultz and Weaver's Roney Plaza) at 2301 Collins Avenue, designed by Melvin Grossman (1968). The Marble Terrace is a tall square block festooned with balconies of perforated decorative concrete block railings, the building's primary decoration. The block largely conceals the parking garage in the lower floors behind breeze block panels that allow ventilation. A modest porte cochere of stone veneer completes the composition. The Triton Towers comprises a tall slab along Collins Avenue that steps back away from the ocean in a zigzag pattern at the northern end. Within the zigzagging form, balconies project, playing on the geometric complexity of the form. The grandest of these buildings is the Roney Palace, now the Gansevoort Hotel. Massive in scale, it combined hotel and condominium apartments within a long, slightly angled double-T shaped structure. A colonnade running the full length of the site and set back slightly from the sidewalk curves to allow room for a generous porte cochere for the hotel entrance and retail shops.

By 1973 construction began again in earnest, mainly producing a group of large-scale condominium towers. The towers are dominated by expressed parking pedestals, producing a somewhat rough expression toward their immediate contexts. In the 1990s, an apparent decline in the fortunes of the area likely corresponded with the rise in popularity of South Beach. However, since 2000, a range of new construction has re-invigorated the district. A return to hotel development is helping to reconstruct the resort-residential balance that characterized the Collins Waterfront district in the past.

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CONTRIBUTING RESOURCES

<u>Address</u>	<u>Use</u>	<u>Style</u>	<u>Date</u>	<u>Site File #</u>
<u>24th Street</u>				
320	Apartments	Postwar Modern	1947	DA 11829
<u>25th Street</u>				
320-322	Apartments	Moderne - Art Deco	1940	DA 03007
334	Apartments	Moderne - Art Deco	1936	DA 11748
<u>27th Street</u>				
225	Apartments	Mediterranean Revival/Art Deco	1930	DA 11832
233	Apartments	Moderne - Art Deco	1935	DA 11831
<u>28th Street</u>				
222	Apartments	Mediterranean Revival/Art Deco	1929	DA 11834
230	Apartments	Mediterranean Revival/Art Deco	1922	DA 11835
241	Apartments	Mediterranean Revival/Art Deco	1932	DA 11836
<u>30th Street</u>				
215-225	Apartments/Condo	Mediterranean Revival/Art Deco	1935	DA 11837
235	Apartments	Postwar Modern	1957	DA 11838
<u>31st Street</u>				
220	Apartments/Hotel	Moderne/Art Deco/Bungalow	1939	DA 11840
224	Apartments/Hotel	Mediterranean Revival	1926	DA 11841
230	Apartments/Hotel	Art Deco/Early Vernacular	1938	DA 11842
240	Apartments	Postwar Modern	1957	DA 11843
<u>36th Street</u>				
222	Apartments	Mediterranean Revival	1929	DA 11844
229	Apartments	Mediterranean Revival/Moderne	1936	DA 11845
231	Apartments	Postwar Modern	1947	DA 11846

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37th Street

100	Hotel	Moderne - Art Deco	1939	DA 11847
225	Synagogue	Mediterranean Revival	1928	DA 11848

38th Street

237	Apartments	Mediterranean Revival/Mission	1924	DA 11849
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39th Street

227	Condo	Moderne - Art Deco Classicizing	1939	DA 11850
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43rd Street

216	Apartments/Hotel	Moderne - Streamline Modern	1937	DA 11852
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Collins Avenue

2360	Hotel (Not in Use)	Postwar Modern	1954	DA 11753
2445	Hotel	Moderne - Art Deco	1939	DA 05253
2469-77	Hotel	Postwar Modern	1948	DA 05159
2601	Apartment/Hotel	Postwar Modern	1953	DA 11757
2615	Apartment/Hotel	Art Deco	1935	DA 11758
2618	Condo	Postwar Modern	1951	DA 11759
2700-2703	Condo	Moderne	1939	DA 11763
2730	Apartments	Moderne	1940	DA 11764
2800-2806	Apartments	Mediterranean Revival	1924	DA 11833
2814	Apartments	Mediterranean Revival	1924	DA 11765
2901	Hotel (Not in Use)	Postwar Modern	1955	DA 11802
2940	Hotel (Not in Use)	Moderne - Art Deco	1935	DA 11768
3010	Hotel	Moderne	1935	DA 11769
3025	Hotel	Moderne	1940	DA 11770
3030	Apartments	Moderne - Art Deco	1941	DA 11771
3101	Hotel	Postwar Modern	1949	DA 11773
3120	Apartments	Art Deco	1940	DA 11774
3201	Hotel (Not in Use)	Postwar Modern	1948	DA 11776
3400	Condo	Moderne - Art Deco	1938	DA 11777
3425	Hotel/Condo	Moderne - Art Deco	1940	DA 11778
3500-08	Hotel	Mediterranean Revival	1930	DA 11808
3601-11	Hotel/Condo	Neoclassical Revival	1941	DA 11781

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Collins Avenue (cont.)

3621	Hotel	Moderne - Art Deco	1937	DA 11782
3624	Apartments	Mediterranean Revival	1929	DA 11783
3700	Apartments	Moderne - Art Deco	1938	DA 11784
3710	Condo	Moderne - Streamline Modernism	1939	DA 11785
3720	Hotel (Not in Use)	Moderne - Art Deco	1937	DA 11786
3737A	Condo	Moderne - Art Deco	1941	DA 11787
3900	Hotel	Moderne - Art Deco	1940	DA 11780
3925	Hotel NR	Moderne - Streamline Modernism	1940	DA 06765
4000	Hotel	Postwar Modern	1948	DA 11790
4100	Condo (Not in Use)	Postwar Modern	1946	DA 11792
4101	Hotel	Postwar Modern	1955	DA 11793
4130	Hotel NR	Moderne - Art Deco	1936	DA 09593
4210	Hotel	Mediterranean Revival/Art Deco	1936	DA 11797
4299	Hotel	Postwar Modern	1950	DA 11798
4333	Hotel	Postwar Modern	1952	DA 11800
4343	Hotel	Moderne	1938	DA 11801
4385	Hotel	Moderne - Art Deco	1941	DA 06698

Flamingo Drive

2370	Apartments	Postwar Modern	1947	DA 11860
2380	Apartments	Postwar Modern	1947	DA 11858
2383	Apartments	Moderne	1936	DA 11857
2416-20	Apartments	Moderne	1937	DA 04847
2436-40	Apartments	Moderne	1936	DA 04849
2456-64	Apartments	Moderne	1940	DA 02970

Flamingo Place

2425	Apartments	Moderne	1941	DA 04848
2444	Condo	Moderne	1935	DA 11855
2445-2449	Condo	Mediterranean Revival/Art Deco/	1938	DA 11819
2450-2460	Apartments	Moderne - Art Deco	1936	DA 04850

Indian Creek Drive

2701	House	Mission Revival	1932	DA 11803
2727-2731	Hotel	Art Deco	1936	DA 11804
2801-11	House	Mediterranean Revival/Art Deco	1932	DA 11805
2901	Apartments	Postwar Modern	1962	N/A

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Indian Creek Drive (cont.)

2911	Apartments (Not in Use)	Mediterranean Revival/Moderne	1936	DA 11807
2911 rear	Apartments (Not in Use)	Moderne - Streamline Modernism	1938	DA 11807
2925	Hotel	Moderne - Art Deco	1936	DA 11642
3003	Condo	Postwar Modern	1949	DA 11810
3025	Condo	Moderne - Art Deco	1935	DA 11881
3101	Condo	Moderne - Art Deco	1940	DA 11812
3127	Apartments/House	Mediterranean Revival - Moorish	1926	DA 11861
3801	Condo	Moderne - Art Deco	1940	DA 11818
3831-3865	Apartments	Moderne - Art Deco	1947	DA 02981
4001	Apartments	Postwar Modern	1954	DA 11821
4015	Condo	Postwar Modern	1960	DA 11822
4025	Apartments/Condo	Moderne	1939	DA 11824
4121	Apartments	Moderne	1938	DA 11826
4201	Condo	Postwar Modern	1953	DA 11827

Lake Pancoast Drive

2395	Apartments/Condo	Postwar Modern	1947	DA 11853
2400	Condo	Moderne - Art Deco	1941	DA 11859
2421	Apartments/Condo	Art Deco	1936	DA 10516
2445	Apartments/Condo	Postwar Modern	1956	DA 11854

Pine Tree Drive

2300	Fire Station	Moderne	1939	DA 11752
2315-35	Apartments	Postwar Modern	1947	DA 11866
2335	Apartments	Postwar Modern	1947	DA 11750
2351	Apartments	Postwar Modern	1947	DA 11862
2365	Apartments	Postwar Modern/Neoclassical Revival	1946	DA 11734
2400	Hebrew Academy	Postwar Modern	1961	pending
2401	Social Club	Mediterranean Revival/Art Deco	1933	DA 05371
2445	Apartments	Moderne	1935	DA 11863
2463	Apartments	Moderne - Art Deco	1936	DA 02989

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COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
CONTRIBUTING RESOURCES

Structures (7) and Site (1)

Collins Canal	ca. 1911	DA 11375
Lake Pancoast	ca. 1911	
Seville Circle (Putting Green)(Site)	ca. 1923	
Miami Beach Drive – 24 th to 29 th Streets	ca. 1925	
Liberty Avenue Footbridge over Collins Canal	1950	DA 11744
24 th Street Footbridge over Lake Pancoast	1937	DA 11745
29 th Street Footbridge over Indian Creek	1950	DA 11747
41 st Street Bridge over Indian Creek	1929 (replaced 1953)	DA 11746

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COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
NONCONTRIBUTING RESOURCES

NONCONTRIBUTING RESOURCES

<u>Address</u>	<u>Use</u>	<u>Style</u>	<u>Date</u>	<u>Site File #</u>
<u>41st Street</u>				
228	Residence	Mediterranean Revival	1931 (relocated on site)	DA 11851
<u>Collins Avenue</u>				
2401	Condo	—	1979	N/A
2457	Condo	—	1981	N/A
2555	Condo	—	1980	N/A
2600	Condo	—	1988	N/A
2625	Condo	—	1974	N/A
2642	Condo	—	1998	N/A
2655	Condo	—	1973	N/A
2720	Office	—	1970	N/A
2801	Apartments	Postwar Modern	1966	N/A
2924	Condo	—	1978	N/A
3100	Apartments	Postwar Modern	1966	N/A
3200	Condo	—	1979	N/A
3588	Condo	—	1989	N/A
3600	Condo	—	1988	N/A
3737B	Condo	Modern Movement	2008	DA 11787
3800	Condo	Postwar Modern	1964	N/A
3801	Condo	—	2006	N/A
3924	Parking Garage	—	2010	N/A
4041 (altered)	Hotel	Moderne - Art Deco	1940	DA 11791
4122	Condo	—	1979	N/A
4141	Condo	—	1981	N/A
4201	Condo	—	1996	N/A
4301	Condo	—	1976	N/A
<u>Indian Creek Drive</u>				
2829	Condo	—	1979	N/A
2939	Condo	—	1981	N/A
3411	Condo	—	1989	N/A
3535	Condo	—	1979	N/A
3605	Condo	—	1973	N/A

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COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
NONCONTRIBUTING RESOURCES

3637	Condo	—	1980	N/A
3737	Condo	—	1997	N/A
3901	Condo	—	1992	N/A
4021	Condo	—	1989	N/A
4101	Condo	—	1978	N/A
4211 (Altered)	House	Mediterranean Revival/Mission	1929	DA 11828

Pine Tree Drive

2425	Jewish High School	Modern Movement	1989	N/As
------	--------------------	-----------------	------	------

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 36) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

ca. 1911-1962

Significant Dates

ca. 1924

Significant Person

n/a

Cultural Affiliation

n/a

Architect/Builder

Architect: Anis, Albert (See continuation sheet 8-1)

Builder: Unknown

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal agency
- Local government
- University
- Other

Name of Repository

City of Miami Beach Planning Department

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Section number 8 Page 1

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
SIGNIFICANCE

ARCHITECTS (cont.)

Lester Avery	Gene Baylis
J. J. DeBritta	Kinports and Blohm
Robert E. Collins	L. Murray Dixon
Gilbert M. Fein	Reiff & Fellman
Roy France	MacKay & Gibbs
Martin L. Hampton	Henry Hohaus
Morris Lapidus	A. H. Mathes
Henry O. Nelson	Russell T. Pancoast
Robertson and Patterson	Pfeiffer & Pitt
Edwin T. Reeder	E. L. Robertson
Carlos Schoeppl	Robert A. Taylor
Robert Law Weed	Frank W. Woods

SUMMARY PARAGRAPH

The proposed Collins Waterfront Architectural District is significant under National Register Criteria C in the areas of Community Planning and Development, and Architecture. It is contiguous with, and a natural extension of, the Miami Beach Architectural District (N.R. 1979), and largely corresponds with the John S. Collins Waterfront Historic District, which was locally designated by the City of Miami Beach in 2001. In addition to following the boundaries of the local historic district, it includes the addition of the Depression-era Fire Station No. 2 (1939) at 2300 Pine Tree Drive and the Postwar Modern Rabbi Alexander Gross Hebrew Academy (1961) at 2400 Pine Tree Drive.

The Collins Waterfront Architectural District is one of the earliest inhabited areas of Miami Beach and its central location in Miami Beach has made it a crossroads for progressive waves of design and construction that washed over the city from the 1920s to the 1960s. Beginning with the opening of the Roney Plaza Hotel in 1925, the strip of Collins Avenue from Lincoln Road to 44th Street became the urban resort core of Miami Beach. The hotels and apartment buildings built there to serve tourists and seasonal residents offered both luxurious and middle class accommodations, and were designed in styles that reflected contemporary trends in resort architecture. The district contains architectural examples from most of South Florida's 20th century master architects. In subtle contrast with South Beach, the district also reflected the importance of the automobile in tourism. The period of significance extends from ca. 1911, with the construction of the Collins Canal, to 1962, which covers the period of continuous major construction of historic resources that define the character of the historic district as a major tourist destination.

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Section number 8 Page 2 COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
SIGNIFICANCE

The district's 43 blocks comprise 146 resources, 110 of which are contributing (a ratio of 75 percent). There are eight contributing structures: the Collins Canal, Lake Pancoast, the Seville Circle (Miami Beach Putting Green), Miami Beach Drive, one automotive bridge, and three pedestrian bridges.

HISTORICAL CONTEXT

Settlement and Development of Miami Beach

The Collins Waterfront District was the site of Miami Beach's earliest known settlement. John Stiles Collins, a farmer and horticulturist from New Jersey, bought 1,675 acres of Miami Beach in 1909 to grow avocados and other tropical fruits on land that had previously been exploited as a coconut plantation. The region in the immediate vicinity of Lake Pancoast, in the Collins Waterfront Architectural District, was the central area of his operations.

Although the plantation Collins took over had been a financial failure, hundreds of thousands of imported Coconut Palms had by then grown along the beach,¹⁸ creating a landscape that corresponded to popular expectations of a tropical resort. Indeed, Collins and his extended family would soon see the development potential of the land. Collins became one of the three main protagonists, along with the Lummus Brothers and entrepreneur Carl Fisher, in the founding of Miami Beach.

The land modifications and developments John Collins made on his land have had a lasting impact on the history and urban development of Miami Beach; the 1911 construction of the Collins Canal, the 1912 dredging of Lake Pancoast, and the 1912 Collins Avenue right-of-way are the oldest surviving man made features of the Collins Waterfront Architectural District. The early houses Collins and his family constructed on the eastern side of Lake Pancoast are gone, as well as the tenant farmer houses and docks on the west side. The surviving Pancoast House, on the corner of 27th Street and Indian Creek Drive, was built in 1932 by Russell T. Pancoast, descendant of John Collins. The division of land in this area between the Collins family's dual enterprises – farming and oceanside resort development on land not farmable – has determined the current organization of the Mid-Beach section of Miami Beach.¹⁹

The Collins / Pancoast family founded the Miami Beach Improvement Company in 1912. This was the first official use of the term Miami Beach. Through the apparatus of the Miami Beach Improvement Company, they dredged Lake Pancoast, a marshy grass flat at the southern end of Indian Creek, into a proper lake. The Miami Beach Improvement Company also planned two other ambitious projects: a canal linking the lake with Biscayne

¹⁸ Polly Redford, *Billion Dollar Sandbar: A Biography of Miami Beach* (New York: E.P. Dutton, 1970), p. 118.

¹⁹ The long double row of Australian Pine Trees just west of Indian Creek and Lake Pancoast was protected, to later become a long shaded avenue of grand houses called Pine Tree Drive. Redford, p. 89.

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COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
SIGNIFICANCE

Bay and a 2.5-mile wooden bridge that connected Miami Beach with the mainland. Both were built to provide direct routes for the shipment of Collins' fruit to the harbor and railroad in Miami. The bridge, however, would fulfill a need much larger than its intended use. As the first bridge connecting Miami with Miami Beach, it opened the former barrier island to day-trippers from Miami, vacationers, and land speculators.

Lake Pancoast and the canal were geographic landmarks, physically separating South Beach from the garden suburbs to the north that would eventually take over Collins' farmland. These waterways, along with the long narrow profile of the beach give this district a strong connection to public waterfronts. The eastern portion of the canal, Lake Pancoast, the southernmost portion of Pine Tree Drive, and the terminus of the road built to link the bridge to Collins' farm, what is now Dade Boulevard, are all within the boundaries of the district. A series of bridges were designed to connect the district across the Collins Canal, Lake Pancoast and Indian Creek, including the 41st Street bridge designed in 1929 by Russell Pancoast himself (subsequently replaced in 1953) and the Park Avenue Bridge.

Two parallel north-south streets originally formed the principal arteries of the district. These were Atlantic Avenue (renamed Collins Avenue in 1914),²⁰ which bisected the island down the middle, and Indian Creek Drive, a meandering curvilinear drive that hugs the long east shoreline of Indian Creek and Lake Pancoast. Cross streets ran from the Atlantic Ocean to Indian Creek; alleys were originally platted, but were either never constructed or have been lost over time. The Ocean Grande Hotel (Photo 34), designed by Roy France in 1939, and built on a side street east of Collins Avenue, is positioned in such a way that respects the alignment of the original alley between Ocean Drive and Collins Avenue, which is now otherwise practically nonexistent.

Within the street grid of its development, the Miami Beach Improvement Company built several public amenities, including a 'bathing casino' for beachgoers at 23rd Street, a circular park or putting green in front of the Pancoast Hotel at 29th Street, and a public esplanade connecting them. The putting green once served as a ceremonial and civic public entrance to the Pancoast Hotel, also built by the Miami Beach Improvement Company, and the popular pedestrian promenade was provided plentiful beach access and substantial civic amenities. With the construction of the Roney Plaza Hotel, the esplanade formed an important link between these landmarks. Although the bathing casino and Roney Plaza were eventually demolished and replaced,²¹ the circular park and esplanade are engraved in the urban landscape of the Collins Waterfront District. The Miami Beach Improvement Company also planned and built a public park and library²² on three blocks of land

²⁰ J.N. Lummus, *The Miracle of Miami Beach*. Pamphlet, p. 52.

²¹ The bathing casino, taking a full oceanfront block from 22nd to 23rd Streets, was purchased by Carl Fisher and renamed the Roman Baths; it is now the site of the W Hotel (2010).

²² The library, designed by architect Russell Pancoast in 1930, is a Modern Classical composition entirely clad in oolitic limestone. The building now houses the Bass Museum of Art.

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COLLINS WATERFRONT ARCHITECTURAL DISTRICT
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stretching from Park Avenue to the ocean between 21st and 22nd streets, just south of the bathing casino;²³ the resulting Collins Park is part of the adjacent Miami Beach Architectural District.

To the east, the Miami Beach Improvement Company planned a public oceanfront road to extend Ocean Drive from the southern tip of Miami Beach to the northern city limits. This right-of-way was dissolved by a 1918 agreement with property owners and a 1924 court ruling that gave lots along the east side of Collins Avenue direct access to the ocean.²⁴ The former road partly survives as a pedestrian esplanade, called Miami Beach Drive (also known historically as Ocean Walk) (Photos 1-3) between 24th and 29th Streets. The esplanade was shortened by two blocks from its original length by the construction in 1968 of the Roney Palace (Photo 4), now the Gansevoort Hotel, and the construction of the Seville Hotel (Photos 76-78) in 1955.

The Collins Waterfront Architectural District ends where Collins Avenue jogs west at 44th Street and meets the property line of the Fontainebleau Hotel.²⁵ This northern boundary represents the division between John S. Collins' properties on the south and the properties he sold to Carl Fisher on the north. Fisher's contrasting ideals meant that the land would be zoned and sold for large private estates, preserving vast tracts of land that would later become useful for vast postwar resort hotels and apartment towers.

The development of the Collins Waterfront district by the Miami Beach Improvement Company is locally significant because it synthesized divergent ideas of the future identity of Miami Beach. Originally platted in 1916 as a subtropical "Jersey Shore" or Atlantic City²⁶, the democratic ideals of the Lummus developments in Ocean Beach to the south (originally planned as a bungalow suburb of modest houses) are combined here with the architectural scale and provision of amenities of Carl Fisher's developments for northern industrialists. Along Collins Avenue, grand oceanfront hotels like the Pancoast Hotel (Martin Hampton, 1923) and Roney Plaza (Schultze & Weaver, 1924) appealed to the wealthy, while more modest tourists and residents faced Collins Avenue or Indian Creek; every cross street granted access to the ocean.

Architecture

Cyclical rhythms of development characteristic of twentieth century America marked the development of Miami Beach. Successive periods of expansion—the city's foundation, the Great Florida Land Boom (1920-

²³ Collins Park was in fact donated to the City of Miami in 1913 (The City of Miami Beach did not exist yet).

²⁴ In 1918, Dade County commissioners phased out the existing oceanfront right-of-way of Ocean Boulevard (current Ocean Drive) in favor of Atlantic Avenue (current Collins Avenue), located 200 feet behind Ocean Boulevard. "Ocean Boulevard May Soon Be Thing Of Past: Tatum Asking County to Keep Old Agreement, Board Under Contract to Accept Highway Back from Shoreline," *News-Metropolis*, December 11, 1923, Section II, p. 1.

²⁵ Originally it turned at 44th Street. The expansion of the Fontainebleau and its incorporation of the site of the Sorrento Hotel led to the relocation of the jog.

²⁶ *Miami Daily News*, July 26, 1925.

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COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
SIGNIFICANCE

1926) and the post-Depression boom (1935-1942)—were all interrupted by hurricanes, economic decline and by both world wars. Each boom and its related production of buildings were tied to important moments of social change, depositing a new set of priorities and goals. Masonry Vernacular and Mediterranean Revival hotels, residences, and apartment buildings from the 1920s, Art Deco and Moderne hotels and apartment buildings of the 1930s, and Postwar Modern hotels and apartment buildings are found throughout the district. As Mediterranean Revival architecture gave way to the modern movement in the 1930s, an increasing emphasis on innovation and efficiency becomes apparent. Emerging housing types, including low-rise garden apartment blocks and towers, accommodated a growing population. By 1962, a little more than 50 years after the district's initial development, a distinctly metropolitan identity and scale emergent since the 1920s reached its full efflorescence.²⁷

This district once included two of the most significant Mediterranean Revival hotels in Miami Beach: The Pancoast Hotel (Martin L. Hampton, 1923), Miami Beach's first luxury hotel to be built on the oceanfront,²⁸ and the Roney Plaza (Schultz & Weaver, 1924).²⁹ Both were extensively thematized to present an allusionary Mediterranean aesthetic, and both were monumental and civic in nature, comprising a tower feature with principal facades and grand entrances oriented toward the street and the city. Colonnaded shops, a large porch wrapping the building, and the common practice of using hotels lobbies as urban "living rooms," gave these hotels a civic character that later oceanfront hotels and even apartment buildings would emulate. Further, although both the Roney Plaza and Pancoast hotels were replaced in the postwar period, the prominence of their sites has been retained in the succeeding architecture as well as in the urban plan.

Surviving examples of Mediterranean Revival architecture in the district, although modest in scale, are exceptional in articulation and execution, and reflect a time when Miami Beach projected a largely unified Mediterranean Revival vision of its future. Martin L. Hampton, architect of the Pancoast Hotel and a prolific architect in 1920s South Florida, designed many of the surviving buildings, including the La Corona and Hampton Court apartments.

²⁷ Lejeune, Jean-François and Allan Shulman, *The Making of Miami Beach: 1933-1942, The Architecture of Lawrence Murray Dixon* (New York: Rizzoli, 2000), p. 12.

²⁸ The Roney Plaza (Schultz & Weaver, 1924), built by Newton B.T. Roney (who also built what is now Espanola Way), was at 23rd Street and Collins Avenue. A corner tower modeled after the Granada Tower in Seville, Spain, was at the corner of the L-shaped building. The Roney Plaza was the first American hotel to feature "cabanas."

²⁹ The Pancoast Hotel was notably Miami Beach's first grand oceanfront hotel, with 122 rooms. The hotel had a double-T shape massing in the Mediterranean Revival style. The tallest portion was the northernmost bar, which rose from four to six stories and was capped by a belvedere and open loggias. Toward the south, two major wings projected, creating a sequence of asymmetrical court and garden spaces that was enclosed by loggias. On the northeast side of the Pancoast stood the cabana colony, which was likely installed after the construction of the Roney Plaza.

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SIGNIFICANCE

The largest boom of development in the Collins Waterfront District occurred during the interwar boom of the 1930's-41. The district accordingly contains many of Miami Beach's most significant examples of Art Deco and Moderne architecture. The major prewar architects prominent in the Miami Beach Architectural District (N.R. 1979) are also present here, including L. Murray Dixon, Henry Hohaus, Albert Anis, Roy France and V. H. Nellenbogen. Indeed, the Collins Waterfront district developed concurrent with the Miami Beach Architectural District. However, due to the larger scales and programs of the hotels and apartment houses within the district, architects were often able to articulate a modernist ethos here more completely than anywhere else. Combining skyscraper and ocean liner forms, the strip of prewar oceanfront hotels between 30th and 43rd streets notably includes the Versailles, Cadillac, Sea Isle, and Lord Tarleton and Caribbean hotels. In this strip, one also sees the highest concentration of the work of architect Roy France, who, by the early 1940s, had virtually created the mid-beach skyline.³⁰ Twenty of his buildings remain in the district.

In the postwar period Miami Beach in general, and the proposed Collins Waterfront Architectural District in particular, became a laboratory for new kinds of all-encompassing, amenity-laden resort hotels and motels. Leveraged by expanded room counts, resort hotels featured expanded dining areas and ballrooms, theaters and nightclubs, as well as grand pools surrounded by expansive decks and cabana colonies. Before these experiments erupted into monumental resort hotels like Morris Lapidus' Fontainebleau Hotel on large estate lots just to the north, hotels like the Saxony, Sans Souci, and Algiers (now demolished) set the tone for future hotel design in Miami Beach – as well as in Las Vegas. The enormous success of the Saxony and Sans Souci represented a milestone in the evolution of the American resort hotel, though its fame was soon eclipsed. In the competitive resort environment of Miami Beach, the even larger hotels of the mid-1950s, changed the game by offering more amenities. This larger model of "resort motel" was soon appropriated within the Collins Waterfront district, with progressive adaptations to account for a tighter, denser urban context. Melvin Grossman's Seville Hotel, at 2901 Collins uses a vertically integrated design that stacks hundreds of rooms over a three-story pedestal of public rooms and retail outlets. At the other end of the spectrum, the Collins Waterfront District saw the development of resort motels, like the Ankara on 23rd and Collins Avenue (Photo 81). Although the Ankara has the hallmarks of the nationally emergent motel type – an informal character, plenty of parking and direct access to the rooms via outdoor catwalks, it also develops a particular resort identity consistent with Miami Beach. The Ankara is organized around an extensive pool and pool deck that plays to the strengths of its unusual site between a canal and a lake; the deck steps down to the water, providing a full host of amenities within a condensed motel package. Corresponding with the growth in the scale and programmatic complexity of resort hotels and motels, an aesthetic emerged in Miami Beach that revolted against the precepts of the International Style and the Bauhaus to emphasize a richer palette of forms, finishes and textures. Otherwise utilitarian International Style boxes were decorated, becoming architectural fantasies of exoticism, glamour, and decoration. Occurring decades before the rise of the postmodern architectural movement with which it has

³⁰ City of Miami Beach Planning Department, *Collins Waterfront Historic District Designation Report* (City of Miami Beach: 2000), p. 14.

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surprising similarities, this consumer-driven aesthetic has developed into a local expression of identity sometimes described as “Miami Modern.”

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COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
MAJOR BIBLIOGRAPHICAL REFERENCES

BIBLIOGRAPHY

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- Lejeune, Jean-Francois and Allan Shulman. *The Making of Miami Beach: The Architecture of L. Murray Dixon 1933-1942*. New York: Rizzoli, 2001.
- Shulman, Allan T., Randall C. Robinson Jr., and James F. Donnelly. *Miami Architecture: An AIA Guide featuring Downtown, the Beaches, and Coconut Grove*. Gainesville: University Press of Florida, 2010.

Historic Designation Reports

- "John S. Collins Waterfront Historic District Designation Report." Miami Beach: City of Miami Beach Planning and Zoning Department, 2000.

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COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
MAJOR BIBLIOGRAPHICAL REFERENCES

Baer-Capitman: Barbara, "Miami Beach Architectural District National Register Historic Designation Report," Miami Beach: City of Miami Beach, 1979.

Marder, Walter, Gary Appel, and Carl Shiver. "Fontainebleau Hotel Historic Site National Register Designation Report," 2008.

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"Dade Boulevard Fire Station Historic Site Designation Report," Miami Beach Planning and Zoning Department, 1999.

Primary Repositories

City of Miami Beach, Department of Planning and Zoning

National Register of Historic Places, Florida Master Site File

Collins Waterfront Architectural District
Name of Property

Miami-Dade Co., FL
County and State

10. Geographical Data

Acreage of Property Approximately 185

UTM References

(Place additional references on a continuation sheet.)

1	1	7	5	8	8	2	4	0	2	8	5	5	6	4	0
	Zone		Easting						Northing						
2	1	7	5	8	9	3	5	0	2	8	5	5	6	3	0

3	1	7	5	8	8	2	5	0	2	8	5	4	3	3	0
	Zone		Easting						Northing						
4	1	7	5	8	8	1	3	0	2	8	5	4	7	3	0

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Marina Huang/Constr. Controller (Res. & text by Allan T. Shulman); Carl Shiver/HP & Barbara Mattick/DSHPO

organization Bureau of Historic Preservation date October 2011

street & number R.A. Gray Building, 500 S. Bronough Street telephone 850-245-6333

city or town Tallahassee state FL zip code 32399-0250

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Various

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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

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

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 10 Page 1

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION

The boundaries of the proposed Collins Waterfront Architectural District are shown as the dashed line on the accompanying map entitled "Collins Waterfront Architectural District."

BOUNDARY JUSTIFICATION

The boundaries of the Collins Waterfront Architectural District largely correspond with the locally-designated John S. Collins Waterfront Architectural District, with the added inclusion of the Depression-era Fire Station No. 2 at Pine Tree Drive and Dade Boulevard and the Postwar Modern Hebrew Academy designed by Morris Lapidus. The Collins Waterfront District encapsulates the core areas of John Stiles Collins' original land holdings and the area developed by the Miami Beach Improvement Company.

The southern boundary encompasses the concentration of contributing historic resources located north of the Miami Beach Architectural District (NR), excluding noncontributing resources that are located between the districts. From 24th Street to 29th Street, the eastern boundary is the eastern edge of Ocean Drive (aka Ocean Walk or Miami Beach Drive) there by excluding noncontributing resources located east of the Drive. The boundary jogs east at 29th Street and from there runs north outside the western edge of a non-historic boardwalk located at the Atlantic Ocean Erosion Control Line (referred to as the bulkhead line on Sanborn Maps from 1921-1951). The northern boundary corresponds to the north end of the historic area owned and developed by John S. Collins, as adjusted for the demolition of the Sorrento Hotel and the relocation of 44th Street. It also reflects the historic point in change of use from hotels to single family mansions, and the attendant change in scale. The western boundary is primarily the western bank of Indian Creek. At the south end, the single-family residential area to the west of Indian Creek, as well as the Miami Beach Municipal Golf Course which sits behind Lapidus' Hebrew Academy in the southwest corner of the district, form a readily apparent change in scales, and thus the western limitations of the district.

UTM References (cont.)

	<u>Zone</u>	<u>Easting</u>	<u>Northing</u>
5.	17	588080	2854340
6.	17	588610	2853800
7.	17	587010	2853680
8.	17	587120	2853960
9.	17	587460	2853920
10.	17	588010	2855460
11.	17	588210	2855440

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 1

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

PHOTOGRAPHS

1. Miami Beach Drive
2. Collins Waterfront Architectural District, Miami Beach (Miami-Dade County), Florida
3. Marina Huang
4. 2010
5. 1680 Meridian Avenue, Suite #102, Miami Beach, FL 33139
6. Looking North at 24th Street
7. Photo 1 of 106

Items 2-5 are the same for the remaining photographs.

1. Miami Beach Drive
6. Looking Northeast from 26th Street
7. Photo 2 of 106

1. Miami Beach Drive
6. Looking Southwest from 27th Street
7. Photo 3 of 106

1. Gansevoort Hotel (Former Roney Palace), 2301 Collins Avenue
6. Looking Southeast from 24th Street
7. Photo 4 of 106

1. Traffic Circle (Putting Green) at 29th Street
6. Looking Southeast from 29th Street
7. Photo 5 of 106

1. Lake Pancoast
6. Looking Northwest from 24th Street Footbridge
7. Photo 6 of 106

1. Lake Pancoast
6. Looking Northwest from Indian Creek Drive
7. Photo 7 of 106

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 2

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

1. Liberty Avenue Footbridge
6. Looking South from Flamingo Drive
7. Photo 8 of 106

1. 24th Street Footbridge and Collins Canal
6. Looking Northeast from Liberty Avenue Footbridge
7. Photo 9 of 106

1. 29th Street Footbridge over Indian Creek
6. Looking Southwest from Indian Creek Drive
7. Photo 10 of 106

1. 3127 Indian Creek Drive
6. Main (Northwest) Facade and Northeast Elevation, Looking Southeast
7. Photo 11 of 106

1. 4211 Indian Creek Drive (Noncontributing)
6. Main (Northwest) Facade, Looking Southeast
7. Photo 12 of 106

1. Pancoast House, 2701 Indian Creek Drive
6. Main (Northeast) Facade, Looking Southeast
7. Photo 13 of 106

1. La Corona Apartments, 2814 Collins Avenue
6. Main (Southeast) Facade, Looking West
7. Photo 14 of 106

1. Hampton Court Apartments, 2800 Collins Avenue
6. Main (Southeast) Facade, Looking Northwest
7. Photo 15 of 106

1. Neda-Al-Mar Villa Apartments, 230 28th Street
6. Main (Northeast) Facade, Looking Southwest
7. Photo 16 of 106

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 3

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

1. Neda-Al-Mar Villa Apartments, 230 28th Street
6. Northwest Elevation, Looking South
7. Photo 17 of 106

1. Miami Beach Woman's Club, 2401 Pine Tree Drive
6. Main (Southwest) Facade, Looking Northwest
7. Photo 18 of 106

1. Haven Manor Apartments, 2445 Flamingo Place
6. Main (Southwest) Facade, Looking Northeast
7. Photo 19 of 106

1. Cadillac Hotel, 3925 Collins Avenue
6. Main (Northwest) Facade and Southwest Elevation, Looking Northeast
7. Photo 20 of 106

1. Cadillac Hotel, 3925 Collins Avenue
6. Southeast and Southwest Elevations, Looking Northwest
7. Photo 21 of 106

1. Versailles Hotel, 3425 Collins Avenue
6. Main (Northwest) Facade and Southwest Elevation, Looking Northeast
7. Photo 22 of 106

1. Versailles Hotel, 3425 Collins Avenue
6. Southwest and Southeast Elevations, Looking Northwest
7. Photo 23 of 106

1. Palms (former Sea Isle) Hotel at 3025 Collins Avenue (Photos 24-26)
6. Main (Northwest) Facade, Looking East
7. Photo 24 of 106

1. Palms (former Sea Isle) Hotel, 3025 Collins Avenue
6. Main (Northwest) Facade, Looking Southeast
7. Photo 25 of 106

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 4

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

1. Palms (former Sea Isle) Hotel, 3025 Collins Avenue
6. Southeast Elevation, Looking Northwest
7. Photo 26 of 106

1. Crown (former Lord Tarleton) Hotel, 4041 Collins Avenue (Noncontributing)
6. Main (Northwest) Facade and Southwest Elevation, Looking Northeast
7. Photo 27 of 106

1. Crown (former Lord Tarleton) Hotel, 4041 Collins Avenue (Noncontributing)
6. Southeast Elevation, Looking West
7. Photo 28 of 106

1. 228 41st Street (Noncontributing)
6. Main (Northeast) Facade, Looking Southwest
7. Photo 29 of 106

1. The Four Points Sheraton (former Tatem) Hotel, 4343 Collins Avenue
6. Main (Northwest) Facade, Looking Northeast
7. Photo 30 of 106

1. The Four Points Sheraton (former Tatem) Hotel, 4343 Collins Avenue
6. Southeast Elevation, Looking Northwest
7. Photo 31 of 106

1. Traymore Hotel, 2445 Collins Avenue
6. Main (Northwest) Facade, Looking Southeast
7. Photo 32 of 106

1. Traymore Hotel, 2445 Collins Avenue
6. Southeast Elevation, Looking Northwest
7. Photo 33 of 106

1. Ocean Grande Hotel, 100 37th Street
6. Main (Northeast) Facade and Southeast Elevation, Looking Southwest
7. Photo 34 of 106

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 5

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

1. Caribbean Hotel, 3737 Collins Avenue
6. Main (Northwest) Facade, Looking Southeast
7. Photo 35 of 106

1. Caribbean Hotel, 3737 Collins Avenue
6. Southeast Elevation, Looking Northwest
7. Photo 36 of 106

1. Soho Beach House (former Sovereign Hotel), 4385 Collins Avenue
6. Main (Northwest) Facade, Looking Southeast
7. Photo 37 of 106

1. Soho Beach House (former Sovereign Hotel), 4385 Collins Avenue
6. Main (Northwest) Façade, Looking Southeast
7. Photo 38 of 106

1. Westgate (former Coral Reef Hotel) at 3611 Collins Avenue, (Photo 39)
6. Main (Northwest) Facade and Southwest Elevation, Looking Northeast
7. Photo 39 of 106

1. Embassy Hotel, 2940 Collins Avenue
6. Main (Southeast) Elevation, Looking Northwest
7. Photo 40 of 106

1. Ocean Spray Hotel, 4130 Collins Avenue
6. Main (Southeast) Facade and Northeast Elevation, Looking Southwest
7. Photo 41 of 106

1. Croydon Arms Hotel, 3720 Collins Avenue
6. Main (Southeast) Facade, Looking Southwest
7. Photo 42 of 106

1. Patrician Hotel, 3621 Collins Avenue
6. Main (Northwest) Facade, Looking Northeast
7. Photo 43 of 106

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 6

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

1. Patrician Hotel, 3621 Collins Avenue
6. Southeast Elevation, Looking Northwest
7. Photo 44 of 106

1. Atlantic Princess Condominiums (former Rendale Hotel), 3120 Collins Avenue
6. Main (Southeast) Elevation, Looking Southwest
7. Photo 45 of 106

1. Habana Libre (former Monroe Towers) Hotel, 3010 Collins Avenue
6. Main (Southeast) Facade and Southwest Elevation, Looking Northwest
7. Photo 46 of 106

1. Indian Creek Hotel, 2727 Indian Creek Drive
6. Main (Northwest) Facade, Looking Southeast
7. Photo 47 of 106

1. Grand Plaza Hotel, 3025 Indian Creek Drive
6. Main (Northwest) Facade and Northeast Elevation, Looking Southeast
7. Photo 48 of 106

1. Greenbrier Hotel, 3101 Indian Creek Drive
6. Main (Northwest) Facade and Southwest Elevation, Looking Northeast
7. Photo 49 of 106

1. Lakeside Apartments, 2615 Collins Avenue
6. Main (Northwest) Facade, Looking Southeast
7. Photo 50 of 106

1. Bellamar Hotel at 220 31st Street
6. Main (Northeast) Facade, Looking Southeast
7. Photo 51 of 106

1. The Helen Mar Apartments, 2421 Lake Pancoast Drive
6. Main (Southeast) Facade and Northeast Elevation, Looking West
7. Photo 52 of 106

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 7

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

1. Mantell Plaza, 2400 Lake Pancoast Drive
6. Main (Southwest) Facade, Looking Northeast
7. Photo 53 of 106

1. Ocean Villas (former Wilshire) Hotel, 3710 Collins Avenue
6. Main (Southeast) Facade, Looking Northwest
7. Photo 54 of 106

1. Sundeck Apartments, 233 27th Street
6. Main (Southwest) Facade, Looking Northeast
7. Photo 55 of 106

1. Chevy Chase Apartments, 2383 Flamingo Drive
6. Main (Northwest) Facade, Looking Southeast
7. Photo 56 of 106

1. Seajay Apartments, 2420 Flamingo Drive
6. Main (Southeast) Facade, Looking Northwest
7. Photo 57 of 106

1. 2425 Flamingo Place
6. Southwest Facade, Looking Northeast
7. Photo 58 of 106

1. Pines Apartments, 2460 Flamingo Place
6. Main (Southeast) Facade, Looking Northwest
7. Photo 59 of 106

1. Fire Station No. 2, 2300 Pine Tree Drive
6. Main (Southeast) Facade, Looking Northwest
7. Photo 60 of 106

1. Fire Station No. 2, 2300 Pine Tree Drive
6. Main (Southeast) Facade, Looking West
7. Photo 61 of 106

**United States Department of the Interior
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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 8

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

1. Promenade Hotel, 2469 Collins Avenue
6. Main (West) Facade, Looking Southeast
7. Photo 62 of 106

1. Promenade Hotel, 2469 Collins Avenue
6. Southeast Elevation, Looking Southwest
7. Photo 63 of 106

1. Continental Hotel, 4000 Collins Avenue
6. Main (Southeast) Facade and Southwest Elevation, Looking Northwest
7. Photo 64 of 106

1. Days Inn (former San Marino) Hotel, 4299 Collins Avenue
6. Main (Northwest) Facade and Northeast Elevation, Looking Southeast
7. Photo 65 of 106

1. Days Inn (former San Marino) Hotel, 4299 Collins Avenue
6. Southeast Elevation, Looking West
7. Photo 66 of 106

1. 3201 Collins Avenue (former Saxony Hotel)
6. Main (Northwest) and Northeast Elevation, Looking Southeast
7. Photo 67 of 106

1. 3201 Collins Avenue (former Saxony Hotel)
6. Northeast and Southeast Elevations, Looking West
7. Photo 68 of 106

1. Saxony Hotel
3. Dexter Press, Inc.
4. 1965
5. 1CardCow.com.
6. Main (Northwest) Facade, Looking East
7. Photo 69 of 106

1. Rui (former Sans Souci) Hotel, 3101 Collins Avenue
6. Main (Northwest) Facade, Looking Northeast
7. Photo 70 of 106

**United States Department of the Interior
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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 9

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

1. Rui (former Sans Souci) Hotel, 3101 Collins Avenue
3. Curt Tech and Co.
4. 1958
5. Miami Digital Archives
6. Main (Northwest) Facade, Looking Northeast
7. Photo 71 of 106

1. Rui (former Sans Souci) Hotel, 3101 Collins Avenue
3. Curt Tech and Co.
4. 1958
5. Miami Digital Archives
6. Southeast Elevation, Looking Northwest
7. Photo 72 of 106

1. Rui (former Sans Souci) Hotel, 3101 Collins Avenue
6. Main (Northwest) Facade, Looking Northeast
7. Photo 73 of 106

1. Holiday Inn (former Empress Hotel), 4333 Collins Avenue
6. Main (Northwest) Facade, Looking Northeast
7. Photo 74 of 106

1. Holiday Inn (former Empress Hotel), 4333 Collins Avenue
6. Southeast Elevation, Looking West
7. Photo 75 of 106

1. Seville Hotel, 2901 Collins Avenue
6. Main (Northwest) Facade and Southwest Elevation, Looking Northeast
7. Photo 76 of 106

1. Seville Hotel, 2901 Collins Avenue
6. Southeast Elevation, Looking Northwest
7. Photo 77 of 106

1. Seville Hotel, 2901 Collins Avenue
6. Aerial View of Pool area, Looking Northeast
7. Photo 78 of 106

**United States Department of the Interior
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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 10

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

1. Best Western (former Lucerne) Hotel, 4101 Collins Avenue
6. Main (Northwest) Facade and Southwest Elevation, Looking Northeast
7. Photo 79 of 106

1. Best Western (former Lucerne) Hotel, 4101 Collins Avenue
6. Southeast Elevation, Looking Northwest
7. Photo 80 of 106

1. Ankara, 2360 Collins Avenue
6. Main (Northeast) Facade, Looking Southwest
7. Photo 81 of 106

1. Blue-J Motel, 4001 Indian Creek Drive
6. Main (Northwest) Facade and Southwest Elevation, Looking Northeast
7. Photo 82 of 106

1. Westover Arms, 4100 Collins Avenue
6. Main (Southeast) Facade and Southwest Elevation, Looking Northwest
7. Photo 83 of 106

1. Prince Michael Condominium, 2618 Collins Avenue
6. Main (Southeast) Facade, Looking Northwest
7. Photo 84 of 106

1. La Fleurette (Photo 85) at 4015 Indian Creek Drive
6. Northwest Facade, Looking Northeast
7. Photo 85 of 106

1. Tradewinds Apartments, 2315 Pinetree Drive
6. Main (Northwest) Facade, Looking Southeast
7. Photo 86 of 106

1. Tradewinds Apartments, 2315 Pinetree Drive
6. Main (Northwest) Facade, Looking Northeast
7. Photo 87 of 106

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 11

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

1. 2351 Pine Tree Drive
6. Main (Northwest) Facade, Looking Southeast
7. Photo 88 of 106

1. Colonnades Apartments, 2365 Pine Tree Drive
6. Main (Northwest) Facade, Looking Southeast
7. Photo 89 of 106

1. Museum Walk Apartments, 2380 Flamingo Drive
6. Main (Southeast) Facade and Northeast Elevation, Looking Southwest
7. Photo 90 of 106

1. Golden Gate Apartments, 2395 Lake Pancoast Drive
6. Main (Northwest) Facade, Looking Southeast
7. Photo 91 of 106

1. Helen Mar Annex, 2445 Lake Pancoast Drive
6. Main (Southeast) Facade, Looking West
7. Photo 92 of 106

1. Helen Mar Annex, 2445 Lake Pancoast Drive
6. Northwest Elevation, Looking Northeast
7. Photo 93 of 106

1. Greater Miami Hebrew Academy, 2400 Pine Tree Drive
6. Main (Southeast) Facade and Northwest Elevation, Looking Southwest
7. Photo 94 of 106

1. Greater Miami Hebrew Academy, 2400 Pine Tree Drive
6. Main (Southeast) Facade, Looking Southwest
7. Photo 95 of 106

1. The Marble Terrace, 3100 Collins Avenue
6. Main (Southeast) Facade and Southwest Elevation, Looking Northwest
7. Photo 96 of 106

**United States Department of the Interior
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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 12

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

1. The Marble Terrace, 3100 Collins Avenue
6. Main (Southeast) Facade and Southwest Elevation, Looking Northwest
7. Photo 97 of 106

1. Triton Towers, 2801 Collins Avenue (Noncontributing)
6. Main (Northwest) Facade and Northeast Elevation, Looking Southeast
7. Photo 98 of 106

1. Triton Towers, 2801 Collins Avenue (Noncontributing)
6. Northeast Elevation, Looking Southwest
7. Photo 99 of 106

1. Triton Towers Pool and Cabana Colony, 2801 Collins Avenue (outside boundary)
6. Southeast Elevation, Looking West
7. Photo 100 of 106

1. Gansevoort Hotel, 2301 Collins Avenue (outside boundary)
6. Main (Northwest) Facade and Southwest Elevation, Looking Northeast
7. Photo 101 of 106

1. Caribbean Condominiums, 3737B Collins Avenue (Noncontributing)
6. Main (Northwest) Facade, Looking Northeast
7. Photo 102 of 106

1. Caribbean Condominiums, 3737B Collins Avenue (Noncontributing)
6. Main (Northwest) Facade, Looking Northeast
7. Photo 103 of 106

1. Caribbean Condominiums, 3737B Collins Avenue (Noncontributing)
6. Southeast Elevation, Looking Northwest
7. Photo 104 of 106

1. Florida Power and Light Company Building, 2330 Liberty Avenue (outside boundary)
6. Southeast Elevation, Looking Northwest
7. Photo 105 of 106

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 13

COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

1. Avis Car Rental Office Building, 2318 Collins Avenue (outside boundary)
6. Main (Southeast) Facade, Looking Northwest
7. Photo 106 of 106

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Collins Waterfront Architectural District

MULTIPLE
NAME:

STATE & COUNTY: FLORIDA, Dade

DATE RECEIVED: 11/04/11 DATE OF PENDING LIST: 11/29/11
DATE OF 16TH DAY: 12/14/11 DATE OF 45TH DAY: 12/20/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000905

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 12.15.11 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in
The National Register
of
Historic Places**

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



1/106 Collins Waterfront Architectural District
— Miami Beach, Miami — Dade Co., FL

DEPT. OF CULTURE AND RECREATION
117-11 JPB 812 ONE RMN
ONLINE 7525117



2/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL



OUTLINE: 02/106
DATE: 02/106 02/106 02/106



3/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL

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4/106 Collins Waterfront Architectural District
J Miami Beach, Miami-Dade Co., FL





5/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL



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6/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL





7/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL



8/106 Collins Waterfront Architectural District
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9/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL



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12/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL

12



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27th STREET

13/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL

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on Thursday, 26/01/2002



14/106 Collins Waterfront Architectural District
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15/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL

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16/106 Collins Waterfront Architectural District
Miami Beach, Miami - Dade Co., FL

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17/106 Collins Waterfront Architectural Dist.
Miami Beach, Miami-Dade Co., FL



18/106 Collins Waterfront Architectural Dist.
Miami Beach, Miami-Dade Co., FL

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19/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL



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RESTAURANT

20/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL



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21/106 Collins Waterfront Architectural District
Miami Beach, Miami - Dale Co., FL

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22/106 Collins Waterfront Architectural District
Miami Beach, Miami - Dade Co., FL



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23/106 Collins Waterfront Architectural District
Miami Beach, Miami - Dade Co., FL

Don't forget to check the back of the envelope for any stamps or markings.



100 The Palm Hotel & Spa

24/106

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Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL

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25
25/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL



26/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL

DATE: 02/21/2017
TIME: 10:00 AM



27/106 Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL

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28/106

Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL



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Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL



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HOTEL

FOURPOINTS

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30/106

Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL

DATE: 04-25-2012 9:10 AM
SHUTTER SPEED: 1/200



Kodak



34/106

Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL

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DONOR CODE 2621112 21 10-034 10-034





CONSTRUCTION
Y&M
305.858.9100

32/106

Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL



33/106

Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL



Kodak

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34/106

Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL



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CARIBBEAN



35/106

Collins Waterfront Architectural District
Miami Beach, Miami-Dade Co., FL

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36/106

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SOVEREIGN

37/106

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ORRENTO



Have a beer

38/106

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SAFETY FILM
KODAK SAFETY FILM



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3750

Handwritten graffiti in red and black ink, including the words "SUN" and "SUNNY".

42/106

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NO PARKING
ANYTIME

362

3024

43/106

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NO
PARKING
RESIDENTS
ONLY

44/106

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THE PALM BEACH HOTEL

THE PALM BEACH HOTEL

ONE WAY
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46/106

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MIDDLE CREEK
HOTEL

MIDDLE CREEK RD

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47/106

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49/106

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50/106

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Miami Beach, Miami-Dade Co., FL



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Bellamar
HOTEL

220

BELLAMAR HOTEL

51/106

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52/106

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MANTELL PLAZA

ONE WAY

NO STOPPING
ANYTIME

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54/106

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DO NOT
BLOCK
DUMPSTER
FOR ANY USE

RESIDENTIAL
PARKING PERMIT
Ⓡ ONLY Ⓡ
7 DAYS 24 HRS
ZONE II
TOW-AWAY
ZONE

56/106

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CLAMOR BL
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DO NOT
ENTER

ONE WAY

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24 TERRACE

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58/106

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59/106

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MIAMI-DADE COUNTY DEPARTMENT OF PLANNING AND ECONOMIC DEVELOPMENT





61/106

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Miami Beach, Miami-Dade Co., FL

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62/106

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63/106

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CENTINELA

CENTINELA

100th St
SOUTH

ROAD
CLOSED

BOB'S BARRIERS

Blue sign with white text, likely a directional or informational sign.

64/106

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Miami Beach, Miami - Dade Co., FL

711 1579 600 0000
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OWN THE GOOD LIFE, CIPRIANI-STYLE.





69/106

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RIU

ONE WAY

STOP

T-junction sign

70/106

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Miami Beach, Miami-Dade Co., FL



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*M-17—Magnificent Ocean Front Hotels,
Miami Beach, Fla.*



71/106

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Miami Beach, Miami-Dade Co., FL



DAVID J. BROWN, 757-1117, 26 JPB 077 DIVE AUM
ONLINE 02 01 01



The Crown Jewel
Of Resort Hotels

Long
Beach

72/106

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73/106

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75/106

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29 Street



St. Mary's



77/106

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Don't forget to check the back of the envelope for any additional information.







Best Western

WALKWAY
AHEAD
PEDESTRIAN
PRIORITY

No Right Turn

79/106

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82/106

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Miami Beach, Miami-Dade Co., FL



AIA
Cottier Av

41 Street
Arthur Avenue

CAUTION
CONSTRUCTION
TRAFFIC LIGHTS
STOP

CONSTRUCTION
SCHEDULED
2024

83/106

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84/106

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Tradewind
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86/106

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89

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90/106

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ELEN
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GOLDEN GATE
2395

DO NOT
BLOCK
CROSSWALK



91/106

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92/106

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93/106

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95/106

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STUDENT
APTS
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97/106

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LIQUOR

10th St

10th St



98/106

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99/106

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101/106

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102/106

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Real Estate
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103/106

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104/106

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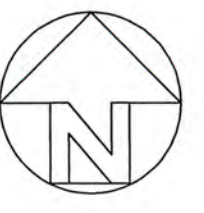
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COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH (MIAMI-DADE COUNTY), FLORIDA



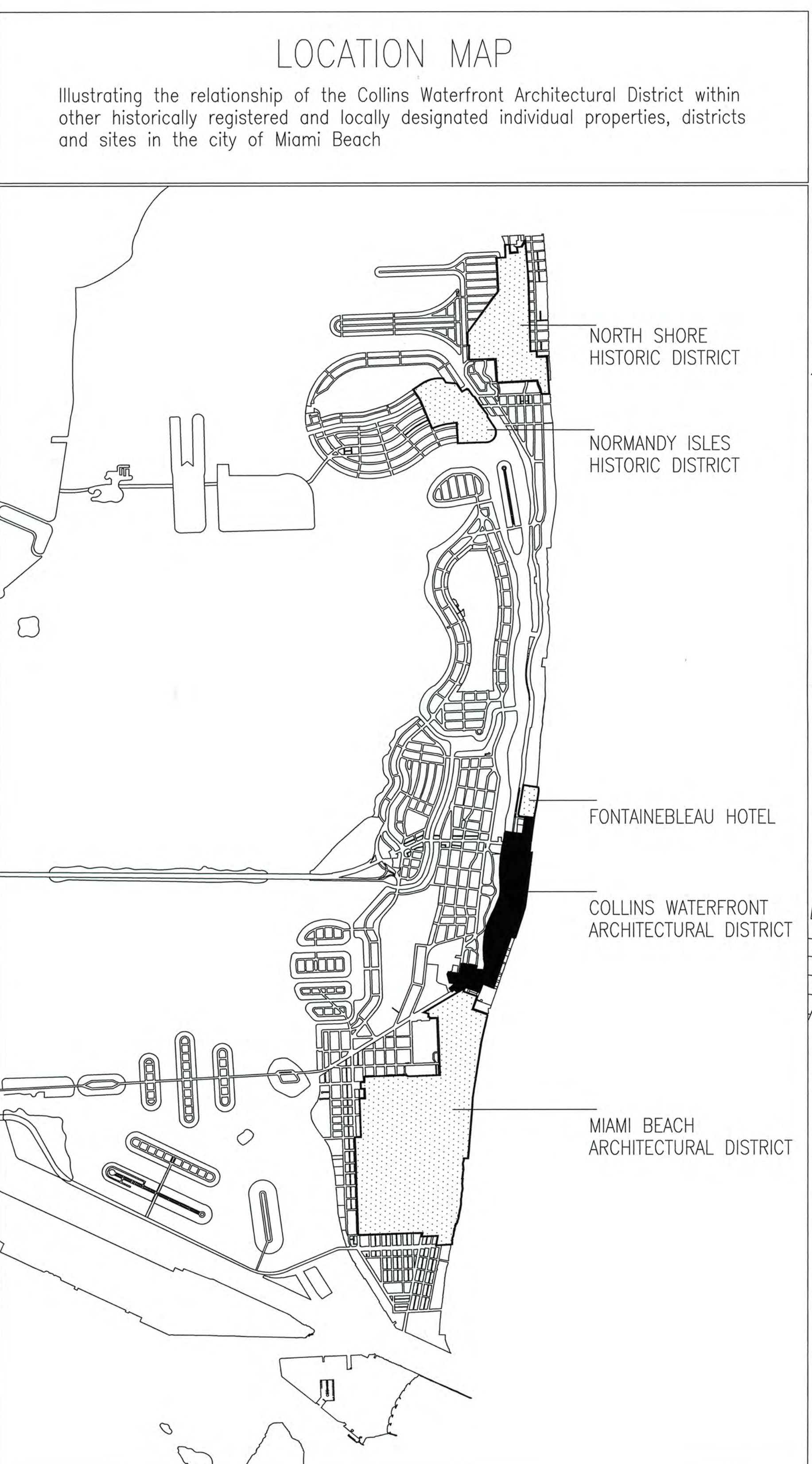
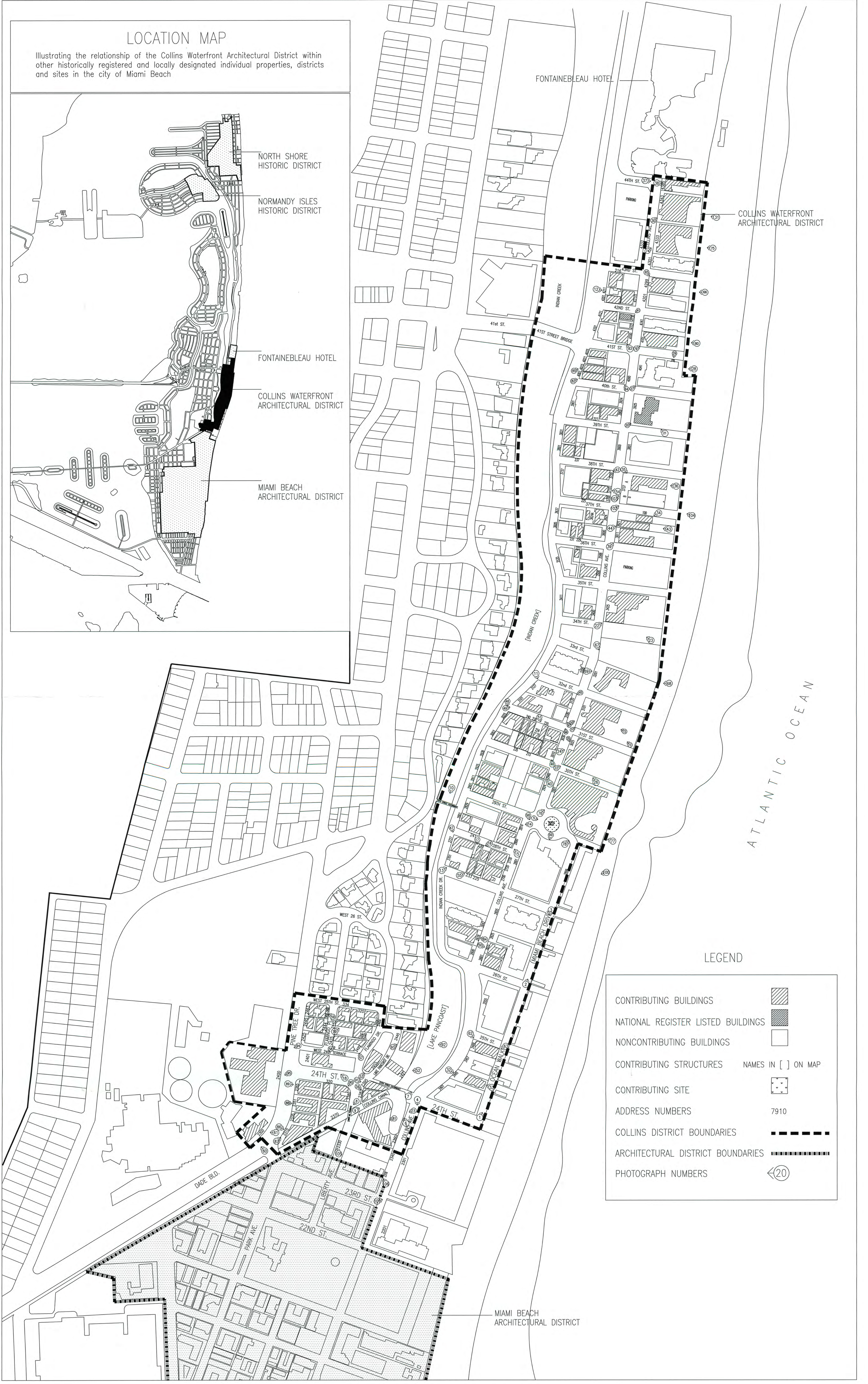
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 SCALE
 FEET

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REVISOR BY: W. CARL SHIVER
 REVISION DATE: OCTOBER 2011
 FLORIDA BUREAU OF HISTORIC PRESERVATION
 814 GLEN BURNING LANE, SUITE 100
 TALLAHASSEE, FLORIDA 32399-0250
 PHONE NUMBER: (904) 245-4333
 TOLL FREE NUMBER: 1-800-727-6789
 FAX NUMBER: (904) 245-4337

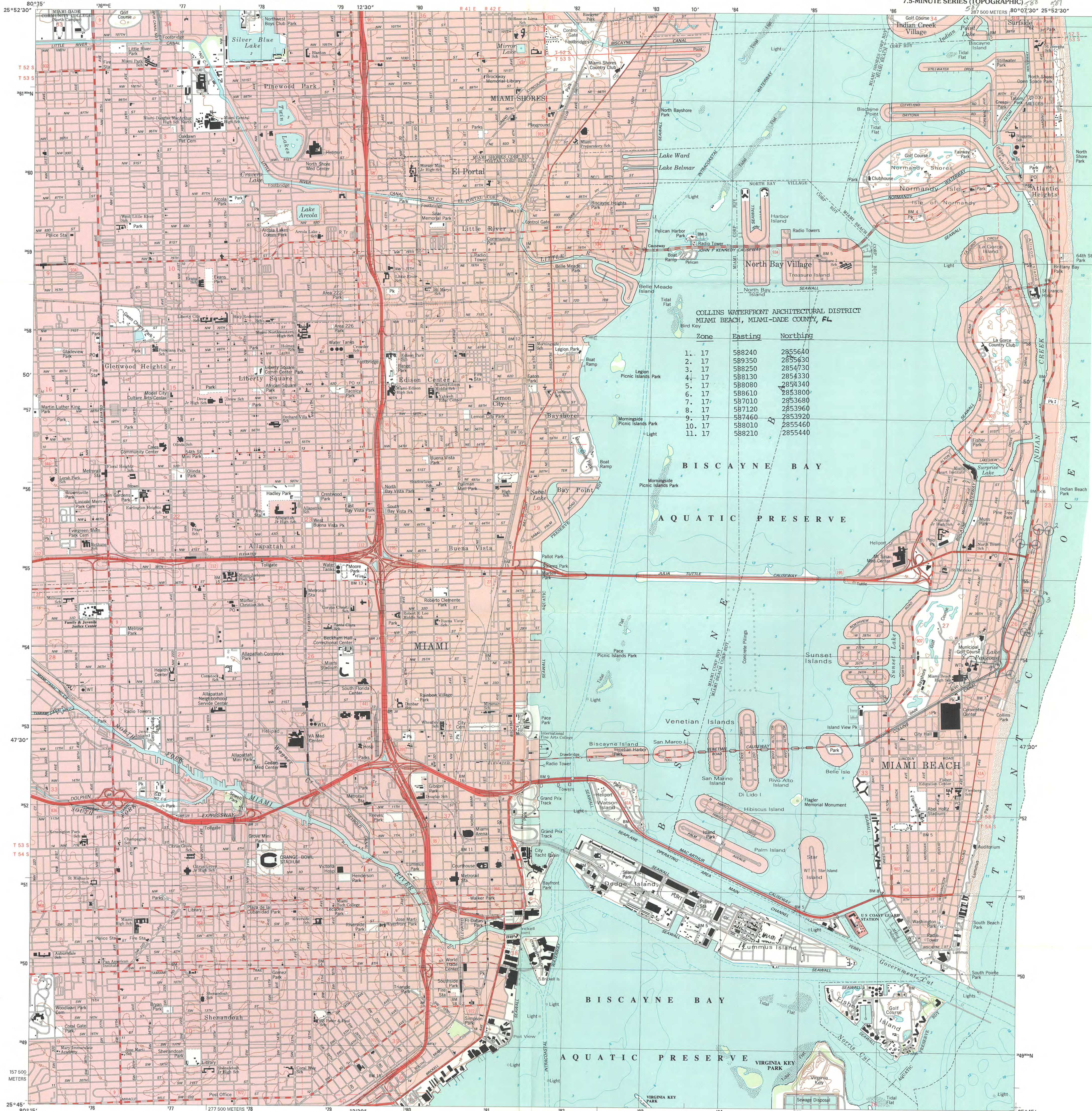
DATE: SEPTEMBER 2011
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 WESLEY KEAN, ASSOC. AIA
 SHULMAN & ASSOCIATES
 ALAN T. SHULMAN, FAS
 SHULMAN & ASSOCIATES, 100 N.E. 38TH, SUITE 2, MIAMI, FL 33137

DRAWING PREPARED FOR:
 MARINA HUNTER, CONSTRUCTION CONTROLLER
 MARISOLA WALK APARTMENTS LLC
 1880 MERIDIAN AVENUE #102 TEL: (305) 535-1903
 MIAMI, FLORIDA 33139 (305) 535-1903
 TEL: (305) 535-1903
 EMAIL: marisola@marisola.com



LEGEND

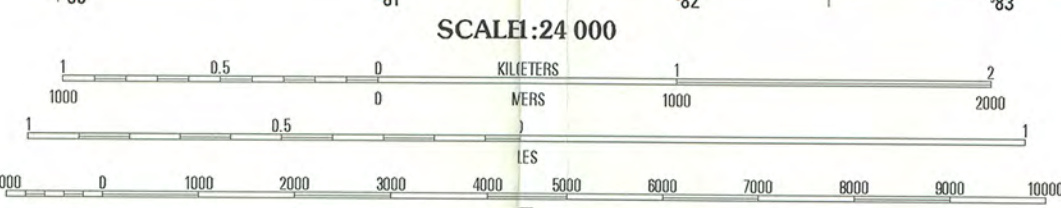
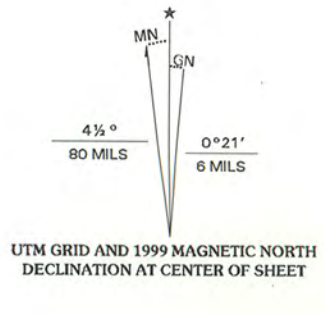
CONTRIBUTING BUILDINGS	
NATIONAL REGISTER LISTED BUILDINGS	
NONCONTRIBUTING BUILDINGS	
CONTRIBUTING STRUCTURES	NAMES IN [] ON MAP
CONTRIBUTING SITE	
ADDRESS NUMBERS	7910
COLLINS DISTRICT BOUNDARIES	
ARCHITECTURAL DISTRICT BOUNDARIES	
PHOTOGRAPH NUMBERS	



**COLLINS WATERFRONT ARCHITECTURAL DISTRICT
MIAMI BEACH, MIAMI-DADE COUNTY, FL**

Zone	Easting	Northing
1. 17	588240	2855640
2. 17	589350	2855630
3. 17	588250	2854730
4. 17	588130	2854330
5. 17	588080	2854340
6. 17	588610	2853800
7. 17	587010	2853680
8. 17	587120	2853960
9. 17	587460	2853920
10. 17	588010	2855460
11. 17	588210	2855440

Produced by the United States Geological Survey
Topography compiled 1945. Planimetry derived from imagery taken 1994 and other sources. Public Land Survey System and survey control current as of 1987.
Selected hydrographic data compiled from NOS Chart 11467 (1987). This information is not intended for navigational purposes.
North American Datum of 1983 (NAD 83). Projection and 1,000-meter grid: Universal Transverse Mercator; zone 17 & 500-meter ticks; Florida Coordinate System of 1983 (east zone).
North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software.
There may be private inholdings within the boundaries of the National or State reservations shown on this map.
Landmark buildings verified 1987.



CONTOUR INTERVAL 5 FEET
NATIONAL GEODETIC CRITICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048
DEPTH CURVES AND SOUNDINGS IN FEET, DATUM IS MEAN LOWER LOW WATER
THE RELATIONSHIP BETWEEN TWO DATUMS IS VARIABLE



1	2	3
4	5	6
7	8	9

1 Open-locks
2 North Miami
3 Hialeah
4 South Miami
5 Key Biscayne

ROAD CLASSIFICATION

Primary highway hard surface	Light-duty road, hard or improved surface
Secondary highway hard surface	Unimproved road
Interstate Route	U.S. Route
State Route	

MIAMI, FL
1994
NIMA 4935 1 SW-SERIES 1947

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A FOLDER DESCRIBING TOPOGRAPHIC MAP AND SYMBOLS IS AVAILABLE ON REQUEST





FLORIDA DEPARTMENT OF STATE
Kurt S. Browning
Secretary of State
DIVISION OF HISTORICAL RESOURCES



Ms. Carol Shull, Keeper
National Register of Historic Places
Department of Interior
1201 Eye Street, N.W., 8th Floor
Washington, D.C. 20005

November 1, 2011

Dear Ms. Shull:

Enclosed are the nomination and additional materials for the

Collins Waterfront Architectural District, Miami Beach, Miami-Dade County, Florida

The district proposal was reviewed by the Florida National Register Review Board on September 20, 2011. The review included a separate presentation and vote by the Board concerning whether the Sovereign Hotel, located at 4385 Collins Avenue, should be classified as a contributing or noncontributing resource. The hotel received special focus because of recently completed rehabilitation work that was undertaken in anticipation of receiving a Federal income tax credit. Four of the five Board members observed the separate presentations made by the nominators and the SHPO staff, which offered opposing views concerning the hotel. The Board recommended in favor of classifying the Sovereign Hotel as a contributing resource by a vote of 3 to 1. Those voting in favor of "contributing" were the Historical Archaeologist, the Prehistoric Archaeologist, and the Historian, while the Architectural Historian/Chair of the Board, Ellen Uguccioni, voted against classifying the Sovereign Hotel as contributing. With that question decided, the Board unanimously supported the nomination of the district, with a boundary adjustment recommended by the SHPO staff.

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

Sincerely,

Barbara E. Mattick, Ph.D.
Deputy State Historic Preservation Officer
for Survey & Registration

Enclosures

500 S. Bronough Street • Tallahassee, FL 32399-0250 • <http://www.flheritage.com>

Director's Office
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Archaeological Research
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Historic Preservation
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