

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

9-23-83

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC

U.S. Post Office and Courthouse

AND/OR COMMON

**2 LOCATION**

STREET & NUMBER

300 NE 1st Ave.

N/A NOT FOR PUBLICATION

CITY, TOWN

Miami

CONGRESSIONAL DISTRICT

STATE

Florida

N/A VICINITY OF

CODE  
12

COUNTY  
Dade

CODE  
025

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> OBJECT	<input checked="" type="checkbox"/> PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> ENTERTAINMENT
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> RELIGIOUS
		<input type="checkbox"/> NO	<input type="checkbox"/> SCIENTIFIC
			<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> PARK
			<input type="checkbox"/> PRIVATE RESIDENCE
			<input type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> OTHER:

**4 AGENCY**

REGIONAL HEADQUARTERS: (If applicable)

General Services Administration - Region 4

STREET & NUMBER

Richard B. Russell Federal Building, 75 Spring St., S.W.

CITY, TOWN

Atlanta

N/A VICINITY OF

STATE

Georgia

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Dade County Courthouse

STREET & NUMBER

CITY, TOWN

Miami,

STATE

Florida

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

N/A

DATE

N/A

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

N/A

CITY, TOWN

N/A

STATE

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

---

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The U.S. Post Office and Courthouse in Miami is a well-detailed example of the Spanish Mediterranean Revival style. The three-story, coquina stone building which was built in 1931-33 is located a few blocks from downtown. The front facade faces east onto Northwest First Avenue between Third and Fourth Streets. Two flagpoles flank the center of the front facade. A new Federal Building is being constructed at the rear of this structure. This newer building is not included in the nomination form.

#### EXTERIOR

The exterior of the Miami Post Office and Courthouse measures about 127 feet north to south and about 112 feet east to west. This roughly square structure is three levels high (56 feet) resting on a basement. Two feet of the basement are above ground and faced with granite, the top of which is marked by a water table. The first and second levels are grouped together and the bays are articulated by two-story columns and pilasters and two story window openings. The columns support a cornice separating the second and third levels. The top level has smaller details articulating the bays. The structure is topped by a red mission tile, hipped roof.

Constructed of concrete and steel, the structure is faced with a grey-colored coquina stone. All the columns and pilasters are the same stone, with the column capitals and bases, and door and window surrounds of Floridene Buff marble. The window and door frames, mullions, and muntins are of cast aluminum stamped with a chevron pattern.

#### East Facade

The front is about 127 feet long, divided into 17 bays (see photo 1). The two end bays have entrances on the first level, a casement window above, and two casement windows marking the third level. At each outside corner is a two-story high, engaged Corinthian column with smaller Ionic pilasters marking the corner of the third level. The molded surrounds of the entrances are of Floridene Buff marble. The entry vestibules have suspended cement plaster ceilings imitating rib vaults. The original triangular chandelier hangs from the center of each vault. The walls of the entry vestibules are of smooth ashlar stone. A pair of aluminum and glass doors is at the west side of each entry vestibule, with a fan light above the doors. These plain doors replaced the original French doors. On the outside wall of each entry is a paired ogee arch opening. On the inside wall of each vestibule is a bulletin case. On the exterior, at either side of the door are metal seals. The outside edge of the building is marked by a parapet with a lamp standard supporting the original lantern-like fixture. A broad granite terrace with six steps leads up to each entry vestibule.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

7/22/83

DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER

7

PAGE 2

The center 15 bays project out three feet. Each of the end bays of this projecting section is marked by paired Corinthian pilasters on each side. The first level is marked by a casement window with transoms and sidelights. Above is a smaller casement window. The third level has Ionic pilasters surmounted by grotesques and panels, flanking casement windows (see photo 6). A small hip roof marks these end bays on the tile roof. The thirteen center bays have round arch window openings (see photo 2). The first level openings are divided by two mullions. Each of the three sections has two transoms above. Between the floor levels are spandrel panels and each of the twelve relief panels represents a scene of Florida history. At the left are Indians and early settlers, and to the right contemporary government services. The center panel is a medallion. The second level windows are casement, also with sidelights and a fan light above. Between the windows are two-story, engaged Corinthian columns. At the center of the third level are three bays marked by casement windows and Ionic pilasters topped by lanterns. Above is a parapet carved with pelicans flanking shields, and an eagle in the center. Below, in the entablature, the building is identified.

South Facade

The 112-foot-long south facade, which faces on Third Street, has at its east end a bay which reflects the entry vestibule (see photo 3). At the corner is the engaged column, Ionic pilaster and grotesque. The first level has the ogee arch opening, which is now obscured by vegetation. At the second level are two casement windows, and on the third level are another two casement windows. The second bay is defined by two-story paired Corinthian pilasters. On the first level a terrace of six steps leads up to a pair of aluminum and glass doors with a large transom above, set in a marble surround. These plain doors replaced more elaborate ones that were similar to the transom. Over the doors is the original lantern-like light fixture and the second level window which has a marble surround. Above the cornice are paired pilasters and two casement windows. The ninth bay to the west is identical with the exception of the wood doors, which were installed to provide a fifth entrance. Above the easternmost of these entrance bays is the elevator penthouse. This square structure has quoins, a frieze, and a hipped tile roof. Seven of the eight intervening bays have two-story paired Corinthian pilasters. The first level has floor to ceiling openings, filled by paired casement windows with lights below and at the sides, and two transoms above. The second level openings are filled by casement windows with lights below. The fourth bay from the right of

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

7/2/83

DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER

7

PAGE

3

this center section is marked by paired Corinthian pilasters. The first level opening has a molded marble surround with casement windows and bottom and top lights. The top of the flat arch above the window is the springing of an oriel which supports a wrought iron balcony. French doors open onto the balcony. The surround is of marble and is round arched with a fan light above the French doors. The third level has single casement windows on the ends and seven pairs of casement windows across the facade. Two of these pairs are above the round arch door. Above each window is a plain lintel. At the west end of this facade is a two-bay-wide, two-level-high section topped by a flat roof. The first level has two large window openings like those found between the columns. Above are two casement windows with bottom lights. The cornice continues in this section and above it is smooth ashlar coquina stone.

North Facade

The north facade is nearly identical to the south facade. Between the two paired column bays there are nine bay instead of eight bays, all identical to those of the south side. The difference in number is accounted for by the lack of a wide center bay on the north side. In addition, the western most of the bays is marked by paired columns, with a window instead of a door.

West Facade

The west, or rear, elevation is now obscured by the new addition. What was the center of the facade is exposed to the plaza created by the new structure. This facade reflects the complexity of the structure's original plan. At both ends are two-story flat roof sections which are three bays wide. The lower windows are large casements with lights above and below. The upper windows are casement with lights below. The third level is set back, has pilasters at the corners, paired casement windows at each end, and a single window in the center. These windows are topped by lintels. Between the ends are six wide bays, which reflect the open space of the postal workroom. This section is slightly set back to allow for a concrete loading dock. The walls are finished with stucco. The first level has two elevator doors at the center, four service doors, and six casement windows. Providing light for the mezzanine are six long narrow windows with stone-finished stucco lintels and sills. Six long, tall sets of windows, again with stone-finished stucco lintels and sills, light the upper level of the postal workroom. The upper portion of the district courtroom is visible behind this flat roof section.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY
RECEIVED 7/22/83
DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER

7 PAGE 4

**BUILDING PLAN AND INTERIOR**

The Miami Post Office and Courthouse has a complex plan which allows for its diverse functions. The first level is rectangular in plan, and before the Post Office moved to a new structure, most of the space was dedicated to their needs. Across the front, between the two entry vestibules are court offices. The main lobby is a wide corridor running between the north and south doors with the entry vestibules opening onto it. At the center of the structure, off the main lobby, is an open courtyard with a gallery around three sides. Across the rear was the postal workroom on both the ground and mezzanine levels.

The second level is also rectangular in plan. The section across the rear originally served as additional postal workroom space. At the approximate center of this level is the two-story-high district courtroom. Immediately in front of it is the second level gallery which opens onto the courtyard. The front of the gallery, in turn, opens onto the main corridor which extends between the north and south elevator/stair lobbies. Across the front of the second level are a courtroom and suites for two judges. On either side of the district courtroom are light courts which provide light and air to the district courtroom and to inside offices along the north and south corridors. There are judge's suites and other offices on the outside of the corridors. These offices form a U-shape block which is flush with the front and sides of the lower part of the structure. At the rear of this level the ends of the U-shape are set back.

The third level is a U-shape of offices which is slightly set back on the street sides and is flush at the rear and inside. In the center of the U-shape is the upper portion of the district court. The roof of the second level holds all the housing for the structure's mechanical systems and service elevators.

First Level

**Main Lobby**

The main lobby on the first level runs north-south between the elevator/stair lobbies, and the two entry vestibules also open onto these spaces (see photo 4). The elevator/stair lobbies have coffered ceilings of suspended plaster with a polychromatic paint scheme. Suspended from the center is a cylindrical light fixture, one of several which have replaced the original lobby chandeliers. In the center of the floor is a star-

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY
RECEIVED 7/24/83
DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 5

shaped pattern of colored marble, and the walls are clad in a light colored marble. The elevator/stair lobbies are separated from the main lobby by broad dark marble archways which lead into the ceiling vaults. The floor of the entire main lobby is light colored marble with a darker marble circle-square pattern at either end. The main lobby itself has a suspended plaster ceiling which imitates rib vaulting. In the center of the ceiling is an oval ceiling panel outlined in blue. Each vault bay is marked by Doric pilasters supporting a round arch. Along the east side, the arches are filled with metal grilles or with plaster. On the west side, the bays are similarly filled, though postal windows and doorways take up the lower area of these arches. The walls up to the springing of the vault are clad with marble. Corners are marked by Corinthian pilasters. The grilles for the service windows and stair closings are nicely detailed; however, the grille for the up stairway has been replaced. The marble walls are done in various colors. At the center of the west side of the main lobby are seven bays which open onto the courtyard and gallery. The center three have glass doors divided by mullions and topped by fan lights. Originally these opened into the courtyard but they are now sealed. Between the doors are Doric columns, and on either side of the doors is a small, square window and a pair of replacement aluminum frame and glass doors, again in an arch. These doors, originally French doors, lead into the gallery around the courtyard. At the center of the main lobby is a circular writing table, in addition to six rectangular writing tables, each with its own lamp, interspersed along the length of the lobby. Additional lighting is provided by suspended cylindrical lamps, like those in the elevator/stair lobbies, and by original sconce lamps on the walls.

**Courtyard**

Directly off the main lobby is an open courtyard with a two-story gallery on the north, south, and west sides (see photo 5). The east side has three doors and two windows from the main lobby. Opposite these is a marble writing table supported by griffin-like legs. The west side of the courtyard has three round arches supported by four Doric columns. The columns and moldings are of marble and the spandrel panels of brick. The north and south ends have a Palladian motif constructed of stone and brick. At the center of the courtyard is an hexagonal concrete slab which covers the area that was a fountain, removed in the 1950s. Around this area the floor is paved with sandstone pavers. In the corners are planting areas. The columns of the gallery rest on a band of red granite and the gallery floors are covered with quarry tile of randomly sized rectangles. The gallery ceiling is a suspended plaster vault. The interior walls are

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

7/2/83

DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 6

stucco and the bays reflected in Doric pilasters. Benches are interspersed along the perimeter of the gallery. The original lantern-like chandeliers are in place. At the center of the west side is a door leading to a corridor between courtrooms in what was the postal workroom. This is now the only unlocked access to the courtyard.

### Postal Workroom

Extending to the west from the main lobby are two corridors, both with suspended barrel vault ceilings and marble wainscoting. On the inner side of each are square windows with grilles which provided ventilation for the work space. These corridors once led to the postal workroom. Since the post office has moved, this space has slowly been partitioned into offices and courtrooms. The workroom area had a flat ceiling and the floor was a parquet of 2 x 4 end pieces. Much of this floor has been covered by carpet and tile. The ceilings are all suspended acoustical tile. One of the judge's offices is lighted by a skylight. The other skylight has been covered. The workroom space is now divided by a corridor extending from the courtyard to what was the freight loading area. The courtrooms and offices are on either side of the corridor. The mezzanine has been remodeled in much the same manner.

### Offices

Originally, the only offices on the first level were those between the main lobby and front facade. The offices were for the use of the post office and included public and private offices for the postmaster, assistant postmaster, bookkeeper, and the postal cashier, money order and postal savings windows. The most elaborate of these offices was the postmaster's, which has plaster walls and ceiling, wood picture rail, chair rail, baseboard, and resilient flooring. Many of the office floors have been carpeted and ceilings covered with acoustic tile.

### Second Level

#### Main Corridor and Elevator/Stair Lobbies

A main corridor extends between the elevator/stair lobbies (see photo 6) and opens onto the courtyard. Wrapping around the elevators are the marble-clad stairways. The stair and elevator doorways have round arch openings (see photo 7). The floors are marble, and like the main lobby, have occasional colored marble geometric patterns. The ceilings are

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED

7/24/83

DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 7

suspended plaster to which acoustical tile and fluorescent lights have been added. The spaces are divided by broad arches. The walls have marble wainscoting to the chair rail and plaster above. In this, and the other elevator lobbies, the original sign lights remain intact.

### Courtyard

At the center of the west side of the corridor is a round arch window flanked by linteled windows, all facing on the courtyard. On either side are doors leading to the gallery and the entrance to the district courtroom. On the east wall of the courtyard these windows are reflected as a Palladian motif with Doric pilasters (see photo 5). Above are carved stone inserts set in the brick wall, and the windows of the third level offices. Along the north, south, and west sides are the second level of the gallery. The gallery is covered by a mission tile shed roof. The ceiling is slightly arched, suspended plaster. Along the three sides of the gallery is a brick and stone parapet wall with square stone posts supporting the roof. At the center of the west side are paired posts and columns, with a balustrade between them, supporting a carved coquina stone lintel. On the wall behind this are three doors into the district courtroom. All three of the doors have elaborate marble moldings.

### District Courtroom

Inside the district courtroom these doors have the same elaborate marble moldings (see photo 8). Above the center one is an arched pediment with a clock above. All of the walls have paneled wood wainscoting to about seven feet and scored plaster above. The existing resilient floor is of tile and the front portion of the courtroom carpeted. Along each side, above the wainscoting, is a band of windows interspersed with pilasters. The ceiling has plaster coffers, colored brown and blue. Above the center of the courtroom rail are larger coffers with elaborate moldings. Chandeliers, similar to the originals, hang from the coffers. A denticulated molding and plain frieze extend around the entire room. The rail is a balustrade. The attorney's tables, judge's bench, and jury box all have an interlace-and-bead pattern frieze. Lamps with stained glass shades and metal Art Deco bases are on each side of the judge's bench. Above the wainscoting on the end wall is a mural flanked by paired Ionic pilasters. The mural was painted in 1940 by Denman Fink and represents the various economic sectors of Miami's development. Included in the mural is a self-portrait of Denman Fink as a draftsman and a portrait of the architect, Phineas Paist, as a chemist. The style of the mural is Realism, typical of Depression-Era



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY
RECEIVED 7/22/87
DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 8

murals. The only changes made to this room are replacement of the chandeliers and replacement of a tapestry with a seal behind the judge's bench.

### Judge's Suite

The only other room with important historic features is the judge's suite along the south side of the structure. The judge's chamber itself has French doors opening onto a balcony. The other doors are elaborately hand carved and have transoms above. The east wall has a wainscot specified as composition in the original plans. At the center of the plaster ceiling is a circular panel from which a chandelier is suspended. In recent years the original star-shaped chandelier was replaced and paneling put on the walls.

### Corridors and Offices

The corridor floors are marble, and the walls are plaster with marble wainscot to the chair rail. The ceilings are suspended plaster, and have been covered with acoustic tile in some cases. The doors have wood surrounds and are topped by transoms, only some of which remain intact. The spaces on either side of the district courtroom are L-shaped light courts which have brick exterior walls (see photo 9). The courts provide light for interior offices and skylights for what was the postal workroom below. Only one of these skylights is still in use.

### Postal Workroom

The rear of the second level was originally the second level of the postal workroom. It has now been converted into additional office and courtroom space. All the ceilings are acoustic tile, the floors covered with tile or carpet, and the walls plaster or sheet rock.

### Third Level

The U-shaped third level has offices and courtrooms. The corridors have marble floors and wainscots and plaster walls and ceilings. The ceilings have been covered with acoustic tile and have fluorescent lights. The elevator/stair lobbies are similar to those on the second level. All the doors have wood surrounds and sometimes three transoms above. The original doors are of wood and opaque glass. The offices were originally much like those on the lower levels, however, similar recovering of the floors and ceilings has occurred.

# 8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE		
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN		
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER		
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION		
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)		
		<input type="checkbox"/> INVENTION				

SPECIFIC DATES 1933

BUILDER/ARCHITECT

Paist and Steward

## STATEMENT OF SIGNIFICANCE

### ARCHITECTURAL SIGNIFICANCE

The Miami Post Office and Courthouse is architecturally significant because it is a fine example of Spanish-Mediterranean Revival style, is an unusual use of coquina stone, and exhibits fine craftsmanship. The Spanish-Mediterranean Revival style was first introduced to Florida in the late 1880s by Henry Flagler. Flagler was a New York City businessman who was among the first to see the east coast of Florida as a winter time refuge for northerners. To develop this resort, Flagler hired the young New York architectural firm of Carrere and Hastings. The architects spent two years in Spain studying the historic architecture of that country. They designed the Ponce de Leon Hotel in St. Augustine for Flagler, and it was built in 1886-88. The design was based loosely on Spanish Renaissance architecture, and its popularity was such that the style became ubiquitous in Florida for the next fifty years. After the Ponce de Leon, Flagler built a series of hotels extending south to Miami; he connected the hotels with a railroad along the Florida coast.

The Post Office and Courthouse is a late example of the style. By the late 1920s, much of what was being designed was perfunctory. This structure is more classical than exuberant. The classical elements are well-detailed and vary from large Corinthian columns to small Ionic pilasters to grotesque keystones and carved spandrel panels. The public spaces of the interior maintain this variety with suspended rib vault ceilings, marble floors and wainscots, Corinthian pilasters, and wrought aluminum lighting fixtures.

The structure stands out within its local architectural context because of the classicism of its design and quality of its detailing. Miami was incorporated as a city in 1896, immediately after Flagler built the Royal Palm Hotel and his railroad came through. Southern Florida developed as a

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Miami Herald, 4 August 1931 and 1 July 1933.  
 Craig, Lois. The Federal Presence: Architecture, Politics, and Symbols in U.S. Government Buildings. Cambridge: MIT Press, 1978.  
 Federal Writers' Project. Florida: A Guide to the Southernmost State. New York: Oxford University Press, 1939.  
 Kidder-Smith, G.E. Architecture of the U.S., The South and Midwest. Garden City:

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than one  
 UTM REFERENCES

A	1,7	58,09,5,0	2,815,11,0,0	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

### VERBAL BOUNDARY DESCRIPTION

Beginning at the southwest corner of First Avenue and Fourth Street, proceed south along the west curb of First Avenue for approximately 155 feet to the intersection with Third Street; proceed west along the north curb of Third Street for approximately 132 feet to the rear of the building; proceed north along the rear of the building for approximately 155 feet to Fourth Street; proceed east along the south curb of Fourth Street for approximately 132 feet to the beginning point.

### LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

Ellen T. Ittelson, Architectural Historian

ORGANIZATION

Community Services Collaborative

DATE

February, 1983

STREET & NUMBER

1315 Broadway

TELEPHONE

303-442-3601

CITY OR TOWN

Boulder

STATE

Colorado

## 12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES

NO

NONE

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is \_\_\_ National  State \_\_\_ Local.

FEDERAL REPRESENTATIVE SIGNATURE J. Walter Roth

*J. Walter Roth*

DATE 15 SEP 83

TITLE

GSA Historic Preservation Officer

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

*Shelton Byers*  
 DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

Entered in the  
 National Register

DATE

10/14/83

DATE

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY	
RECEIVED	7/24/87
DATE ENTERED	

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 2

resort in the following years, although it was not until World War I, when American tourists could not vacation abroad, that Florida became really popular. Following the war there was a land boom and Miami was at its center. The buildings constructed on the highly valued land tended to be exuberant, eclectic, brightly colored examples of the Spanish-Mediterranean Revival style. In 1926 the land boom collapsed, and during that year, and also in 1928, there were disastrous hurricanes which destroyed many of the poorly constructed buildings. The Miami Post Office and Courthouse was designed at a time when solid construction and more restrained design was at a premium. The structure clearly reflects those values.

The funds for the Miami Post Office and Courthouse were appropriated in 1926, as part of the Public Buildings Act. Between 1913 and 1926, Congress had authorized no funds for new federal buildings, despite the fact that the federal presence in localities had grown tremendously during those years. Because of this pent up need, funds for hundreds of federal buildings were approved by Congress in 1926 and again in 1928. This spurt of federal government building activity remains relatively undocumented. However, it is known that James A. Wetmore, Acting Supervising Architect between 1915 and 1933, encouraged the use of Classical styles. Because Wetmore was a lawyer, he never actually controlled architectural design. This control was exerted by Louis A. Simon who was superintendent of the Architectural Section of the Supervising Architect's Office from 1905 to 1933, and Supervising Architect from 1933 to 1939. During the 1920s and especially the 1930s, Simon encouraged use of what Lois Craig calls Starved Classicism, a very restrained, undetailed version of Classical Revival. The Miami Post Office and Courthouse is unusual among federal buildings of the period because of its elaborate detailing.

The bust of the land boom in Miami also brought a new appreciation for local materials. This was reflected in the Post Office and Courthouse structure because two sets of specifications were prepared: one for marble and bronze and the other for local coquina stone and aluminum. The latter was selected. Coquina stone had been used by the Spanish in the 18th century for construction of houses. During development of Florida as a resort, coquina stone was rarely used. However, after 1926 there was a greater interest in local materials and a number of buildings were constructed of the local stone. The Miami Post Office and Courthouse is the largest structure to be built of the material. Its verigated warm to cool grey color adds additional interest to the facade.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY
RECEIVED 7/22/83
DATE ENTERED

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 3

The Miami Post Office and Courthouse retains its architectural integrity because few changes have been made to its significant features. The three street facades remain nearly unchanged. The only alterations have been replacement of doors and installation of a handicapped ramp. More changes have been made to the interior but relatively few of these have been made to the elaborate public spaces. The rooms which retain their integrity and are significant building features are: the main lobby, the courtyard and galleries, the district courtroom, the main judge's suite, the elevator/stair lobbies, and the stairways. Other areas of the structure, the postal workroom, offices, and corridors have been remodeled to varying degrees. Because these are not public spaces, their loss of integrity does not detract from the significance of the structure.

Item Number 9, Continued.

Anchor Press/Doubleday, 1981.  
Witney, Henry F. and Witney, Elsie Rathburn. Biographical Dictionary of American Architects. Los Angeles: New Age Publishing Co., 1956.