

**NORTH SHORE HISTORIC DISTRICT**  
**MIAMI BEACH (MIAMI-DADE COUNTY), FLORIDA**  
**HISTORIC AND ARCHITECTURAL RESOURCES OF THE NORTH BEACH COMMUNITY (MPS)**



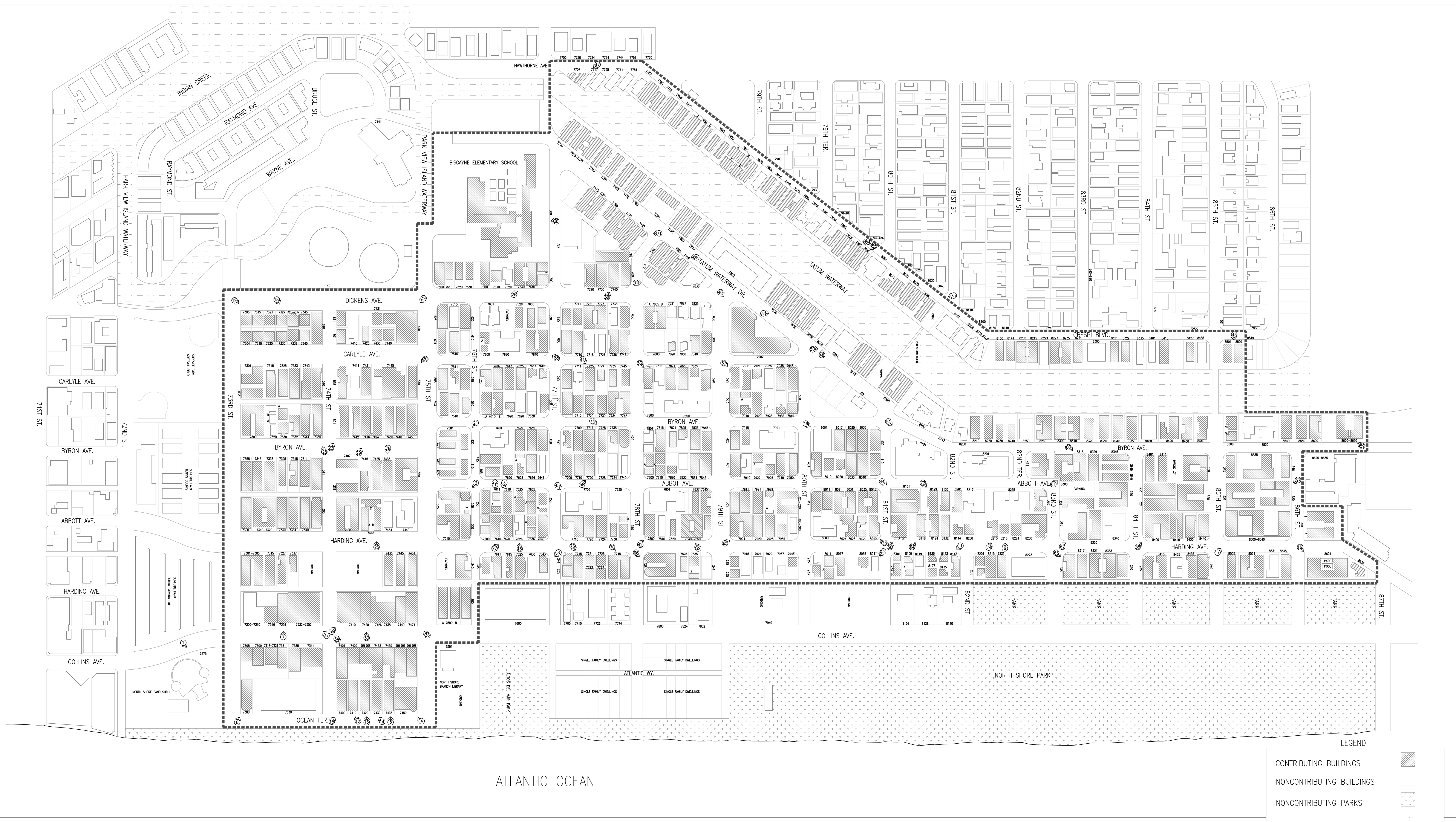
THE ORIGINAL DRAFTS OF THIS MAP WERE DRAWN BY THE MIAMI BEACH PLANNING BOARD USING AUTOCAD AND REVISED BY THE STAFF OF THE FLORIDA BUREAU OF HISTORIC PRESERVATION USING THE SAME PROGRAM. THE ORIGINAL VISUAL FORMAT WAS LARGELY MAINTAINED, BUT CHANGES WERE MADE TO THE HATCH PATTERNS AND THE SIZES OF THE TEXT TO MAKE THEM MORE LEGIBLE. THE LOCATION OF SOME STREET NUMBERS WAS CHANGED TO CLARIFY THEIR ASSOCIATION WITH THE PROPERTIES. CHANGES WERE ALSO MADE TO THE LEGEND AND TITLE TO MEET THE STANDARDS OF THE BUREAU OF HISTORIC PRESERVATION.

REVISED BY W. CARL SHIVER  
 REVISED DATE SEPTEMBER 2009  
 FLORIDA BUREAU OF HISTORIC PRESERVATION  
 P.O. BOX 1100  
 TALLAHASSEE, FLORIDA 32399-0250  
 PHONE NUMBER (850) 245-6333  
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DATE: <u>MAY 2007</u>	DRAWN: <u>GRASSETTI/CURWOOD</u>	REVISED: <u>WCS</u>
CHECKED: <u>SHIVER</u>	DATE: <u>SEPTEMBER 2009</u>	
MAP DRAWN BY: <u>VALERIE GRASSETTI</u> <u>MICHAEL CURWOOD</u>	DRAWING NUMBER: <u>N/A</u>	SHT. NO. <u>  </u> OF <u>  </u> REV <u>  </u>
JOYCE MEYERS, PRINCIPAL PLANNER	TEL: 305-673-7550/FAX: 305-673-7559	jmeyers@miamibeachfl.gov
MIAMI BEACH PLANNING DEPARTMENT, 1700 CONVENTION CENTER DRIVE, MIAMI BEACH, FL 33139		

**LEGEND**

CONTRIBUTING BUILDINGS	
NONCONTRIBUTING BUILDINGS	
NONCONTRIBUTING PARKS	
WATERWAYS	
ADDRESS NUMBERS	7910
DISTRICT BOUNDARIES	
PHOTOGRAPH NUMBERS	



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

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

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 NORTH SHORE HISTORIC DISTRICT

other names/site number N/A

**2. Location**

street & number Roughly by 87th St., Collins Ave., 73rd St., & Hawthorne Ave. N/A  not for publication

city or town Miami Beach N/A  vicinity

state FLORIDA code FL county Miami-Dade code 025 zip code 33141

**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.)

\_\_\_\_\_  
Signature of certifying official/Title Date

State Historic Preservation Officer, Division of Historical Resources  
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:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain) _____	_____	_____
_____	_____	_____
_____	_____	_____

**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	
473	96	buildings
0	0	sites
0	0	structures
0	0	objects
473	96	total

**Name of related multiple property listings**

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

**Number of contributing resources previously listed in the National Register**

Historic and Architectural Resources of the North Beach Community

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions)

- DOMESTIC/Single Dwelling
- DOMESTIC/Multiple Dwelling
- DOMESTIC/Hotel
- COMMERCE/TRADE/Specialty Store
- COMMERCE/TRADE/Restaurant
- EDUCATION/School
- RELIGION/Religious Facility
- RECREATION AND CULTURE/Theater

**Current Functions**

(Enter categories from instructions)

- DOMESTIC/Single Dwelling
- DOMESTIC/Multiple Dwelling
- DOMESTIC/Hotel
- COMMERCE/TRADE/Specialty Store
- COMMERCE/TRADE/Restaurant
- EDUCATION/School
- RELIGION/Religious Facility
- RECREATION AND CULTURE/Theater

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

- NO STYLE/Frame Vernacular
- NO STYLE/Masonry Vernacular
- LATE 19TH AND 20TH CENTURY REVIVALS/Classical Revival
- See Section 7, Page 1

**Materials**

(Enter categories from instructions)

- foundation Stucco
- walls Stucco
- roof Asphalt Shingle
- other

**Narrative Description**

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

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)

COMMUNITY PLANNING AND DEVELOPMENT

ARCHITECTURE

Period of Significance

1935-1963

Significant Dates

1935

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Arch: Anis, Albert

Blder: Unknown

Primary location of additional data:

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

Name of Repository

#

10. Geographical Data

Acreage of Property 175 apprx

UTM References

(Place additional references on a continuation sheet.)

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

3	1	7	5	8	8	2	4	0	2	8	6	0	3	0	0
	Zone		Easting					Northing							
4	1	7	5	8	7	3	0	0	2	8	6	0	2	2	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 Joyce Myers, Principal Planner/W. Carl Shiver, Historic Preservationist

organization Bureau of Historic Preservation date September 2009

street & number 500 South Bronough Street telephone (850) 245-6333

city or town Tallahassee state Florida 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

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.

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section number 7 Page 1

NORTH SHORE HISTORIC DISTRICT  
MIAMI BEACH, MIAMI-DADE COUNTY, FLORIDA  
DESCRIPTION

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LATE 19TH AND 20TH CENTURY REVIVALS/Mediterranean Revival  
MODERN MOVEMENT/Art Deco  
LATE 19TH AND 20TH CENTURY REVIVALS/Mediterranean Revival  
MODERN MOVEMENT/Moderne  
OTHER/Minimal Traditional  
OTHER/Post-War Modern  
OTHER/Miami Modern

**SUMMARY PARAGRAPH**

The North Shore Historic District located in Miami Beach comprises a large mixed use area of mainly mid-20th century architecture. Its boundaries generally encompass 87th Street on the north, Collins Avenue and Ocean Terrace on the east, 73rd Street on the south, and Crespi Boulevard on the west. Within this roughly 61 block area are 569 buildings, 473 of which are contributing buildings and 96 of which are noncontributing. The contributing buildings are mainly examples of modest Post-World War II tourist hotels, apartment buildings, and commercial buildings that constitute a distinctive built environment of resort architecture that differs from the more famous Miami Beach Architectural District located in South Beach. The Art Deco dominated Miami Beach Architectural District (NR 1979) was listed as the nation's first 20th century district. The North Shore Historic District owes much of its character to the repetition of similar building types and styles within a compact space. The contributing buildings represent a variety of styles including Mediterranean Revival, Moderne, Wood Frame Vernacular, Masonry Vernacular, and Post-War Modern styles, many of which exhibit distinct local adaptations that have become recognized as "Miami Modernism" (MiMo). These mostly flat-roofed buildings are faced in field stone, slump brick,<sup>1</sup> patterned stucco, and perforated concrete screens punctuated by distinctive pylon forms, and projecting concrete fins, and decorative modern metal details. The largely multi-residential development grew up mainly after World War II, and its planning was largely designed around garden oriented apartment buildings emphasizing the simple modern architectural motifs of mid-century America. These elements were used in conjunction with small garden patios which convey an architectural ambience characteristic of both the North Beach District and the nearby Normandy Isles Historic District (NR 11/12/08). The North Shore Historic District, in combination with the Normandy Isles Historic District, represents important architectural and cultural landmarks of postwar Miami as well as of mid-century America.

**SETTING**

Miami Beach (population 87,933 in 2000) is a city in southeast Florida 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 which connected to the city of Miami by four causeways. It is located in Miami-Dade County, between Bal Harbour on the north and Key Biscayne on the south. Its main north-south thoroughfare is Highway A1A (Collins Avenue) which runs between the Atlantic Ocean beach area and its many hotels and

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<sup>1</sup> Slump brick or block is masonry that is removed from the mold before it is completely set so it retains a slightly slumped appearance.

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condominiums and the residential subdivisions that overlook Biscayne Bay. North Shore is an urban district of small and medium-scale buildings located near the north city limits of Miami Beach. It features a compact commercial district and hotel area and a large contiguous zone composed primarily of apartment buildings interspersed with small single-family dwellings and religious buildings. Collins Avenue, most of which lies just outside the district is a major traffic thoroughfare lined with commercial buildings, hotels and small city parks. A number of distinctive geographical features also define the North Shore area of Miami Beach. On the east side of Collins Avenue, North Shore Park provides a major recreational green space that borders the Atlantic Ocean. North Park's beaches constitute one of the most important lures to the neighborhood for both tourists and residents. North Shore Park is Miami Beach's only quasi-wilderness park, featuring sea grapes, coconut trees, and dunes planted with sea oats. The natural-looking beach park runs from 87th Street to 72nd Street along Collins Avenue. There are restrooms, picnic tables, barbeque grills, showers, a nature trail, bike path, and an exercise trail. At the southern end of the park, outside the district boundaries, is the North Shore Park Band Shell at 7275 Collins Avenue (Photo 1), designed by Norman M. Giller & Associates in 1961.

**DESCRIPTION**

Only that section of Collins Avenue bounded by 75th Street on the north, Ocean Terrace on the east, 73rd Street on the south, and Harding Avenue on the west actually passes through the historic district. The district is laid out in a typical grid of streets and avenues comprising city blocks containing 50-foot building lots occupied mainly by narrow, freestanding masonry buildings. In some cases, larger buildings occupy more than one block. The variety and harmony of these buildings in scale, placement, materials, and architectural styling lend the district its distinctive appearance.

The southern end of the North Shore Historic District, a 10-block area known as Harding Townsite, is marked by larger city blocks and wider streets than are found in the rest of the district. This area, extending west from the Atlantic to the Park View Waterway Canal was laid out on the site of Biscayne House of Refuge.<sup>2</sup> Beachfront hotels are found along the two-block frontage of Ocean Terrace, and commercial buildings frame Collins Avenue, to the west of which is a neighborhood of apartment buildings that stretched to the Park View Waterway. North of the Harding Townsite the district is defined by smaller city blocks and narrower streets occupied by small apartment buildings interspersed with small wood frame and masonry single family dwellings, survivors of the lower density neighborhood envisioned by the area's early developers.

North Shore was conceived as a neighborhood of single family dwellings. However, starting in the 1930s, development shifted to garden apartment building types that seemed more suitable to an urban setting that required the construction of multiple family building units. Adapted to both the platting of the development and

<sup>2</sup> The Houses of Refuge in Florida were a series of stations operated by the United States Life-Saving Service along the coast of Florida to rescue and shelter ship-wrecked sailors. The Biscayne House of Refuge wall located near 72nd Street.

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NORTH SHORE HISTORIC DISTRICT  
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the local climate, apartment buildings were constructed in conjunction with patios, small gardens, porches, loggias and exterior staircases and catwalks meant to integrate the buildings into a “natural” setting. Although limited in design options by the uniformity of the lot sizes, the small garden apartment buildings were able to incorporate a rich variety of popular architectural themes.

The deflation of the real estate bubble in 2008 brought an end to a frenzy for redevelopment in North Shore that only a few years earlier threatened the widespread demolition of the postwar historic buildings in the historic district. The downturn in the real estate market may turn out to be only a temporary reprieve. The redevelopment activity at the height of the “boom” had already caused the loss of some of the area’s traditional building types. In contrast to the predominantly one- and two-story buildings found throughout the district, new buildings were being built to four or five stories. The lack of parking and the greater density of floor area in new buildings made replacement an attractive option for many property owners.

For now, the district remains largely intact. Most of the contributing buildings in the North Shore Historic District are in good physical condition, and retain much of their original architectural character and integrity. Alterations to historic structures have typically been limited the replacement of doors, windows, roofing materials, and decorative metal-works. Some buildings have received modest additions.

## **ARCHITECTURAL STYLES**

### Single-Family Dwellings

Single-family homes were originally intended to be the principal building type in the North Shore neighborhood. Most of these were demolished and the land used to erect apartment buildings during the intense building boom of the Post-World War II period, and still vacant lots began to see the construction of the better income-producing property. Of the 18 single-family dwellings remaining in the district, three are wood frame. The wood frame houses are examples of the styles in vogue during the 1920s and 1930s. Architect Victor Nellenbogen designed a series of wood frame residences. The Minimal Traditional residence at 330 76th Street (Photo 2), constructed in 1935, exhibits varied massing comprising multiple gables punctuated by a concrete chimney, and is sheathed in wood clapboard. The small pediment flanked by pilasters that frame the main entrance to the house link it to the Colonial Revival tradition. The Wood Frame Vernacular house at 7611 Abbott Avenue (Photo 3), constructed in 1936, has wood clapboard siding and simple wood window surrounds surmounted by drip boards. The original wood sash windows have been replaced with 1/1-light metal sashes. The one-bay shed-roofed porch is supported by wooden posts, and there is a wooden louvered vent set in an octagonal frame in the gable end.

### Moderne Style Hotels



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DESCRIPTION

The North Shore Historic District contains a number of Moderne style hotels. Most are two to three-stories in height. After the collapse of the real estate boom in Miami Beach in 1925-1926, Mediterranean Revival style architecture fell out of favor. Art Deco and Moderne style buildings, which represented a more modern, up-to-date attitude in American architecture, replaced the older Mediterranean Revival style. Art Deco and Art Moderne are variants of a type of architecture that was popular in the United States from the 1920s to the 1940s. There are some similarities between the two styles, but one defining difference is that Art Moderne uses horizontal orientation and Art Deco uses vertical orientation. Art Deco—as the name implies—puts greater emphasis on decorative elements and makes use of oriental and ancient Egyptian themes in a modernized format. Both styles feature stripped down forms and geometric-based ornament. Moderne has a streamlined look, and 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. Projecting concrete “eyebrows” concrete slabs over window are typical.

A number of Moderne hotels are situated on Ocean Terrace in the area of the Harding Townsite, where three major hotels were built in one year alone. The seven-story Days Inn (former Ocean Terrace Hotel) at 7450 Ocean Terrace (Photo 4), designed by architect Harry O. Nelson in 1940, features eyebrows at each window and a continuous wrapping eyebrow that formed a modern cornice at the top of the building. Its most prominent feature is a bull-nose glass lobby that projects from the building at the ground floor, screening its large porch from the corner. Next door, the Ocean Surf (former Alcan Surf Hotel) at 7436 Ocean Terrace (Photo 5), designed by architect Anton Skislewicz, in 1940, was more nautically inspired. On either side of a central vertical band that accentuated the height of the structure, its tripartite facade features large porthole windows and projecting balconies that wrapped its rounded corners. The building is held aloft on piloti columns over a deep ground floor porch. A block south, the three-story Olsen Hotel at 7300 Ocean Terrace (Photo 6), designed by architect Victor H. Nellenbogen 1940, features a streamlined facade with rounded corners, fronted with a projecting glassed-in porch whose corners were similarly rounded.

A smaller number of hotels were built on Collins and Harding avenues, just west of the beach. The Hotel Croton at 7326 Collins Avenue (Photo 7), designed by architect T. Hunter Henderson in 1940, is integrated into the commercial district of the Harding Townsite with a ground floor retail space behind the building's recessed porch. The upper facade has windows decorated with eyebrows, multi-color tile and perforated concrete grills. A decorative vertical fin in the center of the facade that rises from the second story eyebrow above the center of the stepped parapet lends a sense of verticality to the otherwise horizontal emphasis of the street facade. The Baltic Hotel at 7643 Harding Avenue (Photo 8), designed by architect Harry O. Nelson in 1940, addresses its corner site with a segmented wrapping corner entrance accented by similarly wrapping projecting eyebrows. The stepped parapet and pierced concrete blocks in each of the wall bays beneath the parapet repeat the rhythm of the segmented facade. The fenestration consists of simple 4/4-light double-hung wood sash windows, and the small building features a narrow patio bordered by cast concrete balustrade with urn balusters.

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Moderne Apartment Buildings

The small-scale apartment building, usually built on a single lot, was the primary model for residential development in the North Shore neighborhood during the 1930s. Characteristic of this type of construction is the Isidor Apartments at 8216 Harding Avenue (Photo 9), designed by architect Harry O. Nelson in 1939. This two-story, six-apartment building features a three-bay facade with a central entranceway flanked by glass block sidelights framed by a shallow frontispiece that rises above the main parapet of the building. On the second story, the frontispiece frames a recessed panel containing decorative medallions flanked by sidelights similar to those found next to the entranceway. Eyebrows are found above the non-historic aluminum frame windows, and integrated brick planters are found at grade level on both sides of the frontispiece. The White Apartments at 405 76th Street (Photo 10), designed by architect Henry Hohausen in 1937, is a one-story four-unit apartment building with streamlined decoration expressed in incised horizontal banding and continuous projecting eyebrows. The Abbott Avenue elevation seen here shows the strong horizontality of this building, created by its incised banding and jalousie windows, that emphasizes the street level. Its massing and siting allow it to fit into the low-rise character of the neighborhood. The 76th Street view of the building is obscured by trees and dense bushes but has the same characteristics as the Abbott Avenue elevation.

Bungalow courts

The term “Bungalow Court” refers to groups of one- and two-story buildings organized around courtyards, gardens and patios built during the 1930s and not to the Bungalow/Craftsman style. The bungalow court at 8125-1843 Harding Avenue (Photo 11), located between 81st and 82nd streets, was developed as a colony of one-story villas organized around small gardens. Architect Edward A. Nolan designed the small complex of five buildings in 1940. The bungalow court was one of the most important housing models of the era. The courts were entered through portals composed of concrete pylons topped by projecting concrete roofs. The villas featured Art Deco characteristics, including rounded corners, window eyebrows, low stepped parapets, raised wall medallions and striping.

Postwar Hotels

Before they were supplanted by a larger resort, hotels built along Collins Avenue in the 1950s, small postwar hotels followed closely the pattern set before World War II, although with fewer decorative pretensions. Along Ocean Terrace, a group of four small hotels built on single lots and incorporating front patios maintained the tight knit scale of earlier modern hotels and complemented the distinctive frontage that resembles the pattern set along Ocean Drive in South Miami Beach. The Moderne Ocean Terrace Hotel and Apartments at 7410 Ocean Terrace (Photo 12), designed by architect Gilbert M. Fein in 1951, is a “low-slung” two story building with a facade separated into zones of smooth white stucco and blue continuous horizontal bands that frame the

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windows. At the ground level, the building features a fieldstone base and recessed plate glass windows sheltered by a canopy visually supported by engaged columns. The Ocean Horizon at 7420 Ocean Terrace (Photo 13), designed by architect Donald G. Smith in 1947, similarly has a fieldstone base and its windows were framed with continuous wrapping concrete fins.

The Ocean Way Hotel at 7430 Ocean Terrace (Photo 14) is a variation of Vernacular MiMo in its simplicity of design and use of varied textures that blend modernistic forms with an otherwise vernacular treatment of modest concrete block and stucco apartment hotels. The building represents a departure from traditional Art Deco design and incorporates the tenets of the Miami Modern style (MiMo). The anti-decorative canon of the International style was adapted through the use of abstract stucco relief patterns, windows framed by surrounding fins that intersect an asymmetrically deployed slump brick pylon. All of the building's stylistic features are limited to the street facade. The main entrance to the building features a small patio bordered by a masonry wall constructed of concrete and slump brick.

The apartment building at 7400 Ocean Terrace (Photo 15), designed by Gilbert M. Fein in 1961, also features some of the elements of vernacular Miami Modern, including simplicity of design and an economical use of materials such as stack bonded slump brick panels, the use pierced screen block on the exterior stair housing, a projecting horizontal roof, wrought iron columns united by a simple metal railing bordering the ground level walkway and decorative diamond appliqué attached to the solid balustrade of the second level walkway.

Postwar Motels

The main north-south traffic artery of North Shore comprises the pair of Collins and Harding avenues. Accordingly, a number of motels sprung up there. The Beach Place Motel at 8601 Harding Avenue (Photo 16), designed by architect Gilbert M. Fein in 1951, is a two-story U-shaped building wrapped around a pool deck. The Miami Modern building features projecting roof canopies, louvered and metal screen railings along its catwalks, and exterior stairs screened with decorative horizontal and concrete fins. The windows also feature projecting concrete fin surrounds. Guest parking is available only along Harding Avenue, 86th Street, and the alley behind the motel.

The Harding Village Motel at 8500-8540 Harding Avenue (Photo 17), designed by architect Manfred M. Ungaro in 1950, consists of three two-story buildings with a double parking court. The MiMo characteristics for this complex are reflected by a covered walkway supported by pipe columns that shelters guests that wish to pass from one building unit to another, the entranceways to the parking areas and ground level guest rooms flanked by breeze block screen walls framed by slump brick pylons that screen the inside parking areas from the street, while exterior stairs with solid masonry parapets mark the end-walls. The motel also has its own garden areas along the outside of the walkway and is protected by sections of solid masonry walls and simple metal railings.

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Garden Apartment Buildings

Although planned as a multi-family residential area as early as the 1930s, it was not until the massive postwar construction boom that most of the land in North Shore was developed and the district assumed its present character. The primary model of apartment development west of the beach was garden apartment buildings, many of which were built on single residential lots. Garden-oriented apartment buildings in the postwar era partly assumed the functions of small hotels, but also provided tourist lodging in the framework of a residential environment. One important part of this environment was the orientation of the unit toward courtyard and garden spaces. Another important aspect was the incorporation of new stylistic themes that emphasized both futurism and modernity along with rusticity, natural materials, and traditional imagery.

One type of apartment was the small, two-story building oriented to the front and rear yards. A row of street-fronting two-story, four-unit apartment buildings constructed along Dickens Avenue, between 73rd and 74th Streets featured landscaped front yards. The front stoop, overlooking the garden, provided the opportunity for architectural display. The apartment buildings at 7327, 7333-7335, and 7345 Dickens Avenue (Photo 18), all of which were designed by architect Harry O. Nelson between 1949-1950, vary somewhat in appearance, but each building has a projecting concrete entrance canopy supported on metal beanpoles, characteristic of Vernacular Miami Modern planning. Miami Modern design also imbues a similar group of apartment buildings are found at 7305, 7315, and 7323 Dickens Avenue (Photo 19), designed by architect Leonard H. Glasser between 1952-1953. These buildings featured concrete wall and metal screen balconies with iron railings supported by canted pipe columns. The fenestration consists of original glass jalousie windows, applied dolphin castings, and glass jalousie and narrow metal awning windows. Both groups feature flat roofs with projecting eaves.

Another model for apartment buildings was the garden apartment-type patio buildings first seen in Miami Beach in the 1920s. The Good House Apartments at 530 75th Street (Photo 20), designed by architect Henry Hohausser in 1946, is a three-story building organized around a small patio flanked by ornamental bushes. The design of the Good House Apartments was inspired by Miami Beach's postwar Neoclassical revival. Its facade features a central facade constructed of slump brick decorated with elliptical lunettes, medallions containing images of ships executed in bas-relief, a "classical" portico supported by engaged columns, and a doorway flanked by six-pane sidelights. The rectangular windows on the facade exhibit jack arches with keystones in the center. The wings of the building lack distinctive styling, having walls surfaced with smooth stucco and metal sash windows flanked by non-functional board shutters. The facade parapet has a simple entablature with a molded cornice.

The superficial classicism of some of the apartment buildings in the district can verge on the bizarre. The building at 430 76th Street (Photo 21), designed by architect Gerard Pitt in 1944, displays a mix of Neo-classical Revival and Modern themes. The 76th Street ground level entrances feature broken pediments, which

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seems very strange when applied to the otherwise modern vernacular exterior of the apartment building. The functional economy of the building is revealed by the use of plain pipe railings flanking the steps leading to the second story on Byron Avenue whose landing is surrounded by a plain concrete knee wall. This functional approach contrasts with the whimsy of the decorative wrought iron columns that rise from the concrete deck of the front porch to support the roof of the shed extension of the hipped main roof, which has been surfaced with clay tile. Like other garden apartment buildings, the one at 439 76th Street has its own patch of greenery composed of a small lawn and ornamental bushes bordered by what appears to be a non-historic fence composed of white anodized aluminum palins.

The Byron Aire Apartments at 501 74th Street (Photo 22), designed by architect Leonard H. Glasser in 1952, also exhibits characteristics of the Vernacular Miami Modern style. It is a two-story building sheltered by the projecting cantilevered planes found beneath the main flat roof surrounded by a plain parapet. The entrance stair and a cantilevered second floor walkway are notable features, while ground floor units open to a terrazzo terrace. Transite asbestos panels suspended on metal beanpoles provide additional decoration. When these narrow, garden-style buildings were located on corners, they generally turned their side elevation to face the street, producing a frontage with galleried walkways and exterior stairs. The garden area has been reduced to narrow brick planters installed with small palmettos, ferns, Liriope grass, and other plantings. The two-story Miami Modern apartment building at 8040 Harding Avenue (Photo 23), designed by architect Tony N. Sherman in 1949, is a similar example. It features a rounded corner with vertical fins that rise the full height of the building and has projecting concrete catwalks, which are framed by stairways found at both ends of the building. The open structure of the rear stair rises above the roof and is capped by a flat canopy to obtain views of the ocean.

On double lots, apartment buildings are generally arranged to create a common garden court. The Southern Sands Apartment Hotel at 8210 Harding Avenue (Photo 24), designed by architect T. Hunter Henderson in 1940, was advertised as “spaced in beautiful lawns and gardens, this being the attractive and quiet upper beach section close to Surfside,”<sup>3</sup> The garden was promoted as the building’s most vital amenity. Stylistically, the building looks backward with a nod to the Mediterranean Revival rather than forward toward Post-War Modernism. The three 1946 Frank Wyatt Woods-designed buildings at 7418-7428 Harding Avenue (Photo 25) were organized into a U-shaped arrangement creating a central courtyard with a minimal garden area. These buildings also continue the Masonry Vernacular tradition.

Garden courts were usually created by mirroring two identical narrow bar-shaped buildings. Designed by architect Leonard H. Glasser in 1951, the apartments at 7630 and 7640 Dickens Avenue (Photo 26) feature two one-story garden-type apartment buildings that create a central garden area framed by a gateway of projecting

<sup>3</sup> “Southern Sands Apartment Hotel,” Lorenz More, Florida Hotel and Travel Guide, 1942. Courtesy of the Florida Room, Miami-Dade Public Library.

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pylons. Here the Iconic Modernism of MiMo is in full bloom. Iconic Modernism can be found throughout the United States; however, North Beach's large concentration of Mid-century Modern architecture provides a wide array of the iconic motifs of the 1950s, such as parabolic arches, boomerangs, butterfly roofs, delta shapes, and pylons. The projecting eaves of the building's flat roof are canted planes of clapboard siding, and wrapping concrete fins that frame both the windows and a series of fieldstone panels provide further sun protection. The one-story Carol Lee Apartments at 7610-7620 Harding Avenue (Photo 27), designed by the architectural firm of MacKay and Gibbs in 1952, is composed of a U-shaped building that features chamfered corners with wrapping jalousie windows, individual stoops at each of the 10 apartment units, and a massive hipped roof. The apartments are vernacular but also modern in the clean lines of the buildings. The large apartment buildings at 7344-7350 Byron Avenue (Photo 28), designed by architect Manfred M. Ungaro in 1952, are an excellent expression of Vernacular MiMo, comprising a pair of two-story mirror image buildings with a more spacious central garden courtyard. The two facades exhibit slump brick cladding at the street corners that contrasts with the smooth stucco that covers the rest of the exterior walls. Once again, we see metal-framed windows surrounded by fin moldings.

One type of mirrored garden apartment building, which became a trademark of architect Gilbert M. Fein, featured two-story buildings joined at the front by a marquee or gable roof that framed a paved or landscaped court. This is a more elaborate expression of Vernacular MiMo featuring monumental gateways that provide a dramatic focus for the ensemble, even in modest buildings. Fein's rectangular framed gateway to the apartments at 7416-7424 Byron Avenue (Photo 29), constructed in 1956, knits the two buildings together and forms a well-defined courtyard. Architect Gerard Pitt produced a number of buildings, like the Wrightian Modern apartments at 7930 Tatum Waterway Drive (Photo 30) constructed in 1957. Here, the connecting gable suggests the roof of a great chalet. Once again, we see the use of pipe columns, simple metal railings, and combinations of field stone and smooth stucco on the exterior walls. The fenestration is also simple, employing metal framed jalousies.

North Shore's most ambitious project, the Drake Villas along Tatum Waterway Drive, designed by architects Donald Smith and Irvin Korach in 1948, aimed to create a "campus" of more than 23 buildings spread out across more than 2,000 linear feet of water frontage. Envisioned by Jacob Freidus, the developer of the Tatum Waterway Subdivision, the buildings were grouped to frame patios and courts, pool and cabana areas, tennis courts and other recreation areas. The Drake ensemble was based on a building module that rejected Miami's vernacular masonry and wood construction, employing concrete construction instead for both walls and floor slabs. Thirteen of the buildings were constructed. Although executed by the same architect, they exhibited a great variety of details. The programmatic use of concrete construction is particularly evident in the Vernacular Miami Modern apartment building at 715 78th Street (Photo 31), where even the stair railings and porch balustrades are constructed of cast concrete. The two Miami Modern buildings comprising the apartments at 7809-7819 Tatum Waterway Drive (Photo 32) are connected on the second story by a concrete bridge with

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pierced concrete block walls. This bridge shelters the walkway below that provides access between the buildings.

Moderne commercial buildings

Commercial development in North Shore took off during the 1930s, depositing retail buildings, drug stores, movie theaters, restaurants and banks along Collins Avenue and 71st Streets, North Shore's commercial corridors. At least six Moderne commercial buildings are located on Collins Avenue. One of the most notable is the Moderne style Surf Theater at 7420 Collins Avenue (Photo 33), designed by architect Robert E. Collins in 1938, features vertical stucco fluting that terminates in floral scrollwork, a stepped parapet and scalloped moldings. Its tri-partite facade emphasizes the centrality of the marquee that projects over the sidewalk. The building has undergone some unfortunate alterations, but it retains its distinctive marquee.

Moderne styling still provided an appropriate choice for commercial architecture even after World War I. The VIP Studios at 7401 Collins Avenue (Photo 34), formerly the RKO Movie Theater, was designed by architect Albert Anis in 1947. Its rounded corner and applied stucco speed stripes illustrate the continued popularity of streamlining.

Postwar commercial buildings

Commercial development in North Shore continued in the postwar era, largely completing the commercial frontages along Collins Avenue and 71st Street. The CVS at 7410 Collins (Photo 35), originally the Food Fair Supermarket, designed by architect F. J. Tarlowski in 1950, has a recessed square pylon feature connected to the main facade with projecting flat planes. The pylon and flat planes indicates the arrival of the Miami Modern style for use in commercial architecture as well as apartment buildings, hotels, and motels. The Chase Federal Savings and Loan Building, now the Bank of America, at 7474 Collins (36), designed by architect August Geiger in 1950, exemplifies the desire to combine postwar modernism and traditional classicism in an original Miami Modern composition. Its formal entrance is framed in an ornamental keystone surround, and the facade exhibits raised stucco medallions, a grouping of small windows that pierce the stucco-covered concrete facade wall, dark glazed tile window and door surrounds, and a large mullioned picture window that surrounds the Automatic Teller Machine, originally the location of the night deposit box.

By 1960 commercial buildings in Miami Beach began to exhibit sleek modern designs liberated from any historical revival references and even the persistent Moderne. The Walgreens Drug Store, formerly the F.W. Woolworth Store, at 7332-7352 Collins Avenue (Photo 37), designed by architect Maurice S. Weintraub in 1963, has an uninterrupted band of plate glass as its lower facade, while the upper facade was a signage band that featured massive channel letters over a field of mosaic tiles. To energize what might otherwise be a drab

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vernacular composition, a portion of the Collins Avenue facade and 74th Street elevation was fitted with a series of futuristic rectangular panels.

Religious and Public Buildings

The only major public building in the North Shore district is Biscayne Elementary School at 800 77th Street (Photo 38), designed by architect August Geiger in 1941. Located near the north edge of the district overlooking the Park View Island Waterway and Tatum Waterway, the building's facade features a restrained classicism flanked by open-air galleries leading to the classrooms. The district also contains two notable synagogues. Temple Menorah at 620 75th Street (Photo 39), with its perforated concrete "light tower" and modernistic arched main facade, is an excellent example of Iconic Miami Modern architecture adapted to use for a religious building. Designed by architects Gilbert Fein (1951) and Morris Lapidus (1963), the building makes no concessions to revival styles but exhibits a dynamic geometry arrayed in couture gold on white to create an original effect. The tower rises above a complex of temple, community, and administrative spaces defined by volume and surface, and sculptural rooftop elements capturing both sun and shadow. Temple Ner Tamid (Photo 40) at 7902 Carlyle Avenue is a simpler MiMo Modern building distinguished by a geometric pylon rising above the main facade which complements the sober planes of the stucco and field stone wall surfaces. The building was designed by architect J. Richard Ogden in 1957 and despite its simplicity, it still evokes the principles of Mid-Century architectural feeling in its design.

**Expanded Period of Significance 1958-1963**

Normally, properties that achieved significance within the past 50 years shall not be considered eligible for the National Register unless they are integral parts of districts that do meet the criteria. The built environment of North Beach indicates that most buildings built in the six-year period after 1957 are indistinguishable from earlier buildings and inextricably linked to the architectural themes of the postwar generation that is the focus of this nomination. Also, the land available for construction in the neighborhood had been largely used up by 1963 and further land could not be acquired for expansion of the neighborhood because of boundaries created by the water channels bordering the area on the west and the Atlantic Ocean on the east. Most building production of this period derived from existing architectural themes or expanded these themes with new but subtle variations. The period between 1958 and 1963 witnessed steady pressure to provide parking within building sites. This led to the reworking of the zoning code in 1964 that appears to have effectively capped the significant and characteristic production of the postwar era. Its crucial provision for 1½ parking spaces per dwelling unit had a substantial impact on post-1963 construction in North Beach but did not result in widespread new construction since most of the existing land was already occupied and there was no strong impetus for replacing the existing buildings.



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Only nine buildings in the North Shore Historic District were constructed between 1960 and 1963, compared with 370 individual buildings built during the period from 1946-1959. These include the Masonry Vernacular apartments at 7725-7729 Carlyle Avenue (Photo 41), designed by architect E. F. Hauser in 1959, and the MiMo Vernacular building at 7800 Harding Avenue (Photo 42) also designed by architect E. F. Hauser and constructed in 1959. The two-building Miami Modern apartment complex at 8501-8509 Crespi Boulevard (Photo 43), designed by architect Charles H. Markel, was constructed in 1960, while the apartment building at 8101 Abbott Avenue (Photo 44), designed by architect Gerard Pitt, dates from 1962. Architect Gerald Pitt also claims credit for the apartments 8040 Tatum Waterway Drive (Photo 45) which date from 1963. These later two buildings feature the distinguishing characteristics of the Wrightian Modern garden apartment style as two-story single and double bar massing, flat roof with broad overhanging eaves, exterior catwalk accessed by exterior stairway, ornamentation with contrasting brick, stone, iron railings and perforated breeze block.

**Noncontributing Buildings**

Noncontributing buildings include those constructed during one of the district's historic context periods that have suffered alterations that negatively impacts their significance. An example of this is the building at 7626 Harding Avenue (Photo 46), originally a wood frame residence, which has been altered with inappropriate roof tiles, windows, porch enclosure, and the addition of a two-story apartment building in the rear. An example of an altered building from the postwar period is the building at 7717 Hawthorne Avenue (Photo 47), constructed in 1950, which has also undergone a number of inappropriate alterations.

Noncontributing buildings also include those constructed during the district's extended period of significance (1960-1963) that also have been severely altered. These include the twin apartments at 8000-8010 Tatum Waterway Drive (Photo 48), designed by architect Gerard Pitt in 1962 and 1963, which feature facades set back at the grade level to accommodate parking spaces under the second story apartment units, altering the historic practice of curbside parking that had existed since the 1940s.

Buildings constructed after 1963 are considered noncontributing. These newer buildings presented a dramatic contrast in height and size. These larger buildings, many of which are raised on pilotis<sup>4</sup> to accommodate on-site parking, contrast strongly with the traditional built environment. An example of the building type is 8001 Byron Avenue (Photo 49), a Miami Modern example which was constructed in 1964. The size of this 6-story apartment building is very much out of scale with the surrounding two-story historic buildings.

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<sup>4</sup> In modern architecture, pilotis are columns that raise the main body of the building above grade to allow for parking and other forms of access on the site.

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The post-1963 buildings feature a more direct approach to construction, rejecting facade decoration in favor of a simple patterning of repeated windows or balconies, or no patterning at all. There is little or no provision for public spaces previously expressed in catwalks that served as a critical connection to the outdoor garden spaces. The only common spaces are usually a small community room within the building. Apartment and condominium units are accessed by an elevator located beneath the pilotis parking area or parking garage connected to the residential building by a catwalk. Larger buildings constructed with deep setbacks to allow for parking in front of the building, like the one at 8024 Tatum Waterway Drive (Photo 50), interrupt the scale and rhythm of the historical streetscape. Even larger buildings, like the Subtropical MiMo example at 7921 Byron Avenue (Photo 51), constructed in 1977, occupy all or a large part of a block. Buildings like the Subtropical Modern example at 8041 Harding Avenue (Photo 52), constructed in 2005, fails to contribute to the district because of its recent construction date.

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LIST OF RESOURCES

**CONTRIBUTING BUILDINGS**

<u>Address</u>	<u>Use</u>	<u>Style</u>	<u>Date</u>	<u>Site File #</u>
<u>73rd Street</u>				
535	Apartments	Post-War Modern	1954	DA 8200
<u>74th Street</u>				
300	Apartments	Miami Modern	1956	DA 8201
331	Apartments	Miami Modern	1956	DA 8202
341	Apartments	Post-War Modern	1957	DA 8212
501	Apartments	Miami Modern	1952	DA 8161
535	Apartments	Post-War Modern	1947	DA 8166
540	Apartments	Post-War Modern	1951	DA 8194
601	Apartments	Post-War Modern	1948	DA 8174
610	Apartments	Post-War Modern	1953	DA 8176
611	Apartments	Post-War Modern	1948	DA 8175
<u>75th Street</u>				
335	Apartments	Post-War Modern	1951	DA 8294
350	Apartments	Post-War Modern	1955	DA 8152
405	Apartments	Masonry Vernacular,	1944	DA 8300
415	Apartments	Masonry Vernacular	1944	DA 8301
421	Apartments	Masonry Vernacular	1944	DA 8298
503	Apartments	Masonry Vernacular	1947	DA 8389
530	Apartments	Neoclassical	1946	DA 8162
555	Apartments	Post-War Modern	1952	DA 8388
610	Apartments	Post-War Modern	1948	DA 8395
620	Synagogue	Miami Modern	1951	DA 8167
625	Apartments	Post-War Modern	1951	DA 8394
<u>76th Street</u>				
200	Apartments	Post-War Modern	1957	DA 8216
235	Apartments	Post-War Modern	1949	DA 8233
240	Apartments	Post-War Modern	1953	DA 8228
300	Apartments	Post-War Modern	1958	DA 8296
330	Residence	Minimal Traditional	1935	DA 8293
330A	Garage	Frame Vernacular	1935	DA 8293
355	Apartments	Post-War Modern	1953	DA 8287
405	Apartments	Moderne	1937	DA 8306
410	Apartments	Masonry Vernacular,	1944	DA 8302

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76th Street (cont.)

415	Apartments	Post-War Modern	1957	DA 8307
430	Apartments	Neoclassical	1944	DA 8297
510	Apartments	Masonry Vernacular	1944	DA 8391
520	Apartments	Post-War Modern	1954	DA 8386
525	Apartments	Moderne	1941	DA 8381
620	Apartments	Post-War Modern	1958	DA 8392

77th Street

235	Apartments	Moderne	1940	DA 8239
241	Apartments	Moderne	1936	DA 8240
350	Apartments	Masonry Vernacular	1937	DA 8281
350A	outbuilding	Masonry Vernacular	1937	DA 8281
421	Apartments	Mediterranean Revival	1940	DA 8316
450	Apartments	Post-War Modern	1953	DA 8303
500	Apartments	Miami Modern	1950	DA 8385
501	Apartments	Post-War Modern	1957	DA 8371
525	Apartments	Post-War Modern	1951	DA 8370
605	Apartments	Post-War Modern	1953	DA 8408
625	Apartments	Post-War Modern	1950	DA 8409
630	Apartments	Masonry Vernacular	1944	DA 8397
700	Apartments	Post-War Modern	1952	DA 8426
700A	Apartments	Post-War Modern	1952	DA 8426
800	School	Classical Revival	1941	DA 8428

78th Street

235	Apartments	Miami Modern	1951	DA 8243
310	Apartments	Moderne	1938	DA 8280
310A	Apartments	Moderne	1938	DA 8280
420	Apartments	Moderne	1940	DA 8311
630	Apartments	Post-War Modern	1950	DA 8402
700	Apartments	Post-War Modern	1950	DA 8423
715	Apartments	Miami Modern	1948	DA 8456
718	Apartments	Post-War Modern	1958	DA 8461
725	Apartments	Post-War Modern	1948	DA 8455

79th Street

235	Apartments	Post-War Modern	1956	DA 8247
245	Apartments	Moderne	1937	DA 8248
335	Apartments	Post-War Modern	1958	DA 8265
401	Apartments	Post-War Modern	1952	DA 8334

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79th Street (cont.)

425	Apartments	Post-War Modern	1951	DA 8333
503	Apartments	Post-War Modern	1952	DA 8352
520	Apartments	Post-War Modern	1963	DA 8359
525	Apartments	Miami Modern	1958	DA 8351
600	Apartments	Post-War Modern	1950	DA 8422

80th Street

233	Apartments	Post-War Modern	1955	DA 8253
319	Apartments	Post-War Modern	1951	DA 8258
320-328	Apartments	Post-War Modern	1947	DA 8261
401	Apartments	Post-War Modern	1947	DA 8344

81st Street

233	Apartments	Moderne	1940	DA 8462
410	Apartments	Post-War Modern	1950	DA 8340
430	Apartments	Post-War Modern	1950	DA 8340

82nd Street

285	Apartments	Moderne	1939	DA 8469
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82nd Terrace

411	Apartments	Post-War Modern	1950	DA 8487
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83rd Street

235	Apartments	Miami Modern	1949	DA 8543
315	Apartments	Miami Modern	1955	DA 8529
320	Apartments	Post-War Modern	1938	DA 8477
320	Apartments	Post-War Modern	1950	DA 8478
321	Apartments	Post-War Modern	1947	DA 8527

84th Street

235	Apartments	Post-War Modern	1947	DA 8538
240	Apartments	Post-War Modern	1950	DA 8539
320	Apartments	Post-War Modern	1955	DA 8526
321	Apartments	Post-War Modern	1951	DA 8515
333	Apartments	Post-War Modern	1951	DA 8515
340-342	Apartments	Post-War Modern	1955	DA 8520

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84th Street (cont.)

350-354	Apartments	Post-War Modern	1955	DA 8521
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85th Street

240	Apartments	Post-War Modern	1949	DA 8535
320	Apartments	Post-War Modern	1953	DA 8514
331	Apartments	Post-War Modern	1947	DA 8508
345	Apartments	Post-War Modern	1951	DA 8506
350	Apartments	Post-War Modern	1956	DA 8512

86th Street

301A	Apartments	Post-War Modern	1948	DA 8503
301B	Apartments	Post-War Modern	1948	DA 8503
320	Apartments	Miami Modern	1955	DA 8507
346	Apartments	Post-War Modern	1951	DA 8504

Abbott Avenue

7611	Apartments	Frame Vernacular	1936	DA 8286
7611A	Apartments	Frame Vernacular	1936	DA8286
7619	Apartments	Post-War Modern	1947	DA 8285
7620	Apartments	Moderne	1937	DA 8308
7625	Apartments	Moderne	1936	DA 8284
7625A	Apartments	Masonry Vernacular	1936	DA 8284
7628	Residence	Moderne	1936	DA 8309
7628A	Garage	Masonry Vernacular	1936	DA 8309
7635	Apartments	Post-War Modern	1956	DA 8282
7635A	Apartments	Post-War Modern	1956	DA 8282
7636	Apartments	Moderne	1940	DA 8310
7700	Apartments	Moderne	1940	DA 8317
7710	Apartments	Moderne	1940	DA 8318
7720	Apartments	Post-War Modern	1957	DA 8319
7800	Apartments	Mediterranean Revival	1936	DA 8327
7800A	Apartments	Masonry Vernacular	1956	DA 8327
7810	Apartments	Post-War Modern	1956	DA 8328
7810A	Apartments	Post-War Modern	1956	DA 8328
7820	Apartments	Moderne	1937	DA 8329
7834-7842	Apartments	Moderne	1940	DA 8331
7837	Apartments	Post-War Modern	1947	DA 8271
7845	Apartments	Post-War Modern	1947	DA 8270
7911	Apartments	Post-War Modern	1956	DA 8264
7921	Apartments	Post-War Modern	1949	DA 8263

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Abbott Avenue (cont.)

7922	Residence	Moderne	1937	DA 8336
7922	Apartments	Post-War Modern	1952	DA 8337
7926	Apartments	Moderne	1937	DA 8338
7929	Residence	Minimal Traditional	1939	DA 8262
7940	Apartments	Post-War Modern	1951	DA 8339
7950	Apartments	Post-War Modern	1951	DA 8339
8010	Apartments	Moderne	1940	DA 8345
8011	Apartments	Post-War Modern	1949	DA 8257
8020	Apartments	Moderne	1940	DA 8346
8021	Apartments	Post-War Modern	1947	DA 8256
8030	Apartments	Post-War Modern	1947	DA 8347
8031	Apartments	Post-War Modern	1947	DA 8256
8035	Apartments	Post-War Modern	1946	DA 8255
8040	Apartments	Post-War Modern	1947	DA 8347
8045	Apartments	Post-War Modern	1946	DA 8255
8101	Apartments	Miami Modern	1962	DA 8473
8129	Apartments	Miami Modern	1958	DA 8474
8135	Apartments	Post-War Modern	1949	DA 8475
8201	Apartments	Post-War Modern	1950	DA 8476
8300	Apartments	Miami Modern	1946	DA 8525

Byron Avenue

7300	Apartments	Post-War Modern	1951	DA 8193
7311	Apartments	Post-War Modern	1957	DA 8211
7315	Apartments	Post-War Modern	1955	DA 8210
7325	Apartments	Post-War Modern	1949	DA 8209
7330	Apartments	Post-War Modern	1951	DA 8191
7330A	Apartments	Post-War Modern	1951	DA 8191
7332	Apartments	Post-War Modern	1940	DA 8190
7333	Apartments	Moderne	1941	DA 8208
7344	Apartments	Miami Modern	1952	DA 8189
7345	Apartments	Moderne	1947	DA 8207
7350	Apartments	Miami Modern	1952	DA 8189
7355	Apartments	Post-War Modern	1949	DA 8206
7407	Apartments	Post-War Modern	1948	DA 8156
7412	Apartments	Post-War Modern	1949	DA 8160
7415	Apartments	Post-War Modern	1951	DA 8155
7416-7424	Apartments	Miami Modern	1956	DA 8159
7425	Apartments	Post-War Modern	1950	DA 8154
7430-7440	Apartments	Post-War Modern	1957	DA 8158
7435	Apartments	Miami Modern	1950	DA 8153
7450	Apartments	Post-War Modern	1947	DA 8157

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Byron Avenue (cont.)

7501	Apartments	Masonry Vernacular	1944	DA 8299
7510	Apartments	Post-War Modern	1949	DA 8390
7610A	Apartments	Masonry Vernacular	1940	Pending
7610B	Apartments	Masonry Vernacular	1940	Pending
7620	Residence	Minimal Traditional	1940	DA 8383
7625	Residence	Minimal Traditional	1939	DA 8305
7635	Apartments	Post-War Modern	1955	DA 8304
7709	Apartments	Post-War Modern	1956	DA 8315
7712	Apartments	Post-War Modern	1949	DA 8372
7717	Apartments	Post-War Modern	1958	DA 8314
7720	Apartments	Post-War Modern	1954	DA 8373
7725	Apartments	Miami Modern	1941	DA 8313
7730	Apartments	Post-War Modern	1954	DA 8374
7734	Apartments	Post-War Modern	1946	DA 8375
7735	Apartments	Mediterranean Revival	1937	DA 8312
7742	Apartments	Post-War Modern	1946	DA 8376
7815	Apartments	Post-War Modern	1950	DA 8325
7821	Apartments	Post-War Modern	1952	DA 8324
7825	Residence	Minimal Traditional	1940	DA 8323
7835	Apartments	Post-War Modern	1950	DA 8322
7845	Apartments	Post-War Modern	1951	DA 8321
7910	Apartments	Masonry Vernacular	1939	DA 8353
7910A	Apartments	Masonry Vernacular	1939	DA 8353
7915	Apartments	Post-War Modern	1954	DA 8332
7920	Apartments	Post-War Modern	1946	DA 8354
7936	Residence	Minimal Traditional	1939	DA 8356
7940	Apartments	Post-War Modern	1946	DA 8357
8017	Apartments	Post-War Modern	1951	DA 8343
8025	Apartments	Post-War Modern	1950	DA 8342
8035	Apartments	Post-War Modern	1950	DA 8341
8210	Apartments	Post-War Modern	1957	DA 8490
8220	Apartments	Post-War Modern	1957	DA 8490
8230	Apartments	Minimal Traditional	1941	DA 8491
8240	Apartments	Minimal Traditional	1941	DA 8492
8260	Apartments	Post-War Modern	1946	DA 8493
8300	Apartments	Post-War Modern	1949	DA 8502
8310	Apartments	Post-War Modern	1949	DA 8502
8315	Apartments	Post-War Modern	1945	DA 8524
8320	Apartments	Post-War Modern	1951	DA 8501
8329	Apartments	Post-War Modern	1952	DA 8523
8330	Apartments	Post-War Modern	1951	DA 8500
8340	Apartments	Post-War Modern	1951	DA 8500
8345	Apartments	Post-War Modern	1955	DA 8522



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Byron Avenue (cont.)

8350	Apartments	Post-War Modern	1951	DA 8499
8401	Apartments	Post-War Modern	1947	DA 8513
8411	Apartments	Post-War Modern	1947	DA 8513
8420	Apartments	Post-War Modern	1952	DA 8498
8430	Apartments	Post-War Modern	1951	DA 8497
8440	Apartments	Post-War Modern	1950	DA 8496
8500A	Apartments	Post-War Modern	1951	DA 8495
8500B	Apartments	Post-War Modern	1951	DA 8495
8535	Apartments	Post-War Modern	1953	DA 8505
8540	Apartments	Post-War Modern	1951	DA 8494
8550	Apartments	Post-War Modern	1951	DA 8494
8600	Apartments	Post-War Modern	1952	DA 8547
8620-8630	Apartments	Miami Modern	1950	DA 8548

Carlyle Avenue

7301	Apartments	Post-War Modern	1954	DA 8199
7304	Apartments	Post-War Modern	1953	DA 8188
7310	Apartments	Post-War Modern	1953	DA 8186
7315	Apartments	Post-War Modern	1955	DA 8198
7320	Apartments	Post-War Modern	1952	DA 8184
7325	Apartments	Post-War Modern	1951	DA 8197
7330	Apartments	Post-War Modern	1950	DA 8182
7333	Apartments	Post-War Modern	1951	DA 8196
7336	Apartments	Post-War Modern	1950	DA 8180
7340	Apartments	Post-War Modern	1949	DA 8178
7343	Apartments	Post-War Modern	1954	DA 8195
7420	Apartments	Post-War Modern	1947	DA 8172
7421	Apartments	Post-War Modern	1950	DA 8164
7430	Apartments	Post-War Modern	1951	DA 8171
7435	ynagogue	Post-War Modern	1960	DA 8163
7440	Apartments	Post-War Modern	1951	DA 8168
7510	Apartments	Post-War Modern	1951	DA 8396
7511	Residence	Mediterranean Revival	1940	DA 8387
7600	Apartments	Mediterranean Revival	1938	DA 8400
7600A	Apartments	Mediterranean Revival	1938	DA 8400
7609	Apartments	Post-War Modern	1951	Pending
7617	Apartments	Post-War Modern	1951	DA 8380
7625	Apartments	Post-War Modern	1957	DA 8379
7637	Residence	Minimal Traditional	1939	DA 8378
7640	Apartments	Miami Modern	1958	DA 8401
7645	Residence	Minimal Traditional	1939	DA 8377

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Carlyle Avenue (cont.)

7710	Apartments	Post-War Modern	1951	DA 8409
7725	Apartments	Masonry Vernacular	1959	DA 8368
7729	Residence	Frame Vernacular	1936	DA 8367
7735	Apartments	Post-War Modern	1946	DA 8366
7736	Apartments	Post-War Modern	1951	DA 8412
7745	Apartments	Post-War Modern	1946	DA 8365
7746	Apartments	Post-War Modern	1951	DA 8413
7801	Church	Masonry Vernacular	1954	DA 8363
7820	Residence	Minimal Traditional	1940	DA 8419
7821	Apartments	Post-War Modern	1949	DA 8361
7829	Apartments	Post-War Modern	1949	DA 8361
7835	Residence	Minimal Traditional	1939	DA 8360
7840	Apartments	Post-War Modern	1950	DA 8421
7902	Synagogue	Miami Modern	1957	DA 8453
7911	Apartments	Post-War Modern	1951	DA 8350
7921	Residence	Minimal Traditional	1940	DA 8349
7935	Apartments	Post-War Modern	1952	DA 8348
7945	Apartments	Post-War Modern	1952	DA 8348

Collins Avenue

7305	Restaurant	Post-War Modern	1948	DA 8227
7309	Stores	Post-War Modern	1955	DA 8226
7314-7316	Restaurant, stores	Vernacular	1940	DA 8215
7316	Restaurant, stores	Vernacular	1940	DA 8215
7317-7321	Retail	Post-War Modern	1945	DA 8225
7326	Apartments	Moderne	1940	DA 8214
7331	Stores	Post-War Modern	1948	DA 8224
7332-7352	Retail	Post-War Modern	1963	DA 8213
7335	Stores	Post-War Modern	1954	DA 8223
7341	Stores	Moderne	1941	DA 8222
7401	Restaurant	Moderne	1947	DA 2965
7409	Stores	Post-War Modern	1950	DA 8141
7410	Store	Miami Modern	1950	DA 8146
7420	Stores	Moderne	1938	DA 8145
7421-7423	Stores	Vernacular	1941	DA 8140
7426-7438	Stores	Post-War Modern	1952	DA 8144
7433	Restaurant	Moderne	1938	DA 8139
7439	Stores	Vernacular	1940	DA 8138
7440	Stores	Post-War Modern	1947	DA 8143
7441-7447	Stores	Post-War Modern	1952	DA 8137
7474	Bank	Miami Modern	1950	DA 8142

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Collins Avenue (cont.)

7449-7455	Store, Offices	Post-War Modern	1948	DA 8136
7474	Bank	Post-War Modern	1950	DA 8142
7500A	Apartments	Post-War Modern	1957	DA 8149
7500B	Apartments	Post-War Modern	1957	DA 8149

Crespi Boulevard

7765	Apartments	Post-War Modern	1951	DA 8580
7775	Apartments	Post-War Modern	1952	DA 8579
7805	Apartments	Post-War Modern	1956	DA 8578
7815	Apartments	Post-War Modern	1956	DA 8577
7835A	Apartments	Post-War Modern	1957	DA 8576
7835B	Apartments	Post-War Modern	1957	DA 8576
7849	Apartments	Post-War Modern	1947	DA 8575
7859	Apartments	Post-War Modern	1947	DA 8575
7871A	Apartments	Post-War Modern	1952	DA 8574
7871B	Apartments	Post-War Modern	1952	DA 8574
7871C	Apartments	Post-War Modern	1952	DA 8574
7871D	Apartments	Post-War Modern	1952	DA 8574
7879	Apartments	Masonry Vernacular	1948	DA 8573
7915	Apartments	Post-War Modern	1948	DA 8572
7919	Apartments	Post-War Modern	1957	DA 8571
7925	Apartments	Post-War Modern	1947	DA 8570
7935	Apartments	Post-War Modern	1947	DA 8569
7965	Residence	Post-War Modern	1952	DA 8568
7975	Apartments	Miami Modern	1953	DA 8567
7985	Apartments	Miami Modern	1953	DA 8566
7995	Apartments	Miami Modern	1954	DA 8565
8011	Apartments	Post-War Modern	1955	DA 8564
8021	Apartments	Post-War Modern	1957	DA 8563
8025	Apartments	Post-War Modern	1951	DA 8562
8035	Apartments	Miami Modern	1959	DA 8561
8135	Apartments	Miami Modern	1950	DA 8558
8141	Apartments	Post-War Modern	1949	DA 8557
8205	Apartments	Post-War Modern	1953	DA 8556
8215	Apartments	Post-War Modern	1953	DA 8555
8227	Apartments	Post-War Modern	1953	DA 8553
8235	Apartments	Post-War Modern	1953	DA 8552
8271	Apartments	Post-War Modern	1957	DA 8551
8321	Apartments	Post-War Modern	1951	DA 8550
8329	Apartments	Post-War Modern	1951	DA 8549
8415	Apartments	Post-War Modern	1957	DA 8546
8427	Apartments	Post-War Modern	1953	DA 8545

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LIST OF RESOURCES

Crespi Boulevard (cont.)

8501	Apartments	Miami Modern	1960	DA 8544
8509	Apartments	Miami Modern	1960	DA 8544

Dickens Avenue

7305	Apartments	Miami Modern	1953	DA 8187
7315	Apartments	Miami Modern	1953	DA 8185
7323	Apartments	Miami Modern	1952	DA 8183
7327	Apartments	Miami Modern	1950	DA 8181
7333-7335	Apartments	Miami Modern	1950	DA 8179
7345	Apartments	Miami Modern	1949	DA 8177
7431	Apartments	Post-War Modern	1951	DA 8170
7500	Apartments	Post-War Modern	1951	DA 8431
7510	Apartments	Post-War Modern	1955	DA 8432
7520	Apartments	Post-War Modern	1955	DA 8433
7530	Apartments	Post-War Modern	1955	DA 8434
7600	Apartments	Post-War Modern	1947	DA 8430
7610	Apartments	Post-War Modern	1951	DA 8429
7629	Apartments	Moderne	1946	DA 8399
7630	Apartments	Miami Modern	1951	DA 8427
7635	Apartments	Moderne	1946	DA 8398
7640	Apartments	Miami Modern	1951	DA 8427
7711	Apartments	Post-War Modern	1951	DA 8406
7720	Apartments	Post-War Modern	1953	DA 8425
7721	Apartments	Post-War Modern	1953	DA 8405
7727	Apartments	Post-War Modern	1953	DA 8404
7730	Apartments	Miami Modern	1958	DA 8424
7740	Apartments	Miami Modern	1958	DA 8424
7805A	Apartments	Post-War Modern	1951	DA 8418
7805B	Apartments	Post-War Modern	1951	DA 8418

Harding Avenue

7300	Apartments	Post-War Modern	1954	DA 8205
7301-7305	Apartments	Post-War Modern	1956	DA 8220
7310-7320	Apartments	Post-War Modern	1957	DA 8204
7315	Apartments	Post-War Modern	1958	DA 8219
7327	Apartments	Post-War Modern	1946	DA 8218
7330	Apartments	Post-War Modern	1951	DA 8203
7334	Apartments	Post-War Modern	1947	DA 2979
7337	Apartments	Moderne	1937	DA 8217
7340	Apartments	Post-War Modern	1947	DA 8202
7400	Apartments	Post-War Modern	1949	DA 8151

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Harding Avenue (cont.)

7435	Apartments	Post-War Modern	1949	DA 8148
7418A	Apartments	Masonry Vernacular	1946	DA 8150
7418B	Apartments	Masonry Vernacular	1946	DA 8150
7418C	Apartments	Masonry Vernacular	1946	DA 8150
7435	Apartments	Post-War Modern	1949	DA 8148
7445	Apartments	Post-War Modern	1949	DA 8148
7451	Apartments	Post-War Modern	1947	DA 8147
7510	Apartments	Post-War Modern	1952	DA 8295
7600	Apartments	Moderne	1936	DA 8288
7610-7620	Apartments	Masonry Vernacular	1952	DA 8289
7611	Apartments	Masonry Vernacular	1940	DA 8232
7615	Apartments	Moderne	1940	DA 8231
7625	Apartments	Post-War Modern	1956	DA 8230
7636	Apartments	Post-War Modern	1956	DA 8291
7636A	Apartments	Post-War Modern	1956	DA 8291
7640	Apartments	Post-War Modern	1951	DA 8292
7643	Hotel	Moderne	1940	DA 8229
7710	Apartments	Post-War Modern	1950	DA 8276
7715	Apartments	Miami Modern	1959	DA 8238
7720	Apartments	Post-War Modern	1958	DA 8277
7721	Apartments	Post-War Modern	1955	DA 8236
7723	Apartments	Moderne	1937	DA 8237
7724	Apartments	Post-War Modern	1956	DA 8278
7725	Apartments	Post-War Modern	1955	DA 8235
7727	Apartments	Post-War Modern	1955	DA 8235
7724	Apartments	Post-War Modern	1956	DA 8278
7736	Apartments	Moderne	1940	DA 8279
7745	Apartments	Miami Modern	1958	DA 8234
7800	Apartments	Post-War Modern	1959	DA 8272
7820	Apartments	Moderne	1939	DA 8274
7825	Apartments	Masonry Vernacular	1939	DA 8242
7835	Apartments	Frame Vernacular	1936	DA 8241
7835A	Apartments	Frame Vernacular	1936	DA 8241
7840-7850	Apartments	Post-War Modern	1958	DA 8275
7904	Apartments	Miami Modern	1953	DA 8266
7920	Apartments	Moderne	1940	DA 8267
7928	Apartments	Moderne	1940	DA 8268
7936	Apartments	Moderne	1940	DA 8269
7945	Residence	Frame Vernacular	1935	DA 8244
8011	Apartments	Post-War Modern	1956	DA 8252
8011A	Apartments	Post-War Modern	1956	DA 8252
8017	Apartments	Masonry Vernacular	1939	DA 8251
8024-8028	Apartments	Post-War Modern	1949	DA 8259

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NORTH SHORE HISTORIC DISTRICT  
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Harding Avenue (cont.)

8035	Apartments	Moderne	1937	DA 8249
8036	Apartments	Masonry Vernacular	1940	Pending
8036A	Apartments	Masonry Vernacular	1940	Pending
8040	Apartments	Miami Modern	1949	DA 8260
8100	Apartments	Miami Modern	1954	DA 8486
8101	Residence	Moderne	1940	DA 8463
8109	Apartments	Moderne	1940	DA 8464
8109A	Apartments	Moderne	1940	DA 8464
8118	Apartments	Miami Modern	1946	DA 8485
8124	Apartments	Post-War Modern	1946	DA 8485
8125	Apartments	Moderne	1940	DA 8466
8127	Apartments	Moderne	1940	DA 8466
8132	Apartments	Post-War Modern	1957	DA 8484
8133	Apartments	Moderne	1940	DA 8467
8135	Apartments	Moderne	1940	DA 8467
8143	Apartments	Moderne	1940	DA 8468
8144	Apartments	Post-War Modern	1941	DA 8483
8200	Apartments	Masonry Vernacular	1939	DA 8482
8201	Apartments	Post-War Modern	1950	DA 8470
8210	Apartments	Mediterranean Revival	1940	DA 8481
8215	Apartments	Post-War Modern	1957	DA 8471
8216	Apartments	Moderne	1939	DA 2980
8221	Apartments	Post-War Modern	1957	DA 8472
8224	Apartments	Moderne	1939	DA 8480
8250	Apartments	Post-War Modern	1950	DA 8479
8317	Apartments	Post-War Modern	1947	DA 8542
8320	Apartments	Post-War Modern	1955	DA 8528
8321	Apartments	Post-War Modern	1951	DA 8541
8333	Apartments	Post-War Modern	1951	DA 8540
8400	Apartments	Miami Modern	1949	DA 8519
8415	Apartments	Post-War Modern	1948	DA 8537
8420	Apartments	Post-War Modern	1953	DA 8518
8430	Apartments	Post-War Modern	1951	DA 8517
8435	Apartments	Post-War Modern	1949	DA 8536
8440	Apartments	Post-War Modern	1951	DA 8516
8500-8540	Apartments	Miami Modern	1950	DA 8511
8505	Apartments	Post-War Modern	1951	DA 8534
8520	Apartments	Post-War Modern	1950	DA 8510
8521	Apartments	Post-War Modern	1950	DA 8533
8545	Apartments	Post-War Modern	1949	DA 8532
8601	Apartments	Miami Modern	1951	DA 8531
8635	Apartments	Post-War Modern	1947	DA 8530

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Ocean Terrace

7300	Apartments	Moderne	1940	DA 8221
7400	Apartments	Miami Modern	1961	DA 8135
7410	Hotel	Moderne	1951	DA 8134
7420	Apartments	Moderne	1947	DA 8133
7430	Hotel	Miami Modern	1951	DA 8132
7436	Hotel	Moderne	1940	DA 8131
7450	Hotel	Moderne	1940	DA 8130

Tatum Waterway

7710	Apartments	Post-War Modern	1947	DA 8451
7720-7730	Apartments	Post-War Modern	1947	DA 8450
7740	Apartments	Post-War Modern	1947	DA 8449
7745-7755	Apartments	Post-War Modern	1947	DA 8460
7750	Apartments	Post-War Modern	1947	DA 8448
7760	Apartments	Post-War Modern	1947	DA 8447
7765	Apartments	Post-War Modern	1947	DA 8459
7770	Apartments	Post-War Modern	1947	DA 8446
7775	Apartments	Post-War Modern	1947	DA 8458
7780	Apartments	Post-War Modern	1948	DA 8445
7787	Apartments	Miami Modern	1958	DA 8457
7790	Apartments	Post-War Modern	1948	DA 8444
7796	Apartments	Post-War Modern	1948	DA 8443
7800	Apartments	Post-War Modern	1948	DA 8442
7809	Apartments	Miami Modern	1948	DA 8454
7810	Apartments	Post-War Modern	1948	DA 8441
7819	Apartments	Miami Modern	1948	DA 8454
7930	Apartments	Miami Modern	1957	DA 8440
7950	Apartments	Post-War Modern	1957	DA 8439
8040	Apartments	Miami Modern	1963	DA 8436
8080	Apartments	Post-War Modern	1957	DA 8435

**NONCONTRIBUTING RESOURCES**

<u>Address</u>	<u>Use</u>	<u>Style</u>	<u>Date</u>	<u>Site File #</u>
<u>77th Street</u>				
727	School	Masonry Vernacular	1959	N/A
<u>79th Street</u>				
244	Apartments	Masonry Vernacular	1967	N/A

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79th Street (cont.)

630	Apartments	Masonry Vernacular	1940	N/A
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80th Street

235	Residence	Frame Vernacular	1947	N/A
300-306	Apartments	Frame Vernacular	1972	N/A
500	Residence		1938	N/A

Abbott Avenue

7646	Apartments	Masonry Vernacular	1972	N/A
7705	Apartments	Masonry Vernacular	1976	N/A
7728	Apartments	Masonry Vernacular	1998	N/A
7734	Apartments	Masonry Vernacular	1940	N/A
7735	Apartments	Masonry Vernacular	1965	N/A
7740	Apartments	Masonry Vernacular	1980	N/A
7801	Apartments	Masonry Vernacular	1979	N/A
7830	Apartments	Masonry Vernacular	1963	N/A
7910	Apartments	Masonry Vernacular	1936	N/A
7929A	Garage	Masonry Vernacular	1994	DA 8262
8217	Apartments	Masonry Vernacular	1969	N/A
8255	Apartments	Masonry Vernacular	1980	N/A

Byron Avenue

7320	Apartments	Masonry Vernacular	1941	N/A
7320A	Apartments	Masonry Vernacular	1941	N/A
7320B	Apartments	Masonry Vernacular	1941	N/A
7601	Apartments	Masonry Vernacular	1976	N/A
7626	Apartments	Masonry Vernacular	1980	N/A
7630	Apartments	Masonry Vernacular	1950	N/A
7800	Apartments	Masonry Vernacular	1939	N/A
7801	Apartments	Masonry Vernacular	1939	N/A
7801A	Apartments	Masonry Vernacular	1939	N/A
7850	Apartments	Masonry Vernacular	1970	N/A
7921	Apartments	Miami Modern	1977	N/A
7928	Residence	Frame Vernacular	1940	N/A
8001	Apartments	Miami Modern	1964	N/A
8100	Apartments	Masonry Vernacular	1980	N/A
8101	Apartments	Masonry Vernacular	1980	N/A
8142	Apartments	Masonry Vernacular	1939	N/A
8200	Apartments	Masonry Vernacular	1939	N/A
8201	Apartments	Masonry Vernacular	1978	N/A



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Byron Avenue (cont.)

8250	Apartments	Masonry Vernacular	1977	N/A
8400	Apartments	Masonry Vernacular	1966	N/A
8530	Apartments	Masonry Vernacular	1978	N/A

Carlyle Avenue

7410	Apartments	Masonry Vernacular	1950	N/A
7411	Apartments	Masonry Vernacular	1946	N/A
7620	Apartments	Masonry Vernacular	1970	N/A
7711	Residence	Masonry Vernacular	1939	N/A
7718	Apartments	Masonry Vernacular	1948	N/A
7726	Residence	Masonry Vernacular	1940	N/A
7800	Apartments	Masonry Vernacular	1965	N/A
7811	Apartments	Masonry Vernacular	1977	N/A
7830	Educational	Masonry Vernacular	1940	N/A
7925	Apartments	Masonry Vernacular	1970	N/A

Collins Avenue

7300-7310	Retail	Masonry Vernacular	1952	N/A
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Crespi Boulevard

7757	Apartments	Masonry Vernacular	1947	N/A
7905	Apartments	Masonry Vernacular	1947	N/A
7945	Residence	Masonry Vernacular	1952	N/A
7955	Residence	Masonry Vernacular	1952	N/A
7959	Apartments	Masonry Vernacular	1972	N/A
8001	Apartments	Masonry Vernacular	1968	N/A
8101	Apartments	Masonry Vernacular	1969	N/A
8109	Residence	Masonry Vernacular	1956	N/A
8119	Apartments	Masonry Vernacular	1951	N/A
8125	Apartments	Masonry Vernacular	1971	N/A
8221	Apartments	Masonry Vernacular	1956	N/A
8305	Apartments	Masonry Vernacular	1970	N/A
8335	Apartments	Masonry Vernacular	1948	N/A
8401	Apartments	Masonry Vernacular	1948	N/A
8435	Apartments	Masonry Vernacular	1961	N/A

Dickens Avenue

7515	Apartments	Masonry Vernacular	1938	N/A
7601	Apartments	Masonry Vernacular	1996	N/A

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Dickens Avenue (cont.)

7620	Residence	Masonry Vernacular	1940	N/A
7733	Apartments	Masonry Vernacular	1949	N/A
7821	Residence	Masonry Vernacular	1939	N/A
7827	Residence	Masonry Vernacular	1939	N/A
7830	Apartments	Masonry Vernacular	1978	N/A
7835	Residence			
	Masonry Vernacular	1940	N/A	

Harding Avenue

7434	Apartments	Masonry Vernacular	1965	N/A
7440	Apartments	Masonry Vernacular	1980	N/A
7633	Apartments	Masonry Vernacular	1978	N/A
7810	Apartments	Masonry Vernacular	1940	N/A
7915	Apartments	Masonry Vernacular	1980	N/A
7921	Apartments	Masonry Vernacular	2002	N/A
7626	Apartments	Frame Vernacular	1939	N/A
7929	Apartments	Masonry Vernacular	1937	N/A
7937	Apartments	Masonry Vernacular	1936	N/A
8000	Apartments	Masonry Vernacular	1965	N/A
8041	Apartments	Miami Modern	2005	N/A
8119	Apartments	Masonry Vernacular	1940	N/A
8223	Apartments	Masonry Vernacular	1966	N/A
8340	Apartments	Masonry Vernacular	1978	N/A
8425	Apartments	Masonry Vernacular	1976	N/A
8531	Apartments	Masonry Vernacular	1968	N/A

Hawthorne Avenue

7717	Residence	Masonry Vernacular	1950	N/A
7735	Apartments	Masonry Vernacular	1949	N/A
7741	Apartments	Masonry Vernacular	1949	N/A
7751	Apartments	Masonry Vernacular	1949	N/A

Ocean Terrace

7330	Apartments	Masonry Vernacular	1994	N/A
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Tatum Waterway Drive

7900	Apartments	Masonry Vernacular	1972	N/A
8000	Apartments	Post-War Modern	1962	N/A
8010	Apartments	Post-War Modern	1962	N/A
8024	Apartments	Masonry Vernacular	1969	N/A

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**ARCHITECTS (cont.)**

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**SUMMARY**

The North Shore Historic District is significant under National Register Criteria A and C at the local level in the areas of Community Planning and Development and Architecture. This is due to the distinctive layout of the residential and commercial neighborhood, which has been adapted to the distinctive platting of the area limited by its location in the Intracoastal Waterway. It is also significant for the variety of its architectural styles that reflect the revival styles and modern movements in the decade immediately prior to World War II and the impact of a more dynamic modernism in architecture in the postwar era. The district contains 520 contributing buildings (417 properties) constructed between 1935 and 1963 when changes in zoning altered the pattern of development design guidelines for the area..

The North Shore Historic District contributes to the Historic and Architectural Resources of the North Beach Community Multiple Property Submission under the following historic contexts: **II. Depression Era and World War II Development (1930-1945)**; **III. World War II Deveopment and the Rise of Mid-Century Architectural Styles (1946-1958)**; and **IV. Expanded Period of Development (1959-1963)**. The last context

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includes buildings that were less than 50 years old at the time of the approval of the Multiple Property Cover in 2008 and were eligible for listing under Criteria Consideration G because they are an integral part of a historic district. The North Shore Historic District, however, includes only seven contributing buildings that are less than fifty years old. The use of Criteria Consideration G, therefore, is unnecessary. Building types represented in this district include: **F.1 Multi-Dwelling Residential, F.2 Tourist Lodgings, F.3 Commercial Buildings, F.4 Single-Family Residences and F.5 Civic and Religious Buildings and Monuments.**

**STATEMENT OF SIGNIFICANCE**

Community Planning and Development

The North Shore Historic District derives its significance in community planning and development from the confluence of the speculative grid-based planning of its Florida Land Boom era foundations and three generations of architectural developments that completed the urban district. The district originated on a natural barrier island with sandy beaches fronting the Atlantic Ocean and mangrove wetlands spreading into Biscayne Bay on the west. With the end of World War I, the subdivision and planning of North Beach began in earnest. The stage was set after an agreement made between property owners in the area and Dade County commissioners in December 1918 phased out the existing oceanfront right of way of Ocean Boulevard. This right of way had been granted to the three Tatum Brothers in 1917 in order to provide access to their property.<sup>5</sup> Although Oceanfront Boulevard was noted as “one of the most popular of the numerous pleasure drives around the city,”<sup>6</sup> the 1918 agreement recognized the roadway’s commercial value, and strategically opened the most valuable oceanfront property for private development. Collins Avenue (formerly Atlantic Avenue, renamed in honor of John Collins in 1917), which was 200 feet east of Ocean Boulevard, was henceforth established as the vital north-south traffic artery of Miami’s beaches. A patchwork quilt of subdivisions soon sprouted along Collins Avenue, which became one of the nation’s most storied and recognizable roadways.

Native mucky swamps and dense brush were transformed in order to entice tourists and sell home sites. Inland water edges were first neatly contoured with concrete seawalls, giving definitive shape to the area. Suction dredges installed on barges in Biscayne Bay vacuumed up bay bottom and re-deposited it within the new perimeter. Miami Beach was transformed into a neatly fringed table of bleached bay-bottom sand that quickly produced a utopia of green lawns, neat rows of feathery trees and flowering plants. By 1925, Miami Beach’s “North Shore” area presented a nearly continuous grid of streets platted with 50-foot lots from 63rd Street to 87th Terrace. An exception was the swath of territory belonging to the United States Coast Guard which was the former site of the Biscayne House of Refuge.

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<sup>5</sup> “Ocean Boulevard May Soon Be Thing Of The Past: Tatums Asking County To Keep Old Agreement, Board Under Contract To Accept Highway Back From Shoreline,” News-Metropolis, December 11, 1923, Section II, p. 1.

<sup>6</sup> Miami the Beautiful (Miami, Florida: Foster & Reynolds) Circa 1920. Courtesy of the Historical Museum of South Florida.

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North Beach's first subdivision, Atlantic Heights, was filed in February 1919 by Frank Osborne, son of coconut plantation founder Ezra Osborne and his wife Viola. It centered on Atlantic Drive (present day 69th street) and spanned from the Atlantic Ocean to Indian Creek, a lagoon that bisected the swampy land mass of North Beach that includes the Normandy Shores and Isle of Normandy islands. The same year, the Altos Del Mar #1 and #2 subdivisions were filed by the three Tatum brothers, Bethel Blanton, Johnson Reed, and Smiley Bethel Tatum. Bethel Blanton Tatum moved to Florida in 1881 at age 17 and worked in the newspaper business, for a time being the owner and publisher of the Miami Metropolis. In 1907, he went into real estate and was joined by his two brothers, Johnson and Smiley.<sup>7</sup>

These subdivisions established a swath of home sites along the Atlantic Ocean between present-day 75th Street and 87th Terrace. Altos Del Mar #3, a multi-family district, was laid out just to the west in 1923. The Tatums completed their North Beach development with Altos Del Mar #4, 5 and 6, which lie in the present-day community of Surfside. The Tatum Brothers promoted Altos Mar # 6 as "the hub around which the entire social and business life of upper Miami Beach will center, and radiate from. It will be a district devoted to high class shops and stores surrounded by beautiful residences, luxurious hotels and exclusive apartment houses."<sup>8</sup>

President Warren G. Harding declared a large portion of the government tract as surplus property through an executive order issued just after his January 1921 visit to Miami Beach, where he vacationed with successful Miami Beach developer, Carl S. Fisher. This surplus land between present-day 73rd and 75th streets was 888 surveyed and platted as a complete town consisting of broad streets with ample space for parking, a public beach on the Atlantic Ocean bordered by Ocean Terrace. The development was laid out from east to west with an oceanfront hotel district, a commercial district, a residential district, and a public park on the Biscayne Bay side of the island. The remaining government tract between 72nd and 73rd Streets remained under the control of the Coast Guard until 1941, when the federal government traded the land with the city of Miami Beach for a more strategic location on Government Cut. The property became today's North Shore Park.<sup>9</sup> The platting of the northern and western fringes of the North Shore district were completed by 1946, following the established grid pattern and the contours of the Tatum Waterway, a man-made canal that had been dredged in 1929. The functional platting of the district, primarily favoring the sale of small individual lots, set the speculative stage for the future development of the district by a large and varied group of owners.

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<sup>7</sup> Carolyn Klesper, "90 Years of North Beach, A Synopsis of the Northern Portion of the City of Miami Beach," prepared for the City of Miami Beach Planning Department, June 6, 2001, p. 3.

<sup>8</sup> "To Complete An Ideal: The Newest Allotment Of Altos Del Mar." Miami Herald, Sunday January 27, 1924, p. 7.

<sup>9</sup> The House of Refuge site was, "by authority of Congress, exchanged for a site on Causeway Island, in Biscayne Bay, for the use of the Coast Guard." "Harding Townsite / South Altos Del Mar Historic District Designation Report" (Miami Beach: City of Miami Beach, Planning, Design and Historic Preservation Division) 1966.

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By 1922, the tract's roughly 40 acres had been surveyed and platted into 133 lots with broad streets, an oceanfront park on its east end, and a bayfront park on its west end. Its planning had called for a hotel district along a fragment of the now defunct Ocean Boulevard, a commercial district along Collins Avenue and a residential district on the balance of the land. This stratified planning assembled the essential features and amenities of a resort community into 10 blocks. The plat was renamed the Harding Townsite in 1923, after the President's death in August of that year. Its lots were sold in February 1924 at an auction attended on the first day by more than 2,000 people.<sup>10</sup>

In less than a decade (1919-1929), the physical topography of North Beach had been transformed from wilderness to real estate. Its new lines were established, although the area hardly benefited from the manic development that characterized other Florida boomtowns. Originally located outside the Miami Beach city boundaries and remote from the city's concentration of amenities, the district was still isolated. However, in 1924 the northern boundary of Miami Beach, previously set at 46th Street, was extended to what is now 87th Terrace. The change put most of North Beach squarely under the control of the city of Miami Beach.<sup>11</sup>

In spite of the crash of Florida's real estate boom in 1926, and the stock market debacle of 1929, Miami Beach experienced astonishing growth in the mid-1930s. Within the Harding Townsite's two-block ocean frontage at Ocean Terrace, new hotels mirrored the building types prevalent in South Miami Beach. Other hotels sprang up on Collins Avenue and Harding Avenue. Nearly all were built on the district's minimal 50-foot lots, with masonry walls and interior corridors following the building and construction typology established in the 1920s. Built in a popular language of modernism, these buildings assimilated vernacular features and celebrated environmental fitness, tropical luxury, a recreational lifestyle and popular culture. Despite being far from modernism's ideological roots, prewar Miami was already an area where architects successfully experimented with new and hybridized varieties of modernism.

The coherent development of low-scale, multi-family residential communities just beyond the more popular and publicized oceanfront is a surprising legacy of Miami Beach's ad hoc urbanization. This pattern had been established in prewar South Miami Beach, where between 1925 and 1941 a densely built neighborhood of apartment buildings and apartment-hotels rapidly filled platted subdivisions originally destined for single-family homes.<sup>12</sup> Large numbers of Moderne, garden-style apartment buildings were built west of the beach in the North Shore and Normandy Isle areas. Generally built on a single 50-foot lot, most of the apartment buildings were two stories in height with front patios and side gardens. On larger lots, the linear configuration of garden apartments was articulated to form L, C, or J shapes, or featured two mirrored buildings to create generous, private courts.

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<sup>10</sup> "32 Lots in Harding Townsite Are Sold At Public Auction," *The Miami Herald*, February 13, 1924.

<sup>11</sup> "The News at Miami Beach," *Miami Herald*, July 2, 1924.

<sup>12</sup> "Building and Rebuilding" Jean Francois LeJeune and Allan T. Shulman, *The Making of Miami Beach 1933-1942*, The Architecture of Laurence Murray Dixon (New York: Rizolli) 2000.

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North Beach's retail districts took shape during the 1930s. Along the retail corridor of Collins Avenue in the Harding Townsite, a new urban center developed around the shops, restaurants and movie theaters. The last major subdivisions in North Beach were built between 1944 and 1947. The Beach-Bay Subdivision (created by Harry Sirkin in 1944), Biscayne Beach (laid out by Milton and Esther Steinhardt in 1945), and the 17-acre Tatum Waterway Subdivision (produced by Jacob and Claire Freidus' Branch Corporation in 1946) largely completed the planning of the Tatum Waterway area.<sup>13</sup> Tatum Waterway Drive fronted the waterway, and Freidus' Drake Construction Company planned to develop as much as 2,000 feet of water frontage.<sup>14</sup> The Steinhardts platted the Biscayne Beach 2nd Addition in 1947, which created the district's second peninsular projection into Biscayne Bay.

The largest part and most cohesive part of North Beach emerged in the area's residential districts, most of which were built in the postwar period. Notwithstanding the criticism of South Beach's rapid densification by planners like St. Louis-based Harland Bartholomew, North Beach experienced similar spectacular postwar urbanization that went unabated for nearly 20 years. The city hired Bartholomew in the late 1930s to examine its land use regulations. His 1940 report to the city described uncontrolled speculative building, along with the practice of crowding the land with apartment buildings, as more indicative of an industrial district than a well-balanced residential neighborhood.<sup>15</sup> Yet this same dynamic continued to transform North Beach into a garden city of densely built small apartment buildings, an important facet of postwar Florida living balanced between urbanity and the domesticity of suburbia.<sup>16</sup>

Architectural Significance

The apartment buildings that characterize much of the built environment of the North Beach Historic District exemplify the plasticity and transparency of Moderne architectural styling and the later Post-War Modern movements, featuring cubic massing and large glass casement windows which cross-ventilated each unit and were sheltered by projecting concrete eyebrows. Exterior catwalks and outdoor stairways predicted the more functional building types of the postwar period. Often, two buildings were mirrored, or turned at angles in order to create common garden spaces, and better take advantage of the southern exposure. On the interior, a combination of bedrooms and studio apartments featured dinettes, dressing rooms, and streamlined kitchens.

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<sup>13</sup> The Miami Herald called the Freidus extensive property owners in New York, Philadelphia and Miami Beach. "Beach Tract Goes On Sale," The Miami Herald, December 1, 1946, p. c-1.

<sup>14</sup> "Beach Gets \$5,000,000 Development," The Miami Herald, May 2, 1948.

<sup>15</sup> The planner prepared zoning amendments that would have prevented the recurrence of a similar urban congestion. However, Bartholomew's amendments were never adopted. Bartholomew wrote, "Multiple dwellings and hotels, therefore, might be considered Miami Beach's industry." Harland Bartholomew & Associates, A preliminary report upon population, land uses and zoning, Miami Beach, Florida (St. Louis: Harland Bartholomew & Associates, 1940), p 9.

<sup>16</sup> Harland Bartholomew's subsequent report of 1958 is striking for its depiction of Miami Beach neighborhoods.

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By the beginning of World War II, a significant number of small apartment buildings crowded around Abbott, Byron, Carlyle and Dickens Avenues in the North Beach Historic District behind the beachfront.

As the district urbanized, it developed an architectural character calibrated to its resort identity, its modest means and its speculative planning. The earliest buildings, which were modest cottages, bungalow courts and tourist lodgings, generally combined features of the vernacular, Mediterranean Revival and Art Deco styles. Beginning in the late 1930s, the district was more intensively developed with modern garden apartment building types that sponsored a corresponding urban culture in both the civic and commercial realm. Adapted to both the narrow lots of the city and local environment conditions with patios, surrounding gardens, porches, loggias, flat roofs with broad overhanging eaves and exterior staircases and catwalks, these small garden apartment buildings, hotels and motels also illustrate a rich variety of popular architectural themes, including Moderne, Post-War Modern, Miami Modern and Classical Revival.

These new types, multiplied in large numbers, produce a densely built environment where low-scale buildings allow landscaping to moderate the urban frontages. The district's compact commercial main street, as well as its conspicuous churches and synagogues, are more noticeable because they stand out in an area of low-rise apartment buildings. The scale of architecture in the district is largely consistent, a product of the fact that a relatively small group of architects constructed much of the area in a short period and literally gave shape to the district. These architects defined a new direction of mid-century modern design in Miami Beach. Their buildings, conditioned to the environmental forces of a hot and humid climate as, well as to the need to distinguish buildings within a competitive environment, led to a daring and unexpected expression of modern themes. While the vast majority of the buildings in the historic district can be characterized as Post-War Modern, this style nonetheless demonstrates a high degree of continuity with earlier architectural trends, including vernacular, Mediterranean Revival and Moderne style buildings.



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GEOGRAPHICAL DATA

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**Verbal Boundary Description:**

The boundary of the North Shore Historic District is shown as the dashed line on the accompanying map entitled North Shore Historic District.

**Boundary Justification**

The boundaries of the district are irregular and are based upon the location of resources possessing similar qualities of architectural styles, scale and zoning requirements. They also delineate the approximate boundaries of what is commonly known as the North Shore neighborhood, which consists of a handful of single-family dwellings, apartment buildings, small hotels, a commercial district, an elementary school, and a few religious institutions. Physical features that create natural boundaries are the city limits line at 87th Street on the north, Crespi Boulevard and Parkview Island Waterway on the west, because of the significance and continuity of buildings that front both sides of Tatum Waterway. The southern boundary of the district is 73rd Street, the historical boundary of the residential development established in 1921, which runs east to Ocean Terrace where the boundary meanders along 75th Street, Collins Avenue, and 76th Street till it reaches the alley of the buildings fronting on the east side of Harding Avenue, along which the boundary runs north back to 87th Street. The district is essentially a closed area, with the majority of the buildings facing inward from its east and west boundaries.

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2. Miami Beach (Miami-Dade County), Florida
3. Randall Robinson
4. 2008
5. Miami Beach Planning Department
6. Looking Northeast
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