NORTH SHORE

HISTORIC DISTRICT

DESIGNATION REPORT

Postcard, Beach Motel, 8601 Harding Avenue
Constructed in 1951, Designed by Gilbert M. Fein

PREPARED BY

CITY OF MIAMI BEACH PLANNING DEPARTMENT

OCTOBER 10, 2017

ADOPTED: JANUARY 17, 2018

CITY OF MIAMI BEACH

HISTORIC DISTRICT DESIGNATION REPORT

NORTH SHORE HISTORIC DISTRICT

PREPARED BY

City of Miami Beach Planning Department

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CITY OF MIAMI BEACH

HISTORIC DISTRICT DESIGNATION REPORT

NORTH SHORE HISTORIC DISTRICT

TABLE OF CONTENTS

I. REQUEST 5

II. DESIGNATION PROCESS 6

III. RELATION TO ORDINANCE CRITERIA 7

IV. DESCRIPTION OF BOUNDARIES 11

V. PRESENT OWNERS 11

VI. PRESENT USE 11

VII. PRESENT ZONING 11

VIII. HISTORICAL BACKGROUND 12

IX. ARCHITECTURAL BACKGROUND 13

X. BOUNDARY MAP 18

XI. ZONING DISTRICTS MAP 19

XII. PLANNING DEPARTMENT RECOMMENDATIONS 20

XIII. FIGURE INDEX 21

XIV. PROPERTIES LIST 22

XV. PHOTOGRAPHS REPRESENTATIVE OF THE DISTRICT 28

I. REQUEST

On September 9, 2014, the Historic Preservation Board directed Planning Department staff to prepare formal Historic Designation Reports for the proposed designation of the North Shore and Normandy Isles local historic districts, with modified boundaries.

At the September 10, 2014 City Commission meeting, the Mayor and City Commission discussed the proposed North Shore and Normandy Isles Local Historic Districts and denied the designations.

At the July 13, 2016 City Commission meeting, the Mayor and City Commission discussed the possibility of creating local historic districts within the boundaries of the North Shore and Normandy Isles National Register Districts and directed the Administration to begin the local designation process for the boundaries recommended in the draft North Beach Master Plan.

On October 11, 2016, the Historic Preservation Board reviewed a Preliminary Evaluation and Recommendation Report relative to the possible designation of the North Shore Historic District and directed staff to prepare a Formal Designation Report for the North Shore Local Historic District, with boundaries as recommend in the draft North Beach Master Plan.

Pursuant to Section 118-591 of the City Code, The City Commission was advised of the action of the Historic Preservation Board via LTC, and as part of a progress report on the demolition moratorium, presented at the October 19, 2016 City Commission meeting.

On December 5, 2016, the Mayor and City Commission modified the boundaries for the proposed North Shore Historic District by removing the portion of the district along Tatum Waterway Drive and Crespi Boulevard.

On October 10, 2017, the Historic Preservation Board reviewed an historic designation report for the proposed North Shore Local Historic District, consistent with the boundaries as modified by the City Commission on December 5, 2016 **(MAP 1)**.

On November 21, 2017, the Planning Board reviewed the designation report and unanimously approved a motion (7 to 0) to recommend approval of the designation of the proposed North Shore Historic District.

On December 13, 2017, the Mayor and City Commission unanimously approved the designation (7 to 0) of the North Shore Historic District on first reading public hearing and scheduled the second reading public hearing for January 17, 2018.

On January 17, 2018, the Mayor and City Commission adopted the designation (7 to 0) of the North Shore Historic District on second reading public hearing.

II. DESIGNATION PROCESS

The process of historic designation is delineated in Sections 118-591 through 118-593 in Subpart B of the Land Development Regulations of the City Code (Chapter 118, Article X, Division 4). An outline of this process is delineated below.

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

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

Step Three: The Historic Preservation Board considers the preliminary evaluation to determine if proceeding with a designation report is warranted.
The designation report is an historical and architectural analysis of the proposed district or site. The report:

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

Step Four: The City Commission is notified of the Board's decision and the initial boundaries proposed for designation. Within 60 days of the vote of the Historic Preservation Board to direct the Planning Department to prepare a designation report, the City Commission may, by a five-sevenths vote, deny or modify the proposed request for designation.

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

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

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

III. RELATION TO ORDINANCE CRITERIA

1. In accordance with Section 118-592 in the Land Development Regulations of the City Code, eligibility for designation is determined on the basis of compliance with the listed criteria set forth below.

   (a) The Historic Preservation Board shall have the authority to recommend that properties be designated as historic buildings, historic structures, historic improvements, historic landscape features, historic interiors (architecturally significant public portions only), historic sites or historic districts if they are significant in the historical, architectural, cultural, aesthetic or archeological heritage of the city, the county, state or nation. Such properties shall possess an integrity of location, design, setting, materials, workmanship, feeling or association and meet at least one (1) of the following criteria:

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

      (2) Association with the lives of persons significant in the city's past history;

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

      (4) Possesses high artistic values;

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

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

      (7) Be listed in the National Register of Historic Places;

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

(b) A building, structure (including the public portions of the interior), improvement or landscape feature may be designated historic even if it has been altered if the alteration is reversible and the most significant architectural elements are intact and repairable.

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

Staff finds that the properties listed as contributing within the proposed North Shore Historic District possess integrity of location, design, setting, materials, workmanship, feeling or association for the following reasons:

The Planning Department has surveyed the 195 buildings located within the boundaries of the proposed North Shore Historic District and has found that 166 of these buildings satisfy the requirements of Section 118-593(a) of the Land Development Regulations of the City Code. The contributing buildings, which possess integrity of their original location, 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. The proposed 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). 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.

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

(1) **Association with events that have made a significant contribution to the history of the city, the county, state or nation.**

The majority of contributing properties within the proposed historic district directly reflect the turn of events in America following World War II. The district contains a total of 195 buildings, 134 of which were constructed between 1942 and 1965. The availability of reliable and affordable mass-produced automobiles and air transportation and the advent of air-conditioning during the early mid-century period, made year-round resort living in South Florida highly desirable and practical, as well as within the reach of America's middle class. Unprecedented development followed the American success in WWII when major new resort hotels and

residential buildings were constructed. Development during this time was on a scale never before seen in South Florida. This event redefined the evolution of resort architecture in Miami Beach and Florida.

Furthermore, Miami Beach played a significant role as a training site and redistribution center for the U.S. Army-Air Forces during World War II. After the war, many veterans who had trained as recruits in Miami Beach returned here to vacation or to make their home.

(3) **Embody the distinctive characteristics of a historical period, architectural or design style or method of construction.**

The apartment buildings that characterize much of the built environment of the proposed North Shore 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. By the beginning of World War II, a significant number of small apartment buildings were present along Abbott, Byron, Carlyle and Dickens Avenues within in the proposed North Shore Historic District.

As the district urbanized, it developed an architectural character which reflected its resort identity. 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. 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 Streamline Moderne, Post War Modern and Classical Revival.

These new types, multiplied in large numbers, produced a densely built environment where low-scale buildings allow landscaping to moderate the urban frontages. 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 Post War 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 Streamline Moderne style buildings.

(7) **Be listed in the National Register of Historic Places.**

The properties located within the proposed historic district are located within the North Shore Historic District, listed on the National Register of Historic Places on November 18, 2009.

(8) **Consist of a geographically definable area that possesses a significant concentration of sites, buildings or structures united by historically significant past events or aesthetically by plan or physical development, whose components may lack individual distinction.**

Over 85% of the 195 buildings located within the proposed North Shore Historic District have been found to possess architectural and historical significance.

3. The historic preservation board shall consider if the historic buildings, historic structures, historic improvements, historic landscape features, historic interiors (architecturally significant public portions only), historic sites, or historic districts comply with the sea level rise and resiliency review criteria in Chapter 133, Article II, as applicable, pursuant to Section 118-592.

(a) Criteria for ordinances, resolutions, or recommendations:

(1) **Whether the proposal affects an area that is vulnerable to the impacts of sea level rise, pursuant to adopted projections.**

[ESTIMATED from LIDAR and 1995 Partial Building Records] The proposed North Shore Historic District is located within an area that has an average crown of road elevation that exceeds the future crown of road elevation of 3.7 NAVD (5.26 NGVD).

At Mean High Water, Sea Level Rise is projected to be (NGVD Elevations):
- 2.31 to 2.64 by 2030 (near-term)
- 2.98 to 3.98 by 2060 (mid-term)

- 4.39 to 6.89 by 2100 (long-term)

(2) **Whether the proposal will increase the resiliency of the City with respect to sea level rise.**

The proposal complements near and mid-term efforts to increase the resiliency of the City with respect to sea-level rise. Reevaluation may be necessary in the future for long-term effects (year 2100 and beyond).

(3) **Whether the proposal is compatible with the City's sea level rise mitigation and resiliency efforts.**

The proposal is compatible with the City's near and mid-term efforts to increase the resiliency of the City with respect to sea-level rise.

IV. DESCRIPTION OF BOUNDARIES

The proposed historic district is generally bounded by 73rd street on the south, Dickens Avenue and the western lot line of the properties on the west side of Harding Avenue on the west, 87th Street on the north and Collins Court on the east. **(MAP 1)**

V. PRESENT OWNERS

The property located within the boundaries of the proposed historic district is held by multiple owners.

VI. PRESENT USE

The current uses within the boundaries of the proposed historic district are primarily multi-family residential and hotel.

VII. PRESENT ZONING

The established zoning districts within the boundaries of proposed historic district are as follows:

RM-1 Residential Multifamily, Low Intensity
CD-2 Commercial, Low Intensity

Please refer to the zoning map for more detailed information. **(MAP 2)**

VIII. HISTORICAL BACKGROUND

The North Shore area of Miami Beach originated on a natural barrier island with sandy beaches fronting the Atlantic Ocean and mangrove wetlands spreading into Biscayne Bay on the west. Prior to about 1918, the only development in the area was the Biscayne House of Refuge, one of five stations established in 1876 by the federal government to provide food and shelter to shipwrecked sailors and passengers along the sparsely inhabited coastline from Miami to Fort Pierce, Florida.

Figure 1 1924 or 1925 Photograph of the Biscayne House of Refuge.

With the end of World War I, the subdivision and planning of North Beach began. Various subdivisions were soon platted along the Atlantic Ocean. By 1929, the area presented a nearly continuous grid of streets platted with 50-foot lots from 63rd Street to 87th Terrace. The resulting coherent district owes much to the repetition of similar building types and styles within a compact space. 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.

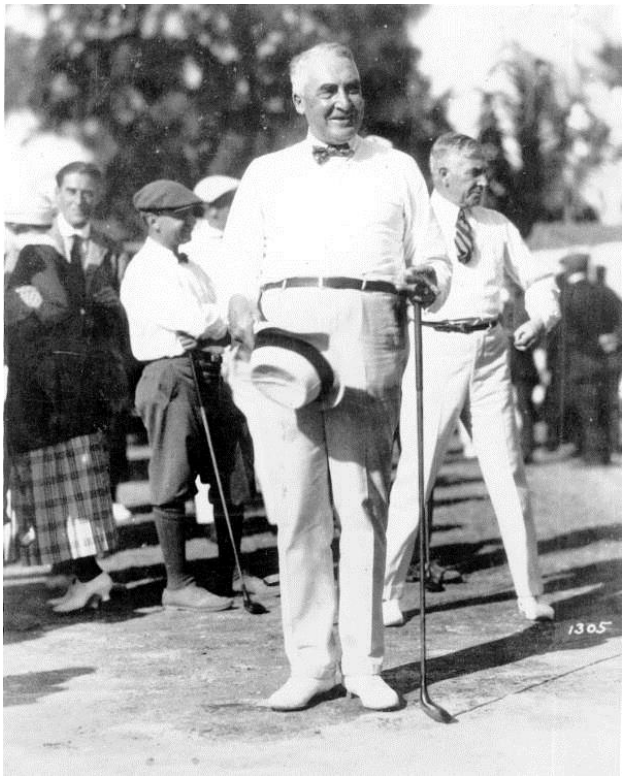
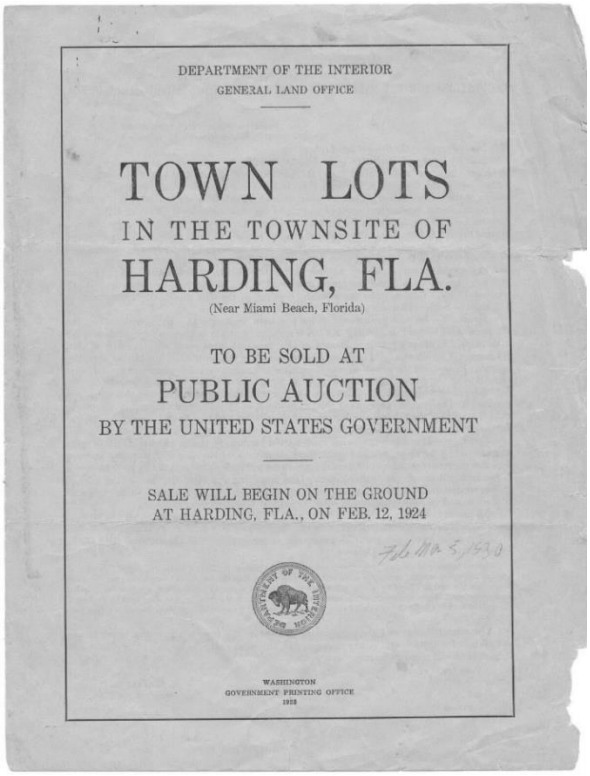


Figure 2 1921 Photograph of President-elect Warren G. Harding playing golf in Miami Beach.



DEPARTMENT OF THE INTERIOR
GENERAL LAND OFFICE

TOWN LOTS
IN THE TOWNSITE OF
HARDING, FLA.
(Near Miami Beach, Florida)

TO BE SOLD AT
PUBLIC AUCTION
BY THE UNITED STATES GOVERNMENT

SALE WILL BEGIN ON THE GROUND
AT HARDING, FLA., ON FEB. 12, 1924

WASHINGTON
GOVERNMENT PRINTING OFFICE
1923

Figure 3 Catalog of Lots to be sold at Auction within the Harding Townsite.

President Warren G. Harding declared a large portion of the government tract as surplus property just after his 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 surveyed and platted as a complete town consisting of broad streets with ample space for parking and a public beach on the Atlantic Ocean. 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 for a more strategic location on Government Cut. The property became today's North Shore Park.[1]

IX. ARCHITECTURAL BACKGROUND

The majority of buildings located within the proposed North Shore Historic District were designed in the Post War Modern style of architecture. These buildings include mostly hotels and multi-family residential buildings that constitute a distinctive built environment of resort architecture. The North Shore neighborhood owes much of its character to the repetition of similar building types and styles within a compact space. Other architectural styles represented in the North Shore area include Mediterranean Revival/Art Deco Transitional (Med-Deco), Streamline Moderne, Wood Frame Vernacular, Masonry Vernacular, and Classical Revival.

Post War Modern

The Post War Modern style of architecture in South Florida, which spans from approximately 1945 to the mid-1960s, is often interchangeably referred to as Miami Modern (MiMo) or Mid-Century Modern, the latter being a more nationally recognized term. Regardless of name, the historic design impact of this mid-20th century style can be seen today throughout South Florida and beyond. In order to better understand the Post War Modern or style of architecture, it is important to view this architectural movement in the context of the historical, political, social, economic, and technological changes that were taking place during this period worldwide, nationwide, and locally.

Figure 4 Photograph taken between 1939 and 1945 of a squadron from the Officers' Training School of the Army Air Corp.

The United States emerged as a world power following World War II. After years of deprivation during the Great Depression and wartime, the end of the war brought a sense of joyful optimism to many Americans. The Baby Boom was the result of the eagerness to get this new generation underway, while the legislation of the G.I. Bill helped to provide

[1] 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.

education and prosperity for war veterans.

Miami Beach played a significant role as a training site and redistribution center for the U.S. Army-Air Forces during World War II. The immediate availability of the City as a training center in 1942 is credited with reducing the length of the war effort by six to eight months and saving the government $6 million in building costs.[2] After the war, many veterans who had trained as recruits in Miami Beach returned here to vacation or to make their home. This, in addition to the Cuban Revolution in 1959, which prompted an unprecedented mass immigration of Cubans to Miami, resulted in a need for housing, retail, and services to accommodate the different growing segments of the population increased.

America redirected its enormous industrial capacity from the defense economy back to the domestic economy following the war. There was no longer a perceived need for rationing, conserving, and recycling. The economy was thriving and gave rise to the growing middle class. New electric appliances and gadgets with push buttons began to appear in many households. Air conditioning was introduced as a modern convenience that tremendously added to the comforts of living in Florida. It became especially important because air conditioning allowed for a year-round economy and freed architects from having to adapt their buildings to the hot, humid climate.

It was the beginning of the space age. The first Sputnik was launched in 1957. Rivalry with the U.S.S.R. led to the space race. Futuristic, flamboyant, fun design elements showed up in cars, furniture, and buildings. Automobiles sprouted wings and depicted rocket motifs. The small globe with protruding antennae reminiscent of the Sputnik became a common design detail. Cheese holes, woggles and boomerangs began to appear in architecture everywhere in Miami Beach.

After a hiatus in construction due to World War II, the Post War Modern style picked up where Art Deco left off with the added influences of a booming Post War economy, new technologies, the prevalence of the sophisticated, affordable, and reliable new automobiles, and a feeling of national optimism. The local expression of this style was dubbed Miami Modern or MiMo by the Greater Metropolitan Miami area's Urban Arts Committee in about 2004.

Temple Menorah/Miami Beach 1951/1962
Similar towers appeared at the Seattle world's fair in 1962 , but this dynamic parabola arrayed in couture gold on white works to great effect on a tropical corner of North Beach. It stands above a complex of temple, community and administrative spaces defined by volume and surface, and sculptural rooftop elements capturing sun and shadow.

Gilbert Fein/Morris Lapidus Architect
Arthur Marcus Photographer

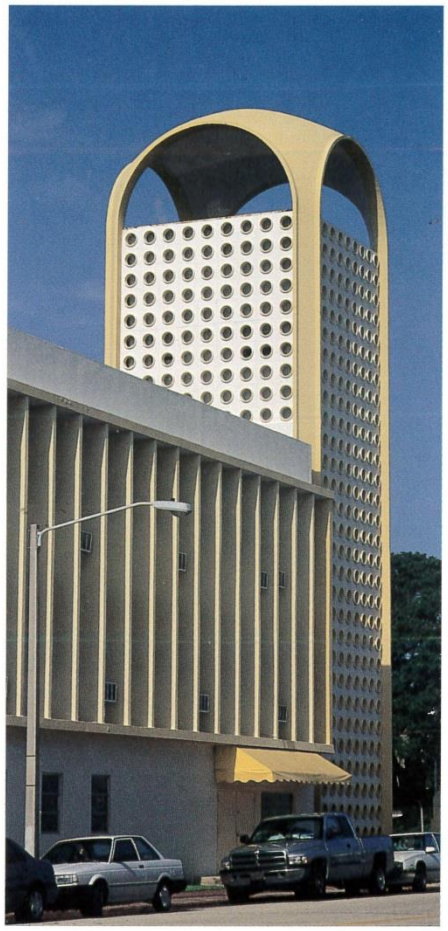


Figure 5 Excerpt from the 'Beyond the Box, Mid-Century Architecture in Miami and New York' Exhibition Catalog, 2002.

2 "Army Life on Beach in Second Year," Miami Herald, 19 February 1943.

North Shore was largely built up after World War II. Buildings emphasized horizontality, exhibiting flat roofs with broad overhanging eaves, echoed by the horizontal projections of the exterior corridors and anchored to the ground with long low planter boxes. Individual windows were grouped together with projecting concrete bands and contrasting textures to create bold patterns. Space-age design elements were employed in clustered pipe columns and angled roofs that resembled delta wings. Often two or more contrasting materials, such as stone, brick, mosaic tile or patterned stucco were used to create bold designs. In addition, decorative metal railings and concrete screen block were often used to wrap around intimate garden patios which conveyed an architectural sensibility characteristic of the middleclass, tropical resort that flourished in the North Beach area.

Figure 6 Postcard for the Patio Apartment-Motel located at 7320 Byron Avenue.

Architects adapted to the tropical climate by introducing exterior stairways and corridors permitting natural cross-ventilation to each dwelling. Large numbers of modern, garden-style apartment buildings were built between 1935 and 1963. 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 courtyards. The building type adapted to both the narrow lot structure 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 multiplied in large numbers, produce a densely built environment where low-scale buildings allow landscaping to moderate the urban frontages. The scale of architecture in the district is largely consistent; a product of the fact that so much of the area was constructed in a short period of time by a relatively small group of architects.

Architects

Architects, Gilbert M. Fein, Gerard Pitt, Leonard Glasser and Donald G. Smith dominated the new construction, while others like Frank Wyatt Woods, Harry O. Nelson, Joseph DeBrita, and Manfred Ungaro were also quite influential. Together, 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 proposed district can be characterized as Post War Modern, this style

nonetheless demonstrates a high degree of continuity with earlier architectural trends, including Vernacular, Mediterranean and Streamline Moderne style buildings.

Several of Miami Beach's distinguished local architects are represented in the proposed district, including the following:

Joseph J. DeBrita practiced in Miami Beach from the 1930s to the 1950s. He designed dozens of residential, hotel and apartment buildings, mostly in Art Deco style. These include the Villa Louisa and Ocean Blue hotels on Ocean Drive, the Dorset and Coral Reef hotels on Collins Avenue, and the Eastview Apartments on Washington Avenue. Together with A. Kononoff he designed the Mount Vernon and Monticello (Harding) hotels at 63rd Street in 1946.

Gilbert M. Fein (1920-2003) was from New York City and studied architecture at New York University. He served in the Army Corps of Engineers during World War II and settled in Miami Beach after the war. He designed hundreds of residential and commercial buildings in South Florida in the new Postwar style, becoming "one of the masters of Modernism." Most of Fein's comfortably livable buildings are unassuming and not prominent landmarks, but some of the better-known are:

Starlite Hotel	750 Ocean Dr
News Cafe	800 Ocean Dr
Helen Mar Annex	2445 Lake Pancoast Dr
Lake View Apartments	4780 Pinetree Dr
Park Isle Club	780 73rd St

Henry Hohauser (1889-1963) Born in New York City and educated at Pratt Institute in Brooklyn, N.Y., Hohauser came to Miami in 1932. He was a practicing architect in Miami Beach for over 20 years and was one of the most prolific. His firm designed over 300 buildings in the Miami area and he is "generally credited with being the originator of modernism in Miami Beach." Just a few of Hohauser's buildings in Miami Beach's historic districts are:

Park Central Hotel	640 Ocean Dr
Colony Hotel	736 Ocean Dr
Edison Hotel	960 Ocean Dr
Cardozo Hotel	1300 Ocean Dr
Essex House	1001 Collins Ave

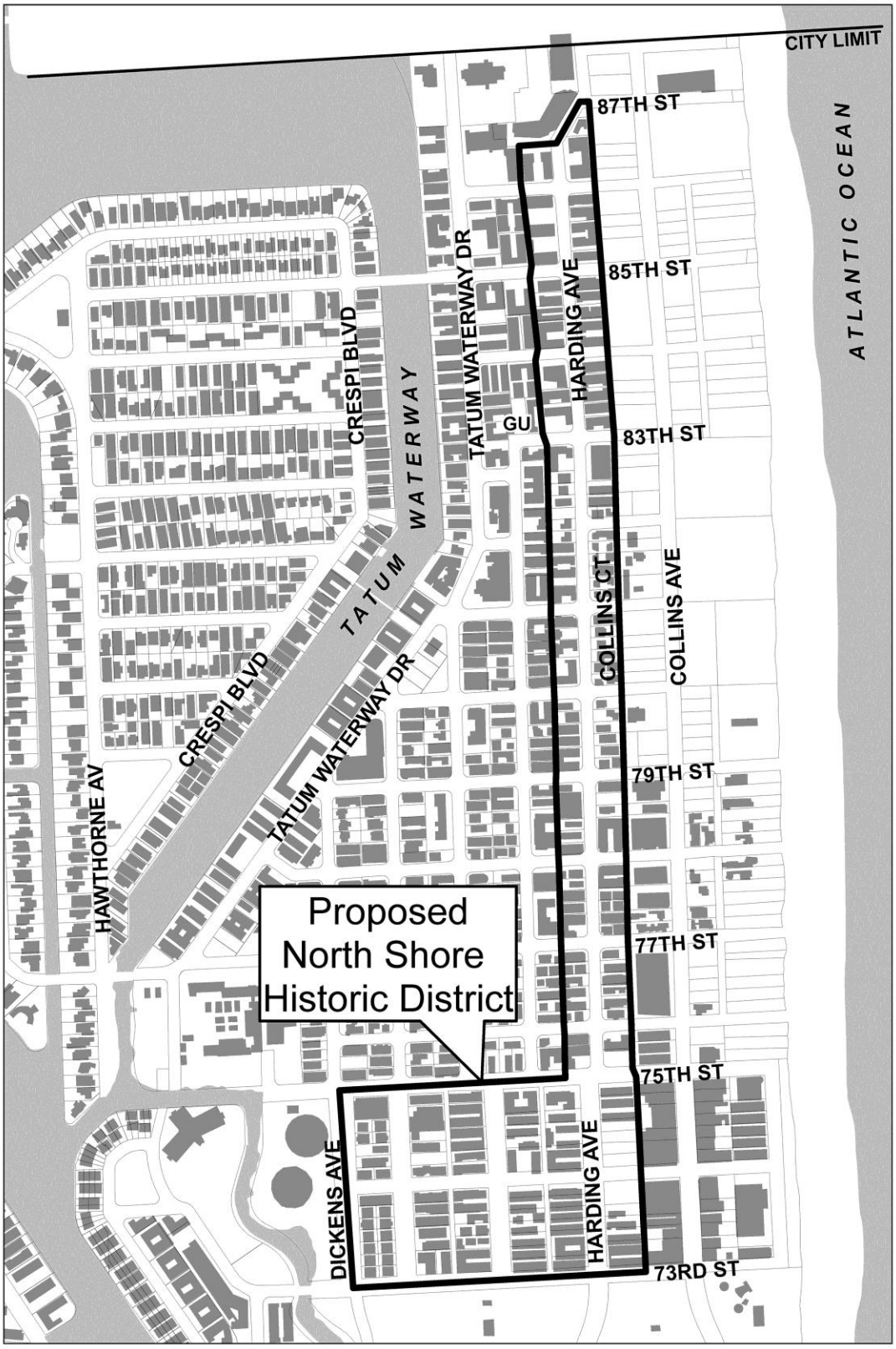
Victor H. Nellenbogen (1888-1959), a native of Hungary schooled in New York, came to Miami Beach in 1928 and became a prominent designer of residential and hotel architecture in both Mediterranean Revival and Art Deco styles. His hotels include the Bowman (Shep Davis Plaza), Savoy Plaza, the Nash, the Alamac, the Franklin, and the Lord Tarleton (Crown/Ramada). He also remodeled the Sterling Building at 927 Lincoln Road in Art Deco style in 1941.

Gerard Pitt (1885-1971) was born in New Rochelle, New York, and graduated from Columbia University in 1907. In his early career he worked in New York City and Detroit. He moved to Miami in 1930 and was in partnership with George L. Pfeiffer, 1940-41. Pitt served as

supervising architect for the southeast district of the Florida Hotel Commission from 1935 to 1957. In Miami Beach, he designed dozens of mostly small-scale apartment buildings in Art Deco and Postwar Modern styles from 1940 to the late 1960s, when he was in his 80s. These include:

Lincoln Arms	1800 James Ave
Miljean	1831 James Ave
Tropical Gardens	1600 Collins Ave
Clifton Hotel	1343 Collins Ave

MAP 1: Proposed North Shore Historic District Boundaries



MAP 2: Zoning Districts within the Proposed North Shore Historic District Boundaries and Surrounding Areas.

X. PLANNING DEPARTMENT RECOMMENDATIONS

1. **Criteria for Designation:** The Planning Department finds the proposed North Shore Historic District to be in compliance with the Criteria for Designation listed in Section 118-592 in the Land Development Regulations of the City Code.

2. **Site Boundaries:** The proposed historic district is generally bounded by 73rd street on the south, Dickens Avenue and the western lot line of the properties on the west side of Harding Avenue on the west, 87th Street on the north and Collins Court on the east. **(MAP 1)**

3. **Areas Subject to Review:** The Planning Department recommends that the areas subject to review shall include all exterior building elevations and public interior spaces, site and landscape features, public open spaces and public rights-of-way, and all vacant or parking lots included within the boundaries of the proposed North Shore Historic District. Regular maintenance of public utilities, drainage, and mechanical systems, sidewalks, and roadways shall not require a Certificate of Appropriateness.

4. **Review Guidelines:** The Planning Department recommends that a decision on an application for a Certificate of Appropriateness shall be based upon compatibility of the physical alteration or improvement with surrounding properties and where deemed applicable in substantial compliance with the following:

   a. The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, as revised from time to time;

   b. Other guidelines/policies/plans adopted or approved by resolution or ordinance by the City Commission;

   c. All additional criteria as listed under Sections 118-564(b) and 118-564(c) in the Land Development Regulations of the City Code;

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

XI. FIGURE INDEX

Figure 0: (Cover) Jake Seiberling & Debbie Tackett Private Collection, Miami Beach, Florida. "The Beach Motel, 8601 Harding Avenue, Miami Beach, Florida", Postcard, 1952, No. 2C-H1574.

Figure 1: State Archives of Florida, Florida Memory. "Biscayne House of Refuge – Miami Beach, Florida", Black & white photoprint, 1924 or 1925. <https://www.floridamemory.com/items/show/42487>

Figure 2: State Archives of Florida, Florida Memory. "President–elect Warren G. Harding playing golf – Miami Beach, Florida", Black & white photoprint, 1921. <https://www.floridamemory.com/items/show/25664>

Figure 3: Miami Beach Digital Archive of Historical Images. "Town Lots in the Townsite of Harding, Fla. (near Miami Beach, Florida): to be sold at public auction by the United States Government: sale will begin on the ground at Harding, Fla., on February 12, 1924.", Pamphlet, 1924. < http://mbda.sobeklibrary.com/MB00000050/00001>

Figure 4: State Archives of Florida, Florida Memory. "Squadron of officers from training school – Miami Beach, Florida", Black & white photoprint, Between 1939 and 1945. <https://www.floridamemory.com/items/show/29292>

Figure 5: Urban Arts Committee of Miami Beach and the Municipal Arts Society of New York. "Beyond the Box, Mid-Century Modern Architecture in Miami and New York" Exhibition Catalog, 2002, Page 11

Figure 6: Tichnor Brothers Postcard Collection, Boston Public Library. "Miami Beach, 'Fun in the Sun," The Patio", Postcard, ca. 1930-1945. < http://ark.digitalcommonwealth.org/ark:/50959/6108vk70w>

XII. PROPERTIES LIST

Proposed North Shore Historic District Properties List

Address			Year	Architect	Style	National Register Classification	Local Classification
341	73RD ST		1957	Gilbert M. Fein	Post War Modern	Contributing	Contributing
535	73RD ST		1954	Nathan A. Seiderman	Post War Modern	Contributing	Contributing
300	74TH ST		1956	Don Reiff	Post War Modern	Contributing	Contributing
331	74TH ST		1948	Frank W. Woods	Post War Modern	Contributing	Contributing
501	74TH ST		1952	Lenoard H. Glasser	Post War Modern	Contributing	Contributing
535	74TH ST		1947	Joseph J. DeBrita	Post War Modern	Contributing	Contributing
540	74TH ST		1951	T. Hunter Henderson	Post War Modern	Contributing	Contributing
601	74TH ST		1948	Harry O. Nelson	Post War Modern	Contributing	Contributing
610	74TH ST		1953	Johnson & Winkler	Post War Modern	Contributing	Contributing
611	74TH ST		1948	Harry O. Nelson	Post War Modern	Contributing	Contributing
350	75TH ST		1955	Nathan A. Seiderman	Post War Modern	Contributing	Contributing
530	75TH ST		1946	Henry Hohauser	Neoclassical Revival	Contributing	Contributing
620	75TH ST		1951	Gilbert M. Fein	Post War Modern	Contributing	Contributing
235	76TH ST		1949	Manfred M. Ungaro	Post War Modern	Contributing	Contributing
240	76TH ST		1953	MacKay and Gibbs	Post War Modern	Contributing	Contributing
300	76TH ST		1958	Gerard Pitt	Post War Modern	Contributing	Contributing
235	77TH ST		1940	T. Hunter Henderson	Med Rev/Art Deco Transitional	Contributing	Contributing
241	77TH ST		1936	Schoeppl and Southwell	Med Rev/Art Deco Transitional	Contributing	Contributing
235	78TH ST		1951	M. Tony Sherman	Post War Modern	Contributing	Contributing
310	78TH ST	A	1938	George Bruce	Art Deco	Contributing	Contributing
310	78TH ST	B	1938	George Bruce	Art Deco	Contributing	Contributing
235	79TH ST		1956	Gilbert M. Fein	Post War Modern	Contributing	Contributing
244	79TH ST		1967	J. Marcus Pinsker	Style not determined	Non Contributing	Non Contributing
245	79TH ST		1937	T. Hunter Henderson	Art Deco	Contributing	Contributing
233	80TH ST		1955	M. Tony Sherman	Post War Modern	Contributing	Contributing
235	80TH ST		1947	Wallace M. Baxter	Masonry Vernacular	Non Contributing	Non Contributing
300	80TH ST		1971	Maurice S. Weintraub	Style not determined	Non Contributing	Non Contributing
233	81ST ST		1940	Edward A. Nolan	Streamline Moderne	Contributing	Contributing
285	82ND ST		1939	Joseph J. DeBrita	Streamline Moderne	Contributing	Contributing
235	83RD ST		1949	Ralph M. Leonard	Post War Modern	Contributing	Contributing
315	83RD ST		1955	Robert M. Nordin	Post War Modern	Contributing	Contributing
235	84TH ST		1947	Ralph M. Leonard	Post War Modern	Contributing	Contributing
240	84TH ST		1950	Harry. C. Schwebke	Post War Modern	Contributing	Contributing
240	85TH ST		1949	Gilbert M. Fein	Post War Modern	Contributing	Contributing
301	86TH ST	A	1948	Donald G. Smith	Post War Modern	Contributing	Contributing
301	86TH ST	B	1948	Donald G. Smith	Post War Modern	Contributing	Contributing

Address			Year	Architect	Style	National Register Classification	Local Classification
7300	BYRON AV		1951	I. E. Horsey	Post War Modern	Contributing	Contributing
7311	BYRON AV		1957	Gilbert M. Fein	Post War Modern	Contributing	Contributing
7315	BYRON AV		1955	Gilbert M. Fein	Post War Modern	Contributing	Contributing
7320	BYRON AV	A	1941	Manfred M. Ungaro	Masonry Vernacular	Non Contributing	Contributing
7320	BYRON AV	B	1947	Manfred M. Ungaro	Post War Modern	Non Contributing	Contributing
7320	BYRON AV	C	1951	Gerard Pitt	Post War Modern	Non Contributing	Contributing
7325	BYRON AV		1949	Alexander Lewis	Post War Modern	Contributing	Contributing
7330	BYRON AV	A	1951	Leonard H. Glasser	Post War Modern	Contributing	Contributing
7330	BYRON AV	B	1972	Jon A. Renner	Style not determined	Contributing	Non Contributing
7332	BYRON AV		1940	T. Hunter Henderson	Med Rev/Art Deco Transitional	Contributing	Contributing
7333	BYRON AV	A	1941	Pfeiffer and Pitt	Med Rev/Art Deco Transitional	Contributing	Contributing
7333	BYRON AV	B	1956	Harry E. Penny	Post War Modern	Contributing	Contributing
7344	BYRON AV	A	1952	Manfred M. Ungaro	Post War Modern	Contributing	Contributing
7344	BYRON AV	B	1952	Manfred M. Ungaro	Post War Modern	Contributing	Contributing
7345	BYRON AV		1947	L. Murray Dixon	Art Deco	Contributing	Contributing
7355	BYRON AV		1949	Lester Avery	Post War Modern	Contributing	Contributing
7407	BYRON AV		1948	Frank W. Woods	Post War Modern	Contributing	Contributing
7412	BYRON AV		1949	Gerard Pitt	Post War Modern	Contributing	Contributing
7415	BYRON AV		1951	Gilbert M. Fein	Post War Modern	Contributing	Contributing
7416	BYRON AV		1956	Gilbert M. Fein	Post War Modern	Contributing	Contributing
7425	BYRON AV		1950	Borry and David	Post War Modern	Contributing	Contributing
7435	BYRON AV		1950	Tony M. Sherman	Post War Modern	Contributing	Contributing
7440	BYRON AV		1957	Gilbert M. Fein	Post War Modern	Contributing	Contributing
7450	BYRON AV		1947	Pamorrow Turner	Post War Modern	Contributing	Contributing
7301	CARLYLE AV		1954	Nathan A. Seiderman	Post War Modern	Contributing	Contributing
7304	CARLYLE AV		1953	Leonard H. Glasser	Post War Modern	Contributing	Contributing
7310	CARLYLE AV		1953	Leonard H. Glasser	Post War Modern	Contributing	Contributing
7315	CARLYLE AV		1955	August Swarz	Post War Modern	Contributing	Contributing
7320	CARLYLE AV		1952	Leonard H. Glasser	Post War Modern	Contributing	Contributing
7325	CARLYLE AV		1951	Leonard H. Glasser	Post War Modern	Contributing	Contributing
7330	CARLYLE AV		1950	Harry O. Nelson	Post War Modern	Contributing	Contributing
7333	CARLYLE AV		1951	August Swarz	Post War Modern	Contributing	Contributing
7336	CARLYLE AV		1950	Harry O. Nelson	Post War Modern	Contributing	Contributing
7340	CARLYLE AV		1949	Harry O. Nelson	Post War Modern	Contributing	Contributing
7343	CARLYLE AV		1954	August Swarz	Post War Modern	Contributing	Contributing
7410	CARLYLE AV		1950	August Swarz	Post War Modern	Non Contributing	Non Contributing
7411	CARLYLE AV		1946	J. E. Peterson	Post War Modern	Non Contributing	Non Contributing
7420	CARLYLE AV		1947	E. A. Ehmann	Post War Modern	Contributing	Contributing
7421	CARLYLE AV		1950	Leonard H. Glasser	Post War Modern	Contributing	Contributing

Address			Year	Architect	Style	National Register Classification	Local Classification
7430	CARLYLE AV		1951	Leonard H. Glasser	Post War Modern	Contributing	Contributing
7440	CARLYLE AV		1951	Leonard H. Glasser	Post War Modern	Contributing	Contributing
7445	CARLYLE AV		1960	David N. Leslie	Post War Modern	Contributing	Contributing
7305	DICKENS AV		1953	Leonard H. Glasser	Post War Modern	Contributing	Contributing
7315	DICKENS AV		1953	Leonard H. Glasser	Post War Modern	Contributing	Contributing
7323	DICKENS AV		1952	Leonard H. Glasser	Post War Modern	Contributing	Contributing
7327	DICKENS AV		1950	Harry O. Nelson	Post War Modern	Contributing	Contributing
7333	DICKENS AV		1950	Harry O. Nelson	Post War Modern	Contributing	Contributing
7345	DICKENS AV		1949	Harry O. Nelson	Post War Modern	Contributing	Contributing
7431	DICKENS AV		1951	Leonard H. Glasser	Post War Modern	Contributing	Contributing
7300	HARDING AV		1954	Gerard Pitt	Post War Modern	Contributing	Contributing
7301	HARDING AV		1956	Gilbert M. Fein	Post War Modern	Contributing	Contributing
7310	HARDING AV		1957	Robert M. Nordin	Post War Modern	Contributing	Contributing
7315	HARDING AV		1958	Nathan A. Seiderman	Post War Modern	Contributing	Contributing
7327	HARDING AV		1947	Harry O. Nelson	Post War Modern	Contributing	Contributing
7330	HARDING AV		1951	Gerard Pitt	Post War Modern	Contributing	Contributing
7334	HARDING AV		1947	Gerard Pitt	Art Deco	Contributing	Contributing
7337	HARDING AV		1937	Victor H. Nellenbogen	Art Deco	Contributing	Contributing
7340	HARDING AV		1947	Martin L. Hampton	Post War Modern	Contributing	Contributing
7400	HARDING AV		1948	I. E. Horsey	Post War Modern	Contributing	Contributing
7418	HARDING AV	A	1946	Frank W. Woods	Post War Modern	Contributing	Contributing
7418	HARDING AV	B	1946	Frank W. Woods	Post War Modern	Contributing	Contributing
7418	HARDING AV	C	1946	Frank W. Woods	Post War Modern	Contributing	Contributing
7434	HARDING AV		1965	Phillip Clark	Post War Modern	Non Contributing	Non Contributing
7435	HARDING AV		1949	Gerard Pitt	Post War Modern	Contributing	Contributing
7440	HARDING AV		1979	Lawrence Simon	Style not determined	Non Contributing	Non Contributing
7445	HARDING AV		1949	Gerard Pitt	Post War Modern	Contributing	Contributing
7451	HARDING AV		1947	Parmalee Zurwelle and Whittaker	Post War Modern	Contributing	Contributing
7510	HARDING AV		1953	Manfred M. Ungaro	Post War Modern	Contributing	Contributing
7600	HARDING AV	A	1936	Harry O. Nelson	Art Deco	Contributing	Contributing
7600	HARDING AV	B	1940	Not listed	Streamline Moderne	Contributing	Contributing
7610	HARDING AV		1952	MacKay and Gibbs	Post War Modern	Contributing	Contributing
7611	HARDING AV		1940	Joseph J. DeBrita	Med Rev/Art Deco Transitional	Contributing	Contributing
7615	HARDING AV		1940	Harry O. Nelson	Streamline Moderne	Contributing	Contributing
7625	HARDING AV		1956	Gerard Pitt	Post War Modern	Contributing	Contributing
7626	HARDING AV		1925	Not listed	Style not determined	Non Contributing	Non Contributing
7633	HARDING AV		1977	Not listed	Style not determined	Non Contributing	Non Contributing
7636	HARDING AV	A	1956	Lester Avery	Post War Modern	Contributing	Contributing
7636	HARDING AV	B	1956	Lester Avery	Post War Modern	Contributing	Contributing

Address			Year	Architect	Style	National Register Classification	Local Classification
7640	HARDING AV		1950	Gilbert M. Fein	Post War Modern	Contributing	Contributing
7643	HARDING AV		1940	Harry O. Nelson	Streamline Moderne	Contributing	Contributing
7710	HARDING AV		1950	Irving E. Harriss	Post War Modern	Contributing	Contributing
7715	HARDING AV		1959	Gilbert M. Fein	Post War Modern	Contributing	Contributing
7720	HARDING AV		1958	Gerard Pitt	Post War Modern	Contributing	Contributing
7721	HARDING AV		1955	Gerard Pitt	Post War Modern	Contributing	Contributing
7723	HARDING AV		1937	B. Kingston Hall	Art Deco	Contributing	Contributing
7724	HARDING AV		1955	Gerard Pitt	Post War Modern	Contributing	Contributing
7725	HARDING AV	A	1955	Lester Avery	Post War Modern	Contributing	Contributing
7725	HARDING AV	B	1955	Lester Avery	Post War Modern	Contributing	Contributing
7736	HARDING AV		1936	Harry O. Nelson	Med Rev/Art Deco Transitional	Contributing	Contributing
7745	HARDING AV		1958	Gerard Pitt	Post War Modern	Contributing	Contributing
7800	HARDING AV		1959	E. F. Hauser	Post War Modern	Contributing	Contributing
7810	HARDING AV		1940	Charles P. Neider	Med Rev/Art Deco Transitional	Non Contributing	Non Contributing
7820	HARDING AV		1939	Harry O. Nelson	Streamline Moderne	Contributing	Contributing
7825	HARDING AV		1939	J. Edwin Peterson	Med Rev/Art Deco Transitional	Contributing	Contributing
7835	HARDING AV	A	1936	Victor H. Nellenbogen	Vernacular Frame	Contributing	Non Contributing
7835	HARDING AV	B	1938	Manfred M. Ungaro	Vernacular Frame	Contributing	Non Contributing
7840	HARDING AV		1958	Gilbert M. Fein	Post War Modern	Contributing	Contributing
7850	HARDING AV		1969	Not listed	Post War Modern	Contributing	Non Contributing
7904	HARDING AV		1953	MacKay and Gibbs	Post War Modern	Contributing	Contributing
7915	HARDING AV		1980	Octavio Santurio	Style not determined	Non Contributing	Non Contributing
7920	HARDING AV		1940	Carl H. Blohm	Streamline Moderne	Contributing	Contributing
7921	HARDING AV		2000	R. Contreras P.E.	Style not determined	Non Contributing	Non Contributing
7928	HARDING AV		1940	George Bruce	Art Deco	Contributing	Contributing
7929	HARDING AV		1937	B. Kingston Hall	Art Deco	Non Contributing	Contributing
7936	HARDING AV		1940	Gene E. Baylis	Art Deco	Contributing	Contributing
7937	HARDING AV		1936	Robert G. Jahelka	Style not determined	Non Contributing	Non Contributing
7945	HARDING AV	A	1935	Victor H. Nellenbogen	Vernacular Frame	Contributing	Contributing
7945	HARDING AV	B	1935	Victor H. Nellenbogen	Vernacular Frame	Not Classified	Non Contributing
8000	HARDING AV		1965	Melvin Grossman	Post War Modern	Non Contributing	Non Contributing
8011	HARDING AV	A	1956	Lester Avery	Post War Modern	Contributing	Contributing
8011	HARDING AV	B	1956	Lester Avery	Post War Modern	Contributing	Contributing
8017	HARDING AV		1939	Donald G. Smith	Med Rev/Art Deco Transitional	Contributing	Contributing
8024	HARDING AV		1949	T. Hunter Henderson	Post War Modern	Contributing	Contributing
8035	HARDING AV		1937	B. Kingston Hall	Art Deco	Contributing	Contributing
8036	HARDING AV		1940	J. Edwin Petersen	Post War Modern	Contributing	Contributing
8040	HARDING AV		1949	Tony M. Sherman	Post War Modern	Contributing	Contributing

Address			Year	Architect	Style	National Register Classification	Local Classification
8041	HARDING AV		2002	Gustavo Ramos	Contemporary	Non Contributing	Non Contributing
8100	HARDING AV		1954	Melvin Grossman	Post War Modern	Contributing	Contributing
8101	HARDING AV		1940	Edward A. Nolan	Streamline Moderne	Contributing	Contributing
8109	HARDING AV	A	1940	Edward A. Nolan	Streamline Moderne	Contributing	Contributing
8109	HARDING AV	B	1940	Edward A. Nolan	Streamline Moderne	Contributing	Contributing
8118	HARDING AV	A	1946	Frank W. Woods	Post War Modern	Contributing	Contributing
8118	HARDING AV	B	1946	Frank W. Woods	Post War Modern	Contributing	Contributing
8119	HARDING AV		1940	Edward A. Nolan	Style not determined	Non Contributing	Non Contributing
8125	HARDING AV	A	1940	Edward A. Nolan	Streamline Moderne	Contributing	Contributing
8125	HARDING AV	B	1940	Edward A. Nolan	Streamline Moderne	Contributing	Contributing
8132	HARDING AV		1957	Gerard Pitt	Post War Modern	Contributing	Contributing
8133	HARDING AV	A	1940	Edward A. Nolan	Streamline Moderne	Contributing	Contributing
8133	HARDING AV	B	1940	Edward A. Nolan	Streamline Moderne	Contributing	Contributing
8143	HARDING AV		2012	Gustavo Ramos	Contemporary	Non Contributing	Non Contributing
8144	HARDING AV		1941	Joseph J. DeBrita	Med Rev/Art Deco Transitional	Contributing	Contributing
8200	HARDING AV		1939	Joseph J. DeBrita	Med Rev/Art Deco Transitional	Contributing	Contributing
8201	HARDING AV		1950	MacKay and Gibbs	Post War Modern	Contributing	Contributing
8210	HARDING AV		1940	T. Hunter Henderson	Med Rev/Art Deco Transitional	Contributing	Contributing
8215	HARDING AV		1957	Gerard Pitt	Post War Modern	Contributing	Contributing
8216	HARDING AV		1939	Harry O. Nelson	Art Deco	Contributing	Contributing
8221	HARDING AV		1957	Maurice S. Weintraub	Post War Modern	Contributing	Contributing
8223	HARDING AV		1966	R. West	Post War Modern	Non Contributing	Non Contributing
8224	HARDING AV		1939	Harry O. Nelson	Art Deco	Contributing	Contributing
8250	HARDING AV		1950	Joseph J. DeBrita	Post War Modern	Contributing	Contributing
8317	HARDING AV		1947	Henry Hohauser	Post War Modern	Contributing	Contributing
8320	HARDING AV		1955	Anis and David	Post War Modern	Contributing	Contributing
8321	HARDING AV		1951	Norman M. Giller	Post War Modern	Contributing	Non Contributing
8333	HARDING AV		1951	Norman M. Giller	Post War Modern	Contributing	Non Contributing
8340	HARDING AV		1979	Oscar Sklar	Style not determined	Non Contributing	Non Contributing
8400	HARDING AV		1949	Henry Hohauser	Post War Modern	Contributing	Contributing
8415	HARDING AV		1947	Ralph M. Leonard	Post War Modern	Contributing	Contributing
8420	HARDING AV		1953	J. A. Fusco	Post War Modern	Contributing	Non Contributing
8425	HARDING AV		1976	Isaac Sklar	Style not determined	Non Contributing	Non Contributing
8430	HARDING AV		1951	August Swarz	Post War Modern	Contributing	Contributing
8435	HARDING AV		1949	August Swarz	Post War Modern	Contributing	Contributing
8440	HARDING AV		1951	August Swarz	Post War Modern	Contributing	Contributing
8500	HARDING AV		1950	Manfred M. Ungaro	Post War Modern	Contributing	Contributing
8520	HARDING AV		1950	Manfred M. Ungaro	Post War Modern	Contributing	Contributing
8531	HARDING AV		1968	Gene E. Baylis	Style not determined	Non Contributing	Non Contributing

Address			Year	Architect	Style	National Register Classification	Local Classification
8540	HARDING AV		1950	Manfred M. Ungaro	Post War Modern	Contributing	Contributing
8545	HARDING AV		1949	Pamorrow Turner	Post War Modern	Contributing	Contributing
8601	HARDING AV		1951	Gilbert M. Fein	Post War Modern	Contributing	Contributing
8635	HARDING AV		1947	Robert M. Little	Post War Modern	Contributing	Contributing

XIII. PHOTOGRAPHS REPRESENTATIVE OF THE DISTRICT

620 75TH STREET

235 78TH STREET

315 83RD STREET

7300 BYRON AVENUE

7344 BYRON AVENUE

7435 BYRON AVENUE

7330 HARDING AVENUE

7337 HARDING AVENUE

7510 HARDING AVENUE

7643 HARDING AVENUE

8601 HARDING AVENUE