

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 an 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 Bay Shore Historic District

other names/site number Morningside Historic District/8DA5201

2. Location

street & number Please see continuation sheet. N/A not for publication

city or town Miami N/A vicinity

state Florida code FL county Dade code 025 zip code 33137

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.)

Suzanne P. Walker, Deputy SHPO 8/26/92
 Signature of certifying official/Title SHPO Date
Florida Dept. of State, Division of Historical Resources
 State of Federal agency and bureau

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

 Signature of certifying official/Title Date

 State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

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

Boj Signature of the Keeper **Entered in the National Register** Date of Action 10/2/92

Thurman Repsley

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

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

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
223	48	buildings
		sites
		structures
		objects
223	48	Total

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

N/A

Number of contributing resources previously listed
in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19th and 20th CENTURY

REVIVALS: Mediterranean Revival

MODERN MOVEMENT: Art Deco, Moderne

Materials

(Enter categories from instructions)

foundation stucco

walls stucco

limestone

roof terra cotta

other iron

Narrative Description

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

Please see continuation sheet.

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 67) 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

1922-1942

Significant Dates

1922

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Kiehnel and Elliott (architects)
Manley, Marion (architect)

Primary location of additional data:

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

Name of repository:

Bureau of Historic Preservation

10. Geographical Data

Acreage of Property 90 (approximate)

UTM References

(Place additional UTM references on a continuation sheet.)

a. 1

17

581760

2857120

Zone Easting Northing

b. 2

17

582145

2857140

c. 3

17

581360

2856400

Zone Easting Northing

d. 4

17

582280

2856440

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 Tulie W. Taylor, Historic Sites Specialist Sarah Eaton, City of Miami

organization Bureau of Historic Preservation date 8/21/1992

street & number 500 S. Bronough St. telephone (904) 487-2333

city or town Tallahassee state Florida zip code 32399

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

name Various

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing 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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LOCATION

Bay Shore Historic District is roughly bounded by N.E. 55th Street on the south, Biscayne Boulevard on the west, N.E. 60th Street on the north, and Biscayne Bay on the east.

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DESCRIPTION

SUMMARY

Bay Shore Historic District in northeast Miami consists of two hundred and one single-family residences and seventy outbuildings. A total of two hundred and twenty-three buildings (one hundred and fifty-six residences and sixty-seven outbuildings) contribute to the district's historic period of significance (1922-1942). Forty-eight buildings (forty-five houses and three outbuildings) are non-contributing resources. All of the buildings are constructed of masonry and are either one or two stories in height. Bay Shore Historic District represents a wide variety of early twentieth century architectural styles, including Mediterranean Revival, Art Deco, Colonial Revival, Mission, and Masonry Vernacular. Located approximately three and one-half miles north of downtown Miami, the ninety acre district is roughly bounded by N.E. 55th Street on the south, Biscayne Boulevard on the west, N.E. 60th Street on the north, and Biscayne Bay on the east.

SETTING

The period from 1920 to 1925 was a time of growth and development in Miami. The population doubled and the commercial area expanded, forcing residential developments further away from downtown. Bay Shore's first three subdivisions were platted north of downtown along Biscayne Bay between 1922 and 1924. All three developments were laid out with irregular lot lines. A fourth subdivision, located south of N.E. 55th Terrace, was platted in Bay Shore in 1936 and continued the same general plan established by the earlier subdivisions.

Both the neighborhood's bayfront location and the landscape and streetscape improvements provided by the developer were important ingredients in defining the character of what is known as Bay Shore Historic District. Center parkways were laid out on most streets, with circular islands at many intersections. Thousands of trees and foliage were planted in the parkways and in swale areas between sidewalks and curbs. (Photos 1-3) All east-west streets, except the most northern and southern two, terminate at Biscayne Bay, providing visual access to the water.

To discourage encroaching commercial development from Biscayne Boulevard, the City of Miami designated Bay Shore a local historic district in 1984. In 1991, the city restricted access

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to the neighborhood by authorizing the closing of a majority of streets at their intersection with Biscayne Boulevard. Bay Shore Historic District maintains its historic and architectural integrity to a high degree and remains one of Miami's most intact and distinct historic neighborhoods.

CONTRIBUTING RESOURCES

The contributing properties (one hundred fifty-six houses and sixty-seven outbuildings) were constructed in Bay Shore between 1922 and 1942, the historic period of significance. The greatest period of activity occurred immediately before World War II, with over half of the buildings constructed between 1936 and 1942. Construction came to a halt during the war years but resumed in 1946.

The general character of the district and the quality of its architecture are largely due to deed restrictions enforced by the developer. No building was permitted to be constructed until plans were approved by the developer. The minimum price of each residence was specified, with the price of bayfront houses almost double that of those on the westernmost blocks. Masonry was the only permitted building material. Various setbacks were established for different sections of the subdivision, ranging from twenty-five to seventy-five feet for front yards. Side setbacks were set at five feet. Land use was restricted to single family residences and necessary garages, and density was limited to one house per lot. (Photos 4 and 5)

Architecturally, the Bay Shore Historic District reflects the diverse stylistic trends of early twentieth century residential design and the adaptation of these styles to the South Florida environment. Mediterranean Revival is the dominant style in the district and was the original developer's choice to define the architectural character of the area. Generally two stories in height, these buildings display such stylistic features as textured stucco surfaces, Mission tile roofs, round arched casement or double hung windows, cornice moldings, decorative tiles, and wrought iron work. Representative examples of Mediterranean Revival style houses include 5945 N. Bayshore Drive (Photo 6), 601 N.E. 56th Street (Photo 7), 5929 N.E. 6th Court (Photo 8), and 545 N.E. 59th Street (Photo 9).

Although Mediterranean Revival style houses were built throughout the district's period of significance, the Art Deco and Moderne architectural styles increased in popularity during the late

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1930s and early 1940s. Characterized by a linear or angular composition, these buildings feature smooth stucco surfaces, stylized decoration around steel casement windows and doors, a prominent entry way, porthole windows, and glass block. Examples include 695 N.E. 59th Street (Photo 10) and 5911 N.E. 6th Avenue (Photo 11).

Buildings classified locally as Masonry Vernacular were built during all periods of the area's development. Several of the Vernacular houses in Bay Shore are very simple in design and do not exhibit the architectural features of any particular style. Others houses, however, contain elements of one or more architectural styles, but cannot be categorized as an example of a particular style. Many, for example, exhibit the influence of both Mediterranean Revival and Art Deco or Moderne styles. These houses generally feature smooth stucco surfaces, Mission tile roofs, and double hung or steel casement windows. Stylized relief ornamentation is a common feature on many of Bay Shore's Masonry Vernacular houses. Representative examples of these houses include 493 N.E. 55th Street (Photo 12) and 560 N.E. 55th Terrace (Photo 13).

Other architectural styles that can be found in the district in lesser numbers include Colonial Revival, Mission, and Tudor Revival. Bay Shore's Colonial Revival style houses date from the 1930s and early 1940s and display the adaptation of this national style to the South Florida locale. Generally two stories in height and symmetrical in composition, these houses are often embellished with pedimented doorways, quoins, and columned porticos. Many were built with steel casement windows instead of the more typical multi-light double hung windows, and some have tile roofs. An example is located at 677 N.E. 56th Street (Photo 14).

The Mission style houses in the Bay Shore Historic District were built during the Boom years of the 1920s and are noted for the simplicity of their design and ornamentation. Either one or two stories in height, these houses typically feature central curved or bell-shaped parapets that conceal a flat roof. Arched openings are also common. An excellent example of the style can be found at 549 N.E. 59th Street (Photo 15).

Perhaps the most unusual architectural style represented in the district is Tudor Revival, which can be seen at 467 N.E. 55th Terrace (Photo 16). Characterized by a smooth stucco surface with ornamental half-timbering details, central tower, steeply

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pitched gable roof, and casement windows, the house is one of the few examples of the style in Miami.

Because of deed restrictions that prohibited frame buildings, all houses in the district are constructed of masonry. Although most are constructed of concrete block, with either smooth or textured stucco surfaces, one house is built of local oolitic limestone. Several houses are faced with dyed keystone, a limestone quarried in the Florida Keys, while others are embellished with stucco scored to resemble stone. In a few cases, surface treatments even include brick, a material rarely used in South Florida.

Many houses were built with detached garages, a majority of which contained servants' quarters, and sheds. In nearly all cases, these outbuildings are located in the rear of each property, behind the principal building, and are not visible from the street. The outbuildings are consistent with the architectural character of the main house.

Alterations

The majority of buildings in the district have received only minor alterations throughout the years and are in good to excellent condition. Typical alterations include the installation of contemporary windows, doors, security bars, roofing, and awnings. (Photos 17 and 18) In a few cases, porches and garages have been enclosed and new rooms added. Despite these alterations, the original character, massing, and setback of most houses within the district have not changed and their original design intent is readily perceived.

Since the designation of Bay Shore as a local historic district in 1984, many houses have been restored to their original appearance. Many owners have removed later awning or jalousie windows and have installed new windows that replicate the configuration of the originals. Other restoration activity has included re-roofing with Mission or Spanish "S" tiles, reopening of blocked-up windows and doors, and restoration of damaged architectural features. The preservation of the district has largely been accomplished through the efforts of the Morningside Preservation Society, the Morningside Civic Association, and the City of Miami Historic and Environmental Preservation Board.

The contributing buildings of Bay Shore Historic District add to the sense of time, place, and historical development of the

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district through their location, design, setting, materials, workmanship, feeling, and association.

NON-CONTRIBUTING RESOURCES

The non-contributing buildings in the district were either built after 1942 or were built during the historic period of significance and no longer retain their historic architectural integrity. Forty-eight buildings (forty-five houses and three outbuildings) are classified as noncontributing and are interspersed throughout the district in no particular pattern. Although non-contributing, these buildings are compatible in terms of use, materials, and setting and do not detract from the architectural character of the district. (Photo 19) The majority of noncontributing buildings that occupy bayfront lots are screened with heavy vegetation and are not readily visible from the public rights-of-way.

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BAY SHORE HISTORIC DISTRICT

CONTRIBUTING RESOURCES

<u>N.E. 5th Avenue</u>	Date	Style
5601	1942	Masonry Vernacular
5700	1939	Masonry Vernacular
<u>N.E. 6th Avenue</u>	Date	Style
5600	c1925	Mediterranean Revival
5731	c1924-25	Mediterranean Revival
5911 and 1 outbuilding	1936	Art Deco
5916 and 1 outbuilding	1927	Mediterranean Revival
5925 and 1 outbuilding	1932	Mediterranean Revival
5929 and 1 outbuilding	1927	Mediterranean Revival
5932 and 1 outbuilding	1928	Mediterranean Revival
5937 and 1 outbuilding	1927	Mediterranean Revival
5944 and 1 outbuilding	c1924-25	Masonry Vernacular
5949	1937	Masonry Vernacular
5955	1937	Masonry Vernacular
<u>N.E. 6th Court</u>	Date	Style
5830	1935	Mediterranean Revival
5925 and 1 outbuilding	c1924	Mediterranean Revival
5928	1928	Mediterranean Revival
5929 and 1 outbuilding	1926	Mediterranean Revival
5940 and 1 outbuilding	c1924-25	Mediterranean Revival
5968 and 1 outbuilding	c1925	Mediterranean Revival
5975 and 1 outbuilding	c1923	Mediterranean Revival
5978 and 1 outbuilding	1926	Mediterranean Revival
5991 and 1 outbuilding	1926	Mediterranean Revival
<u>N.E. 7th Avenue</u>	Date	Style
5524 and 1 outbuilding	1938	Masonry Vernacular
<u>N.E. 55th Street</u>	Date	Style
430	1941	Masonry Vernacular
445	1936	Masonry Vernacular
452	1939	Masonry Vernacular
464	1937	Masonry Vernacular

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469		1937	Masonry Vernacular
482		1938	Masonry Vernacular
492		1939	Masonry Vernacular
493		1939	Masonry Vernacular
500		1939	Masonry Vernacular
501		1940	Masonry Vernacular
521		1937	Masonry Vernacular
530		1938	Masonry Vernacular
540		1939	Masonry Vernacular
541		1939	Masonry Vernacular
544		1938	Masonry Vernacular
545		1939	Masonry Vernacular
548		1940	Masonry Vernacular
549		1939	Masonry Vernacular
560		1940	Masonry Vernacular
611		1941	Masonry Vernacular
621		1940	Masonry Vernacular
630		1939	Masonry Vernacular
640		1940	Masonry Vernacular
<u>N.E. 55th Terrace</u>		<u>Date</u>	<u>Style</u>
420		1940	Masonry Vernacular
444	and 1 outbuilding	1940	Masonry Vernacular
455		1938	Masonry Vernacular
463		1935	Art Deco
464		1936	Masonry Vernacular
467	and 1 outbuilding	1934	Tudor Revival
472		1936	Masonry Vernacular
475		1940	Masonry Vernacular
480		1938	Masonry Vernacular
498		1936	Masonry Vernacular
499	and 1 outbuilding	1937	Masonry Vernacular
520		1936	Masonry Vernacular
530		1936	Masonry Vernacular
531		1938	Masonry Vernacular
537		1936	Masonry Vernacular
538		1937	Mediterranean Revival
560		1937	Masonry Vernacular
597		1937	Masonry Vernacular
600		1936	Art Deco
630	and 1 outbuilding	1940	Masonry Vernacular
645		1941	Masonry Vernacular
655	and 1 outbuilding	c1926	Mediterranean Revival
669	and 1 outbuilding	1936	Mediterranean Revival

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<u>N.E. 56th Street</u>	Date	Style
448 and 1 outbuilding	1926	Mediterranean Revival
475 and 2 outbuildings	1934	Masonry Vernacular
478 and 1 outbuilding	1937	Masonry Vernacular
479 and 1 outbuilding	1936	Masonry Vernacular
480	1939	Masonry Vernacular
490	1936	Masonry Vernacular
491 and 1 outbuilding	1934	Mediterranean Revival
500	1936	Mediterranean Revival
510	1934	Mediterranean Revival
527	1934	Masonry Vernacular
550	1938	Masonry Vernacular
598	c1926	Mediterranean Revival
600	1937	Mediterranean Revival
601	1926	Mediterranean Revival
634 and 1 outbuilding	c1925	Mediterranean Revival
677	1938	Colonial Revival

<u>N.E. 57th Street</u>	Date	Style
484	c1926	Masonry Vernacular
492 and 1 outbuilding	c1925	Mission
500	1936	Masonry Vernacular
501	1937	Masonry Vernacular
509	1940	Masonry Vernacular
510 and 1 outbuilding	1936	Colonial Revival
527 and 1 outbuilding	1935	Masonry Vernacular
530	1935	Masonry Vernacular
546 and 1 outbuilding	1926	Mediterranean Revival
547 and 1 outbuilding	c1925	Mediterranean Revival
555 and 1 outbuilding	c1924-25	Mediterranean Revival
556	1935	Art Deco
560	1941	Masonry Vernacular
567 and 1 outbuilding	1933	Mediterranean Revival
570	1941	Moderne
589 and 1 outbuilding	1925	Neo-Classical
600	1939	Masonry Vernacular
601	c1924-25	Mediterranean Revival
612 and 1 outbuilding	1926	Masonry Vernacular
621	1936	Mediterranean Revival
631 and 1 outbuilding	1928	Mediterranean Revival
634	1937	Masonry Vernacular
641 and 1 outbuilding	1935	Masonry Vernacular
644	1937	Masonry Vernacular
671 and 1 outbuilding	1928	Mediterranean Revival

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759 and 1 outbuilding 1927 Mediterranean Revival

N.E. 58th Street Date Style

520 1936 Masonry Vernacular
544 c1924-25 Mediterranean Revival
547 and 1 outbuilding 1933 Masonry Vernacular
555 and 1 outbuilding 1926 Mediterranean Revival
560 c1926 Mediterranean Revival
567 and 1 outbuilding 1935 Masonry Vernacular
581 and 2 outbuildings c1924-25 Mediterranean Revival
585 1930 Masonry Vernacular
588 and 1 outbuilding 1926 Masonry Vernacular
598 and 1 outbuilding c1925 Masonry Vernacular
601 and 1 outbuilding 1928 Masonry Vernacular
618 c1924-25 Mediterranean Revival
640 and 1 outbuilding 1936 Masonry Vernacular
650 and 1 outbuilding 1937 Masonry Vernacular
658 1936 Masonry Vernacular
665 and 1 outbuilding 1937 Colonial Revival
679 and 1 outbuilding 1937 Masonry Vernacular

N.E. 59th Street Date Style

520 and 1 outbuilding c1924-25 Mission
530 and 1 outbuilding 1927 Mediterranean Revival
540 and 1 outbuilding c1926 Masonry Vernacular
545 and 1 outbuilding c1925 Mediterranean Revival
547 and 1 outbuilding 1941 Masonry Vernacular
549 c1925 Mission
550 1926 Mediterranean Revival
580 1935 Masonry Vernacular
602 1932 Masonry Vernacular
628 and 1 outbuilding 1929 Masonry Vernacular
670 1926 Mission
695 1937 Art Deco
714 c1924 Mediterranean Revival

N. Bayshore Drive Date Style

5605 and 1 outbuilding 1941 Masonry Vernacular
5630 1926 Mediterranean Revival
5724 1936 Moderne
5811 and 1 outbuilding 1940 Masonry Vernacular
5901 1942 Colonial Revival
5925 and 1 outbuilding c1926 Mediterranean Revival

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5930 and 1 outbuilding	c1923	Mediterranean Revival
5945 and 1 outbuilding	c1923	Mediterranean Revival
5960 and 1 outbuilding	c1925-26	Mediterranean Revival

<u>Biscayne Boulevard</u>	Date	Style
5601	1929	Mediterranean Revival
5631	1938	Masonry Vernacular
5801 and 1 outbuilding	1932	Mediterranean Revival
5841 and 1 outbuilding	c1924-25	Mediterranean Revival
5859	c1924-25	Mediterranean Revival
5943	1936	Masonry Vernacular

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BAYSHORE HISTORIC DISTRICT

NON-CONTRIBUTING RESOURCES

N.E. 5th Avenue Date

5560	1952
5600	1955
5610	1949

N.E. 6th Court Date

5800	1950
5831	1954
5901	1958
5910	1955
5935	1946

N.E. 55th Street Date

455	1970
600	1951

N.E. 55th Terrace Date

434	1948
and 1 outbuilding	
465	1949
485	1949
500	1946
and 1 outbuilding	
501	1952
511	1952
555	1954
601	1951
610	1952
615	1949
625	1949
and 1 outbuilding	
661	1979

N.E. 56th Street Date

465	1951
525	1949

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530	1954
541	1953
555	1947
606	1973

N.E. 57th Street Date

464	1960
680	1952

N.E. 58th Street Date

500	1951
525	1970
541	1957
580	1955
611	1949
645	1969
666	1960

N.E. 59th Street Date

560	1952
631	1956
685	1959

N. Bayshore Drive Date

5625	1951
5725	1969
5851	1961
5910	1973

Biscayne Boulevard Date

5615	1976
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SIGNIFICANCE

SUMMARY

Bay Shore Historic District is significant at the local level under Criterion A as one of Miami's most intact historic neighborhoods and the city's best extant example of a planned, Boom-era suburb that continued to develop in the years prior to World War II. The district is also significant under Criterion C for its wealth of Mediterranean Revival, Art Deco, and Masonry Vernacular style houses that reflect the diversity and evolution of architectural design in South Florida during the 1920s and 1930s.

HISTORIC AND ARCHITECTURAL CONTEXTS

Miami is a major twentieth-century city that grew from a frontier to a metropolis in only thirty years. Incorporated in 1896 after the arrival of Henry Flagler's Florida East Coast Railroad, the city began its development around the north bank of the Miami River.

As Miami's population expanded during the late 1910s, the residential neighborhoods close to downtown were absorbed into an ever-expanding commercial district. New residential subdivisions soon reached northward along Biscayne Bay. The development of such subdivisions as Miramar, Edgewater, Goldcourt, Broadmoor, and Magnolia Park was further fueled by the opening of the Dixie Highway to Miami in 1915, as well as the extension of the city's trolley system to the newly established northern city limits.

The Florida Land Boom of the 1920s had an unprecedented effect on Miami and brought the city into the national spotlight as investors, speculators, and hopeful new residents poured into town from all over the United States. The growing popularity of the automobile fueled Miami's growth. The increased mobility of the population, as well as more money, more jobs, and more leisure time, enabled all classes of people to respond to the brochures promoting the wonders of Miami.

Between 1920 and 1925, the population of the city more than doubled. Prices of land could double or triple in a day during the height of the Boom. Front page stories in major newspapers replaced paid advertisements as the means of promoting South Florida.

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The single most significant expression of Miami's lifestyle during the Boom was the Mediterranean Revival style architecture that it produced. A description of this phenomenon in From Wilderness to Metropolis says it best:

The style represents all the excess and extravagance of the Roaring Twenties in the Miami area. It is ornate, pompous, and flamboyant like the wealthy industrialists and speculators who built their winter residences on the shores of Biscayne Bay. It is deeply rooted in the Spanish heritage of the Florida peninsula, yet in tune with contemporary national trends. It is a good regional adaptation of an architectural vocabulary removed from its original environment by hundreds of years and thousands of miles. But most important it is playful, tossing aside strict adherence to academic dictates, truly meant for "the good life" of a tropical playground.

The Boom reached its peak in the fall of 1925, but it had done so on too many empty promises. Although some developments, like Coral Gables, Miami Shores, and many of the smaller subdivisions in Miami delivered on the quality they had promised, too many others had no streets, public utilities, or buildable lots.

After a railroad embargo in late 1925 and an accident in the Miami harbor in early 1926, real estate prices began to sink, and the Boom cooled considerably. It was not until the killer hurricane of September 1926, however, that the Boom was dealt its final blow.

During the early months following the hurricane, building activity continued as Miami cleaned up after the storm. Within a year, however, it was clear that Miami was in the midst of a serious depression, several years before the rest of the country. Fair weather friends left as quickly as they had arrived, causing Miami's population to actually decrease for the first time since its founding thirty years earlier.

Although the city weathered some devastating years during the Depression, its recovery was more swift than the rest of the nation. The area did not lose its appeal for the few who could afford vacations. Residential activity also increased, and by 1936 some of the subdivisions that had been developed earlier witnessed renewed growth. This development pattern continued until World War II.

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The years following the Depression saw the introduction of an impressive new architectural style to Miami--Art Deco or Tropical Deco, as it is typically referred to locally. This century's first popular style to break with traditional revivals, Art Deco looked to the future, not the past, for inspiration. As this style grew in popularity in Miami, the motifs employed became uniquely adapted to South Florida. Nautical and tropical themes were favorite decorative motifs, with pelicans, flamingos, palm trees, ocean waves, and porthole windows embellishing many of the buildings. Architects further adapted the style, melding Art Deco ornamentation with Moderne design and massing. As with the Mediterranean Revival style that preceded it, Tropical Deco became a playful style, uniquely suited to South Florida.

HISTORIC SIGNIFICANCE

In 1922, a large, undeveloped bayfront tract near Miami's northern city limits was platted. Called Bay Shore, this area was subdivided by the Bay Shore Investment Company and was the first of three phases that would be developed by the company between 1922 and 1924.

James H. Nunnally, president of the Bay Shore Investment Company, envisioned Bay Shore as an exclusive residential community and planned for every modern convenience. In designing Bay Shore, the project architects and landscape designers adapted the best of the Garden City concept which had been developed by Ebenezer Howard in England, as well as contemporary American suburban planning concepts, to this bayfront location. The intent was to create a small, satellite residential district, bounded by major streets, with the entire project area focused on abundant green spaces.

Before the first lot was offered for sale, the subdivision was fully developed. Streets, which bore such names in the community's infant years as Toxaway, Hibiscus, Coconut, and Albermarle, were paved and curbed; parkways were curbed and trees, foliage, shrubbery, and grass were planted between sidewalks and curbs; and street lighting was laid in underground conduits. As a promotional brochure, published in 1924, boasted:

Thoughtfulness was the motto. Not one single feature of highly modernized improvements was to be left for future residents to provide. They were to get a finished homesite; with every utility--water, light, gas, and sewage--provided in the most scientific manner. . . . Every feature which

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might tend toward comfort, convenience, dignity, and beauty was incorporated in the plan of development, and no detail was left unattended when the property was finally pronounced ready for delivery.

At a time when many lots in other Miami subdivisions were being sold undeveloped and unimproved, Bay Shore was notable for its carefully conceived and executed plan for development.

The exclusiveness of the area was also guaranteed by the deed restrictions that the developers attached to the sale of each lot. These restrictions specified the minimum construction price of each house, ranging from a low of \$7,000 inland to \$13,000 for lots abutting the Bay. Only single family, detached houses were allowed, while duplexes, apartments, and hotels were prohibited. Construction materials were regulated in that no house could be constructed of wood. Building setbacks and lot frontage were also controlled, and the developer required that all building plans be submitted to the company for approval prior to construction. Houses approved by the developer were primarily Mediterranean Revival in style, featuring Spanish, Moorish, or Italian architectural design elements.

Inspired by the designers of other suburbs and estates throughout the United States, the developers adapted these ideas to take full advantage of Miami's wealth of tropical trees and plants. After more than 4,000 trees had been planted, the subdivision presented the following appearance in 1924:

A typical street intersection shows the wide parkway in the center of each boulevard, dividing traffic. In the center of the intersection is a circular island, graced with shrubbery. Between curbing and sidewalk is a wide greensward with trees and foliage. All corners are curbed and foot crossings set back to increase the park effect of the view up and down the boulevard. Boulevards run at graceful angles and the parkways are of varying width and differ in floral adornment. Everywhere the view is like overlooking an immense garden, through which wind attractive passageways.

Although Bay Shore developed steadily during the Boom years and even during the Depression, the area witnessed its greatest building expansion between 1936 and 1942. Many of the district's finest houses were built in this period. In 1936, the neighborhood was enlarged. A small area south of Bay Shore,

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neighborhood was enlarged. A small area south of Bay Shore, along N.E. 55th Street and N.E. 55th Terrace, was subdivided as Bay Shore Plaza by Islands Incorporated. Although the houses were somewhat smaller than those in Bay Shore, similar deed restrictions guaranteed a continuity in architectural development. Following the United States entry into World War II, construction in the district, and in the city as a whole, virtually stopped.

From its inception in 1922, Bay Shore has been home to many prominent and influential local residents. James H. Nunnally, president of the Bay Shore Investment Company which developed the Bay Shore subdivisions, built his own house on the Bay at 759 N.E. 57th Street in 1927. (Photo 24) Edwin S. Blodgett, secretary-treasurer of the Bay Shore Investment Company, built one of the district's first houses.

Other developers and financiers have also lived in Bay Shore, including Paul Scott, who constructed his house at 598 N.E. 56th Street in 1926. (Photo 25) Scott was an attorney and vice president, and later president, of the Biscayne Boulevard Company, the group responsible for the development of Biscayne Boulevard from N.E. 13th Street northward to Miami Shores. This project was the single most ambitious individual development project in Miami's early history.

Among the many politicians and government officials who built homes in Bay Shore was Frank Wharton, whose house was constructed in 1926. Wharton was Miami's city manager when he moved to Bay Shore and had previously served as the city's mayor from 1907 to 1911.

Laura Cushman, one of Florida's most respected educators and founder of the Cushman School, continued to occupy the house built by her father in 1925 until her death in 1986. (Photo 26) The Cushman School is the oldest private elementary school in continuous operation in Dade County and is noted for its innovative approach to childhood education.

Other noted residents have included William Welch, member of the famous grape juice family; Sidney Meyer, secretary-treasurer of Wometco Theaters; and Harold Steward, a local architect with the prominent firm of Paist and Steward. Lawyers, physicians, realtors, business magnates, and other executives have also populated Bay Shore throughout its history.

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The Bay Shore Historic District is one of the Miami's most intact historic neighborhoods, and the city's best extant example of a planned, Boom-era suburb that continued to develop in the years prior to World War II.

ARCHITECTURAL SIGNIFICANCE

Houses constructed in the Bay Shore Historic District reflect the architectural eclecticism popular in early twentieth century Miami. The earlier buildings in the district are predominantly Mediterranean Revival in style, while houses built in the late 1930 and early 1940 are frequently Art Deco. Outstanding examples of both styles are found here.

Bay Shore also features a large number of Masonry Vernacular buildings that frequently utilize diverse elements characteristic of one or more popular architectural styles. Local adaptations of the Colonial Revival style, fine examples of Mission style architecture, and an unusual Tudor Revival style house add to the areas's architectural diversity.

Many of the buildings in the district display a variety of distinctive local materials, such as keystone and oolitic limestone. Decorative tropical motifs add to the vernacular expression. Especially prevalent are wrought iron screen doors and precast concrete vents displaying palm trees, flamingos and pelicans. The utilization of these materials and motifs to embellish popular architectural styles creates a distinct architectural expression that provides the Bay Shore Historic District with a special sense of time and place.

The Bay Shore Historic District features the work of more than forty well-known local architects. Kiehnel and Elliott, who introduced the Mediterranean Revival style to South Florida, designed several houses, including those at 463 N.E. 55th Terrace, 527 N.E. 56th Street, and 759 N.E. 57th Street. (Photo 24) Marion Manley, South Florida's first known female architect, designed the house at 598 N.E. 56th Street. (Photo 25) Gene Baylis, L. Murray Dixon, H. George Fink, Martin Hampton, Gordon Mayor, V. H. Nellenbogen, Paist and Steward, and Robert L. Weed are also well-known, local architects whose works are represented in the district.

The Bay Shore Historic District stands today as one of Miami's most intact historic neighborhoods. It is significant for its representation of the various architectural styles that were

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popular in South Florida during the 1920s and 1930s. Despite the presence of post-1942 buildings in the area, Bay Shore retains a high degree of historic and architectural integrity. This is due, in part, to the fact that most later buildings are not intrusive, but emulate the earlier structures in scale, setback, materials, and workmanship.

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VERBAL BOUNDARY DESCRIPTION

The boundary of the Bay Shore Historic District is shown as the heavy line on the accompanying map entitled "Bay Shore Historic District".

BOUNDARY JUSTIFICATION

The boundaries of the Bay Shore Historic District have been drawn to generally follow those of the original three Bay Shore subdivisions, platted between 1922 and 1924, and the Bay Shore Plaza subdivision, platted in 1936. Excluded from the district are those portions of the Bay Shore subdivisions located west of Biscayne Boulevard, which is now a major commercial area. The proposed boundaries encompass those portions of the present Bay Shore neighborhood which contain a predominance of buildings constructed between 1922 and 1942. The plan and period of significance clearly set the Bay Shore Historic District apart from its surroundings.

The boundaries of the district are based on boundaries at a specific time in history, visual changes, and visual barriers. N.E. 60th Street was selected as the northern boundary because it is the northern limit of the earliest Bay Shore subdivision. Furthermore, the area north of this street contains few historic buildings and is of a different character, containing a number of multi-family structures.

On the east, Biscayne Bay and Morningside Park form natural physical boundaries, as well as significant historic boundaries. (Photos 20 and 21) The bayfront lots help to define the character of the district, and their presence was a major factor in the district's development. Morningside Park is not included because it was not opened until 1951, although the northern portion was acquired by the city in 1935.

The rear property lines between N.E. 55th Street and N.E. 53rd Street were chosen as the southern boundary because they delineate the southern limit of the Bay Shore Plaza subdivision. In addition, the majority of houses south of this line were constructed after 1942. (Photo 22)

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Finally, Biscayne Boulevard was selected as the rough western boundary because a majority of the development on Biscayne Boulevard is of a different character. Since the mid-1960s, Biscayne Boulevard has developed into a major thoroughfare with office zoning, and many of the newer buildings are large scale office or residential structures. Several historic structures do remain, however, and these have been converted into office use. (Photo 23) That portion of the original Bay Shore subdivision west of Biscayne Boulevard was excluded because it no longer contains a concentration of historic buildings.

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PHOTOGRAPHS

1. Bay Shore Historic District
2. Miami, Dade County, Florida
3. Sarah E. Eaton, Preservation Planner
4. July 1992
5. City of Miami Planning, Building, and Zoning Department
6. N.E. 57th St. at N. Bayshore Dr., camera facing east
7. 1

Items 1-5 are the same for photographs 1-26.

6. 5925 and 5901 N. Bayshore Dr., camera facing northeast
7. 2

6. N.E. 59th St. at N.E. 6th Ave., camera facing east
7. 3

6. 621, 631, and 641 N.E. 57th St., camera facing northwest
7. 4

6. 547 and 545 N.E. 58th St., camera facing northwest
7. 5

6. 5945 N. Bayshore Dr., camera facing northeast
7. 6

6. 601 N.E. 56th St., camera facing north
7. 7

6. 5929 N.E. 6th Court, camera facing northeast
7. 8

6. 545 N.E. 59th St., camera facing north
7. 9

6. 695 N.E. 59th St., camera looking northwest
7. 10

6. 5911 N.E. 6th Ave., camera looking northeast
7. 11

6. 493 N.E. 55th St., camera looking northwest
7. 12

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- 6. 560 N.E. 55th Terrace, camera facing southwest
- 7. 13

- 6. 677 N.E. 56th St., camera facing northwest
- 7. 14

- 6. 549 N.E. 59th St., camera looking northwest
- 7. 15

- 6. 467 N.E. 55th Terrace, camera facing northeast
- 7. 16

- 6. 658 and 650 N.E. 58th St., camera facing southwest
- 7. 17

- 6. 618 N.E. 58th St. and 5731 N.E. 6th Ave., camera facing southwest
- 7. 18

- 6. 666 N.E. 58th St., camera looking south
- 7. 19

- 6. N.E. 55th Terrace, camera facing east
- 7. 20

- 6. N.E. 7th Ave., with 655 N.E. 55th Terrace in background, camera facing northeast
- 7. 21

- 6. 650 N.E. 55th St., camera facing southwest
- 7. 22

- 6. Biscayne Boulevard north of N.E. 56th St., camera facing northeast
- 7. 23

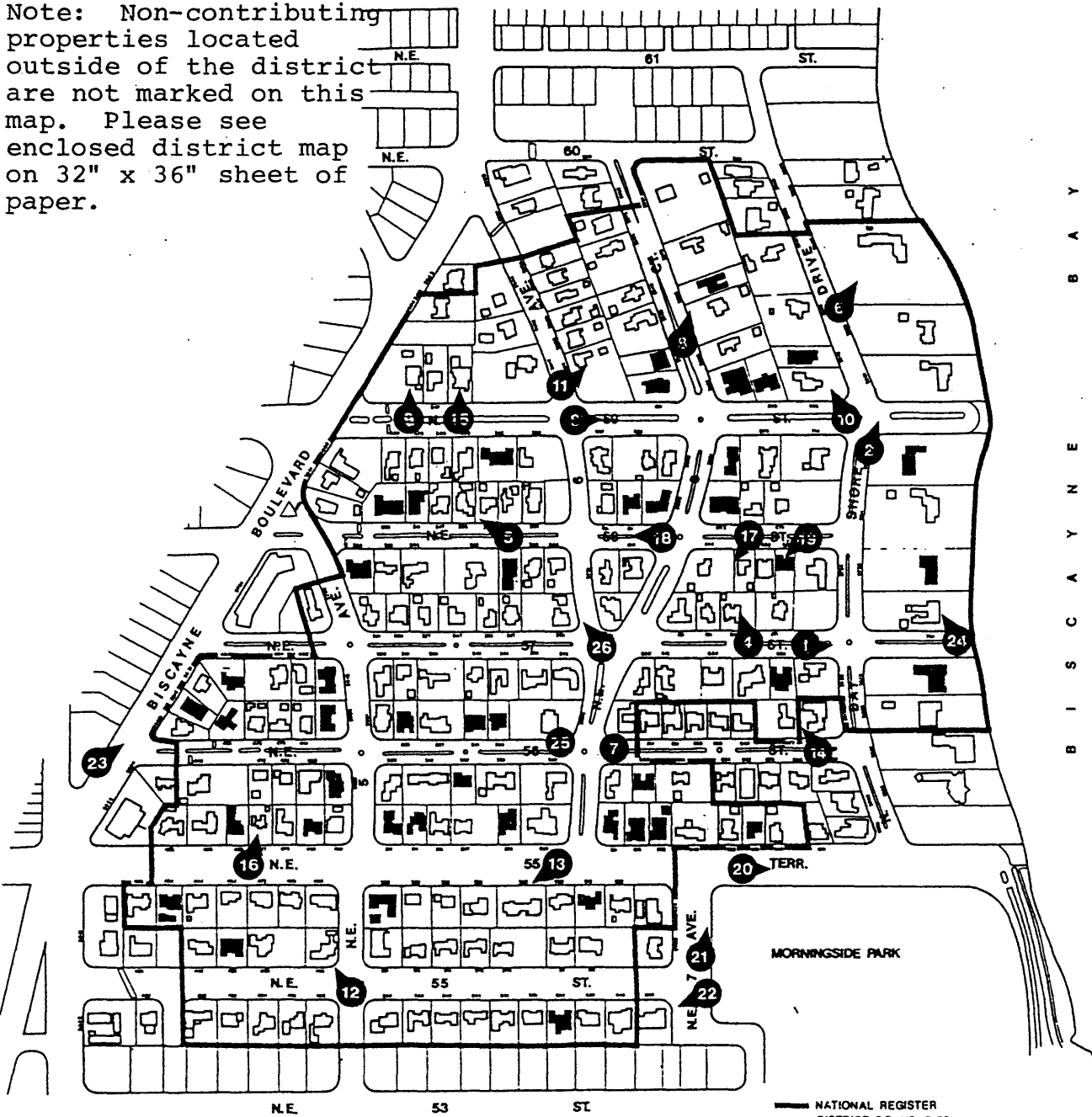
- 6. 759 N.E. 57th St., camera facing northwest
- 7. 24

- 6. 598 N.E. 56th St., camera facing southeast
- 7. 25

- 6. 589 N.E. 57th St., camera facing northwest
- 7. 26

Photograph Numbers and Camera Angles

Note: Non-contributing properties located outside of the district are not marked on this map. Please see enclosed district map on 32" x 36" sheet of paper.



B I S C A Y N E B A Y

**BAY SHORE
HISTORIC DISTRICT**

MIAMI, DADE COUNTY, FLORIDA JULY 1992

- NATIONAL REGISTER DISTRICT BOUNDARIES
- CONTRIBUTING RESOURCE
- NONCONTRIBUTING RESOURCE
- ⊙ PHOTO LOCATION

