

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Section number _____ Page _____

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 08001041

Date Listed: 11/12/08

Property Name: Normandy Isles Historic District

County: Miami-Dade

State: FL

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Patrick Andrews

Signature of the Keeper

11/12/2008

Date of Action

Amended Items in Nomination:

Section 8: Architect Builder

The following names are hereby added to Section 8 as architects who designed buildings within the boundaries of the district:

Block, L. G; Boilard, R; DeBrita, Joseph J.; Dixon, L. Murray; Fein, Gilbert M.; Feldman, Morton; Grossman, Melvin; Hampton, Martin Luther; Hoffman, Frances; Nellenbogen, Victor H.; Nelson, Harry O.; Phillips, W. H.; Pitt, Gerard; Polevitzky, Igor; Turner, Pamarrow; Reiff, Don; Schoepple, Carlos; Seiderman, Nathan A.; Smith, Joseph N.; Swartburg, B. Robert; Swary, Riley & Ross; Weintrab, Maurice S..

The Florida State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

RECEIVED 2280

United States Department of the Interior
National Park Service

1041

OCT 01 2008

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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

1. Name of Property

historic name NORMANDY ISLES HISTORIC DISTRICT

other names/site number N/A; Florida Master Site File No. DA8129

2. Location

street & number Roughly by Normandy Shores Golf Course, Indian Creek, Biscayne N/A not for publication

Bay, Rue Versailles, 71st St., Rue Notre Dame & Ray Street

city or town Miami Beach N/A vicinity

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

3. State/Federal Agency Certification

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

Barbara E. Mattak/DSHPO 9/26/2008
Signature of certifying official/Title Date

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

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

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

Signature of the Keeper

Date of Action

Patricia Andrews

11/12/2008

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

- buildings
- district
- site
- structure
- object

Number of Resources within Property

(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
201	36	buildings
1	0	sites
0	0	structures
1	0	objects
203	36	total

Name of related multiple property listings

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

Historic and Architectural Resources of the North Beach Community

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/Multiple Dwelling

COMMERCE/Specialty Store

COMMERCE/Offices

EDUCATION/School

Current Functions

(Enter categories from instructions)

DOMESTIC/Multiple Dwelling

COMMERCE/Specialty Store

COMMERCE/Offices

EDUCATION/School

7. Description

Architectural Classification

(Enter categories from instructions)

NO STYLE/Masonry Vernacular

LATE 19TH AND 20TH CENTURY REVIVALS/Mediterranean Revival

MODERN MOVEMENT/Art Deco/Moderne

See Section 7, Page 1

Materials

(Enter categories from instructions)

foundation Stucco

walls Stucco

Brick

roof Tar and Gravel

other

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance

1926-1963

Significant Dates

1926

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Arch: Unknown

Blder: Unknown

Primary location of additional data:

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

Name of Repository

#

10. Geographical Data

Acreage of Property 84 apprx.

UTM References

(Place additional references on a continuation sheet.)

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

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

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Joyce Myers, Principal Planner/Carl Shiver, Historic Preservationist

organization Florida Bureau of Historic Preservation date September 2008

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

city or town Tallahassee state Florida zip code 32399-0250

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

name

street & number telephone

city or town state zip code

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

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

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National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 1

NORMANDY ISLES HISTORIC DISTRICT
MIAMI-DADE COUNTY, FLORIDA
DESCRIPTION

ARCHITECTURAL CLASSIFICATION

OTHER/Minimal Traditional
OTHER/Post-War Modern
OTHER/Miami Modern

SUMMARY PARAGRAPH

The Normandy Isles Historic District, located in north Miami Beach, comprises the eastern portions of two man-made islands: Isle of Normandy on the south and Normandy Shores on the north. Its boundaries roughly encompass the area from South Shore Drive on the north, Indian Creek Waterway on the east; Biscayne Bay on the south; and Rue Versailles, Rue Notre Dame, and Ray Street on the West. Within this approximately 82-acre, 14 block area are 237 buildings, 201 of which contribute to the historic character of the area and 36 which do not contribute, for a ratio of 84 percent contributing to 16 percent noncontributing in an area which developed between c. 1926 and 1963. There is also one contributing site, a small park named Vendome Plaza, and a contributing object, the Vendome Fountain. Both the plaza and fountain were constructed in 1926.¹ The contributing resources consist mainly of Post-World War II apartment buildings and residential condominiums. There are no single family dwellings in the historic district. The district also contains contributing hotels, commercial buildings, office buildings, a Montessori school, and a Hispanic Baptist church. The plan of the district features a well-defined commercial area in the immediate vicinity of Vendome Plaza along 71st Street and Normandy Drive, with a surrounding neighborhood of multiple dwelling residential buildings. The contributing buildings represent a variety of styles including Mediterranean Revival, Moderne, Masonry Vernacular, and Post-War Modern styles, many of which exhibit distinct local adaptations that have become recognized as "Miami Modernism" (MiMo). The noncontributing buildings include those constructed after 1963, those constructed prior to 1963 that have lost their historic physical integrity through extensive alterations, and those that are clearly out of scale with the historic built environment.

SETTING

Miami Beach (population 87,933 in 2000) is a city in southeast Florida situated on a number of natural and artificial islands bounded by the Atlantic Ocean on the east and Biscayne Bay (the Intracoastal Waterway) on the west which connected to the city of Miami by four causeways. It is located in Miami-Dade County, between Bal Harbour on the north and Key Biscayne on the south. Its main north-south thoroughfare is Highway A1A (Collins Avenue) which runs between the Atlantic Ocean beach area and its many hotels and condominiums and the residential subdivisions that overlook Biscayne Bay. A number of these subdivision are found on "dredge and fill" islands that extend out into the bay and are connected to the main barrier island by

¹ Renamed the Henri Levy Fountain in August 1971 in honor of the founder of the Normandy and Northshore Isles subdivisions.

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causeways that pass over “creeks,” or man-made channels that provide navigation for pleasure crafts owned by the Normandy Isles residents and the occupants of the nearby island subdivisions along Biscayne Bay. The Normandy Isles Historic District occupies portions of Isle of Normandy and Normandy Shores, two largely man-made islands found in the northern portion of the city of Miami Beach at 71st Street, which connects the neighborhood with Collins Avenue on the Miami Beach peninsula and the city of Miami on the western side of Biscayne Bay via the North Bay Causeway (79th Street).

DESCRIPTION

The Normandy Isles Historic District comprises the southern and eastern portions of two distinct islands, the Isle of Normandy on the south and that portion of Normandy Shores along South Shore Drive on the north which borders the Normandy Shores Golf Course. The two sections are separated from one another by Normandy Waterway, which, along with Indian Creek Waterway, are navigable channels connecting the islands to Biscayne Bay. The area lies west of Miami Beach’s Collins Avenue and the North Shore Historic District along the Atlantic Ocean.

The district is roughly bisected by the dual lateral streets Normandy Drive and 71st Street which connect the Isle of Normandy west to Miami and east to the North Shore Historic District and the beaches. Near the center of the district, Vendome Plaza forms a triangular plaza dominated at its center by a park and the Vendome Fountain (Photo 1), built in 1926 and commonly referred to as the Normandy Fountain.² Near Vendome Plaza, is a nearly continuous frontage of commercial buildings dating from the 1930s to the 1950s that exhibit a variety of plate-glass storefronts and facades (Photos 2-3). While the earlier buildings are often mixed-use—offering apartments or offices above—most postwar commercial buildings are single-use, one-story buildings. The area offers a mix of restaurants, neighborhood services and professional offices (Photos 4-5).

From Vendome Plaza, the Rue Vendome angles out to meet the Brest Esplanade, a broad avenue with a public park and a center median that stretches diagonally toward the southeast corner of the island (Photo 6). Bay Drive swings around the east and south sides of Normandy Isle and connects the south and north islands via a bridge that crosses Normandy Waterway where it becomes Northshore Drive. Some of the district’s larger apartment buildings and condominiums are located on waterfront along Biscayne Bay and Indian Creek. On the north side of Marseille Drive, deep lots are occupied by one- and two-story apartment buildings that face both Marseille Drive and Normandy Waterway. On Normandy Shores, north of Normandy Waterway, the lots along South Shore drive offer both waterfront and golf course frontage. A characteristic of the Normandy Isles Historic District is that the waterfront buildings often feature courtyards and facade features oriented toward the water or golf course, as well as the street.

² Officially renamed the ‘Levy Fountain’ in 1971, in honor of developer Henri Levy. “Levy Fountain, Park Dedicated.” Miami Beach Sun, August 11, 1971.

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NORMANDY ISLES HISTORIC DISTRICT
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In contrast to South Beach, water and golf course frontage were significant factors in the development of the character of the Normandy Isles neighborhood. The district is literally surrounded by water and is bisected by Normandy Waterway which divides the mainly residential subdivision into the Isle of Normandy and Normandy Shores. To the east side, the islands are separated by Indian Creek from Park View Island and the North Shore district along and east of Collins Avenue. To the South, the Isle of Normandy faces Allison and La Gorce Islands across a portion of Biscayne Bay. Toward the west, the twin parkways called Normandy Drive and 71st Street (formerly North and South Everglades Concourse) traverse the island, making their way toward the causeway and Miami beyond. Unlike the grid street pattern that typifies most Miami Beach subdivisions, these parkways comprise broad curves, and have large greenways planted with trees. In spite of their curvilinear and picturesque planning, the Normandy Isles are still largely subdivided into the 50 foot building lots that are part of the defining urban structure of Miami Beach. Adapted to their small lots and local environmental conditions, with surrounding gardens, porches, loggias, exterior staircases and galleries, these mainly narrow free-standing masonry multi-residential buildings exhibit a regularity of scale, use of building material, and consistency in styling within a limited number of architectural types that gives the district its distinctive urban character.

The growing popularity of the Normandy Isles as a residential destination for apartment dwellers and owners of condominiums, as a result of the post 2000 building boom, is creating challenges for the retention of the neighborhood's buildings occupied by residents of modest income. Redevelopment, especially on waterfront lots, has increased with a corresponding loss of the area's traditional building types. In contrast to the predominantly two- and three- story rental apartment buildings that historically characterized Normandy Isles, most of the new buildings are large-scale, multi-story condominiums or other multiple-unit complexes, the units of which are individually owned and which share joint ownership of any areas of the property used in common.

ARCHITECTURAL STYLES

Mediterranean Revival

Mediterranean Revival style architecture is an eclectic design style that was first introduced in the United States around the turn of the nineteenth century, and came into prominence in the 1920s and 1930s. The style evolved from a rekindled interest in Italian Renaissance palaces and seaside villas dating from the sixteenth century, and can be found predominantly in California and Florida due to the popular association of these coastal regions with Mediterranean resorts. Architects August Geiger and Addison Mizner did much to popularize this style in Florida. Structures are typically multi-story and based on a rectangular floor plan, and feature massive, symmetrical primary facades. Mediterranean Revival is generally characterized by stuccoed wall surfaces, flat or low-pitched terra cotta and tile roofs, arches, scrolled or tile-capped parapet walls and articulated door surrounds. Feature detailing is occasionally executed in keystone. Balconies and window grilles are common,

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and are generally fabricated out of wrought iron or wood. Ornamentation can range from simple to dramatic, and may draw from a number of Mediterranean references.

Only two Mediterranean Revival buildings, both dating from the 1920s, are found in the historic district. Little construction had taken place in the Normandy Isles development before Miami Beach was struck by the 1926 hurricane, and most of that was destroyed. Renewed construction efforts were halted by the collapse of the real estate market, so that little new construction was undertaken before the 1930s. The Normandy Beach Apartments at 924 Marseille Drive (Photo 7), were constructed in 1926 and designed by architect I.G. Block. The apartments were built by Henri Levi's Normandy Beach Property Corporation as a model building to advertise his new real estate venture. The building occupies two lots on the south side of Marseille Drive, one of which features a garden entered through an arched gateway. The main facade of the three-story building is centered on the entrance, which is framed by a classical frontispiece having projecting cornice moldings, a faux balcony balustrade, and applied high relief escutcheons. There is also a classical cornice at the facade parapet. Some of the original fenestration has been lost, but the building retains most of its original characteristics.

The Morrison Apartments at 7149 Bay Drive (Photo 8), constructed c. 1928 and were designed by architect R. Boilard. The main facade overlooks Bay Drive, but there is also a corresponding rear facade and a garden fronting on Indian Creek. The building features projecting corner towers with low-pitched hipped roofs surfaced with barrel tile that flank the central bay of the building whose parapet is topped by a small shed tile roof. The exterior walls—except for the first story facade—are surfaced with mustard-colored textured stucco. The first story of the facade has smooth white stucco, and the main entrance is sheltered by a one-bay porch consisting of square piers that support a flat roof. The original double-hung wood sash windows have been replaced with 2/2-light metal sash windows. The windows in the towers still retain their original double blind arches. A faux balcony is found in the center bay of the third story. Originally constructed as rental apartments, the building now contains 18 condo units.

Modernistic (Art Deco/Moderne Residential Buildings)

After the collapse of the real estate boom in Miami Beach in 1925-1926, Mediterranean Revival style architecture fell out of favor and was replaced by a taste for Art Deco and Moderne style buildings which represented a more modern, up-to-date attitude in American architecture. Art Deco and Art Moderne are variants of a type of architecture that was popular in the United States from the 1920s to the 1940s. There are some similarities between the two styles, but one defining difference is that in the Art Moderne uses horizontal orientation and Art Deco uses vertical orientation. Art Deco—as the name implies—puts greater emphasis on decorative elements and makes use of oriental and ancient Egyptian themes in a modernized format. The two things they do share are stripped down forms and geometric-based ornament. Moderne has its own streamlined look, and characteristics include rounded edges, corner windows, glass wall blocks, mirrored panels, ribbon or

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band windows with metal frames, string courses along coping of wall, a flat roof, curved canopies, smooth wall finish, and railings, balusters, and door and window trim all done with either aluminum or stainless steel.

Twenty-one Moderne style buildings, constructed between c. 1932 and 1947 are found in the historic district, making it the most popular of the pre-World War II formal styles and was employed in the construction of multi-family residences, commercial buildings and civic buildings. The buildings in Normandy Isles were less exuberant than those found in South Beach. Though the art form was born at the 1925 World's Fair in Paris, a fusion of Art Nouveau and early twentieth century industrial modernism, it is in the South Beach section Miami Beach where it seems most at home: portholes, rounded walls, and steely accents conjure images of carefree vacations on the high seas, while the colors appear chosen from a palette of turquoise water and island sunsets. The Normandy Isles variations are more restrained, probably due in part to budget restrictions in creating apartment buildings for persons of modest income. A feature of nearly all of the Moderne style buildings in the historic district is the use of "eyebrows," cantilevered concrete sun shades that extend out above a window to keep the building cooler in the Miami tropical weather. They may cover individual windows or extend along an entire side of a building.

The apartment building at 6946 Rue Vendome (Photo 9), constructed in 1936 and designed by architect Harry O. Nelson, is two-stories in height, has a rectangular ground plan, and features smooth stucco exterior walls. Its most prominent feature is its "keyhole" entranceway which is found at the top of a tiled stoop. The main entrance features an arched wood paneled door. Above the keyhole porch on the second story is a decorative grille constructed of pierced concrete blocks. The paired double-hung windows on the main facade are sheltered by cantilevered concrete eyebrows that wrap around the sides of the building. The building has a flat roof whose low parapet is topped by a plain coping, rather than a formal cornice.

Constructed as the Tara Hotel in 1940, the building at 1021 Bay Drive (Photo 10) was designed by architect Harry O. Nelson and converted into apartments in 1956. In 2006-2007, it was being renovated and renamed Le Lofts Apartments. Its facade of smooth stucco and brick features a rounded edge at the southwest corner of the main facade. The central entrance bay is framed by a two-story frontispiece composed of a recessed main entrance sheltered by a first story eyebrow sunshade, above which is a U-shaped projecting central bay constructed of Roman style brick that frames a tripartite window which has lost its original fenestration. To the left and right of the main entrance on the ground story the building has been divided into irregular window bays that have also been provided with eyebrow sun shades. The second floor apartments overlooking Rue Versailles also feature cantilevered sun shades, and the walls have alternating sections of smooth stucco and Roman brick. The building has a low, plain parapet that masks the flat roof.

The familiar theme of the simplified Art Modern style is continued in the apartment building at 6891 Bay Drive (Photo 11), which was constructed c. 1940. The tall two-story facade is articulated by a tripartite

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organizational scheme emphasized with stepped parapets and engaged gadroon pilasters,³ like those sometimes found on the marquees of movie theater constructed in the 1920s and 1930s. Cantilevered concrete eyebrows shelter the one-bay main entrance and apartment windows, which at the corners of the building occupy two elevations and are composed of metal casement windows. The double-leaf door main entrance is framed by glass block sidelights and a transom. A low concrete wall, topped with a metal railing and featuring short pillars—or dies—surmounted with finials at the metal entrance gate borders the small garden area at the front of the building.

A “classic” example of the Moderne style in the historic district is the building at 6915 Rue Versailles (Photo 12) which was constructed in 1936 as the Normal School and is now used as the Le Petit Papillon Montessori school. The two-story building has smooth stucco exterior walls, a stepped parapet on the main facade and metal sash and casement windows protected by eyebrows on both stories. Small rectangular recessed panels found in the frieze area of the main and side elevations contain cast concrete decoration that appear to be Gothic arches.

The modest-sized, two-story apartment building at 6918 Bay Drive (Photo 13), constructed c. 1934, is an another excellent example of Moderne style architecture. The three-bay facade is accented by three sets of engaged gadroon pilasters, like those found on the apartment building at 6891 Bay Drive. Similar ribbing flanks the recessed central main entrance which is sheltered by a faux balcony that features a recessed panel on its front.

Originally a hotel, the Tropicaire Apartments at 880 71st Street (Photo 14), constructed in 1941 and designed by architect Joseph J. DeBrita, occupies a prominent position near the eastern entrance to the Isle of Normandy. Its “boomerang” shaped ground plan focuses attention on its distinctive pylon sign that bears the name “Tropicaire” in relief letters. Once again we see the smooth stucco format, the concrete eyebrows, plain stringcourses, and plain roof parapet that seems to be characteristic of all of the Moderne buildings in the historic district.

The “71st Street Apartments” building (Photo 15), located at 1208 71st Street that were designed by architect Joseph J. DeBrita in 1941. The building is an L-shaped garden-style apartment building that provides direct access to the outside from every room via a side yard and catwalks that led, via outdoor stairways, to a landscaped side yard. The apartment building exhibits the simple ground plan, smooth stucco exterior walls, and flat roof with a plain parapet characteristic of other Moderne style buildings found in the historic district, but it lacks the window eyebrows, rounded surfaces, and corner windows that typify better examples of the style. There are some small relief panel in the frieze and the stringcourses and parapet coping have been painted a darker color than the exterior walls, but the general impression of the building is vernacular.

³ A band of convex molding carved with ornamental beading or reeding, rather than concave (fluted) as found on classical columns.

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Modernistic (Art Deco/Moderne Commercial Buildings)

Moderne style commercial buildings in the historic district include the two-story mixed-use building at 1219 71st Street (Photo 16), constructed c. 1935,⁴ architect unknown. The narrow, two-bay building features an asymmetrical facade a storefront on the first story and apartments on the 2nd story. Its Moderne elements include wrapping windows on the south street facade and the north elevation of the second story. Cantilevered concrete sunshades shelter the windows on both stories. Its major decorative element is the ribbed pilaster panel that extends vertically from the small window to the left of the store entrance to the small bathroom window of the apartment on the second floors. The exterior walls are surfaced with smooth stucco (painted white) and the flat roof is surrounded by a plain parapet. Original exterior stairs on the east side of the building provide access to second floor apartment.

The building at 1191-1197 71st Street (Photo 17), which was constructed in 1946 and designed by architect Victor H. Nellenbogen, exhibits a two-story facade with two storefronts on the street level that are sheltered by a single concrete eyebrow canopy. The four-bay second story is divided at the center by a narrow ribbed pilaster that rises slightly above the stepped parapet which has a ribbed and scalloped cornice. Flush and angled bay windows are sheltered by two concrete eyebrows. The frieze located between the eyebrows and the roof cornice is filled with vertical decorative ribs, and the frieze also contains roundels containing sailing ships in cast concrete relief.

A late example of a Moderne building is 1150 Normandy Drive (Photo 18) which was constructed in 1947 as a mixed use facility containing offices on the ground floor and apartments above, now houses a building contractor's offices. Stripped to its basic elements, the building borders on being Masonry Vernacular. It has smooth stucco finish, a stringcourse that separates the first and second stories, and a cantilevered concrete eyebrow that shelters the three bays of a single 6/6-light and paired 8/8-light double-hung wood sash windows on the second story. A cloth awning shelters the street level storefront. In the frieze area just below the plain parapet are four small roundels containing bas-reliefs of Spanish caravels like those found on the building at 1191-1197 71st Street, that provide the only decoration on the facade. The entrance to the first floor showroom for the interior design business is found to the right of the two large plate glass show windows. To the left of the storefront is the door that provides access to the stairs leading to the second floor, the landing for which is lit by the single 6/6-light window located directly above the door.

Some of the Moderne style buildings in the historic district do not have strong stylistic features, and might be more properly characterized as Masonry Vernacular. The building housing Ruben's Liquors at 1000 71st Street

⁴ The Miami-Dade County Property Appraiser lists the date of construction for this building as 1950; however, the building appears on the 1941 edition of the Sanborn Fire Insurance Maps of Miami Beach, Florida. It no longer exists as a separate parcel from 1221 71st Street, which was constructed in 1950.

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(Photo 19), constructed c. 1935 and designed by architect Pamorrow Turner, features ribbed pilasters linked by a stringcourse that frames the building's four main window and entrance bays. In the narrow area above the frieze panels and just below the plain parapet are two engraved bands that extend the width of the two major facade s.

The Moderne style commercial block of storefronts at 1012-1024 71st Street (Photo 20), constructed in 1940 and designed by architect Martin Luther Hampton exhibits continuous projecting concrete canopy with a ribbed edge that shelters the storefronts. The sign band found between the first story canopy and the one that runs beneath the second story windows a stucco finish patterned with an incised diamond pattern. A third eyebrow extends the width of the street facade above the second story window. The frieze area is marked by stringcourses that frame a series of roof vents found just below roof parapet which features curved moldings at the corners of the facade. Despite these decorative elements, the overall feeling of the building is vernacular rather than being purely Deco or Modern. The building is predominantly a rectangular box with the decorative features added to the building's surface. Also, the street level storefronts exhibit no Deco or Moderne features. The eyebrows of the second story windows are connected by metal columns composed of pipe columns and decorative scrollwork. These were likely added in the 1950s or 1960s.

Masonry Vernacular Buildings

Vernacular architecture is a term often used to refer to buildings constructed by builders who have learned construction techniques from other builders based on a tradition that has developed over time rather than on formal principles of design or plans drawn to scale. This knowledge is often handed down over generations and may evolve to reflect the environmental, cultural and historical context in which it exists. However, trained architects may also employ vernacular or simplified forms in their designs for buildings when budgetary concerns or the customer's aesthetic views limit their choices in planning the design, or when the architect decides to use combinations of building materials that may influence the design. The Normandy Isles Historic District has many Masonry Vernacular buildings that may exhibit some minimal stylistic characteristics, for example Moderne, but do not qualify to be included as an example the style.

The Marina Del Rey Apartments at 1006 Bay Drive (Photo 21) were designed by architect L. Murray Dixon in 1935 as the Coburn Country Day School. It later became the Wilson School which vacated the facility in 1956, and was converted into the Bagdad on the Biscayne Apartments in 1957. That same year, an addition was constructed on the rear of the original building and a separate, U-shaped apartment building was erected next door at 1000 Bay Drive. Dixon's design was described by the Miami Herald as a building being planned "according to a European modernistic design."⁵ The building, however, is modern only in its absence of any of the revival style references that marked most school buildings constructed in Florida during the 1920s and

⁵ "Coburn School Will Erect Structure in Bay Drive, Normandy Isle," Miami Herald, May 12, 1935.

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1930s. The main facade is surfaced in smooth stucco and exhibits an irregular series of double-hung sash windows containing 2/2-, 4/4-, and 6/6-lights. A continuous concrete eyebrow separates the first and second stories, and a continuous stringcourse abuts the sills of the third story windows. The flat roof is surrounded by a slightly molded parapet, but the building does not show notable signs of any style. It must, therefore, be classified as Masonry Vernacular.

Presently occupied by the International School of Midwifery, the small L-shaped building at 1259 Normandy Drive (Photo 22), constructed in 1947 and designed by architect Carlos Schoepple, has no distinguishing features that can be classified under the familiar pre-war styles, nor is it clearly modern in design. It could have been constructed as early as the 1930s. The building has smooth stucco exterior walls, a pyramidal roof with wide eaves featuring a louvered wooden monitor vent at the apex of the roof, and an asymmetrical placement of wood and glass panel doors and metal casement windows. Solid concrete balustrades mask the masonry deck at the south entrance of the building. The building could be described as modern only in its clean lines and lack of traditional stylistic references.

Post-War Commercial Buildings

Of the twenty-seven postwar commercial buildings located in the commercial areas of the Isle of Normandy, a variety of modern expression is evident. Many are austere, although they generally develop a high degree of plasticity in facade by employing projecting or tilted planes and walls. The small office building at 1121 71st Street (Photo 23), designed by the architectural firm of A. Swary, Riley & Ross in 1954, featured a projecting concrete canopy, below which glass doors framed either side of a tilted glass wall. One-story buildings often projected a sense of depth by deploying offset facade planes, or even creating open spaces and patios. The building at 1185 71st Street (Photo 24) now occupied by the Iglesia Bautista Hispana (Hispanic Baptist Church), designed by architect Don Reiff in 1957, exhibits stack-bond laid Roman brick walls, a projecting concrete canopy, and a corner pylon that accents a small street facing patio behind metal gates. Although basically vernacular in form, the building still manages to appear quite modern.

The one-story commercial building at 1096 Normandy Drive, constructed in 1948 (Photo 25), has a greater use of glass and aluminum in its storefronts than most buildings constructed prior to World War II, but the boxy design of the building, and the separation of the storefronts with plain pilasters breaks no new ground stylistically. The simple concrete canopy that shelters the first story of the building and the unadorned surface between the canopy and parapet clearly mark this building as vernacular. The Vernacular style commercial building at 1203-1207 71st Street (Photo 26), constructed in 1952 and designed by architect Nathan A. Seiderman, exhibited the reluctance of buildings in Normandy Isles to completely let go of the Moderne style. The one-story, three-bay storefront has a deep concrete canopy, but now it is supported by vertical concrete panels rather than being cantilevered from the facade wall. The plain wall above the canopy is embraced by end

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walls at the sides of the facade, and the parapet features a narrow, front-facing ledge rather than a cornice. There are, however, no distinctive stylistic features that definitely reference the Moderne or any other style.

Five contributing commercial buildings were constructed between 1958 and 1963. The Miami Modern Union Planters Bank (originally Washington Federal Savings and Loan Assoc) at 1133 Normandy Drive (Photo 27) was designed by architect Frances R. Hoffman and constructed in 1958. The two-story glass building features thin concrete columns that mark the perimeter of its portico but seem incapable of carrying any part of the structural weight of the building. The windows and wall bays of the second story are masked by pierced concrete block screens that seem to float above the plain and massive first story of the building. The small commercial building 1137 71st Street (Photo 28), designed by Maurice S. Weintraub in 1959, seems to be constructed entirely of intersecting vertical and horizontal planes. It features stucco walls that float on metal poles, forming an abstract Mondrian-like composition. Other examples from this time period were less distinguished, but nevertheless continued the typical pattern of one story glass storefronts shaded by horizontally projecting eyebrows and topped with tall stuccoed parapets that provided a backdrop for store signage. These include the building at 1025 71st Street (Photo 29) designed by Joseph N. Smith in 1962.

Postwar Garden Apartment Buildings

There are 106 modern garden apartment buildings in the Normandy Isles Historic District. The simplest of these, generally located on single lots, are rectangular buildings with open galleries or catwalks facing a narrow side yard. Many prominently feature an open stairway that may be treated decoratively with ornamental railings. On a double lot, two such buildings are often mirrored to create a substantial patio or landscaped courtyard between them.

The Miami Modern Normandy Palms Apartments at 6941 Bay Drive (Photo 30), constructed in 1947 and designed by architect Martin L. Hampton, illustrates transitional themes from Moderne. Vestiges of the Moderne eyebrows over the windows still remain, as do the vertical window configuration. What is new is the rectangular abstract play of geometry in projecting courses and eyebrows and the vertical pylon supporting them, and the slump brick infill used between (an indicator of the postwar era's concern with rustic and natural materials). The gateway to the side yard and the contrasting of vertical and horizontal elements on the facade are elements that still linger from the prewar tradition of modern buildings.

At the Deco Palm Apartments at 6930 Rue Versailles (Photo 31), constructed in 1958 and designed by architect Gilbert M. Fein, consists of two building wings that are joined by a common gable, creating an open public courtyard. Shallow-pitched gables, perhaps influenced by the Prairie School, became a common strategy for creating an interplay of outdoor and indoor spaces in the design of both post-war apartment buildings and motels. Balconies and catwalks run the length of the second story elevations. The balconies are cantilevered from the walls, rather than being supported by columns or lally columns, and the balustrades are composed of

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thin metal balusters and railings. The windows still feature eyebrows or secondary extensions of the roof that are very reminiscent of the Moderne era eyebrows. The windows are simple metal framed casements and awning types completely lacking in exterior framing or decoration. Wall bays and pilasters surfaced with slump brick now contrast with broad areas of smooth stuccoed wall surface in lieu of traditional decoration.

Variations on this double-wing approach to design produced examples like the one at 350 South Shore Drive (Photo 32), constructed in 1954 and designed by architects Gilbert M. Fein and Morton Feldman. An elaborate modern gateway composed of abstract horizontal and vertical members mask the otherwise austere massing of a modest apartment building. Delta wing wall panels, such as those found at 301 South Shore Drive (Photo 33), constructed in 1953 and designed by architect Gilbert M. Fein, suggested modern geometries and the dynamics of jet flight.

The apartment building at 960 Bay Drive (Photo 34), constructed in 1951 and designed by architect B. Robert Swartburg, features two wings that frame a central breezeway. The stepped facade exhibits a variety of materials, including a fieldstone pylon, a central marquee, a perforated concrete screen, a stepped parapet, and steel mesh railings surrounding the projecting concrete balconies. An early example of the design varieties that have come to known as Miami Modern is found at 6881 Bay Drive (Photo 35), designed by Swartburg in 1948. It is a variation of the style often referred to as Vernacular MiMo. Miami area architects blended modernistic forms into the Miami Beach vernacular of modest concrete block and stucco apartment hotels. The anti-decorative canon of the International style was adapted through the use of abstract stucco relief patterns, decorative railings, and period motifs and materials such as grille block, pipe columns, thin horizontal masonry cantilevers, and projecting vertical fins, resolves the curving geometry of the street in the rotation its arcing facade, and the projection of window boxes, and balconies. The example found at 6881 Bay Drive reflects many features of the International style and lingering reference of the Moderne.

The apartment building at 1165 Marseilles Drive, in 1957 (Photo 36) demonstrates the playfulness often exhibited by architects in their treatment of varied texture surfaces combined with "space age" frontispieces used to frame the entrances of otherwise boxy buildings. The delta-winged tower soars over the center of the plain parapet of this building and frames not only the main ground entrance but carries the rounded balconies with their whimsical metal grille balustrades that provide communication with the two wings of the building. The major wall bays of the facade are articulated with U-shaped concrete moldings that separate pebble-faced spandrels and quilted pattern pilasters that give rhythm to the major and minor fenestration of the apartments that overlook the street. The remaining elevations of the building are plain and covered with smooth stucco. The balconies on the side elevations consist of cantilevered concrete slabs surrounded by plain metal railings. Similar treatment is given to the upper story walkways that overlook the interior courtyard of the apartment complex.

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The founding architects of what came to be called the Miami Modern style in the immediate post-World War II period sometimes worked with a restricted budget that made it necessary to improvise to give their designs a distinctive flavor. The twin apartment buildings at 200-250 South Shore Drive (Photos 37-38), constructed in 1953, both feature wide eaves, projecting roof forms carried by metal beanpoles (lally columns), integrated planters, Roman brick and pipe railing balconies, and an exterior stairway with pipe railings. The metal awning windows vary in size and orientation from horizontal to vertical but have aligned headers and bases to create a visual rhythm in an otherwise smooth wall surface.

Studio Apartments

After World War II, efficiency studio apartments in a garden setting became a popular type of vacation home in North Miami Beach. The Miami Modern Wohl Studio Apartments at 6865 Bay Drive (Photo 39), designed by architect Igor Polevitzky in 1948, face the Indian Creek Waterway on nearby Bay Drive. Behind a gateway building that screened the complex from the street, five free-standing buildings were set in a landscaped patio and grouped around a swimming pool.⁶ The buildings were staggered for maximum ventilation and views, a development that Design magazine found an “interesting development of traditional patio.”⁷ The complex contained twenty-three apartments, each with Cuban tile⁸ floors, a double height living room featuring a two-story glass wall, a jalousie window porch and a minimal kitchen.” Glass walls expanded each unit to the waterside, where sun umbrellas provided additional outdoor living space.

Architect B. Robert Swartburg designed the Bay Drive Villas at 910 Bay Drive (Photo 40), erected in 1951. These present broad street frontages animated with a varied palette of whimsical, modern motifs: tall signage pylons, perforated masonry walls, graphically textured stucco surfaces, projecting concrete planes, and panels of fieldstone or slump brick bordered by concrete piping. Behind these apartment complexes, one finds bay-facing patios and courtyards, often equipped with swimming pools.

Studio Apartments include the large Miami Modern buildings at 6905-6913 Rue Vendome (Photo 41), built in 1958 and designed by architect Gerard Pitt. The building continues a tradition established early in the post-war era, consisting of twin building units joined by catwalks at the front and rear, flanking an interior garden courtyard. Flat roof with wide eaves shelter the courtyard balconies that have thin metal railings and balusters. The ample glass jalousie windows occupy the exterior walls of the building. Although the apartment building at 75 South Shore Drive (Photo 42) consists of a single building designed to fit an irregularly shaped lot, it continues the twin component vision through its V-shaped footprint which embraces a small interior courtyard garden. The building was constructed in 1958 and designed by architect Gilbert M. Fein.

⁶ Swimming pools, patios, and garden areas associated with the multi-residential complexes are mentioned in the narrative but not counted as resources, since they were not included with every property and were often difficult to see and access.

⁷ “Studio Apartment Resort Accommodations,” Design (Florida issue 1950): pp.24-26.

⁸ Cuban tile is a mixture of Portland cement, marble powder and earth pigments for coloring.

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The nearby modest-sized apartment building at 20 South Shore Drive (Photo 43), another Maurice S. Weintraub design completed in 1958, is very minimalist in its approach to Miami Modern design. Still, it exhibits some typical features of the type: a perforated concrete wall, projecting concrete planes, eyebrows, and—in this example—fenestration arranged in a pattern that recalls Cubism or the paintings of the Dutch painter Piet Mondrian (1872-1944).⁹ The Rive Marseille Apartments (Photo 44), a three story building at 1185 Marseille Drive, built in 1960, were designed by Maurice Sl. Weintraub continues to feature typical Post-war Modern design features such as projecting concrete bands surrounding groups of windows and decorative perforated breeze block ornamentation on its primary facade. The building features one-bedroom apartments with approximately 700 square feet of floor space accessed by a central hallway instead of outside balconies and catwalks. The apartments feature a combined living room and dining area. The Rive Marseilles backs onto Normandy Waterway and features a “kidney-shaped” swimming pool and a wooden boat dock at the rear of the complex..

Civic Structures

The Vendome Fountain (Photo 1), the centerpiece of Vendome Plaza, is the most significant historic civic structure in the Normandy Isles, and a conspicuous remnant of the district’s original intended style and planning. Designed by W. H. Phillips, the fountain was built of cast stone, rose to a height of 47 feet and was finished with tile from Valencia, Spain. It sat in a green park surrounded by shrubs and stone benches. Its flood-lit upper shaft was meant to be visible for miles.¹⁰ The Miami Herald attributed future artistic adornments to I. G. Black, an architect educated at Harvard and the American Academy in Rome, assisted by Raphael Bollard of the American Institute of Art, Paris.¹¹

Expanded Period of Significance 1959-1963

Although the National Register generally applies a 50 year cutoff as a criteria for historical significance, the built evidence of Normandy Isles’ construction indicates that most buildings built after 1958 (the assumed 50 year cutoff) are indistinguishable from earlier buildings and inextricably linked to the architectural themes of the postwar generation that is the focus of this nomination. Most building production of this period derived from postwar architectural themes, or expanded these themes with new but subtle variations (the late 1950’s fashion for double-bar buildings joined by a common gable is an example). The period between 1959 and 1963

⁹ He was an important contributor to the De Stijl art movement using non-representational grid of vertical and horizontal black lines and the use of the three primary colors.

¹⁰ “Normandy Isle Corp. Finishes Vendome Fount: Florida’s Largest, Makers Claim, Will Be Visible 5 Miles, Lighted.” Daily News Metropolis, May 9, 1926.

¹¹ “Normandy Isle Soon to Have 6 Apartments,” Miami Daily News, December 20, 1925.

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did witness steady pressure to provide parking within building sites. This led to the critical reworking of the zoning code in 1964 that appears to have effectively capped the significant and characteristic production of the postwar era. Its crucial provision for 1½ parking spaces per dwelling unit had a substantial impact on built environment in North Beach, spurring a building type that incorporated parking garages within the residential structure, making the older types associated with the period of significance impossible or un-economical to build.

Noncontributing Buildings

The Normandy Isles district is remarkably intact with only 36 noncontributing buildings. These can be grouped into several categories, the first one being buildings constructed during the period of significance (1926-1963) that are considered to be noncontributing. In a few cases, this is due to alterations that have negatively impacted their historical integrity. An example is a three-unit apartment building in the rear yard of 6932 Bay Drive (Photo 45), erected in 1939, which has an altered roof, windows, doors and entrance canopy. Another noncontributing category is for those buildings that do not conform to the architectural styles or scale and massing that was predominant in the district during the period of significance. An example is a gas station located at 875 71st Street (Photo 46), built in 1959 which does not reflect local architectural themes. Another example is a four-story apartment building at 1022B Bay Drive (Photo 47), constructed in 1961, that deviates in height, building footprint, and the use of massive wrap-around balconies at variance with most of the post-war modern buildings in the district.

The period between 1959 and 1963 witnessed steady pressure to provide parking within building sites. This led to a critical reworking of the zoning code in 1964 that provided for 1½ parking spaces per dwelling unit, which had a substantial impact on multi-residential construction in Normandy Isles, spurring a different building type, largely modeled over parking garages and making the older types associated with the period of significance impossible or un-economical to build. The grade level of a building lot became the only practical location for on-site parking, eliminating the intimate connection with building courtyards that had become a defining feature of post-war Normandy Isles multi-residential architecture. The problem was exacerbated by the use of front and side yards for additional parking, resulting in continuous curb cuts along the street and long linear parking zones that dominated street frontages. The change in the parking requirement led to the construction of larger buildings for which the narrow but deep lot structure of North Beach, based fundamentally on 50-foot wide parcels, was largely inefficient for parking, necessitating the assembling of multiple lots to create larger and more efficient parcels to include parking.

An example is 1175 Normandy Drive (Photo 48), constructed in 1965 which comprises three lots with parking located along the side of the building as well as in the front yard. The parking layout dictated a square-shaped building with apartments accessed from an interior corridor rather than the typical floor-through units accessed from exterior corridors and walkways that predominated in the post-war period. The mansard roof and massive

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concrete balconies further differentiate this building from the more typical Postwar Modern architectural styles that comprised the historic building stock. A more common solution to the parking requirement following the 1964 zoning ordinance was to raise the building on piers, allowing space for a parking garage at grade level within the building. The living units are accessed by an elevator from the parking garage, leading to a catwalk usually found on one side of the building. An example of this type in the historic district is 990 Biarritz Drive (Photo 49), which was constructed in 1980.

By the 1960s, the construction of high-rise condominium buildings began to intrude upon the low-rise apartment building ambience of the historic district. The enormous King Cole Apartments at 900 Bay Drive (Photo 50), constructed in 1961, was designed by Melvin Grossman in conjunction with the architectural firm of Fridstein & Fitch, 1961. It occupies the site of the older North Shore Hotel, anchors the corner of the island and the axial sweep of vistas from Vendome Plaza. Despite the quality of its design and construction during the period of significance, the King Cole Apartments have been classified as noncontributing to the Normandy Isles Historic District due to its tremendous contrast in scale. Another example of a noncontributing high-rise building in the district is the one at 6900 Bay Drive (Photo 51), constructed in 1973.

Fortunately, the district is still largely intact. Most of the contributing buildings in the Normandy Isles Historic District are in good physical condition, and they retain much of their original architectural character and integrity. Alterations to historic structures typically include the replacement of doors and windows, roofing materials and decorative metalwork. Some buildings have modest additions. Noncontributing buildings include those constructed during the period of significance (c. 1926-1963) that have been irretrievably altered, those that were constructed after 1963, or whose largeness of scale, like the King Cole Apartments (Photo 6) at 900 Bay Drive, constructed 1961, do not fit the general character of the historic built environment.

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CONTRIBUTING BUILDINGS

<u>Address</u>	<u>Use</u>	<u>Style</u>	<u>Date</u>	<u>Site File</u>
<u>71st Street</u>				
880	Hotel	Moderne	1941	DA 8606
904	Office	Masonry Vernacular	1948	DA 8624
908	Retail Store	Post-War Modern	1946	DA 8623
912	Retail Store	Masonry Vernacular	1947	DA 8622
916	Retail Store	Masonry Vernacular	1945	DA 8621
924	Retail Store	Moderne	1939	DA 8620
928	Retail Store	Masonry Vernacular	1940	DA 8619
932	Retail Store	Masonry Vernacular	1939	DA 8618
940	Retail Store	Art Deco	1939	DA 8617
1000	Liquor Store	Art Deco	1935	DA 8655
1012-1024	Mixed-Use	Masonry Vernacular	1940	DA 8656
1025	Bank	Post-War Modern	1962	DA 8718
1030	Apartments	Mixed - Masonry	1938	DA 8657
1121	Retail Store	Miami Modern	1954	DA 8719
1129	Retail Store	Masonry Vernacular	1963	DA 8720
1137	Office	Miami-Modern	1959	DA 8721
1141	Office	Masonry Vernacular	1939	DA 8722
1150	Apartments	Post-War Modern	1947	DA 8736
1160	Duplex	Minimal Traditional	1944	DA 8735
1170	Apartments	Moderne	1939	DA 8734
1171	Office	Post-War Modern	1947	DA 8723
1173	Office	Masonry Vernacular	1938	DA 8724
1180	Apartments	Post-War Modern	1958	DA 8733
1185	Church	Post-War Modern	1957	DA 8725
1190	Apartments	Post-War Modern	1959	DA 8732
1191-1197	Retail Store	Moderne	1946	DA 8726
1203-1207	Retail Store	Masonry Vernacular	1952	DA 8727
1208	Apartments	Moderne	1941	DA 8731
1211	Retail Store	Masonry Vernacular	1951	DA 8728
1219	Apartment	Moderne	1935	DA 8729
1240	Apartments,	Post-War Modern	1947	DA 8730
<u>Bay Drive</u>				
905	Retail Store	Post-War Modern	1948	DA 8613

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Bay Drive (cont.)

910	Apartments	Miami Modern	1951	DA 8599
920A	Apartments	Post-War Modern	1956	DA 8597
920B	Apartments	Post-War Modern	1956	DA 8595
920C	Apartments	Moderne	1936	DA 8596
920D	Apartments	Moderne	1936	DA 8596
925	Apartments	Post-War Modern	1951	DA 8643
935	Apartments	Post-War Modern	1956	DA 8645
945	Apartments	Post-War Modern	1946	DA 8646
946-948	Apartments	Post-War Modern	1955	DA 8594
950	Apartments	Moderne	1944	DA 8593
955	Apartments	Post-War Modern	1947	DA 8647
960	Apartments	Miami Modern	1951	DA 8592
965	Apartments	Post-War Modern	1947	DA 8648
969A	Apartments	Moderne	1937	DA 8649
969B	Apartments	Moderne	1937	DA 8649
987	Apartments	Miami Modern	1947	DA 8650
993	Apartments	Miami Modern	1947	DA 8651
1000	Apartments	Miami Modern	1957	DA 8591
1001A	Apartments	Miami Modern	1956	DA 8652
1001B	Apartments	Masonry Vernacular	1956	DA 8652
1006	Apartments	Masonry Vernacular	1935	DA 8590
1007-1011A	Apartments	Miami Modern	1946	DA 8653
1007-1011B	Apartments	Miami Modern	1946	DA 8653
1010A	Apartments	Moderne	1938	DA 8589
1010B	Apartments	Moderne	1938	DA 8589
1010C	Apartments	Moderne	1938	DA 8589
1021	Apartments	Moderne	1940	DA 8654
1022A	Apartments	Moderne	1935	DA 8588
6865A	Apartments	Miami Modern	1948	DA 8586
6865B	Apartments	Miami Modern	1948	DA 8586
6865C	Apartments	Miami Modern	1948	DA 8586
6865D	Apartments	Miami Modern	1948	DA 8586
6865E	Apartments	Miami Modern	1948	DA 8586
6865F	Apartments	Miami Modern	1948	DA 8586
6881	Apartments	Miami Modern	1948	DA 8600
6891	Apartments	Moderne	1940	DA 8601
6905	Apartments	Miami Modern	1959	DA 8602
6915	Apartments	Moderne	1936	DA 8603
6918	Apartments	Moderne	1935	DA 8629

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Bay Drive (cont.)

6940	Apartments	Post-War Modern	1946	DA 8625
6941	Apartments	Miami Modern	1947	DA 8604
6949	Apartments	Moderne	1936	DA 8605
7116	Apartments;	Masonry Vernacular	1940	DA 8612
7124	Apartments	Moderne	1940	DA 8611
7149	Apartments	Mediterranean Revival	1928	DA 8609
7171	Apartments	Miami Modern	1958	DA 8608
7200	Apartments	Miami Modern	1946	DA 8679
7207	Apartments	Post-War Modern	1949	DA 8607

Biarritz Drive

940	Apartments	Miami Modern	1956	DA 8642
965-975	Apartments	Moderne	1940	DA 8661
966	Apartments	Miami Modern	1947	DA 8641
974	Apartments	Miami Modern	1945	DA 8641
997A	Apartments	Moderne	1939	DA 8659
997B	Apartments	Moderne	1939	DA 8659
1000	Apartments	Post-War Modern	1953	DA 8640
1004	Apartments	Post-War Modern	1953	DA 8639
1016-1018	Apartments	Post-War Modern	1947	DA 8638
1021	School	Moderne	1936	DA 8658

Brest Esplanade

6886	Apartments	Post-War Modern	1954	DA 8644
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Marseille Drive

924	Apartments	Mediterranean Revival	1926	DA 8610
925A	Apartments	Miami Modern	1950	DA 8678
925B	Apartments	Miami Modern	1950	DA 8678
945A	Apartments	Masonry Vernacular	1949	DA 8677
945B	Apartments	Masonry Vernacular	1949	DA 8677
965	Apartments	Miami Modern	1951	DA 8676
1101	Apartments	Miami Modern	1955	DA 8675
1120-1130A	Apartments	Miami Modern	1955	DA 8693
1120-1130B	Apartments	Miami Modern	1955	DA 8693
1125	Apartments	Post-War Modern	1956	DA 8674

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Marseille Drive (cont.)

1135-1145A	Apartments	Post-War Modern	1948	DA 8673
1135-1145B	Apartments	Post-War Modern	1948	DA 8673
1158	Apartments	Post-War Modern	1954	DA 8692
1165	Apartments	Miami Modern	1957	DA 8672
1168	Apartments	Post-War Modern	1954	DA 8691
1175	Apartments	Post-War Modern	1952	DA 8671
1176	Apartments	Miami Modern	1954	DA 8690
1177	Apartments	Miami Modern	1957	DA 8670
1185	Apartments	Miami Modern	1960	DA 8669
1188	Apartments	Post-War Modern	1954	DA 8689
1193-1207A	Apartments	Masonry Vernacular	1945	DA 8668
1193-1207B	Apartments	Masonry Vernacular	1945	DA 8668
1193-1207C	Apartments	Masonry Vernacular	1945	DA 8668
1193-1207D	Apartments	Masonry Vernacular	1945	DA 8668
1193-1207E	Apartments	Masonry Vernacular	1945	DA 8668
1193-1207F	Apartments	Masonry Vernacular	1945	DA 8668
1193-1207G	Apartments	Masonry Vernacular	1945	DA 8668
1193-1207H	Apartments	Masonry Vernacular	1945	DA 8668
1198	Apartments	Post-War Modern	1954	DA 8688
1200-1210	Apartments	Miami Modern	1955	DA 8687
1211-1219	Apartments	Miami Modern	1954	DA 8667
1220	Apartments	Post-War Modern	1946	DA 8686
1225-1233A	Apartments	Miami Modern	1956	DA 8666
1225-1233B	Apartments	Miami Modern	1956	DA 8666
1228	Apartments	Post-War Modern	1946	DA 8685
1236	Apartments	Post-War Modern	1946	DA 8684
1239-1247A	Apartments	Post-War Modern	1954	DA 8665
1239-1247B	Apartments	Post-War Modern	1954	DA 8665
1248	Apartments	Post-War Modern	1946	DA 8683
1255-1265	Apartments	Miami Modern	1955	DA 8664
1258	Apartments	Post-War Modern	1946	DA 8682
1268	Apartments	Post-War Modern	1946	DA 8681
1285A	Apartments	Post-War Modern	1948	DA 8663
1285B	Apartments	Post-War Modern	1948	DA 8663

Normandy Drive

913	Retail Store	Masonry Vernacular	1937	DA 8614
946	Retail Store	Post-War Modern	1948	DA 8717

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RESOURCE LIST

Normandy Drive (cont.)

969	Retail Store	Post-War Modern	1949	DA 8616
1096	Retail Store	Masonry Vernacular	1948	DA 8716
1108	Retail Store	Moderne	1939	DA 8715
1112-1116	Retail Store	Post-War Modern	1950	DA 8714
1118	Retail Store	Post-War Modern	1952	DA 8713
1130	Retail Store	Masonry Vernacular	1956	DA 8712
1133	Bank	Miami Modern	1958	DA 8695
1134	Retail Store	Miami Modern	1959	DA 8711
1150	Offices	Post-War Modern	1947	DA 8710
1163	Apartments	Post-War Modern	1949	DA 8696
1164	Medical Clinic	Miesian Modern	1952	DA 8709
1195	Apartments	Miami Modern	1946	DA 8697
1201-1211A	Apartments	Moderne	1945	DA 8698
1201-1211B	Apartments	Moderne	1945	DA 8698
1212	Offices	Masonry Vernacular	1956	DA 8708
1217	Apartments	Post-War Modern	1957	DA 8699
1225	Apartments	Miami Modern	1956	DA 8700
1226	Retail Store	Masonry Vernacular	1953	DA 8707
1235	Apartments	Miami Modern	1957	DA 8701
1240-1250	Retail Store	Post-War Modern	1955	DA 8706
1241	Apartments	Post-War Modern	1956	DA 8702
1251	Apartments	Post-War Modern	1956	DA 8703
1259	Office	Masonry Vernacular	1947	DA 8705

Rue Notre Dame

7115	Office	Post-War Modern	1946	DA 8704
7155	Apartments	Post-War Modern	1953	DA 8680

Rue Vendome

6905A	Apartments	Post-War Modern	1958	DA 8631
6905B	Apartments	Post-War Modern	1958	DA 8631
6921	Apartments	Post-War Modern	1958	DA 8632
6929	Apartments	Masonry Vernacular	1940	DA 8633
6930	Apartments	Miami Modern	1951	DA 8660
6935	Apartments	Miami Modern	1950	DA 8634
6945	Apartments	Post-War Modern	1950	DA 8635
6946	Apartments	Moderne	1936	DA 8662

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MIAMI-DADE COUNTY, FLORIDA
RESOURCE LIST

Rue Vendome (cont.)

6955	Apartments	Masonry Vernacular	1936	DA 8636
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Rue Versailles

6915	School	Moderne	1936	DA 8658
6930	Apartments	Post-War Modern	1958	DA 8737
6835	Apartments	Post-War Modern	1956	DA 8637
7130	Apartments	Masonry Vernacular	1940	DA 8694

South Shore Drive

2	Apartments	Post-War Modern	1953	DA 8746
10	Apartments	Post-War Modern	1951	DA 8745
20	Apartments	Post-War Modern	1958	DA 8744
30	Apartments	Post-War Modern	1950	DA 8743
50A	Apartments	Post-War Modern	1951	DA 8742
50B	Apartments	Post-War Modern	1951	DA 8742
75	Apartments	Post-War Modern	1958	DA 8760
95	Apartments	Post-War Modern	1954	DA 8759
105	Apartments	Post-War Modern	1954	DA 8758
117	Apartments	Post-War Modern	1949	DA 8757
125	Apartments	Masonry Vernacular	1947	DA 8756
133	Apartments	Masonry Vernacular	1947	DA 8755
141	Apartments	Post-War Modern	1953	DA 8754
145	Apartments	Post-War Modern	1953	DA 8753
150-160A	Apartments	Post-War Modern	1951	DA 8741
150-160B	Apartments	Post-War Modern	1951	DA 8741
157	Apartments	Post-War Modern	1953	DA 8752
200-250A	Apartments	Post-War Modern	1953	DA 8740
200-250B	Apartments	Post-War Modern	1953	DA 8740
275-301A	Apartments	Post-War Modern	1953	DA 8749
275-301B	Apartments	Post-War Modern	1953	DA 8749
315A	Apartments	Post-War Modern	1951	DA 8748
315B	Apartments	Post-War Modern	1951	DA 8748
325	Apartments	Post-War Modern	1949	DA 8747
350	Apartments	Post-War Modern	1954	DA 8738

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MIAMI-DADE COUNTY, FLORIDA
RESOURCE LIST

Contributing Site

Vendome Plaza (Park)	N/A	1926	DA 8615
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Contributing Object

Normandy Isle Fountain	Mediterranean Revival	1926	DA 8615
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NONCONTRIBUTING BUILDINGS

71st Street

875	Service Station	N/A	1959	N/A
1008	Office Building	N/A	1967	N/A
1040	Retail	N/A	1965	N/A
1101	Office Building	N/A	1981	N/A
1125	Retail	N/A	1969	N/A
1133	Retail	N/A	1968	N/A
1140	Condominium	N/A	1966	N/A
1145	Manufacturing	N/A	1971	N/A
1177-1183	Retail	N/A	1969	N/A
1220	Condominium	N/A	1970	N/A
1221	Office Building	N/A	1999	N/A
1245	Retail	N/A	1960	N/A

Bay Drive

900	Apartments	Post-War Modern	1961	DA 8598
1022B	Apartments	Post-War Modern	1961	DA 8587
6900	Condominium	N/A	1973	N/A
6910	Apartments	N/A	1965	N/A
6922	Apartments	Mediterranean Revival	1938	DA 8628
6932	Apartments	Masonry Vernacular	1937	DA 8626
6932A	Office	Masonry Vernacular	1937	DA 8626
6932B	Apartments	Masonry Vernacular	1937	DA 8626
6937	Condominium	N/A	1980	N/A
7125	Condominium	N/A	1986	
7133	Condominium	N/A	1969	N/A

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RESOURCE LIST

Biarritz Drive

950	Apartments	N/A	1965	N/A
960	Apartments	N/A	1977	N/A
990	Condominium	N/A	1982	

Normandy Drive

931-935A	Retail	Masonry Vernacular	1941	N/A
931-935B	Retail	Masonry Vernacular	1941	N/A
1111	Retail	N/A	1987	N/A
1145	Condominium	N/A	1970	N/A
1175	Apartments	N/A	1965	N/A
1200	Synagogue	N/A	1980	N/A

Rue Vendome

6960	Apartments	N/A	1980	N/A
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South Shore Drive

80	Condominium	N/A	1996	N/A
110	Condominium	N/A	1981	N/A
130	Condominium	N/A	1975	N/A

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SIGNIFICANCE

SUMMARY PARAGRAPH

The Normandy Isles Historic District is significant at the local level under National Register Criteria A and C in the areas of Community Planning and Development and Architecture. The district has a distinctive layout composed of a central business area surrounded by low-rise multi-family dwellings that date from c. 1926 to 1963. Only seven of the resources date from 1959-1963, so Criteria Consideration G need not apply. The buildings reflect architectural styles that were popular in Florida and particularly Miami Beach from the 1920s and 1930s and exhibit styles that became current as part of the Modern Movement in the years immediately following World War II. The district contributes to Multiple Property Submission **HISTORIC AND ARCHITECTURAL RESOURCES OF THE NORTH BEACH COMMUNITY** within the following historic contexts: **I. Early Development of the North Beach Area (1919-1929), II. Depression Era and World War II Era Development (1930-1945), III. Post World War II Boom and the Rise of Mid-Century Architectural Styles (1946-1958), and IV. Expanded Period of Architectural Development (1959-1963).** The latter context includes buildings less than 50 years old that are eligible for listing under Criteria Consideration G because they are an integral part of a historic district. Building types represented in this district include: **F.1 Multi-Dwelling Residential, F.3 Commercial Buildings, and F.5 Civic and Religious Buildings and Monuments.**

STATEMENT OF SIGNIFICANCE

Community Planning and Development

In 1925, Henri and Rose Levy, with partners Reuben and Ethel Gryzmish, completed the oceanfront development of North Beach with the Normandy Beach South Subdivision, which lay between the Atlantic Heights and Harding Townsite subdivisions.¹² Levy, a native of Hochfelden (Alsace) who immigrated to America in 1900 and settled in Cincinnati, had moved to Miami Beach in 1922.¹³ Levy bought the land he would develop from Carl Fisher in 1923, but could not associate with Fisher because of his Jewish origins.¹⁴ Reuben Gryzmish and his brother Mortimer, tobacconists from Boston whose fortune was founded on the J. A. Cigar Co., would develop an important partnership with Levy. The Levys and Gryzmishes planned Normandy Beach South to center on 71st Street, which was henceforth established as a future east-west corridor to the mainland and consequently the axis of a key urban center of commercial development. The developers marked the eastern end of 71st Street, at Collins Avenue, with a whimsical gate (Photo 52) rendered in stone and stucco

¹² Normandy Beach South was the successor to the Normandy Beach Subdivision (spanning from present-day 87th terrace to 90th street in Surfside) that Levy had platted the previous year.

¹³ "North Beach Resort District Designation Report" (Miami Beach: City of Miami Beach Planning Department, Design Preservation & Neighborhood Planning Division) 2003. p. 23.

¹⁴ Interview with June Newbauer by Philippe Bardo, September 3, 2000. Courtesy of the City of Miami Beach.

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SIGNIFICANCE

and spanning the road.¹⁵ The gate initiated a series of artful projects that Levy and Gryzmish would sponsor on his expanding North Beach properties.

In 1925, Henri Levy's Normandy Beach Properties Corporation began development of the Normandy Isles, the area's most ambitious development. Originally named Meade-Warner Island, the tract comprised 450 acres on two natural mangrove islands in Biscayne Bay, directly west of Levy's Normandy Beach South subdivision. Isle of Normandy, the southernmost of the two islands (Photo 53), required two years to clear land, construct seawalls and dredge. Levy's third project and greatest challenge was Normandy Isle, on a natural (though swampy) land mass in Biscayne Bay, directly west of Normandy Beach South. The two were connected by 71st Street, and at one point the entrance was graced with a grand archway announcing the name of the development.¹⁶

On the bay side of Miami Beach, a real estate syndicate composed of several members, among them the Gryzmich brothers and Henry (sic) Levy, bought a mangrove patch named Mead Island from A.P. Warner and the Mead brothers for \$250,000, renamed it South Island and began its development. Just above South Island was another mangrove patch called North Island. The syndicate originally planned to name the development's streets after persons. But the Dade County Commission, which had control of street names, rejected the idea, and the developers decided to name the streets after French towns and provinces. Included in the new naming was a change of the island's name from South Island to Normandy Isle. In 1925, the first construction, comprising four apartment buildings and a fountain, was undertaken at the east end of the island. The fountain still stands today but the apartment buildings did not survive the devastating hurricane of 1926. Nonetheless, from the mid-1930s through the 1950s, numerous multifamily had been constructed throughout the historic district. Many of these lined the northernmost waterfront streets given evocative French names like Calais and Marseille drives. North Island was to remain only partially developed until 1939, when the City of Miami Beach bought the northern portion of it to create the Normandy Shores Municipal Golf Course.¹⁷

Much of the land was initially under water when Henri Levy purchased it in 1923. For over two years, huge dredges operating 24 hours a day pumped up the bay bottom to create Normandy Isle from the south parcel. Barracks were built for the imported workers, many from the Bahamas. Plants, mostly palms, were imported from the Caribbean and stocked in a nursery for use in landscaping. Henri and Rose Levy designed the fountain, streets, lighting, sidewalks, arched entrance gate at the east, pavilion at the west entrance, and an extensive plant nursery on Normandy Isle. They were clearly inspired by the City Beautiful Movement of the time, as well as Henri's memories of France. A comparison of several French town plans shows that Miami

¹⁵ Carolyn Klesper, "90 Years of North Beach," p. 5.

¹⁶ Carolyn Klesper, "90 Years of North Beach," p. 5.

¹⁷ Kleinberg, p. 94.

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MIAMI-DADE COUNTY, FLORIDA
SIGNIFICANCE

Beach's Normandy Isle most closely resembles the seaside town of Granville, one of Henri Levy's favorite places.¹⁸

The island's Oceanside and Trouville subdivisions were both laid out in 1926 prior to the hurricane. They were designed by D.E. Rossetter, an engineer formerly associated with Carl G. Fisher Properties. Normandy Beach Properties called Rossetter "a master city builder." Their picturesque, gracefully curving and tree-lined parkways, ample waterfront lots contrasted with the engineer's grid that characterizes most of the North Shore development on the east side of Collins Avenue.¹⁹ The south island featured esplanades and a civic monument (Normandy Isle Fountain) in a central place that functioned as a town center. Bay Drive, which partly encircled Normandy Island, was a 70-foot "white way" boulevard.²⁰ In a strategy reminiscent of Fisher and perhaps inspired by Schultze & Weaver's contemporary but un-built Villa Biscayne cooperative apartment building project on North Bay Road, a large site at the southeast corner of the island, on the axis of Brest Esplanade, was set aside for the development of a grand hotel.²¹

Levy then worked on realizing his dream of connecting his Miami Beach properties to the mainland with a causeway across Biscayne Bay linking North Beach to mainland Miami's growing northern subdivisions, as well as Hialeah Park racetrack, which lay directly to the west. The two existing connections were the Venetian Causeway, which was too low for boats to pass under, and the County Causeway at 5th Street, which was so narrow it had one-way traffic, that was reversed every hour. The Miami Beach City Council endorsed the causeway project in December 1925, making it possible to proceed with preliminary work.²² Initial plans were prepared by an engineer named Lassiter to sell the idea of the 79th Street Causeway to the U.S. government through the Corps of Engineers.²³

After numerous trips to Washington, much re-designing, and an arduous and expensive construction, thanks to the efforts of Henri Levy the causeway was finally completed in 1929. It is called the 79th Street Causeway for its western connection in Miami; at its eastern end it connects to 71st Street on Normandy Isle and Miami Beach. The causeway was dependent for a part of its length on the divided parkway system called the North and South Everglades Concourses (later renamed 71st Street and Normandy Drive) that bisected the Isle of Normandy. The two roads met at 71st Street at Vendome Plaza, whose triangular layout formed the commercial and civic center of the area. At the center of Vendome Plaza was the Vendome fountain, a centerpiece of the island's civic arts program.

¹⁸ Interview with June Newbauer, daughter of Henri Levy, by Philippe Bardo.

¹⁹ "The Future 'Show Place of all Miami Beach': Isle of Normandy." Miami Herald, October 6, 1925.

²⁰ A street with lights was referred to as a white way during the early 20th century,

²¹ The North Shore Hotel, a Colonial Revival structure with a grand portico, colonial windows with decorative shutters and hipped roofs (demolished and replaced by the King Cole Apartments in 1961) was built there in 1937.

²² "City Council" City of Miami Beach Annual Report, 1926. Courtesy of the City of Miami Beach.

²³ Interview with June Newbauer by Philippe Bardo, September 3, 2000.

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SIGNIFICANCE

The development of North Island (later called Normandy Shores) was deferred due to the great hurricane of 1926, and Florida's subsequent real estate bust. The last development of the era was Biscayne Point, platted in 1926 by Cecil Fowler. Fowler, was the owner of the National Bank in Lafayette, Indiana, and a friend of developer Carl Fisher, with whom he co-developed Miami Beach's famed Flamingo Hotel.²⁴ The subdivision's unique peninsular design projected 4,900 feet into Biscayne Bay. Platted for single family homes and bisected by a canal, Biscayne Point achieved the uncommon success of offering water frontage with almost every lot.

To the west, the completion of the Everglades Avenue Causeway was dependent on the creation of further new islands by the Venetian Isles Company²⁵ The causeway's track, which crossed Broadcast Key, the location of the transmitter of WIOD in the center of Biscayne Bay, laid the groundwork for the future Harbor Island, North Bay Island and Treasure Island, later incorporated as North Bay Village in 1945. When completed in 1929, the Everglades Avenue Causeway was not only a much needed new automotive link across Biscayne Bay, with the County Causeway farther south, it was also the final link of a recreational parkway that formed a "loop drive" around the bay. The loop, first envisioned by Coral Gables developer and planning activist George Merrick, was designed to enthrall residents and holiday riders with over-water views of Miami and Miami Beach.

The characteristics of the Normandy Isles Architectural District derive from a confluence of planning ideals, housing trends and architectural styling distinctive to this area. First, the progressive planning of the district during the Florida Land Boom of the 1920's, primarily favoring the sale of small individual lots, set the speculative stage for the future development of the district by a large and varied group of owners. Second, as the district urbanized, new types of housing, not envisioned in the original planning, were tailored to the narrow lot structure of the city. These new types, multiplied in large numbers, produce a distinctive urban structure. Third, environmental adaptation and the need to distinguish buildings within a competitive environment led to a daring and unexpected expression of modern themes tailored to function in the hot and humid climate.

Although conceived, planned and themed in the 1920's, and initially developed in the 1920's and 30's, the islands were largely urbanized in the postwar period. Comprehensively zoned, the island yielded well-defined areas of commercial development ('unrestricted'), apartment and hotel districts ('semi-restricted'), and neighborhoods of homesites ('restricted').²⁶ Within each sub-district, the scale and expression of buildings is largely consistent; a product of the fact that so much of the area was constructed in a compact period of time by a relatively small group of architects whose prodigious production literally gave shape to the district. The development of coherent districts of modest apartment-hotels and commercial buildings is particularly notable.

²⁴ Jerry M. Fisher, The Pacesetter: The Untold Story of Carl G. Fisher (Ft. Bragg, CA: Lost Coast Press) 1998.

²⁵ "\$675,000 Available for Causeway: Commissioners Approve Bonds for Bay Road," Miami Daily News, December 20, 1925. Little River Section, p. 1.

²⁶ "Complete Price List of Ocean Side Section, Trouville Section and Miami View Section; Isle of Normandy, Miami Beach Florida, March 1926" (Miami: Normandy Beach Properties) Courtesy of the Jewish Museum of Miami Beach.

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SIGNIFICANCE

Largely one and two-story garden-oriented residential buildings are tightly woven together along the curving streets of the islands, allowing the development of a sense of community within each building as well as along the streets. The commercial district, organized around the Vendome Plaza and fountain, is particularly good urban space. In total, the Normandy Isles approximates a fully developed garden city.

Architectural Significance

Largely built in the Post-World War II period, the vast majority of buildings in the historic district can be characterized as modern. The architectural vocabulary of its buildings reflects an unusual assemblage of mid-century themes. Young architects like Gilbert M. Fein, Frank Wyatt Woods and Gerard Pitt dominated the new construction, while other more established architects like Joseph DeBrita, Leonard Glasser, Harry O. Nelson, and Manfred Ungaro were also quite influential. Together, these architects defined a new direction of mid-century modern design in Miami Beach. The mostly flat-roofed buildings, faced in field stone, slump brick, patterned stucco and perforated concrete screens, punctuated by idiosyncratic pylon forms, projecting concrete fins and decorative modern metal-works, often wrapped around intimate garden patios, convey a consistent architectural sensibility characteristic of the North Beach area of Miami Beach. It nonetheless demonstrates a high degree of continuity with earlier architectural trends, including vernacular, Mediterranean and Moderne style buildings. The architects acclaimed for the construction of South Beach, only 50 blocks to the south, are present here. Indeed, significant buildings by L. Murray Dixon, Henry Hohausser, Igor Polevitzky, Albert Anis, Victor H. Nellenbogen and B. Robert Swartburg left a small but notable footprint.

The development of Normandy Isles, in historic context, provides an exceptionally coherent example of both planning efforts and architectural development. The combination and interaction of these coherent planning and architectural efforts creates an urban environment of extraordinary relevance to the construction of South Florida's resort identity.

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NORMANDY ISLES HISTORIC DISTRICT
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GEOGRAPHICAL DATA

Verbal Boundary Description:

The boundaries of the Normandy Isles Historic District are shown as the dashed line on the accompanying map entitled "Normandy Isles Historic District."

Boundary Justification

The boundaries of the district follows original plats and land uses established by developer, Henry Levi and includes only the areas where commercial uses and multi-family dwellings are permitted by city zoning. Outside the district to the west is a large subdivision of single family dwellings. Although some of these single family dwellings were built during the same period as the historic buildings in the Normandy Isles Historic District, there does not appear to be a sufficient number and contiguity of resources to constitute an addition to the above named district or to form a separate single family dwelling district.

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NORMANDY ISLES HISTORIC DISTRICT
MIAMI-DADE COUNTY, FLORIDA
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1. Vendome Fountain, Normandy Isles Historic District
2. Miami Beach (Miami-Dade County), Florida
3. Joyce Meyers
4. 2006
5. Miami Beach Planning Department
6. Looking west
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Items 2-5 are the same for the remaining photographs, except where noted.

1. Intersection of Bay Drive and Normandy Drive
6. Looking Southwest
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1. 940 71st Street
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1. 916-928 71st Street
6. Looking Southeast
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1. 1129-1133 71st Street
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1. Aerial View of Normandy Isles
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1. 924 Marseille Drive
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1. 6946 Rue Vendome
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1. 1021 Bay Drive
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1. 6891 Bay Drive
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1. 6915 Rue Versailles
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1. 6918 Bay Drive
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1. 880 71st Street
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1. 1150 Normandy Drive
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1. 1121 71st Street
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1. 6941 Bay Drive
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