

# *Pioneer Architect Leaves Mark on City*

*By Joan Mickelson, Ph.D.*



As this article on the architectural work of Martin Luther Hampton (1890-1950) was written, the last remaining building in Hollywood by Hampton, the Great Southern Hotel, a downtown landmark – is in danger of being demolished and replaced by high-rise condominiums.

Miami-based Martin Luther Hampton worked in Hollywood from 1923 to 1925, the peak years of both his own career and Hollywood's boom. For legendary Hollywood founder-developer Joseph W. Young, Hampton designed and built the Hollywood Golf and Country Club, the Great Southern Hotel, the second Office Administration Building of the Hollywood Land and Water Company, and the Bathing Casino.

From 1922 through 1927, in addition to the buildings mentioned above, the energetic architect designed and built the Variety Hotel on Miami Beach (probably for Carl Fisher), the Hampton Court apartments on Miami Beach, Miami Beach City Hall, the Coral Gables Inn and Country Club of Coral Gables (for George Merrick), the Casa Loma Hotel in Coral Gables, the original (not the final) design for the Biltmore in Coral Gables, four apartment buildings on Biscayne Boulevard now called the Beverly Terrace complex, the Mirasol (once a hotel, now apartments) for D. P. Davis in Tampa, the Flora Apartment Hotel in Hollywood, the Symmes Shops in Hollywood, and numerous private homes.



*Fig. 1 and 2. Geiger and Hampton, Beaux Arts Shopping Center, Palm Beach, 1916. (Courtesy of the Historical Society of Palm Beach County.)*

While 12 buildings designed by Hampton have been designated as National Register Sites (six in Miami-Dade County, five in Hillsborough County, and one in North Carolina),<sup>1</sup> Hampton has not fared so well in Broward County, where the Great Southern Hotel is his only remaining major commission.

### *An Architect's Early Beginnings*

Hampton was born August 3, 1890 in Laurens, South Carolina, and died in 1950 in Dade County. At this point it is not clear precisely when he came to Florida, nor is there any information about his education. However he was definitely in Miami in 1916, with some architectural training behind him, for according to the *Miami Metropolis* of September 17, 1916, he had been working in the architectural firm of August Geiger for one month and would be associated with Geiger on the new Miami hospital (subsequently named Jackson Memorial Hospital). He served in World War I in 1917-18, after which he married a Florida-born woman named Mildred.<sup>2</sup>

August Geiger (c. 1882 - 1968), who moved to Miami from New Haven, Connecticut in 1905 and established one of the first architectural firms in Miami with offices at the Townley Building<sup>3</sup>, had already made a name for himself, building schools from Homestead to Fort Lauderdale. His winning design for the hospital, selected over six others, was described in the *Miami Metropolis* of September 17, 1916 as “. . . influenced by the mission type, and as a whole, distinctly modernized in conception. . .”

At the same time, in 1916, Geiger was designing many of Carl Fisher's buildings on Miami Beach, including the Miami Beach Municipal Golf and Country Club (with eight houses there, built of “concrete with red tile roofs”), and the Lincoln Hotel on Lincoln Road, which opened in January, 1917.<sup>4</sup> Hampton's association with Geiger must have put him in contact with Fisher as well in 1916-17.

Before Hampton opened his own architectural firm in 1917<sup>5</sup> he

apparently worked for George Merrick, the Coral Gables developer, designing a house at 937 Coral Way for Merrick and his bride Eunice Peacock in 1916. With Geiger, Hampton worked on a Beaux Arts Shopping Center in Palm Beach<sup>6</sup> (fig. 1 and 2), no longer extant. This interesting structure is reminiscent of Caribbean covered markets, roofed but open on all sides. The corner towers



Fig. 3. Variety Hotel, M. L. Hampton, 1922, 1700 Alton Road, Miami Beach, now Variety Rentals. (Photograph by author, 2004.)



Fig. 4 and 5. The Inn at Coral Gables, Hampton, 1922, 303 Minorca Avenue. (Courtesy of the City of Coral Gables Historical Resources Department.)

are an element Hampton would retain on many of his future public buildings. In Palm Beach, Hampton would see buildings such as the Everglades Club by innovative architect Addison Mizner (1872-1933), and probably meet Mizner himself.

Following WW I, Hampton was hired by Mizner to design interiors and supervise details for Mizner's own projects in Palm Beach.<sup>7</sup> In 1922, he designed the Variety Hotel at 1700 Alton Road in Miami Beach, possibly done for Fisher and still extant, (fig. 3 ) and for George Merrick the Coral Gables Inn at 303 Minorca Avenue in Coral Gables,<sup>8</sup> demolished in 1972 for a parking lot (fig. 4 and 5). Both are the work of a fully developed architect, and in the case of the latter building, a master. According to Samuel LaRoue and Ellen Ugucconi in *Coral Gables in Postcards*, the Inn was the first hotel in Coral Gables, used to house prospective buyers in the new development. It was U-shaped around an open courtyard, with



- 1 National Register Information System
- 2 Information from 1930 and WW I Draft Registration cards.
- 3 Notes on Geiger from the architecture files at the Museum of South Florida. Firm address appears in Miami Metropolis Business and Professional Directory in 1916 and ff.
- 4 Miami Metropolis September 1, 1916; Patricia Kennedy, *Miami Beach in Vintage Postcards*, Charleston, SC: Arcadia Publishing, 2001, p. 18 ill.; Jerry M. Fisher, *The Pacesetter The Untold Story of Carl G. Fisher, Fort Bragg CA: Lost Coast Press*, 1998, p. 184
- 5 According to architect files at the Fort Lauderdale Historical Society
- 6 Fort Lauderdale Historical Society, architect files
- 7 Ellen J. Ugucconi and Sarah E. Eaton, “Report of the City of Miami Preservation Officer to the Historic and Environmental Preservation Board on the Potential Designation of the Beverly Terrace Historic District as a Historic District,” Passed and Adopted on March 18, 2003
- 8 Architecture files, Museum of South Florida; Samuel D. LaRoue, Jr. & Ellen J. Ugucconi *Coral Gables in Postcards*. Miami: Dade Heritage Trust, Inc., 1988, p. 23 ill.

the open end of the U crossed by a tracery-work arcade that rested on slender columns, and covered by a red tile roof. Elsewhere the roofline is crenellated.

Reminiscent of a Spanish tavern, the lobby featured an open fireplace. Elsewhere the Inn is described as a “Mediterranean Revival masterpiece that was compared to the Generalife Palace (the summer palace of the Moors) in Seville, Spain.”<sup>9</sup>

How the Carolina-born Miami architect came to be working in a Spanish-Moorish mode is explained by Uguccioni and Eaton’s report, which states that in 1921 Merrick sent “his design team” for Coral Gables, consisting of Denman Fink, H. George Fink, Leonard Schultz, and Hampton to Europe to study the prototypes for the various styles of Coral Gables architecture at their source.

In 1923, while still working for Merrick, Hampton acquired another major client, Joseph W. Young, who was rapidly building the new city of Hollywood. Hollywood was planned by Young in 1920 and work actually began in 1921. Young had started building his city with designs by the architectural firm of Rubush & Hunter from Indianapolis, where Young had been living, and they remained his chief design team. But something about Hampton’s work appealed to Young, who kept the popular young architect busy, though not exclusively, for the next two years.

**Hampton Designs Two Significant South Florida Country Clubs Simultaneously**

Young and Merrick were no doubt in competition, and working to catch up with Fisher. Merrick had also begun selling land in 1921. Each built a hotel for prospective buyers in 1922. Young’s was the Hollywood Hotel – later the Park View (by architects Rubush & Hunter), and now the site of a grocery store mall. In 1923 Merrick had Hampton design his Country Club of Coral Gables at 997 North Greenway Drive (fig.6), overlooking the Granada Golf Course.<sup>10</sup>

Almost immediately, Young set Hampton to work designing his Hollywood Golf and Country Club, which stood at the corner



Fig. 6. Country Club of Coral Gables, Hampton, 1923, 997 North Greenway Drive. (Courtesy of the City of Coral Gables Historical Resources Department.)

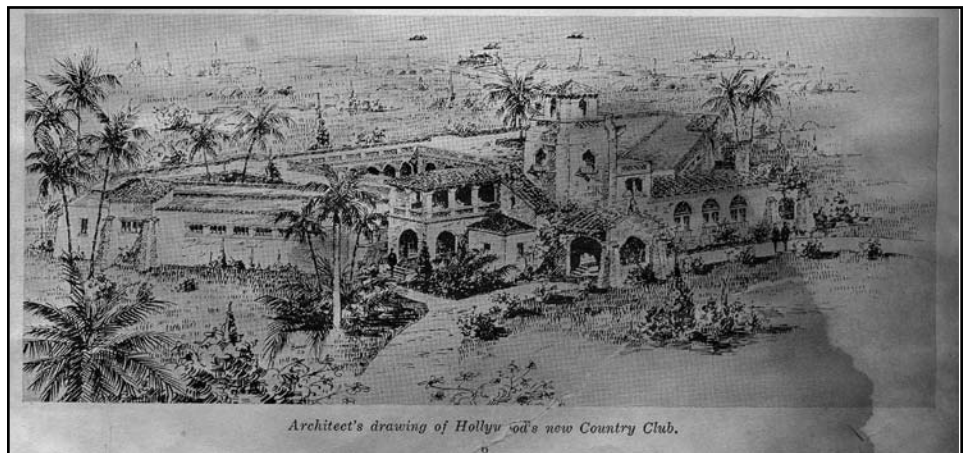


Fig. 7. Hampton, architect’s drawing of Hollywood’s new Country Club. (Drawing from Hollywood Reporter, November 1923, p. 6. courtesy of the Hollywood Historical Society)

of Polk Street and 17<sup>th</sup> Avenue. The November 1923 issue of the *Reporter* reproduces a drawing by Hampton of the proposed Country Club and a full-page drawing of the ground floor plan (Figs. 7 and 8). The text indicates that it was already under construction “two blocks north of the Hollywood Hotel.” (The Hollywood Beach Hotel, which later took over the Country Club, would not be built for another two years.) Plans had been “maturing” for several months; cost for the building and furnishings would be \$100,000. “This magnificent structure,” said the article, “faithfully adhere[s] to the most authentic Spanish traditions, with an individuality all its own...”

The article, perhaps quoting the architect, went on to describe the building: “for the most part it is but one story in height, rising in the center to an observation tower sixty feet above the ground. Adjacent to the tower on one side. . . is a wide portico overlooking Circle Park

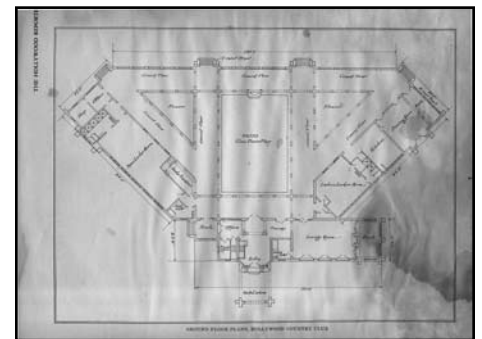


Fig. 8. Hampton and Ehmann, ground floor plan of Hollywood Country Club. (Drawing from the Hollywood Reporter, November 1923, p. 7, courtesy of the Hollywood Historical Society.)

9 Uguccioni and Eaton, “Report”

10 LaRoue and Uguccioni, 21, 22 ill.



**Looking down from the parapet  
The Hollywood Club House**

Upon the open patio of a picturesque ball-room with glass floor of changing colors, and beyond to the golf links where winter visitors indulge their favorite sport.

In the new Country Club house Hollywood has made a distinct contribution to the social and recreational life of America's Winter Playground.

A lavish sum has been spent in creating an ideal rendezvous for lovers of golf and patrons of the *dansant*.

**Hollywood Golf and Country Club**  
*(Where recreation blends with good fellowship)*

Fig. 9. Young advertised his Country Club with this view from its tower looking down into the open-air ballroom with its glass dance floor lit from below. (Image from *Hollywood Reporter*, November 1923, back cover, courtesy Hollywood Historical Society)

(now Young Circle) to the west and the ocean to the east. The main entrance is toward the west, approached from Polk and Taylor streets. . . . From wing to wing on its longest side, the building extends a distance of one hundred and sixty feet, with a central depth of one hundred and twenty feet . . . Two wing projections with fan-like spread form, in the enclosed angle, a central patio, while to either side, separated from the patio by cloisteral walls, there will be triangular spaces that will be planted with shrubbery and flowers.”<sup>11</sup>

The building would be entered through a 20-foot porte-cochere, leading into a large octagonal reception room with a 15-foot vaulted ceiling. Describing the two wings, which were on either side of the patio at an angle of about forty-five degrees, the writer explains that the south wing would contain lounging rooms, women’s lockers and showers, dining room and kitchen. The north wing would hold men’s lockers and showers, offices, and a pro shop. Connecting the wings at the rear would be a broad cement walk.

The Twenties were a great era for formal country club dances, and Young wanted his club to be the sought-after site for the most distinctive, glamorous evenings.



Fig. 10. Hollywood Golf and Country Club, Hampton, 1923, Polk Street and 17th Avenue. Flora Apartments right foreground, also by Hampton, 1924. (Aerial view by Clyde Elliott, April 1924, courtesy Hollywood Historical Society, gift of Lamora Mickelson.)

He and Hampton succeeded – long after this elegant building was demolished, it is still remembered for its dance floor, thus described: “The open rectangular patio will constitute a very unique ballroom, with glass floor and colored lights constantly changing from beneath.” (fig. 9) The writer explains how the famous “roof open for dancing under the stars” operated: “...for protection when needed, there will be a removable *awning* [author’s emphasis] patterned after an Arabian tent.” The club was and remained a showplace for many years to come. This handsome historic building was demolished in 1961, leaving grand memories and an empty plot. The Club was Young’s declaration about the elegance and sophistication of the city-to-be, and spared no expense. Young opened the club to immense fanfare in January 1924, devoting numerous pages of his magazine, the *Hollywood Reporter*, to the structure and the guests at the opening and other events held there. Photographs and lengthy text were included.

Aerial photographs from 1924 (fig. 10) show the building set diagonally across the lot corner. The famous rollback canvas roof can be seen in this photograph, and across Polk Street, the Flora Apartment Hotel, designed by Hampton for an enterprising private owner and

completed between March and summer of 1924 (still standing).<sup>12</sup>

To compare Hampton’s work in the two country clubs he designed almost simultaneously, note that the Coral Gables Club was built of coral rock, with Spanish elements including a four-stage, open tower over the entrance, arched windows along one street side, and a red tile roof. The Hollywood Club was stucco, with a three-stage central tower that was more solid than the tower at Coral Gables. The design of both buildings is quite asymmetrical. In Hollywood’s club (fig. 11), the wing south of the tower has three large arched windows and a red tile roof, but on the north side of the tower at the second story is an open pavilion featuring piers and a tile roof, very reminiscent of Mizner’s Everglades Club. A rare photograph of the interior of the lobby (fig. 12) shows Hampton’s skill at recreating a Renaissance look, with stone fireplace and wooden beamed ceiling.<sup>13</sup>

<sup>11</sup> Anonymous, “Hollywood Affairs. Hollywood’s New Country Club, A Descriptive Survey,” *Hollywood Reporter*, November 1923, 6-8, ill.

<sup>12</sup> For more on the Flora, see Joan Mickelson, “M. L. Hampton—Great Southern Hotel Architect,” in *The Portico*, Hollywood Historical Society, Fourth Quarter 2003, n.p

<sup>13</sup> Besides work for Mizner, Hampton may have contributed to the hotel addition to Whitehall in Palm Beach (now removed). It would be interesting to know if the sumptuous interiors still remaining there were by Hampton.



Fig. 11. Hollywood Golf and Country Club entrance, 1925. (Courtesy of the Broward County Historical Commission, Joseph Mackay Collection.)



Fig. 12. Interior, Hollywood Golf and Country Club, c. 1925. (Courtesy of the Hollywood Historical Society, Sherron collection.)

## Multiple Projects Make 1924 a Big Year For Hampton

In 1924, which could be called Hampton's big year, J. W. Young gave him three more major commissions: The Great Southern Hotel; the second Young company Office and Administration Building, and the Bathing Casino on Hollywood Beach. That year, Hampton also designed an addition to the Coral Gables Country Club and the Casa Loma Hotel in that city, the Hampton hotel or apartments at 2800 Collins Avenue, Miami Beach, Symmes Shops and Residence on Hollywood Beach, and private homes.

### The Great Southern Hotel

The Great Southern Hotel (fig. 13) has been the anchor for downtown Hollywood since it was constructed 80 years ago, located as it is between Hollywood Boulevard and Young Circle, on what became the main north-south road, U.S. 1. Young built it as a much needed second downtown hotel in his burgeoning city. Nevertheless, it was given all the desirable Spanish touches, such as balconies on every second-floor window, and ornate detailing surrounding triple windows on the third story. There was even a ballroom.

Other key Hampton features are the low towers at the corners and the overall U-shape of the building with the open side facing east to Circle Park. The open end of the U is enclosed by a low arcade, another design trademark of Hampton's (Fig. 14). Inside the hotel, the lobby once had red tile floors, similar to the lobby in the Variety Hotel and the Colony Hotel in Delray Beach, also by Hampton.

### Casa Loma Hotel

Strikingly similar in appearance but without the corner towers was the Casa Loma Hotel at 1224 Anastasia Avenue in Coral Gables,<sup>14</sup> which Hampton designed at about the same time. In this example, the U-shape is enclosed by an open loggia. Hampton's 1924 addition to the Coral Gables Country Club is a variant on the design of these hotels, with two two-story corner blocks (instead of

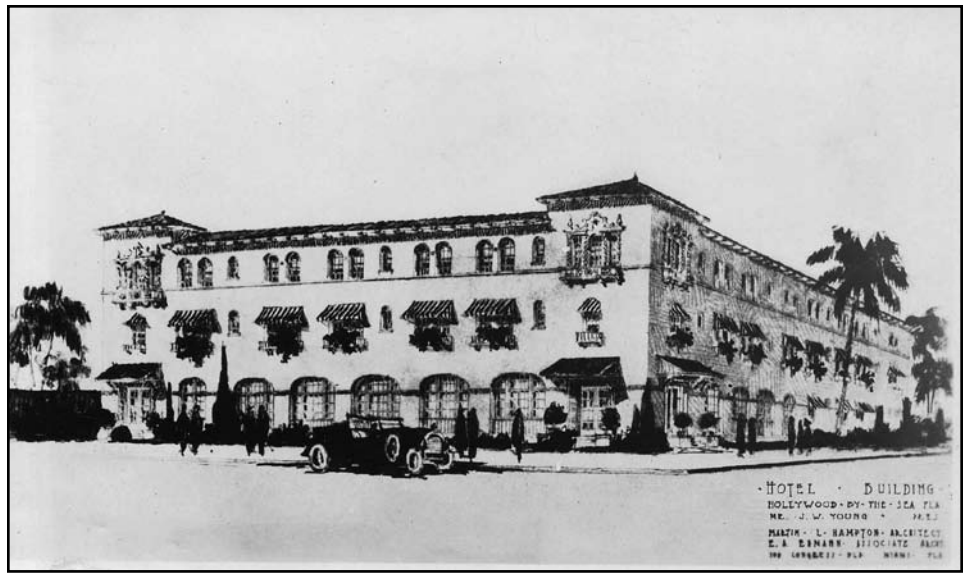


Fig. 13. Great Southern Hotel, Hampton, 1924, Hollywood Boulevard. Drawing of north and west facades by Martin L. Hampton, Architect, E. A. Ehmann, Associate, 100 Congress Bld., Miami, Fla. (Drawing from a Young Company salesman's book, courtesy of the Hollywood Historical Society.)



Fig. 14. Detail from a panoramic image looking west across Circle Park to Hollywood Boulevard. The Great Southern Hotel is the building on the left, clearly showing the two ends of the U joined by a single-story connector that appears to have been enclosed, possibly a dining room. The image is dated Oct. 27, 1927. (Courtesy of the Hollywood Historical Society.)

towers) linked by an arched element similar to the loggias. This area apparently supported a roof garden.

### The Hampton

The Hampton, possibly a venture by the architect himself at 2800 Collins Avenue, Miami Beach, and still extant (fig. 16), is also U-shaped and asymmetrical, with many decorative touches such as balconies, pseudo-balconies, and arched pediments over some windows.

### Symmes Shops & Residence

Different from all these is the Symmes Shops & Residence, which Hampton designed for Mr. and Mrs. Symmes, possibly in 1923 (fig. 17). It was eventually erected directly on the Broadwalk and just south of the Hollywood Beach Hotel. Like the Hollywood Country Club the Symmes building sports sloping buttress-like supports at the corners, but there the resemblance ends. With its gently curving roof line, flat surfaces and shadowy recessed openings it suggests adobe haciendas of the American Southwest. Unlike most of Hampton's buildings, this one was no match

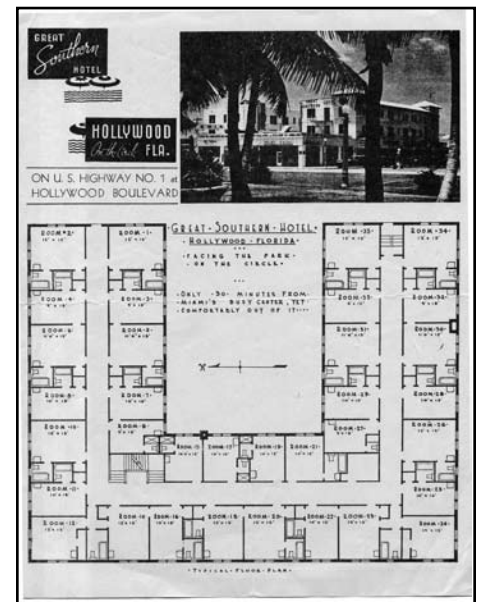


Fig. 15. Advertisement for Great Southern Hotel, c. 1950, showing east and northern facades from Young Circle Park, and a typical floor plan. The low building enclosing the U here is a later addition. (Courtesy of the Hollywood Historical Society.)

<sup>14</sup> LaRoue and Ugucconi, 25 ill. This hotel stood adjacent to the Miami-Biltmore Hotel until it was demolished in 1973 for a parking lot.



Fig. 16. The Hampton, 1924, 2800 Collins Avenue, Miami Beach. (Photograph by the author, 2004.)

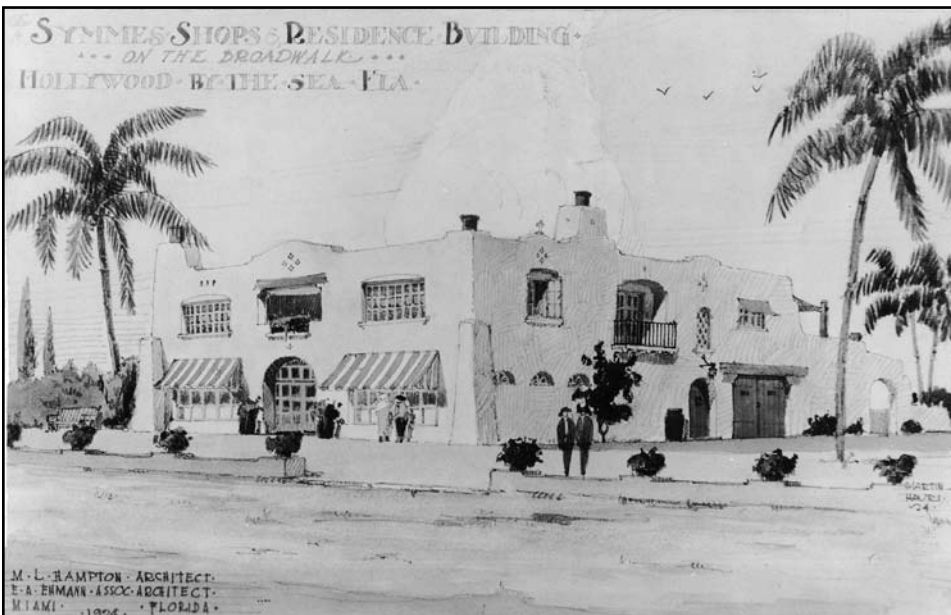


Fig. 17. Symmes Shops & Residence Building on the Broadwalk, Hollywood-by-the-Sea, M. L. Hampton Architect, E. A. Ehmann Assoc. Miami Florida 1924. Also signed "Martin Havri '24". (Courtesy of the Hollywood Historical Society; gift of Patricia Smith, from the Harriett Ransom collection.)

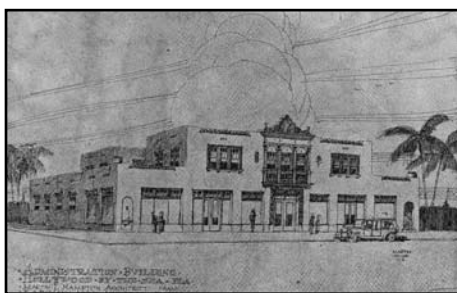


Fig. 18. Architect's drawing for Young Company Office and Administration Building, Hollywood Boulevard. (Drawing from Hollywood Reporter; September 1924, courtesy of the Hollywood Historical Society.)



Fig. 19. Second Administration Building, Hollywood Land & Water Company, Northeast corner of Hollywood Boulevard at 20th Avenue. Hampton, 1924. (Courtesy of the Broward County Historical Commission, Mackay collection.)

for the hurricane of 1926 and was pounded to splinters, probably by the massive storm surge from the ocean.

### ***Young Company Office and Administration Building***

The *Hollywood Reporter* of September 1924 included Martin L. Hampton's architect's drawing for the Young Company Office and Administration Building on Hollywood Boulevard (fig. 18). This was the company's second administration building, commissioned after outgrowing the first. The drawing and an old photograph of the completed structure show a building seemingly covered in coral rock, very symmetrical for a change, with a two-story central block and two short, single-story wings (fig. 19). There appear to be three entrances, the center one framed in a light stone.

Most interesting is the second story, where two horizontal, stone-framed windows flank an ornate triple window with balcony, crowned at the roof by a medallion and two urn-forms. J. W. Young's office was located behind this triple window. In this building, Hampton recalls old California missions. His client, Young, who had lived in southern California and was familiar with old missions, had approved this style for buildings in his city. Mission-influenced architecture may still be seen throughout Hollywood in 1920s homes and other buildings by others besides Hampton. The Administration building housed various businesses such as the Piggly-Wiggly grocery store and Hollywood Inc., before it was demolished. The site is now Anniversary Park.

### ***Casino and Bath House***

Hampton's last work in Hollywood would be the favorite of any Hollywood child from the 1920s to the 1950s – the Olympic-size saltwater swimming pool on Hollywood Beach at Johnson Street. Early photographs suggest there was a competition to design the "Casino and Bath House" or "Bathing Casino," for besides the rendering by Hampton, the Hollywood Historical Society has photographs of the

“Proposed Casino and Bath House” by M. Variloff.<sup>15</sup> His basic structure resembles Hampton’s, but with the addition of delicate domes on spindly columns, suggesting the Brighton Pier in England.

Hampton’s drawing (fig. 20) was reproduced in the Young Company salesman’s books, and in the rotogravure of at least one Miami newspaper with a caption stating “opened to the public May 30, 1925.” As with the Country Club, Young spared no expense on the Casino, making it the focus of exciting water and social activities, particularly while his Beach Hotel (by Rubush and Hunter) was under construction nearby.

Another news photograph showing the pool filled with swimmers calls it “the big Roman Pool of the Hollywood Casino,” an interesting comparison to the Roman Pools on Miami Beach, c. 1920. For the Casino, Hampton uses his U-shape once again for dressing rooms lining the pool on either side. The open end faced the ocean with a tunnel that went under the Broadwalk to the beach. A tower similar to the one at the Hollywood Country Club is here utilized as the three-level diving launch (fig. 21). Although it stood directly on the beach and was open to the ocean (fig. 22), the Casino weathered all hurricanes until it was torn down in the 1960s to be replaced by a fenced-in grassy patch.<sup>16</sup>

Various factors ended the building boom in Hollywood and Coral Gables after 1926, shutting off the flow of commissions from Young and Merrick. But in Miami Beach, Hampton was commissioned to design the still-extant City Hall at 1130 Washington Avenue in 1927 (fig. 23). Throughout his career, Hampton also designed numerous private homes in Miami-Dade and Broward Counties, and elsewhere. These have yet to be documented.

South Florida cities should acknowledge their early architects, just as Palm Beach and Boca Raton have done, for example, with Addison Mizner.



Fig. 20. Bathing Casino, Hollywood Land & Water Company, Hollywood-by-the-Sea Florida, by Martin L. Hampton, Architect, E. A. Ehmann Associate, Miami. Begun 1924, opened May, 1925. (Drawing from a Young Company salesman’s book, courtesy of the Hollywood Historical Society.)



Fig. 21. Hampton’s Hollywood Beach Casino soon after opening mid-1925, filled with spectators watching water sports. In the later ‘20s the dressing rooms to the left (south) were taken down, leaving those on the right to block the north wind and overlook the kiddie pool. (Courtesy of the Hollywood Historical Society, gift of Tony Mickelson.)

Martin Luther Hampton would make an excellent dissertation topic, and even deserves to be the subject of a book recognizing his contribution to South Florida building design.

15 The drawing is signed bottom right in the photos and dated 1923. Nothing is known about Variloff.

16 The Hollywood Historical Society has an excellent series of photos of the construction of the Casino, from pilings driven in the sand to finished structure.



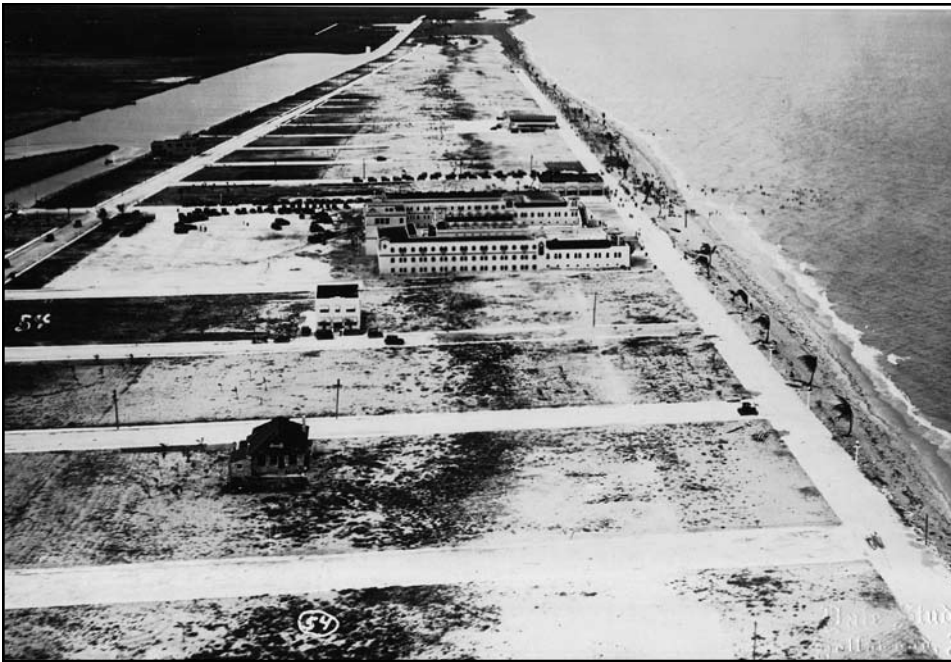


Fig. 22. Hollywood Beach looking north, end of 1925. The grand Bathing Casino rises in near-solitary splendor, with the Tangerine Tea Room just above it (both on Johnson Street). The J.L. Frank house, first house on the beach, is just below the casino. The dark form below that is the Daniel Russo house, second home on the beach and still extant. (Yale Studio photograph, courtesy of the Hollywood Historical Society, from Ella Jo Stollberg's files, gift of Raymond Thompson.)



Fig. 23. Former Miami Beach City Hall, 1130 Washington Avenue, 1927. (Photograph by author, 2004.)

### SOURCES

- Broward County Historical Commission,  
Christopher R. Eck, MA, JD, Administrator and  
Denyse Cunningham, MA, Curator
- City of Coral Gables Historical Resources  
Department, Mary Agnes Beach, Museum Curator
- Fort Lauderdale Historical Society archives,  
Merrilyn C. Rathbun, Research Director
- Historical Museum of Southern Florida archives
- Historical Society of Palm Beach County, Debi  
Murray, Director
- Hollywood Historical Society archives
- National Register Information System
- U. S. Census records for 1930
- WW I Draft Registration Cards
- Miami Metropolis, September 1916 through 1917
- Anonymous, "Hollywood Affairs. Hollywood's New  
Country Club, A Descriptive Survey," *Hollywood  
Reporter*, November 1923, 6-8, ill.
- Fisher, Jerry. *The Pacesetter. The Untold Story of  
Carl G. Fisher. Fort Bragg CA: Lost Coast Press,  
1998*
- Kennedy, Patricia. *Miami Beach in Vintage  
Postcards* Charleston SC: Arcadia Publishing, 2001
- LaRoue, Jr., Samuel D. & Ellen J. Uguccione *Coral  
Gables in Postcards. Miami: Dade Heritage Trust,  
Inc., 1988*
- Mickelson, Joan *Index to TenEick's History of  
Hollywood. 2004*
- M. L. Hampton—*Great Southern Hotel Architect,"  
The Portico, Hollywood Historical Society, 4th  
Quarter 2003, n.p.*
- TenEick, Virginia Elliott *History of Hollywood 1920  
to 1950. Hollywood FL: City of Hollywood, 1966*
- Uguccione, Ellen J. and Sarah E. Eaton, "Report  
of the City of Miami Preservation Officer to the  
Historic and Environmental Preservation Board on  
the Potential Designation of the Beverly Terrace  
Historic District as a Historic District," *Passed and  
Adopted on March 18, 2003*

### About the Author

Joan Mickelson, Ph.D., was born and raised in Hollywood, Florida, and graduated from South Broward High School. An art historian with degrees from the University of Chicago and Harvard, her career was in museums, as Curator and Director. She published a biography on Hilla Rebay, the founder of the present Guggenheim Museum. Her father, A. C. Tony Mickelson, was one of the first 12 men sent by Young in November 1920 to work at the future city. A civil engineer, he laid out the city streets and later was City Manager. Her mother, Lamora Mickelson, operated the Outdoor Private School from 1938 to the early 1970s, and was a founder of the Hollywood Historical Society on whose board the author currently serves.

The author has just published *A Guide to Historic Hollywood: A Tour through Place and Time* (The History Press), and is currently preparing a biography of Joseph W. Young which will include his developments in California, Indianapolis, the Adirondacks, and New Jersey.