



**The Spanish River Papers**  
FALL/WINTER 1983/84



OLD CITY HALL, HOME OF BOCA RATON HISTORICAL SOCIETY

Jeanne Nixon Baur, Artist

A report to the membership of

Boca Raton Historical Society, Inc.

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# The Spanish River Papers

FALL/WINTER 1983/84

VOL. XII NO. 1 & 2

## THE MIZNER DEVELOPMENT CORPORATION'S

### ADMINISTRATION BUILDINGS

The Administration Buildings are in danger. The two large Mediterranean Revival buildings located at Dixie Highway and Camino Real are probably more important historically and architecturally than any other structures in Boca Raton. Addison Mizner designed the two buildings in 1926 as the headquarters of his new development in the city. Today these structures remain the only major buildings in the city completely the product of Mizner's authorship and still in near original form. Before the completion of old Town Hall falling revenues forced city fathers to call in a new architect to scale down Mizner's original plans. Continual additions and remodelings have completely changed the character of the small inn Mizner designed for the shores of Lake Boca Raton. While certainly of great architectural significance, today's Boca Raton Hotel and Club bears little resemblance to Mizner's small inn. Only the exterior fabric of the Administration Buildings retain the basic form of the architect's original design. Moreover, as the focal point of real estate operations in the town, Mizner lavished his time and talents on the design of the buildings. The photographs in this issue of the *Spanish River Papers*, both historical and contemporary, illustrate the wealth of design details that make these buildings so exceptional.

The buildings, owned by the Arvida Corporation, were occupied until last summer by the staff members of the Boca Raton Hotel and

Club. Since then they have stood empty, and unfortunately, unguarded. Although spokespeople for Arvida say studies are going forward to evaluate both the physical conditions of the buildings and their possible adaptive use, when the Historic Boca Raton Preservation Board proposed the buildings for the National Register of Historic Places, Arvida officially objected, stopping the formal process of nomination. A local newspaper quoted a company officer as saying that placing the buildings on the National Register could create public relations problems for Arvida if they [the buildings] had to be demolished.

The board of directors of your historical society has taken a stand. The board believes that the buildings must be saved if the unique character of the city of Boca Raton is to be preserved. The importance of these buildings to both the historical tradition and architectural fabric of the city cannot be denied.

This issue of the *Spanish River Papers* includes the text of the nomination prepared by the Historic Boca Raton Preservation Board proposing The Administration Buildings be placed on the National Register of Historic Places. It also includes an earlier proposal for adaptive use for the buildings. With the failure of the Florida Land Boom and the Mizner Development Corporation in 1927 Judge Willis Brown proposed to turn Mizner's entire development into "Boy City"---"An American citizen manufacturing plant...[and] the most unique municipality of all lands where youth and education meet in a happy, square game." Under Judge Brown's plan, the Administration Buildings became the Boy City Inn, the Cloister Inn a "Boy City home retreat," and the houses of Old Floresta centers for "Boy City" home life.

Donald W. Curl  
editor

## NOMINATION PROPOSAL - FLORIDA National Register of Historic Places

### THE ADMINISTRATION BUILDINGS

#### SUMMARY OF PRESENT AND ORIGINAL PHYSICAL APPEARANCE

The Administration Buildings, designed by Addison Mizner in his own interpretation of Spanish (Mediterranean Revival) style architecture, retain a virtually unaltered exterior appearance. Although some windows have been filled in and the barrel-tile roof has been replaced with composition shingles, the buildings have never seen any major exterior remodeling. Almost all of the original decorative detailing, such as doors and window surrounds, cast-stone columns, and wrought-iron work, remains. Since the Boca Raton Hotel and Club vacated the buildings in the spring of 1983 there has been some deterioration, *i.e.*, broken windows and doors, peeling paint, and weathering of woodwork.

### THE ADMINISTRATION BUILDING COMPLEX

The Administration Building complex consists of two architecturally complementary unconnected two-story buildings sited to form a large open interior court. An L-shaped porch, its pecky cypress ceiling supported by unique cast-stone Moresque columns, projects into the court from the north building. Originally a wooden railing surrounded the porch roof. The court also contains two old and magnificent

banyan trees and some unusual ribbed cement paving stones which form walks and terraces. Photographs in the **Florida Architecture of Addison Mizner** (1928) show this court lushly landscaped with hedges, ornamental trees, and other plantings. In recent years it has served as parking space for residents of the buildings.

Both buildings are of rough textured stucco trimmed with some columns, doors, and window surrounds of cast-stone. All original woodwork, including casement windows, is cypress. The stucco is painted a soft, faded pink and the woodwork is painted green: both colors reflecting the buildings' long association with the Boca Raton Hotel and Club. The interiors of both buildings have been altered to form a series of small bedrooms for the hotel staff.

#### THE NORTH BUILDING

Builder: Thomas L. Holland Construction Company; construction begun: early May 1925.

The north building, with dimensions of approximately 80 feet by 60 feet, was designed to house the public functions (such as land and real estate sales) of the Mizner Development Corporation. As such, both its exterior and interior decoration are more finely detailed than in the south building. The building surrounds an interior patio.

On the Camino Real front Mizner punctuated his usual flat facade with seemingly random-placed doors and windows. A simplified Spanish baroque door surround with an arched raised band broken by a second story balconied French door, and twin engaged columns with simple base and capital with volute, forms the main entrance to the building. The original massive entry doors, studded with metal rosettes remain, although

wood, rosettes, and large iron hinges have all been painted green. A smaller arched door provides entry to a secondary hallway.

On the first floor of the north facade three large windows are protected by crudely fabricated dissimilar wrought-iron grills. On the second floor projecting balconies with wrought-iron rails add interest to the building's main facade. Simply carved cypress beam ends support the overhang of the roof which was originally barrel clay tile but has been replaced by composition shingles.

An outside cantilevered staircase and a series of eight fan-lighted windows, linked by a raised band, on the second floor dominate the Dixie Highway (west) facade (the last window at the south end has been filled in). The roofline is emphasized by simple cast-cement molding.



The North Building during construction, 1926. Note tree being moved and width of Dixie Highway.  
Photograph: Boca Raton Historical Society.

Originally a second story open and uncovered walkway above the entrance to the patio linked the east and west two-story sections of the court (south) facade. A small boxy addition on the west end of the walkway has been added. On the west side of the first-story a series of three fan-lighted windows, separated by cast-cement columns with square capitals and bases, overlook the court, while the large tiled-floor porch is on the east side. A narrow projecting roof with carved cypress beams protects the entrance to the patio. The original massive wooden doors are no longer in place.

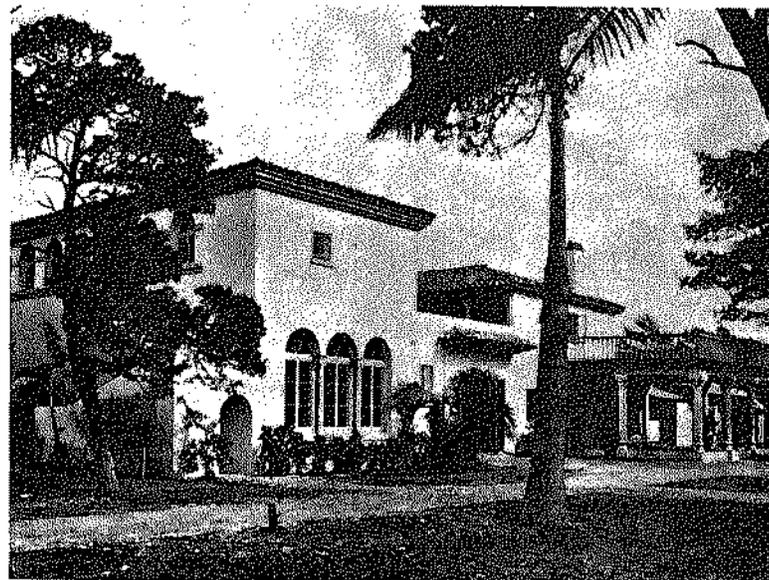
The building surrounds a paved patio with a small polychromed tile fountain at its center. There is a covered walkway on the east side of the patio formed by the overhang of the second floor and supported by two squared cast-cement Moresque columns and a gigantic pecky cypress beam. On the north side a hanging wooden balcony with wooden railings projects over the patio. On the south side the patio is enclosed



The North Building, northern facade on Camino Real, 1926.  
Photograph: Pacific Coast Architect, R. Reynolds Clark.

by a one-story high wall, with a large deeply indented opening placed on the axis of the main door on Camino Real. When all doors are open the view from Camino Real is through a small entrance vestibule, the patio, and into the large court between the two buildings. Large iron rings near the roof line on the east and west side of the patio originally supported an awning.

Although the interior has been altered to accommodate recent tenants, the original tile flooring in hallways and entranceways remains attractive. An original chandelier, some wall sconces, and pecky cypress panelled and beamed ceilings also reflect the past interior beauty.



The North Building, south facade, 1926.  
Photograph: Pacific Coast Architect, R. Reynolds Clark.



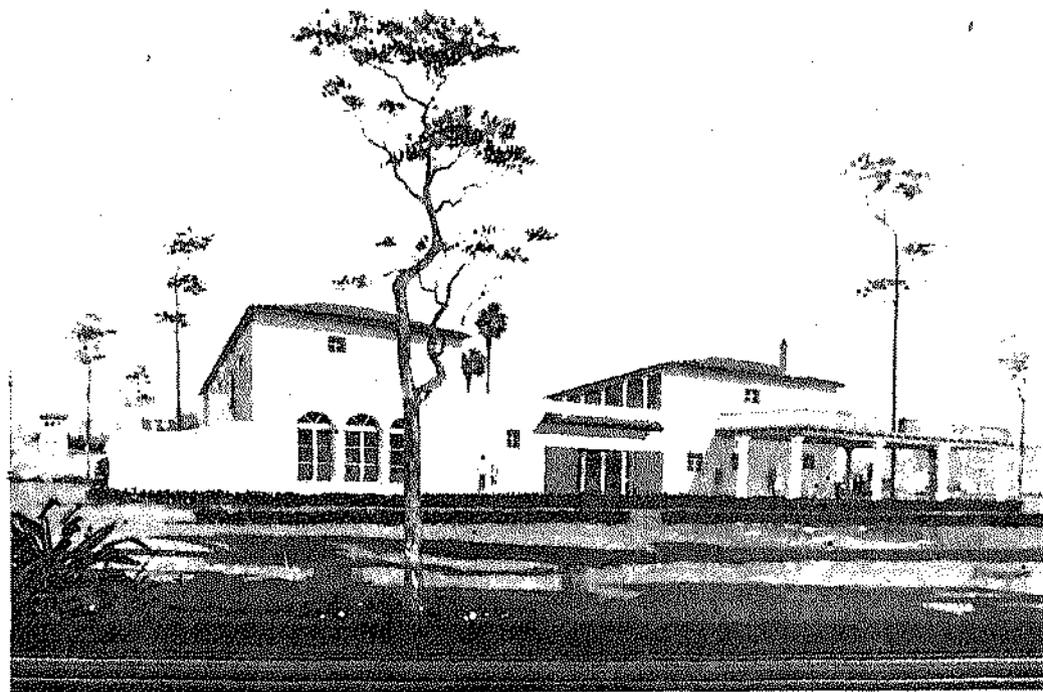
The North Building, interior courtyard, 1926. Furniture made by Mizner Industries. Photograph: Pacific Coast Architect, R. Reynolds Clark.

#### THE SOUTH BUILDING

Builder: Harry Vought and Company; construction begun: mid-summer 1925.

The south building, designed in the form of a shallow-U, has irregular dimensions of approximately 175 feet in length (the main portion) with wings approximately 60 feet by 33 feet. On the court (north) side of the building an original open colonnade on the first floor with columns echoing those on the porch on the north building has been enclosed. Outside stairways on the east and west sides of the building reach the second floor. A round two-story tower with a circular staircase is appended to the west side of the building. The main entrance, from Southeast Eleventh Street, has pilasters with a severe projecting cornice over a plain flat arch flanked by large scroll brackets. Designed to house the offices and

drafting rooms of Karl Riddle's engineering firm and additional offices for the Mizner Corporation and the architect's own drafting rooms, the interior lacks the detailing of the north building.



The North Building, southern facade, 1956. Painting: Collection of the Boca Raton Historical Society.

Employees working for the Boca Raton Hotel and Club lived in the Administration Buildings until the spring of 1983. During its long history, the hotel always saw that the building was adequately maintained. Although the original barrel clay tile has been replaced by composition shingles, some windows have been enclosed or partially enclosed to add air conditioning units and vents, and most exterior lighting fixtures are now of unsympathetic modern design, the buildings possess a generally unaltered exterior. Since the hotel vacated the buildings some deterioration has been noted, i.e., broken windows and doors, generally peeling paint, and some weathering of woodwork.

#### SUMMARY OF STATEMENT OF SIGNIFICANCE

The Administration Building complex is in Addison Mizner's unique interpretation of Spanish (Mediterranean Revival) style architecture. The buildings are important as examples of the mature style of a leading American architect--and Florida's most renowned architect--and as the major, virtually unaltered, structures connected with the Mizner Development Corporation's plans for the resort community of Boca Raton during the Florida land boom of the 1920s.

#### TEXT SUPPORTING SUMMARY OF STATEMENT OF SIGNIFICANCE

Addison Mizner (1872-1933) was born in Benicia, California, the son of early pioneers of the state. When his father, Lansing Bond Mizner, served as American minister to the five Central American republics, Addison received his introduction to Spanish culture. A year at the University of Salamanca deepened his appreciation for Spanish art, and particularly that country's architectural tradition, and determined his professional career. After apprenticeship with San Francisco architect

Willis Polk, Mizner opened a small architectural office in New York City in 1904.<sup>1</sup>

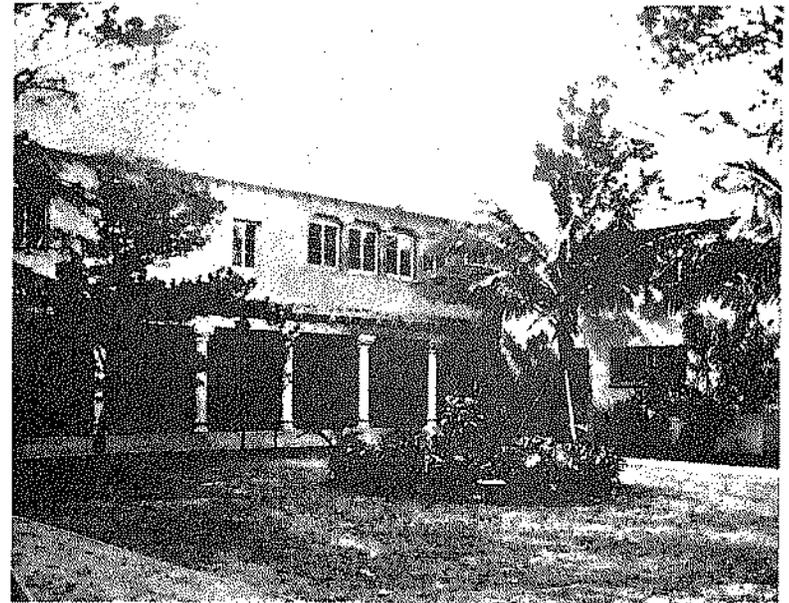
From the first, Mizner was determined to become a society architect, with the ambition of designing country houses for the rich and famous. Through childhood friends from San Francisco, Mrs. Hermann Oelrichs and her sister, Mrs. William K. Vanderbilt, Jr., the young architect received the introductions and made the social contacts necessary to build his New York practice. Mrs. Oelrichs also introduced him to Stanford White, the architect of her marble palace at Newport. Mizner later said of White, "I worshipped him, for he was my god." Without question, White, as America's leading society architect of the era,<sup>2</sup> influenced the development of Mizner's career.

In 1907 Mizner received his first major commission, the completion of a partially built townhouse for Stephen H. Brown, a governor of the New York Stock Exchange. In the next ten years he completed work for former Congressman William Bourke Cockran, the comedian Raymond Hitchcock, and socialites such as Sarah Cowen Monson, Ralph Thomas, Archibold White, Jerome Alexandre, William Prime, John Alley Parker, Alfred E. Dieterich, and Mrs. O.H.P. Belmont, the former Mrs. William K. Vanderbilt, Sr. Stylistically an eclectic period, during the New York years Mizner produced Japanese houses and gardens, Norman mansions, "Alaska mining towns," and his first Spanish villas. It was also a period in which Mizner grew as an architect. His early tightly contained and almost academically approached houses gave way to the randomly massed and romantic Spanish styled buildings which made his reputation as an architect. By the time Mizner arrived in Florida in January 1918 to recover from a leg injury, he had both established himself in society,<sup>3</sup> and built a successful architectural career.

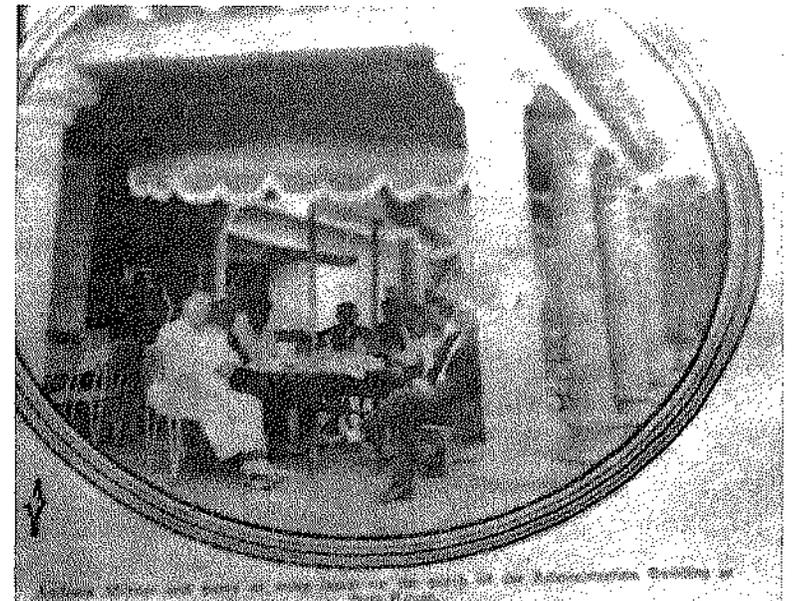
Mizner's first Palm Beach commission was for the Everglades Club. Paris Singer, the architect's Florida host, had founded several hospitals in Europe as his contribution to the war effort--World War I had begun in Europe in 1914. In Palm Beach Singer decided to build another hospital and asked Mizner to design a building that could be used for a private club after the war. By the time the building was completed in January 1919 the war had ended. Thus the Everglades Club never served as a hospital, but opened as one of America's most exclusive clubs with members drawn from the resort's wealthiest and most social visitors.<sup>4</sup>

These club members, who up to this time had usually spent their Palm Beach vacations in the hotels built by Henry M. Flagler, now called upon Mizner to design "cottages" for them in the resort. Between 1919 and 1925 the architect completed nearly forty large Palm Beach villas for the leading society figures of the town. Among those who commissioned Mizner to design residences were Edward T. Stotesbury, the brothers Charles and Gurnee Munn, Harold S. Vanderbilt, Rodman Wanamaker, Angier Duke, Edward Shearson, Preston P. Satterwhite, Joseph Cosden, John S. Phipps, and George Mesker. These villas, and commercial structures such as the Via Mizner and Via Parigi, the Plaza Building and Mizner Plaza for the Palm Beach Company of the Phipps family, the Palmway Building and the Singer Building for Paris Singer, both assured Mizner's position as the area's leading society architect, and established a new style of architecture for south Florida.<sup>5</sup>

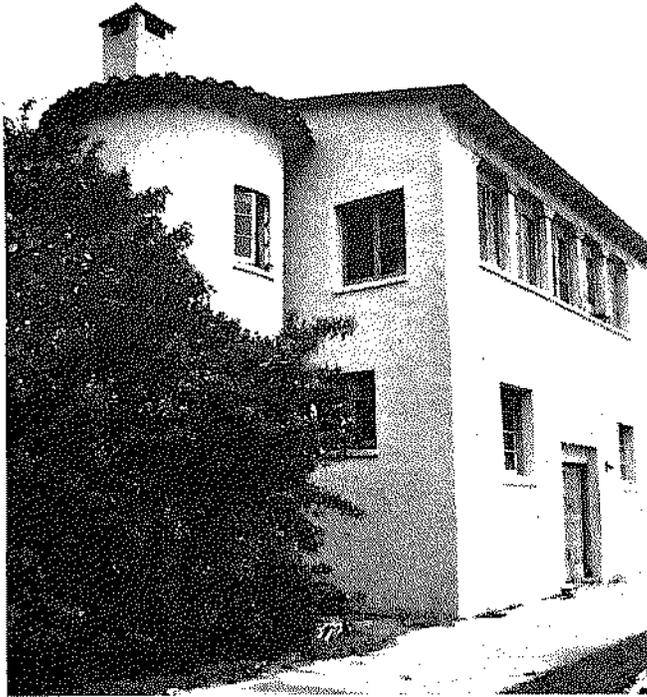
Mizner's Palm Beach buildings with their handmade red-tile roofs, rough textured stucco walls, restrained decorative detail, and rambling plans, introduced a new form of Mediterranean architecture to Florida. The architect, who drew upon the traditions of Spain, Venice, and northern Africa, made this



The South Building, Arcade on court, 1926.  
Photograph: Pacific Coast Architect, R. Reynolds Clark.



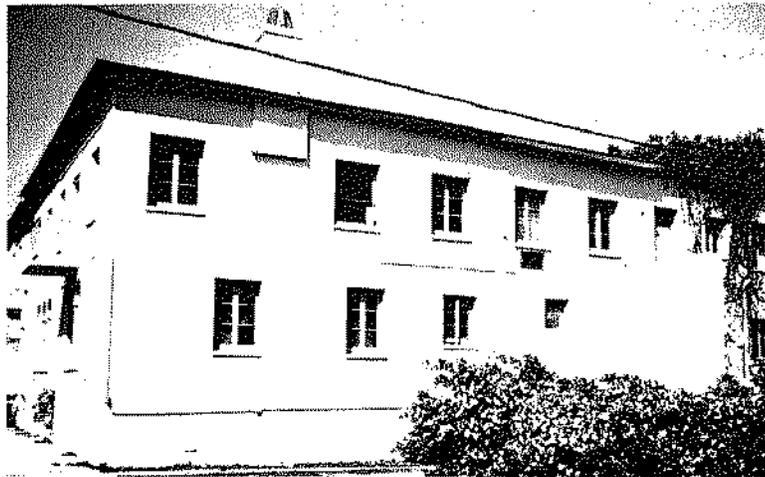
The North Building, Addison Mizner having lunch on porch, 1926.  
Photograph: Palm Beach Post



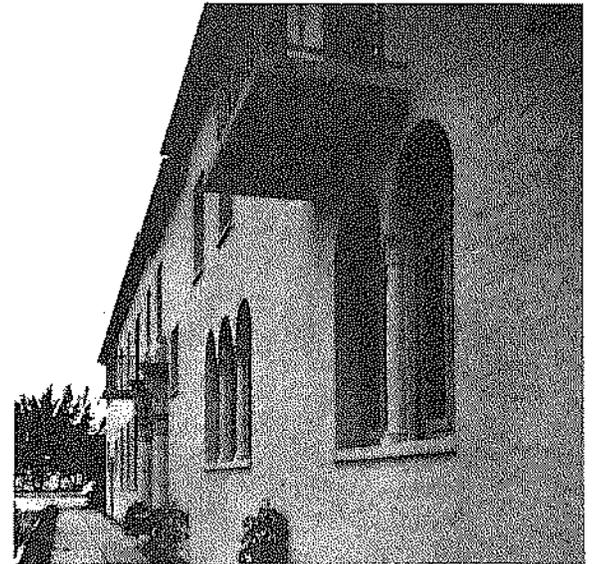
The South Building, staircase tower to drafting room.  
Photograph: Fred Eckel



The South Building, main entrance.  
Photograph: Fred Eckel



The South Building, the eastern facade.  
Photograph: Fred Eckel



new style particularly his own. He also understood that Palm Beach had become America's leading winter resort because of climate. His houses, clubs, and even commercial structures recognized this by the extensive use of windows and doors. Mizner not only brought the outdoors inside, but in his houses every major room also had quick and easy access to the out-of-doors. Broad terraces overlooking the ocean or Lake Worth, the private patios and secluded courts, became the trademark of his buildings and, very quickly, of those of the other south Florida architects of the era.<sup>6</sup>

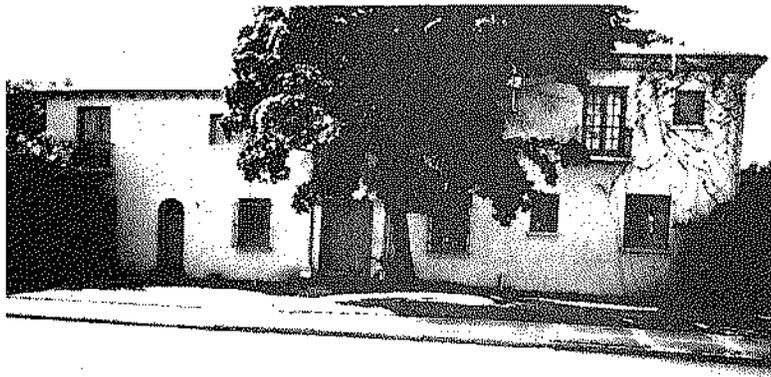
Although Mizner's position as Palm Beach's leading society architect was assured by 1925, the Florida land boom, with its attendant stories of gigantic profits made by early investors, prompted many of Mizner's friends and business associates to enter real estate development. Mrs. Stotesbury's son, James H.R. Cromwell, formed the American-British Development Company to promote Floranada, a large project in northern Fort Lauderdale, and Paris Singer, Mizner's original patron who had commissioned the Everglades Club and many of the architect's commercial structures, began work on Palm Beach Ocean, a development on what is today's Singer Island.<sup>7</sup>

The excitement generated by the boom and the prospect of great wealth, proved too much for Mizner who announced his Boca Raton project in April 1925 with plans for the "Castillo del Rey," a six-million-dollar, one-thousand-room hotel to be built on the oceanfront at the Boca Raton Inlet. By this time Mizner and his associates had acquired two miles of beach front and a total of sixteen-thousand acres of "ideally situated high land directly back of this ocean frontage—probably the finest piece of property anywhere in the south of Florida." The size of the project made it one of the greatest of the Florida boomtime developments. Certainly the

possibilities of large profits appealed to Mizner. On the other hand, the ability to create an entire resort city, to supervise town planning, to veto buildings he found unpleasing, and to design those structures of importance himself, must have excited the artist in the architect.<sup>8</sup>

Like Charles Merrick in Coral Gables and Joseph Young in Hollywood, Mizner understood that he needed the profits from the sales of lots in Boca Raton to build the structures that would give character to his city. When the Ritz-Carlton organization accepted management of his planned oceanfront hotel, Mizner's resources were freed to begin construction of a small inn on Lake Boca Raton to provide rooms for prospective purchasers of property, and the Administration Buildings on Camino Real at Dixie Highway, to house his sales and advertising personnel, his local architectural staff, and his engineering department. In both cases, Mizner designed these buildings to serve as prototypes of the architecture of the new city. As every purchaser of lots in Boca Raton who visited the development would see the Administration Buildings, he lavished his time and talents on their design. For the north building he used El Greco's house in Toledo, Spain, a structure he particularly admired, as the inspiration for the enclosed patio with its second floor hanging galleries and small fountain of polychrome tiles, and for the open porch on the southern facade. The north side of the second building had a long arcade of windows separated by cypress columns which not only gave light to the drafting rooms, but provided visual interest to the courtyard formed by the two structures.<sup>9</sup>

In 1925, the Dixie Highway provided the major north-south access to Boca Raton. Mizner's plans for the city included a new east-west thoroughfare which he called Camino Real, or the King's Road. Camino Real began at



The North Building, the northern facade on Camino Real.  
Photograph: Fred Eckel



The North Building, detail of window grill.  
Photograph: Fred Eckel



The North Building, main entrance.  
Photograph: Fred Eckel



The North Building, window grill.  
Photograph: Fred Eckel

the ocean front, crossed the Florida East Coast Canal (now the Intra-Coastal Waterway) on an elaborate Venetian bridge, became an 160 feet wide boulevard with a median canal modeled on Rio de Janeiro's Botofago between the canal and Dixie Highway, and then continued as a more modest street west to a country club style subdivision which Mizner called Ritz-Carlton Park. The Administration Buildings, on the southeast corner of Dixie Highway and Camino Real offered visitors an example of Mizner's proposed new Boca Raton. Moreover, the buildings also anchored a planned block of shops and apartments, patterned on the Via Mizner, the architect's Worth Avenue shopping arcade.<sup>10</sup>

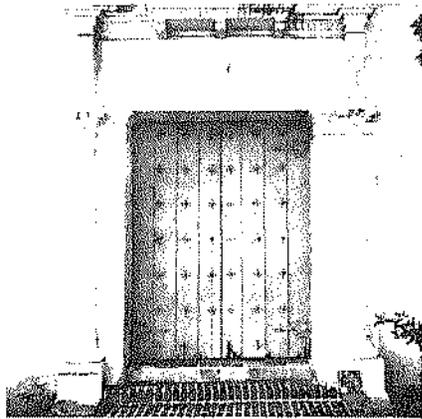
Construction on the north building began in early May 1925, although Thomas L. Holland, the builder, did not secure a permit for the \$50,000 structure until 18 September 1925. Little is known of Holland, though he worked in Palm Beach during most of the 1920s. Although a **Palm Beach Post** article of 18 July 1925 announced his selection as builder of the small Cloister Inn on Lake Boca Raton, another article on 1 August said that the Dwight Robinson Company of New York City had received the contract. The Robinson Company completed the small hotel and twenty-nine houses in Old Floresta, a Mizner Development Corporation project to the west of town, and were scheduled to build the large oceanfront Ritz-Carlton Hotel and the Venetian Bridge across the Florida East Coast Canal.

Mizner rushed completion of the north building, opening the patio and porch as a restaurant serving lunch, afternoon tea, and dinner "al fresco" even before his staff could move into their offices. Peter Larsen, who owned the fashionable Patio Restaurant in the Via Mizner in Palm Beach, managed the Boca Raton restaurant.<sup>11</sup>



The North Building, interior court with original ribbed paving stones and polychromed tile fountain. Photograph: Fred Eckel

In mid-summer ground was broken on the south building of the complex. Harry Vought and Company received the contract, though again, the permit for the \$50,000 building was not secured until 21 September 1925. Harry Vought and Company, which maintained offices both in New York City and Palm Beach, also built nineteen houses in Boca Raton in a section known as Spanish Village. These small, Mizner designed "Spanish Bungalows" sold for \$7350. The company also served as the contractor for the construction of Mizner's Via Parigi in Palm Beach, and in the late 1920s built many of the large town mansions designed by the architectural firm of Treanor and Fatio.<sup>12</sup>



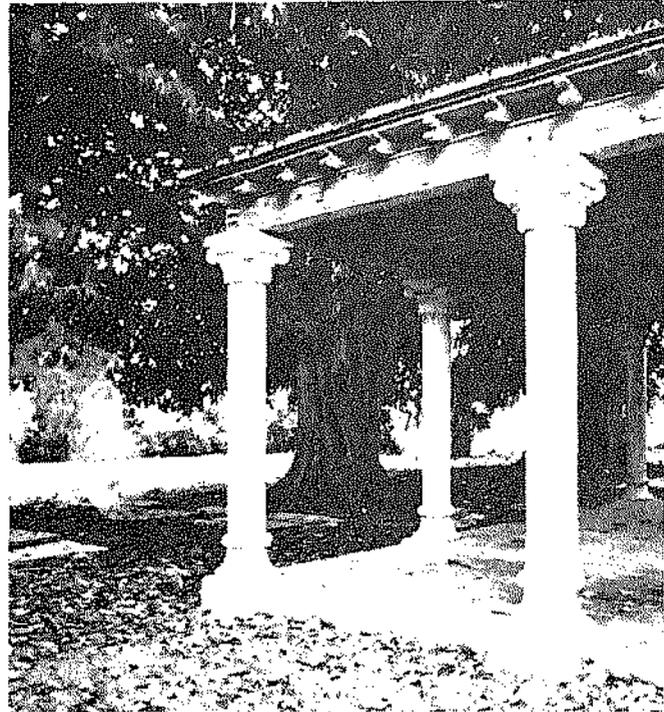
**The North Building, main entrance.**  
**Photograph: Fred Eckel**

The Administration Buildings were still unfinished when the land boom reached its peak. As Mizner counted upon money from land sales to finance his other building projects, the Administration Buildings became the setting of the gigantic publicity campaign engineered by Harry Reichenbach to show the construction taking place in Boca Raton, and perhaps, more importantly, to tell of the leaders of American society, business, and entertainment who were interested in the resort. Company advertisements listed Mizner's backers. These included such "noted personages" as Harold Vanderbilt, J. Leonard Replogle, the Duchess of Sutherland, Paris Singer, Irving Berlin, Elizabeth Arden, Rodman Wanamaker, Clarence H. Geist, and T. Coleman du Pont. When the actress Marie Dressler (who also sold Boca Raton real estate), the steelmaker Charles Schwab, the novelist Charles Norris, or the widow of Stanford White had lunch on the patio, Reichenbach made it evidence of the development's success.<sup>13</sup>

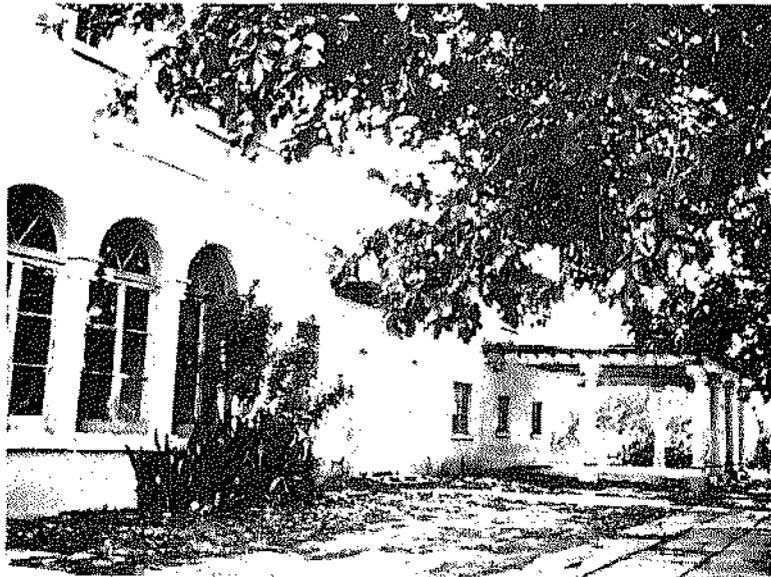
Although the publicity department continued to issue releases detailing proposals for new buildings and projects, the boom had ended by the spring of 1927, and so had Mizner's plans for Boca Raton. When the Administration Buildings were photographed for the **Florida Archi-**

**ecture of Addison Mizner** later in the year, they stood deserted, a relic of a dream that had failed. Ida Tarbell's comment in her introduction to the book perhaps best characterizes Mizner's architecture: "His work in Florida is a pioneer work--'our last frontier' the Floridians call their land--and it is an adventure--a rare one--an adventure in creating the particular lovely things that will give full value to the charms of a lovely land."<sup>14</sup>

Every large land boom development in Florida constructed an administration building. Most have been destroyed or remodeled to be unrecognizable today. The Boca Raton Administration Buildings were converted to dormitories and apartments for the staff of the Boca Raton Club by Clarence H. Geist, who took over Mizner's project in 1928. They continued to function as dormitories until the spring of 1983. Today they remain intact, their exteriors, patio, and courtyard almost unchanged. As such, the Mizner Development Corporation Administration Buildings continue as a monument to Mizner's unique architectural style for Boca Raton, and as a reminder of a significant era in Florida's history.



The North Building, porch in court  
between the two buildings.  
Photograph: Fred Eckel



#### FOOTNOTES

1. The most scholarly published account of the Mizner family is J. Camille Showalter, "The Mizners in Perspective," J. Camille Showalter, editor, *The Many Mizners: California Clan Extraordinary*, pp. 11-26; see also, Addison Mizner, *The Many Mizners*, passim.

2. Addison Mizner, *The Many Mizners*, passim.; Charles C. Baldwin, *Stanford White*, pp. 279-80.

3. Addison Mizner, *The Many Mizners*, passim.; *Plain Talk* (Port Washington, NY), 1911-1914; Alva Johnston, *The Legendary Mizners*, pp. 18-19.

4. Ruth Brandon, *A Capitalist Romance: Singer and the Sewing Machine*, pp. 216-222; Amy Lyman Phillips, "The Everglades Club," *Palm Beach Life* (16 January 1945 and 14 February 1951); *Palm Beach Post*, 1919-1925, passim; *Palm Beach Daily News*, 1919-1925, passim.

5. Addison Mizner, *Autobiographical Manuscript*, Historical Society of Palm Beach County; *Palm Beach Post*, 1919-1925, passim.

6. John Taylor Boyd, "The Florida House: Mr. Addison Mizner, the Architect, Recounts the Birth of the New Florida Architecture at Palm Beach in an Interview." *Arts and Decoration* (January 1930).

7. *Palm Beach Post*, 1925, passim; Frederick Lewis Allen, *Only Yesterday*, pp. 272-73; George B. Tindall, "The Bubble in the Sun," *American Heritage* (August 1965), p. 79

8. *Palm Beach Post*, 15 April 1925; Anona Christina Orr-Cahall, "An Identification and

Discussion of the Architecture and Decorative Arts of Addison Mizner (1872-1933)." (Ph.D., Dissertation, Yale, 1979), pp. 59-69.

9. *Palm Beach Post*, 23, 27, May, June, November 1925, *passim*; Karl Riddle, "Day Book," 30 June, 30 July, 22 September 1925.

10. *Palm Beach Post*, June-November 1925, *passim*; plat plans, Boca Raton Historical Society; plans for the bridge, Historical Society of Palm Beach County.

11. *Palm Beach Post*, 17 April 1926.

12. *Ibid.*, 13 December 1926; J. Wadsworth Travers, *History of Beautiful Palm Beach* (1929), p. 55.

13. Mizner Development Corporation advertisements, *Palm Beach Post*, December 1925-May 1926, *passim*.

14. Ida Tarbell, "Introduction," *Florida Architecture of Addison Mizner*, n.p.

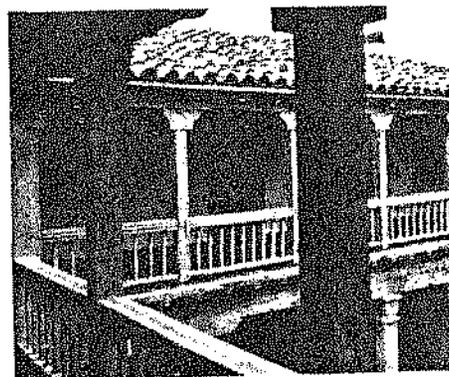
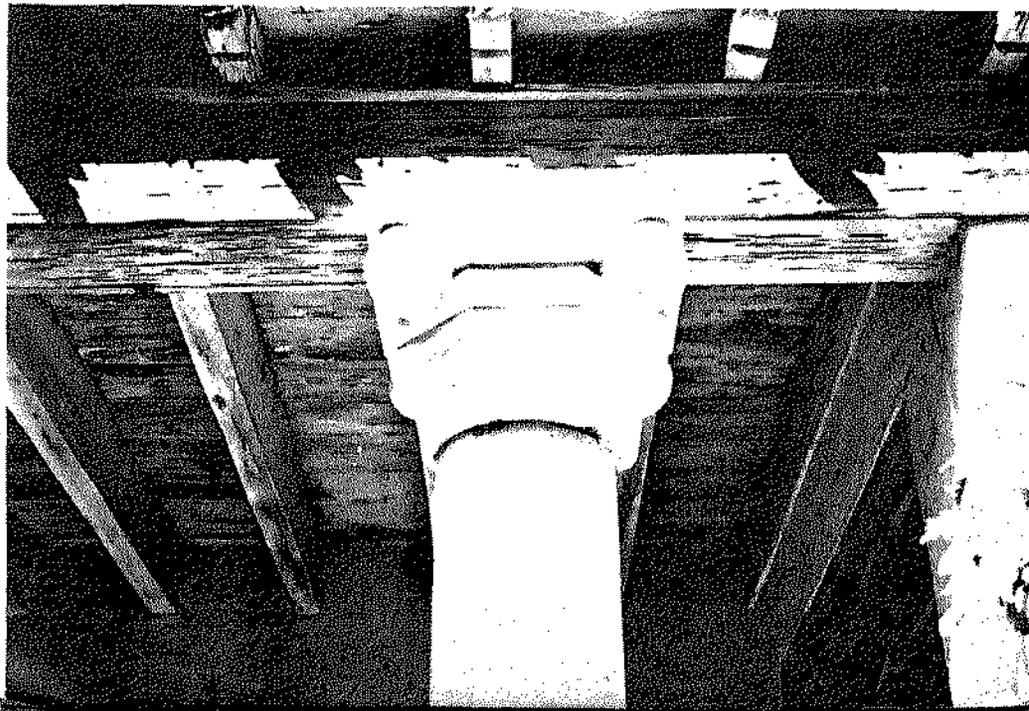
## BOY CITY [Boca Raton P.O.] FLORIDA

Location--In the Boca Raton most favored section. Half way between Palm Beach and Miami. On Dixie, Federal and Ocean Beach Highways. River, lake, canals and ocean within half mile of Boy City Center.

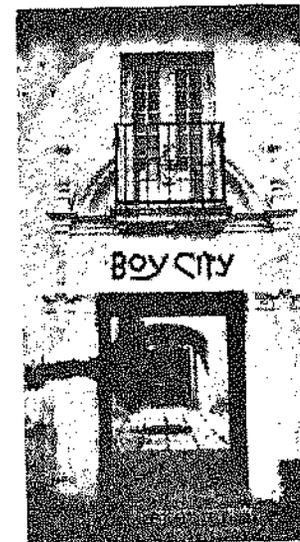
Resources--the coming great production center; Oranges and grape fruit, berries, winter vegetables, dairying, poultry raising and general farming, with all-year markets at hand. The greatest fishing section for sport or profit.

Education--As compared with public, private, and military boys schooling, Boy City citizens make one grade, or one school year in FOUR MONTHS and enjoy doing it--not in a machine.

Recreation--A boy can multiply by ten all the fun he ever had in a Boys Camp or on a vacation trip and he will not measure the joys, good times, surprising events and unalloyed freedom Boy City gives its citizens in the nation's most alluring spot.



THE UPPER PORCH OF THE INN



Boy City is a full plan of education.

The Public School is a system of instruction only.

The Private Boys' School is a system of instruction plus parental custody.

The Military Boys' School is a system of instruction plus parental custody plus machine control administered by autocratic rules.

Boys are to be civilians, not soldiers. Citizens are measured by their own acts as they assume responsibilities. Military education with its obedience and control by adult authority does not permit a boy to develop his own personality or his own thought and measurement in a real community of doing things.

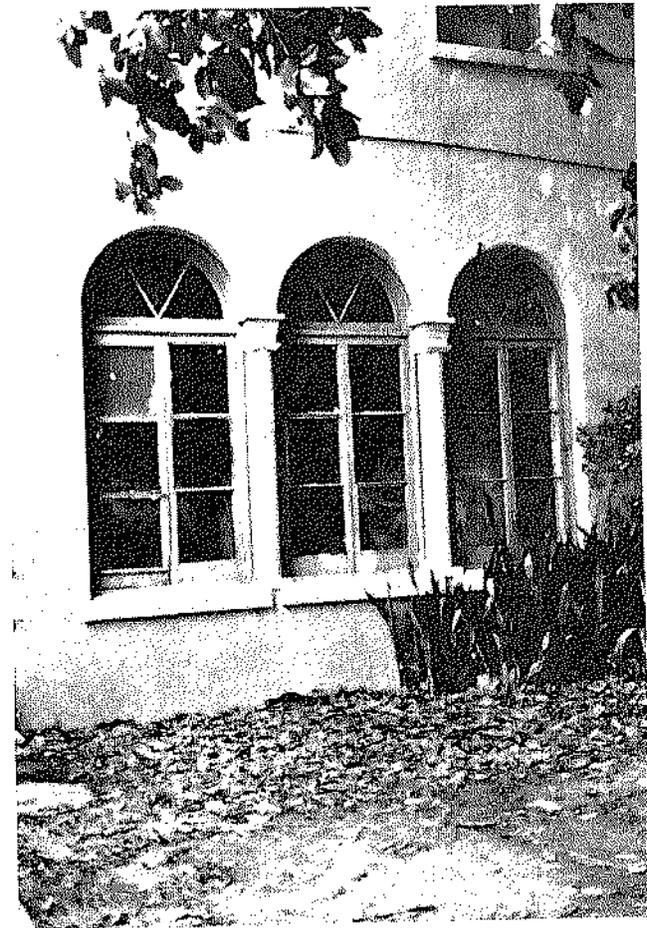
Boy City is the only school in America of actual citizenship. **Morals**--this the first and vital part of the curriculum. **Work**--this the second. **Instruction**--this the third.

Good morals--this is citizenship. Work--this is life sustenance. Instruction--this is efficiency. These three unite and make up education.

Boy City is a real, live, actual city on the map, with telegraph, telephone, store, bank, business houses, politics, mayor, city council, newspaper, suburbs, adjoining farms, dairying, stock raising, milling, machine shop, etc. All controlled by boys under competent instructors who guide boys into the discovery and understanding of the principles governing any desired accomplishment. The boy is thus given the opportunity to choose the thing he desires to do, and to do it intelligently.

In Boy City a boy is placed in the actual game of living--to find himself morally,

vocationally and educationally. Boys are paid in actual cash for all labor and study they enter, on a six hour basis on the school part. They can contract their own responsibility or enter any avenue of business which may be presented to them. They can live cheaply or spend their whole allowance and income expensively.

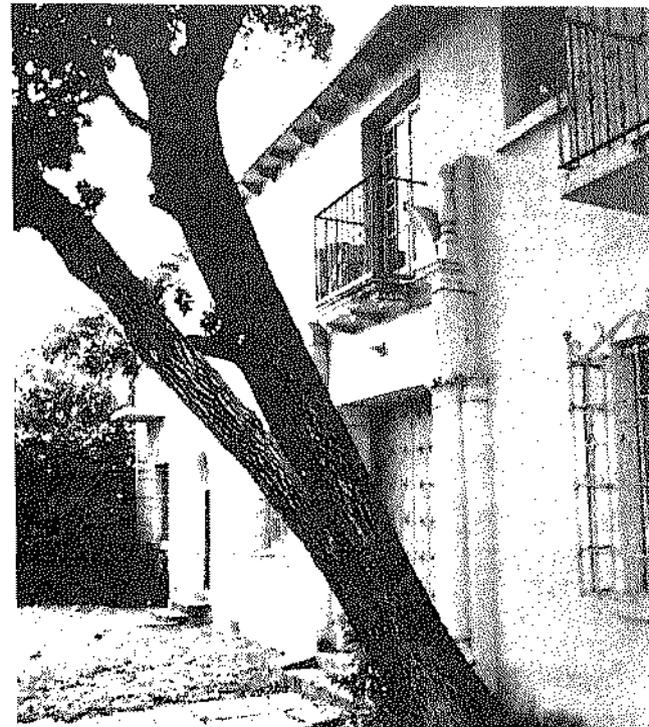


The North Building, fountain in interior courtyard.  
Photograph: Fred Eckel

Boy City takes boys from 12 to 18 years of age. Boys live in cottages, regular homes in charge of a House Mother, with no more than six boys in one home. Each boy has his own private room, no dormitories. [Considering no house in Old Floresta had more than three bedrooms, one wonders how the judge proposed to accomplish this goal.] Thus a city of families and homes. A boy citizen pays by check against his own deposit in an actual bank every expense of his maintenance.



The North Building, window arcade.  
Photograph: Fred Eckel



A boy is paid fifty cents per hour for the time he spends in study. The minimum time for which he is paid is thirty hours per week. The maximum is forty hours. This gives every citizen a guaranteed monthly income, the minimum amount being \$50, the maximum \$80. With a family of six boys this makes the minimum income per family \$360 per month. The maximum \$480. Besides this each boy is furnished an opportunity to earn \$200 in cash each school year apart from his study income.

There is no punishment in Boy City but self-punishment. The laws are made and administered by boys and on the theory that boys will play the game square. If a boy therefore violates a moral or statute law, will not work or study, he loses citizenship and is placed in direct charge of a head master in a special building which is a regular school plan with its school room and hours of class study. He is fed and controlled by parental authority, adults fix his hours of retiring and rising and assume

responsibility for him. In other words, if a boy cannot assume responsibility or cannot play the game square, a teacher assumes charge until that boy can find himself and by vote of the boys regain or assume citizenship, which means finding himself.

Boy City is a Citizen Factory.

A boy is in this citizen factory from the time he wakes up until he goes to bed.

TOM SAWYER AND HUCKLEBERRY FINN

On May 27th, 1926, Dean Walter Williams of the University of Missouri, in dedicating the Mark Twain Monument at Hannibal, Missouri, to Tom and Huck, said:

"Mark Twain's boys are boys as boys should be. They were not little men, God save the mark. They were unspoiled by uniform education as all boys should be. They were individuals, original and not made in the same mold by the too rigid enforcement of our scholastic same-ness."

Put your boy in BOY CITY, FLORIDA, and give him the opportunity to become a Tom or Huck on his own:--a real boy doing the things he likes best to do, all tuned to his educational requirements, which, after all is REAL EDUCATION. Address, BOY CITY, (Boca Raton P. O.), Florida.



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