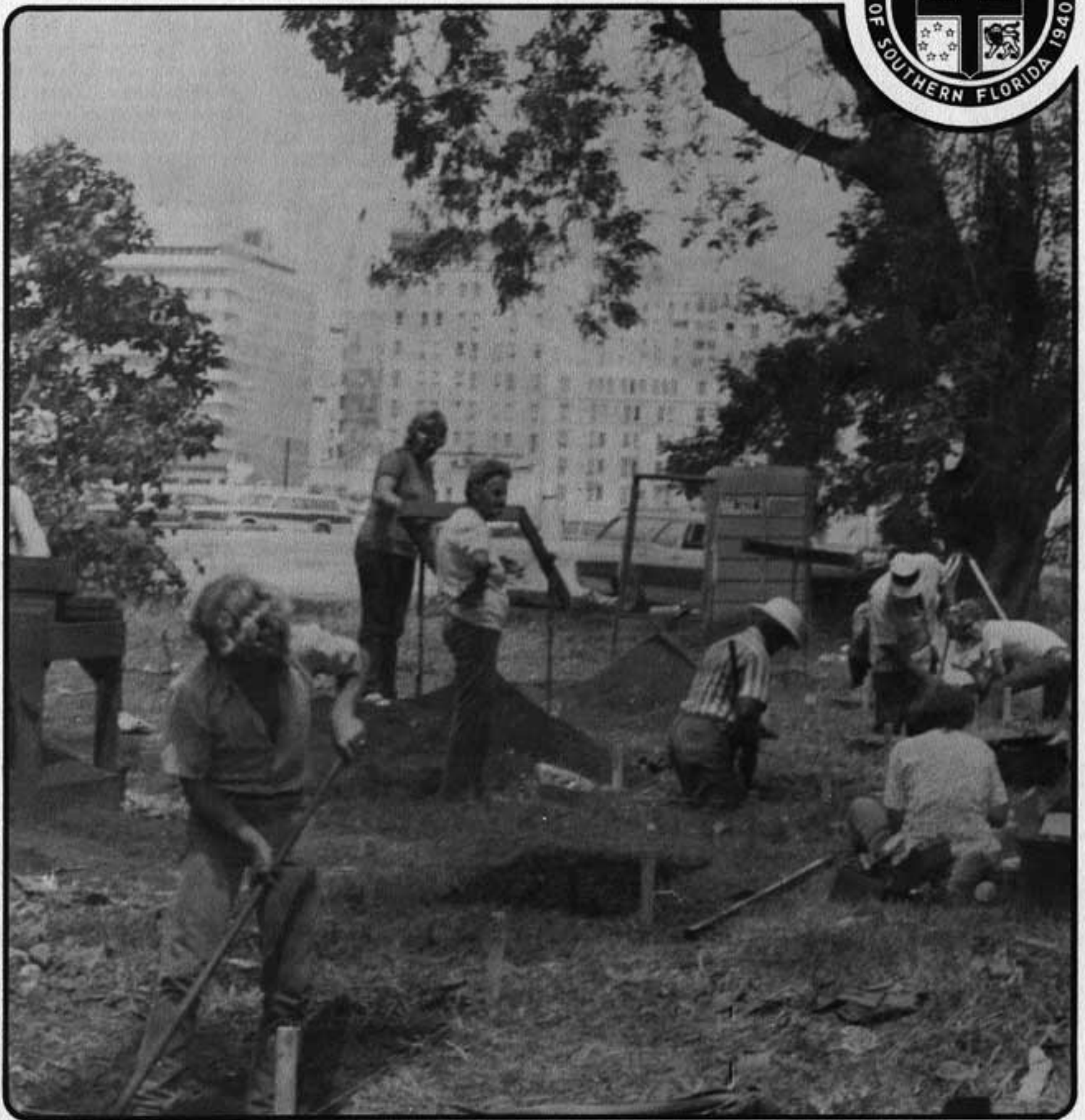


# Update



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## Cover:

Volunteers, under the direction of state archaeologists dig, sift and catalog at the Granada Site in downtown Miami.

## UPDATE

UPDATE, Bi-Monthly Publication of the Historical Association of Southern Florida.  
3280 South Miami Avenue Building B,  
Miami, Florida 33129

## UPDATE BOARD:

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## ANNUAL REPORT 1973-1974



In 1791 Jeremy Belknap, a founder of the Massachusetts Historical Society, the first in the United States, wrote the following to set the goals of the new organization:

We intend to be an *active*, not a *passive* literary body; not to be waiting like a bed of oysters for the tide (of communication) to flow in upon us, but to *seek* and *find*, to *preserve* and *communicate*, literary intelligence, especially in a historical way.

I began my first Board Meeting as President with these words, and tried throughout the year to help guide the Association in broadening its horizons to include greater community involvement. This goal was possible only because of the years of hard work and dedication given the Association by others who miraculously brought us to our new museum, helped us to become financially solvent and launched us as a viable member of Miami's museum community. Because of this past effort, the present thrust was relatively simple.

Operating under the theory that people have to become aware of programs before they join in, we held many events in the Museum in addition to our well-attended monthly program meetings. These included:

"Lemon City Day", when a relic of the old Lemon City Post Office was dedicated and pioneers honored; hosting a reception for the State Bicentennial Symposium; holding a reception for the dedication of the Ken Hughs painting of "Menendez at the Miami River - 1567" in conjunction with the Archdiocese of South Florida and the Spanish Consulate; "Nixon Smiley Day", a highly successful autograph

ANNUAL REPORT  
HISTORICAL ASSOCIATION  
OF SOUTHERN FLORIDA  
1973-74

party for Mr. Smiley's new book *Yesterday's Miami*; a birthday party for the City of Miami, which pleasant duty incidentally we will continue as the City Commission's official host; a well-attended quilt show; a 93rd birthday party for Miss Julia F. Harris, where alumni and friends of her school gathered to toast her and renew old memories; a summer film festival; guided tours for thousands of area school children; and the spectacular "Beat of the Boom", a swinging 20s party with the Prelude Committee of the Miami Philharmonic. We also held our annual "Benefit at the Barnacle" where members and friends gathered for a sneak preview of the new State Historic Site. Many groups with interests similar to ours also held events in the Museum.

In the area of education we participated in teacher workshops, helped in curriculum development, worked with Miami-Dade Community College Downtown Campus Life-Lab programs, taped lessons in local history at the F.I.U. Media Center, aided countless students and researchers in local history projects and launched the "Mound in a Trunk", a simulated archaeological dig that has been used extensively by area schools. We continued our slide shows and lectures and the "Indian Road Show". We are hopeful that soon we will have a full-time Dade County teacher in residence to aid in the further development of this important part of our program.

Our research library continued to grow. We received some very valuable additions which included the David O. True Collection, the Deedmeyer Collec-

tion and the Munroe Collection. The Junior League of Miami, Inc. continued in their commitment to this part of our operation both with funds and with volunteers.

In addition to *Tequesta*, our annual journal, published since 1941, we launched *Update*, a bi-monthly popular history magazine which is now in its fifth issue. The response in the community has been most rewarding. Our Facsimile and Reprint Series, endorsed by Third Century, U.S.A., published its first two volumes: *Fontaneda's Memoirs* and the *1904 City of Miami Directory*. Several other volumes are planned in the coming year.

One of the most exciting opportunities of the year was Curator Patsy West's leadership in identifying the importance of establishing an archaeological dig at the Granada Apartment site on the banks of the Miami River. We received excellent cooperation from the Feinburg Family, owners of the property, special assistance from Mayor Ferre, and financial assistance from a previous grant by the Dunspaugh-Dalton Foundation in financing State Archaeologist, Ross Morrell and his assistant, to conduct the dig. Hopefully, we also set a precedent that will be followed by others in the years to come.

It was a year of growth and change. We added 88 new members to our rolls and took in almost twelve thousand dollars more than we spent. But at the same time we committed ourselves to new growth and optimism by doubling our budget for the coming year. This means we must also double our efforts to achieve these impressive goals. Under the able leadership of Interim Director, Dr. Thelma P. Peters, and President, RAdm. Irvin J. Stephens this and more will be accomplished as we continue to work together "to seek, find, preserve and communicate. . . in the historical way."

—Arva Moore Parks  
President 1973-74

## DIGGING MIAMI'S PAST by Patsy West

More history has been associated with the Downtown Miami Riverfront than any other area of the City. In December 1567 the Spaniard, Pedro Menendez de Aviles, founder of St. Augustine, landed at the mouth of the Miami River and founded the first mission in South Florida. The Tequesta Indians who lived here had a great ceremonial mound complex near the mouth of the River on the north bank.

*Patsy West, a frequent contributor, is curator of the Historical Museum.*

### HASF OFFICERS 1974-1975

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### THELMA PETERS, INTERIM MUSEUM DIRECTOR

Our search for a permanent museum director continues.

In the interim we are fortunate in having Dr. Thelma Peters. Known far and wide as a historian par excellence, Dr. Peters was born in Independence, Missouri. Her mother was a high-school classmate of the Trumans. She received her undergraduate degree from Brenau College, Gainesville, Georgia, and successive graduate degrees from Duke and the University of Florida.

She has taught at the University of Miami, Miami Edison Senior High School, and Miami-Dade Community College. She has written a book and many articles for professional journals. Thelma is a mainstay contributor to *Update*.

The best description of this large earth mound which dominated the landscape was that of John Sewell in his *Memoirs and History of Miami* in 1895. "This [mound] stood up like a small mountain from the bay, looking west," he wrote. "There were large trees growing on top of the mound and it was about one hundred feet long by seventy-five feet wide."

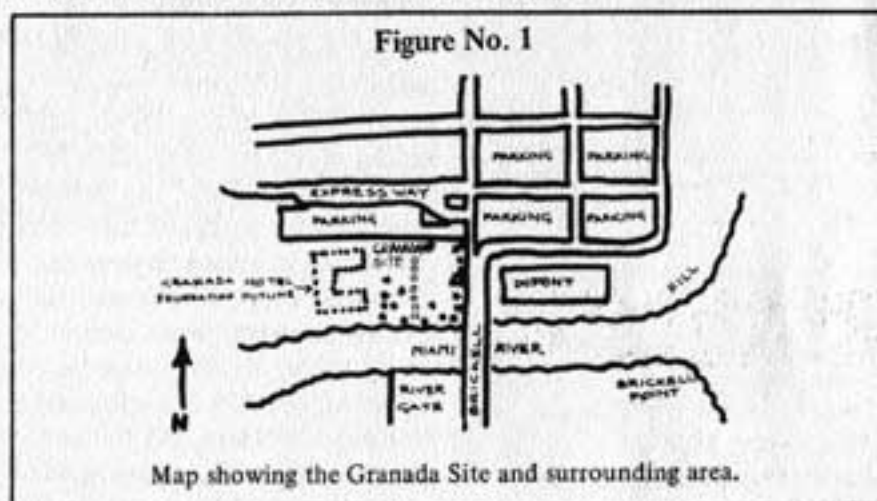
In the 1830s, Fort Dallas was established in this area as an outpost for troops during the Second Seminole War. When Julia Tuttle came to Miami in 1891, she made her home in one of the Fort Dallas buildings.

The great Tequesta mound was destroyed in 1896, carted away in wheelbarrows to make way for construction of Henry Flagler's Royal Palm Hotel. The historic Fort Dallas was moved to another location. All of the history of Miami from the first aboriginal inhabitants, 2000 years ago until the present time, lies in tumultuous disarray under the buildings, overpasses, and parking lots of the Downtown Miami riverfront.

Downtown Miami is "Dug Up" not by professional archaeologists, who would use the utmost care and modern techniques to preserve these remnants of our past history, but by indifferent bulldozers and other machines of our day, whose shoveling noses turn a wealth of archaeological and historical knowledge into a pile of meaningless dirt, telling us nothing of the sequence of time and place in which these materials were deposited. It was with the hope of establishing for the first time in Miami's history a chronological sequence, through an archaeological excavation into a site that would hopefully prove to be undisturbed, that the Historical Association of Southern Florida sponsored a "dig". Fortunately we received full cooperation from the State of Florida, Department of Archives, History and Records Management, Bureau of Historic Sites and Properties, and from Ross Morrell,



The Tequesta Indian ceremonial mound was destroyed in 1896 and wheelbarrows carted away the archaeological historical "dirt" to make room for the Royal Palm Hotel. Photo from the HASF collection



Map showing the Granada Site and surrounding area.

State Archaeologist, who supervised the dig.

The Granada Apartment Hotel was constructed in this historic area of Downtown Miami's riverfront in the 1920s with a large garden abutting the Brickell Bridge. It was torn down in November of last year, to make way for a Holiday Inn. The Historical Association was notified by Historical Museum staff that this was a prime archaeological site that could possibly yield valuable information concerning the early aboriginal Indians, as well as historical information from the early days of Miami. Our purpose in designating this particular site to be excavated was that all of the surrounding land had previously been tampered with by modern construction techniques. We hoped that the small strip which had served as the gardens of the hotel would have remained for the most part untouched. (See Map, Figure 1.)

On March 18, 1974, State Archaeologist Ross Morrell and Field Archaeologist Lynn Nidy broke ground for the Control Square (a carefully excavated pit, one meter wide and two meters long, which is excavated in layers of centimeters, to the layer of bedrock). As each layer of earth is removed to the designated level, it must be thoroughly sifted through screens, and all of the relevant material such as bone, teeth, charcoal, and any worked material, pieces of pottery, and other artifacts removed in bags designating the level from which they came. This is tedious and time-consuming work, for even the smallest of bone and pottery samples are saved for later inspection in the laboratory.

The Control Square proved to be a great success. It was completely undisturbed; its layers of archaeological material could easily be seen from bedrock to

(continued Page 9)

## OUR PERAMBULATING COURTHOUSE by Thelma Peters



Some of the outbuildings on the Brickell estate about 1910. Was one of these buildings our "courthouse" from 1877 to 1879?

Amid the growing thicket of downtown highrises the stalwart Dade County courthouse manages to hold its own as a distinctive Miami landmark. What other building is topped by a ziggurat and has a genuine live buzzards' roost?

The ziggurat, sometimes found in crossword puzzles, is a roof with stepped-back terraces, originally inspired by a Babylonian temple. As for the buzzards, they chose this strange aerie, a kind of inner-city bird sanctuary 336 feet above Flagler Street, because gliding on updrafts is buzzard sport. Monolithic and isolated, with hot streets far below, the courthouse tower has the best updrafts in town. So far no humane plan has been devised to get rid of the big easy sailing birds. Look up any sunny afternoon and see them against the blue.

Our present courthouse, 46 years old and outgrown, is Dade's third public-built and public-owned courthouse.

The first was in Juno, long-forgotten ghost town.

But even before Juno there were some makeshift rented courthouses. When the county government was established following the Civil War the public records were so sparse they could be carried in a carpetbag and probably were. The "courthouse" was wherever Dade's chief officeholder, William H. Gleason, decided to do business. Although Gleason had muffed his position as lieutenant governor of Florida he was kingpin in Dade and held any office he chose. These included clerk of the circuit court, tax assessor and tax collector.

Gleason's place of business was often the home of his friend and partner, William H. Hunt, in the upper bay village of Biscayne. Today posh Miami Shores homes occupy the site of this little town where Mrs. Sarah Gleason once served as postmistress and where E.T. Sturdevant, the father of Julia Tuttle, had a small grove.

The minutes of the county commission meetings which were held in Hunt's home are preserved in their original longhand in our present courthouse.

Biscayne's importance quickly declined following the fateful election of 1876 which ended Reconstruction in the South, cleared out the carpetbaggers, and returned the Democrats to power. The fruit basket for Gleason, Hunt and their buddies had been upset.

There were no holdovers on the new county commission. It was a new day. Among the new commissioners was William Brickell, at whose suggestion the "courthouse" was established in one of the outbuildings on his Miami River estate. The minutes refer to this building as the "Brickell cottage"; the rent Brickell received was one dollar a day for each day the cottage was in use. In the late 1870s commission meetings and court sessions were very infrequent.

When in 1879 Brickell quarrelled with the other commissioners, claiming they were trying to gouge him by over-evaluating his land for tax purposes, he either resigned or was ousted. No Brickell on the board, no courthouse on Brickell land.

The county moved across the river and rented a room in the stone building historically referred to as the "barracks" because it is believed to have been used for that purpose during the Third Seminole War. The Fort Dallas property was owned by absentee landlords, but a resident manager lived in the other stone building, the so-called "officers' quarters." He was genial J. W. Ewan, known as the Duke of Dade. Ewan let the county have a room for one dollar a week whether in use or not. The county had to supply the furnishings and these were meager — a few benches, two or three chairs and a table.

When Ewan raised the rent to \$15 a month in 1888 the com-

missioners vowed to move. Charles Peacock agreed to rent them a room for five dollars a month and to move all the county possessions for another five. That might have taken the courthouse to Coconut Grove but the county and Ewan reached a compromise — \$100 a year.

For almost ten years the "barracks" was our courthouse. This old building, rescued by the Daughters of the American Revolution and moved to Lummus Park to become their clubhouse, is the oldest structure in Miami.

In 1889 the blow fell. The Lake Worth area of Dade County was growing faster than was the Bay area. The Lakers wanted the county seat and snatched it away in a showdown election, 108 to 80.

The county property was moved again, this time 75 miles up the coast at a cost of \$125. The move was done secretly so that angry Bay folks would not be tempted to violence. They could only clench their fists and resolve to get the county seat back as soon as possible.

The new "courthouse" was a room rented from one of the county commissioners, A.M. Fields, in the village of Juno, young and raw but with a promise of future importance. Juno had a strategic location: it was at the terminus of a seven-mile railroad which connected the Indian River steamers with the Lake Worth steamers. The narrow-gauge railroad was soon dubbed Celestial because, as someone said, it wedded Jupiter to Juno and they soon had two heavenly children, Mars and Venus, though in fact these latter two villages died aborning.

The courthouse, built on an acre of wild land donated by Commissioner Fields, didn't have much class. But then it didn't cost much either, under \$1500 not counting the vault. The two-story frame building was 30 by 35 feet with three rooms on the lower floor. The largest of these,



The Dade County courthouse from 1899 to 1904 was a rented frame building on the Miami River, later used as a fish house. The one-story brick structure on the left was added to serve as a vault.

20 by 35 feet, was the largest room in town. It was used for court sessions and rented out at other times as a church and as a dance hall.

A small jail was soon built adjacent to the courthouse, the major expense being \$850 for the iron cages. Other equipment included handcuffs, leg irons, buckets and cots.

Once twelve angry men from Biscayne Bay broke into this jail and hanged a three-time murderer to the crossarm of a nearby telegraph pole. The identities of the twelve were never determined.

When the people picked a county seat they had to live with their choice for ten years, the law said. But long before the decade ended everybody knew the county seat was sure to be moved. The Celestial Railroad had been put out of business by the Florida East Coast Railway and Juno was withering on the vine. Railroad builder Henry M. Flagler was putting his money into the Palm Beaches and Miami.

The two contenders for the county seat were West Palm Beach and Miami. In May 1899, by a vote of 690 to 468, Miami brought the courthouse "home" to stay. Credit Flagler's railroad.

Again the county was forced to use rented quarters, this time a two-story frame building on the Miami River just east of present Miami Avenue, the property of the Julia Tuttle estate. (Julia had died a few months earlier.) The vault was moved piecemeal from Juno by boat down the new canal. So were the jail cages. This meant breaking a large hole in the Juno jail to get the cages out and another



The first public-owned courthouse in Miami was built of native stone, it was completed in 1904, at a cost of \$49,000.

large hole in the Tuttle building to get the cages in.

Though the county repaired the Juno buildings, leaving them intact, they were never used again and were soon destroyed by fire. No photo of the completed Juno courthouse is known to exist, only one showing it under construction.

The Tuttle building "courthouse" was the first to have a telephone. Cost: \$3 a month. The phone book had one page.

By 1901 an architectural firm was ready with plans for a courthouse, jail and armory. But the county had no money. For the first time in Dade County history there was a bond election seeking approval for a bond sale of \$150,000, some of it earmarked for roads, the remainder for public buildings. There was noisy opposition but the vote was "yes" and the bonds were quickly subscribed.

The site selected for the courthouse was that of our present

courthouse. In style the courthouse resembled others in the South even to the Confederate monument in the grounds. Not surprising — the architects were South Carolinians.

Built of native limestone blocks quarried within a mile of the site, the exterior was beautifully white at first, but it weathered to gray within a few years. The cost of the courthouse was \$49,000. Most Miamians considered it quite elegant with its four massive stone columns and a perky red dome. Detractors said all the dome did was spoil the acoustics in the courtroom below.

This 1904 courthouse (our second public-owned one) carried us through the Boom, the Bust, and the Blow. The grounds were a shady oasis in contrast to the glaring whiteness of Miami's early streets.

When in the Twenties a new courthouse was needed the trees were cut down and the Confederate monument moved to the City Cemetery. The new walls began to rise while the old building, crouching under giant scaffolds, managed to carry on work as usual for a little longer. By 1928 the old was gone, the new finished.

Today this fine old building is still the center and the symbol of county government though many county functions of necessity are housed elsewhere.



The Offer-Cronkhite Quarry Company, located near the present S.W. 8th St. and the railroad, supplied oolitic limestone blocks for the 1904 courthouse.

FORWARD SCATTER

JUNE

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30						

June 1974

We have many interesting exhibits at the Museum for you and your summer visitors: artifacts of early South Florida Indians; mementos of Dade County pioneers; our rare Carysfort Lighthouse Lens; and a new display which will highlight lighthouses of the East Coast of Florida, the Houses of Refuge and the Barefoot Mailman.

JULY

S	M	T	W	T	F	S
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28	29	30	31			

July 1974

The Historical Association of Southern Florida has been designated official host for Miami's birthday celebration. The date is July 28 — expect big doings at the Museum!

HISTORY'S NO LONGER A MYSTERY

Answers to Puzzle  
(from page 11)

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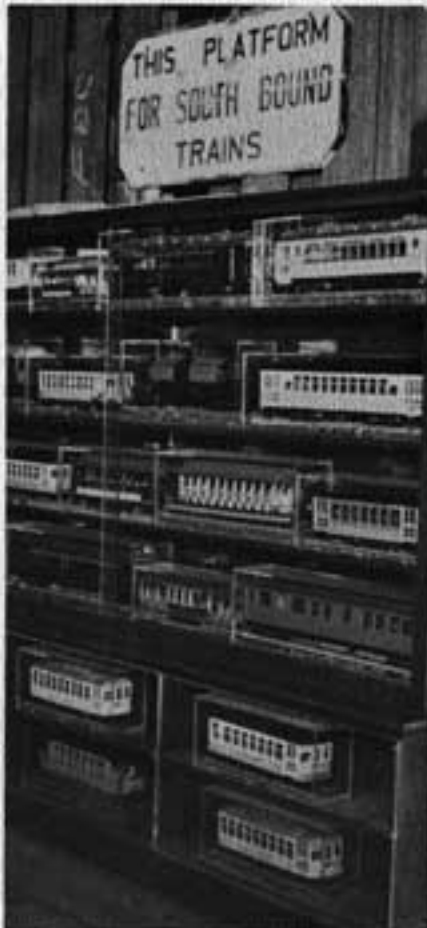
## THE STREET RAILWAYS OF MIAMI by Edward Ridolph

In April 1906 only 10 years after Miami was formally incorporated, the City Council passed an ordinance granting 3 members of the pioneer Tatum family and several associates the exclusive right to operate a street railway over Miami's streets. No time was lost in beginning construction, and a work crew began cutting Dade County pine to use for crossties on the new line. By early June, manager J. H. Tatum announced that the Miami Street Railway Company would begin service by July 25. As a sideline, the company was prepared to furnish electric power to subscribers for the purpose of operating small appliances.

Tatum's July 25th date proved accurate, and early that morning a single car began running from the F.E.C. depot near Avenue B and Sixth Street, down Avenue B to 12th Street, then out 12th Street to the F.E.C. crossing at the courthouse. Avenue B is the present N.E. 2nd Avenue, and 12th Street is Flagler Street, so the line served the purpose of linking downtown Miami, such as it was, with the then-outlying F.E.C. station.

Although the little line never had more than a single car rattling over the second-hand rails, it nonetheless played an important role in the affairs of early Miami. The line had been in ser-

vice only a week when the car collided with a horse-drawn wagon on Flagler Street, an accident serious enough to rate front-page coverage in the *Metropolis*. Less than a week later a similar accident again brought the company local notoriety. Not only traffic conditions but also passengers brought problems to the streetcar company. In August 1907 a party of black passengers riding home down 12th Street was attacked by a group of stone-throwing whites. Several nights later a group of blacks stoned white passengers. Fortunately, neither incident resulted in injury or had any further repercussions. Also in 1907 the line was the scene of tests of a flangeless gasoline-powered car, the creation of a Michigan inventor who felt it would no doubt revolutionize urban transit, despite the third rail that was required to hold the vehicle up. Although the tests were pronounced a success, no more was heard of this forerunner of present-day rapid transit ideas after the experiment ended.



Models of early Miami and Key West street cars are on display at the Princeton Railway Station at Crandon Park on Key Biscayne.

By the end of 1906 service on 12th Street had been extended across the F.E.C. tracks to the Miami River bridge, and on the north side along 6th Street to Avenue D. Further plans were announced to extend service to the lightly populated area west of the River and north around the city. Then in December 1906 the Tatums bought a large tract of property in Lemon City, declaring that they would shortly extend the trolley line north to link Lemon City with Miami, with construction of parks and pavillions soon to follow. Unfortunately this was not to be. Despite the difficulties we have already seen, the little company managed to rattle through the summer of 1907 without any further extensions. On September 3, 1907, the company superintendent announced that service would be suspended so the line could prepare for the coming winter season. Although repairs were supposed to take only a month, the line had carried its last passenger. Miami's first trolley line had lasted just over a year.

Early in 1915 the Tatums again decided to venture into the field of public transportation. Again the street car was to be the vehicle and the route would basically be the same. Cars would traverse 12th Street, the city's principal street, and a line was planned to run out 2nd Avenue as far as the fast-growing suburb of Buena Vista. Work on the new system began in 1915, but it was late in 1917 before cars were running the length of the line.

One of the major attractions of the line was the baseball field, appropriately named Tatum Field, which was located in the far western suburbs where the Orange Bowl now stands. The ball park, as well as the real estate activity in that area, brought many passengers to the streetcar line.

This line, unlike its predecessor, used battery-powered cars rather than an overhead trolley system for power. The early batteries weren't particularly powerful, and a frequent complaint of passengers was the ne-



Bicyclists and a lone horse-drawn carriage were all the traffic the Miami Electric Railway had to contend with on Avenue B (present N.E. 2nd Avenue) in 1907. As a sideline, the company proposed furnishing electric power for subscribers to run small appliances. —Photo from the Ridolph collection

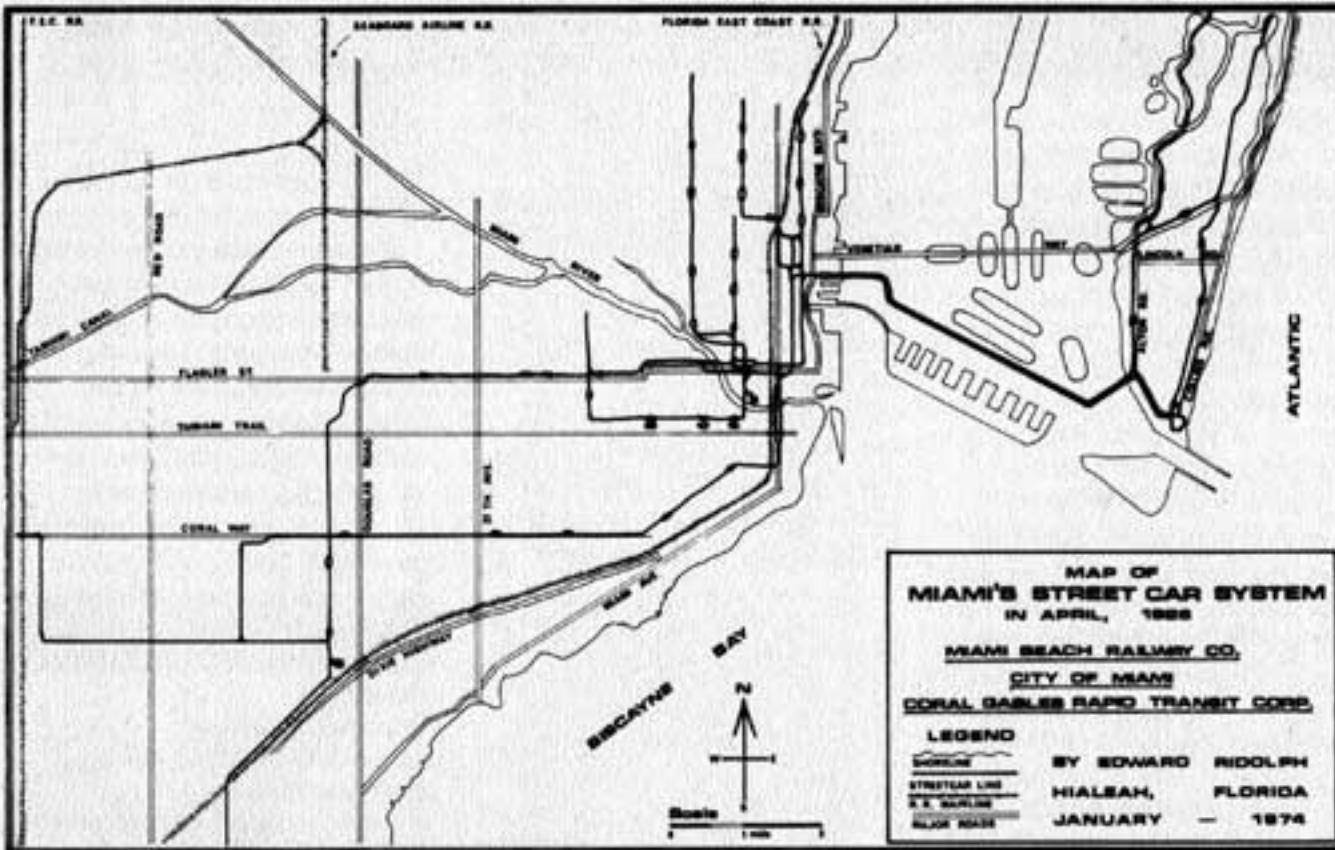


The offices of the Miami *Metropolis* and the Dade County Title Company were on the mainline of the Miami Electric Railway's operations in 1907. In September of that year, the line suspended service for repairs and never reopened. —Photo from the Ridolph collection

*Ed Ridolph is a native Miamian and a graduate of the University of Florida. He's a West Palm Beach truck dealer, commuting up there daily. Ridolph is an acknowledged authority on streetcar systems, having been published in some of the national street railway historical publications. He has in the mill another article on the present topic which he's promised us a look at when ready.*

*He extends thanks for assistance to Alvin Samet, HASF member, also an authority on this topic. About a dozen former streetcar motormen helped fill in some gaps, too.*

— Editor



So far as Edward Ridolph has been able to find, there was never a route map published by any of the street railway companies in the city. This map was adapted by David M. Blackard from material supplied by the author. Mr. Blackard is a Broward County architectural illustrator.

cessity of having to get out to push one of the small cars over the slight hill just south of Tatum Field.

The car barn was also located near the ball park, standing at 9th Street and Avenue U; it accommodated the 6 cars that comprised the system. Early in 1920, the barn was the scene of a disastrous fire that wiped out the entire fleet. Faced with the prospect of an expensive re-

equipping of the line, the company managed to stall for a year before it officially decided to leave the transportation field. This set the stage for the city of Miami to go into the streetcar business.

When Carl Fisher and others began developing Miami Beach in earnest in the late teens, they wisely recognized the value of some form of public transportation in bringing prospective resi-

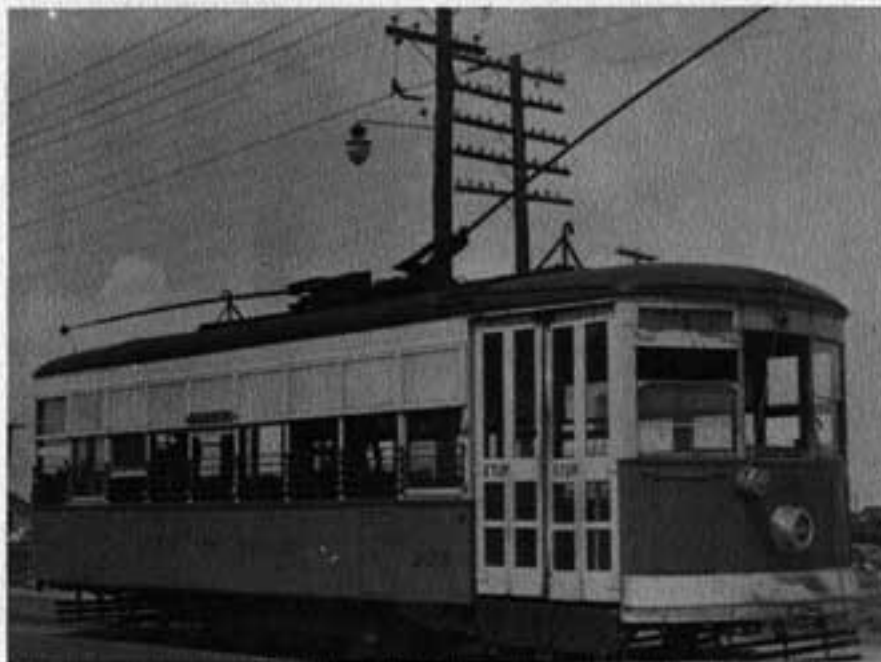
dents to the Beach. The Miami Beach Electric Company, with Fisher as president, seemed the logical base for operating the service. During 1920 the company built a single-track line across the County Causeway to Miami Beach. A loop system was constructed on the beach, track being laid on Alton Road north to Dade Boulevard, then along Dade to 23rd Street, where the line crossed the canal and ran along Park Avenue to Miami Avenue (later Washington Avenue). The line ran down Miami Avenue to 1st Street, then back over to Alton Road, thus serving the inhabited area of Miami Beach. At the east and west ends of the causeway, the trolley line ran on a trestle built alongside the roadway bridge, and the absence of any guard rails gave passengers both an unobstructed view of the bay and the uneasy feeling of going to sea in a trolley car.

On the Miami side of the bay, the trolley line ran down N.E. 1st Avenue to Flagler, where the track turned and made an abrupt halt in front of the First National Bank Building. This served as the downtown terminal of the line, passengers boarding the waiting cars in the middle of

the street. In an era when parking was permitted all along Flagler Street, auto traffic hadn't reached the point where it was overly hazardous to pedestrians.

Ten small streetcars, known as safety cars and seating 28 passengers, were delivered to the electric company in September 1919. The car barn was situated near the east end of the causeway, where the power house now stands. Early in December the company began running tests at various points over the line, and on December 13, 1920, the first car completed a round trip between Miami and Miami Beach. Everything was pronounced in readiness, and shortly before noon on December 18, regular electric railway service was inaugurated between the two cities. Regular operation required only 20 minutes, one way, and a 10-cent fare was charged. This fare was to remain in effect throughout the 19-year life of the inter-city trolley line.

Meanwhile, on the west side of the bay, Miami's city fathers weren't blind to the success of the Miami Beach Electric Railway. Miami had been without local trolley service since the demise of the battery line early in 1920, and city officials wisely recognized that some form of rail transit was necessary if the city was to prosper. Late in 1921 the city began negotiations to buy the franchise of the Miami Traction Company. Confident of the success of the negotiations, the city ordered 8 new streetcars, similar to the 10 operated by the Beach company, from the Brill Car Company in Philadelphia. These cars arrived in December. In the meantime, the city had agreed on a purchase price of \$45,000 for the franchise and all equipment of the Miami Traction Company. On January 3, 1922, the agreement was signed, and the city of Miami now owned a trolley system.



City of Miami car #225 sits at the end of the Buena Vista line on N.E. 2nd Avenue just below 36th Street. The car is heading back downtown and the motorman is faintly visible inside the car flipping the seats over for the return trip. In the background are the Buena Vista yards of the Florida East Coast Railway. -Photo from the Ridolph collection

*Part two of this article will appear in the August Update. Highlighted discussions and pictures of the Coral Gables Rapid-Transit Company and the City of Miami.*

## HAIL TO THE INCHWORM

by Woodrow W. Wilkins, A.I.A.

Each June, as regularly as the summer solstice, America is invaded by a small, select and dedicated species of creatures who congregate in preselected areas across the country. They emerge from winter hibernation in college campuses to participate in one of the oldest and most important historic programs across the nation. In September they disappear. The invasion is unnoticed by the Department of Agriculture, although the Federal Government plans the annual invasion in the Department of the Interior, through the National Park Service and its Historic American Buildings Survey (HABS). There are many months of planning for this relatively brief attack on America's historic heritage.

For the most part, the presence of the inchworms and their work goes undetected by the ordinary citizen, except in the locality of their appearance, and except in the eyes of the scholar of the history of American architecture.

The species defies a physical categorization. They may be short or long, thin or fat, black, red, white or yellow. They emerge at any age from 19 to an exceptional 48. Characteristically, males outnumber the females.

In brief, these inchworms typify and represent the average college student of architecture in appearance, dress and mores — with one exceptional attribute. They utilize their training in architecture to perform necessary functions and tasks in the Historic Preservation Movement. Recommended by their colleges, they are the major source of manpower in the documentation of the architectural heritage of America. They crawl into dirty attics and basements, in and around valuable antiques in rooms, climb roofs, and scale the

heights of exterior walls, to measure with tapes and rules every important detail of a historic building. They return to the drafting room to produce drawings of the floor plans, elevations and details, meticulously executed for posterity. The results of their labors are deposited in an archive of Historical American Architecture in the Library of Congress as public property, available for a small charge for reproduction to the layman and the scholar. A catalog of the collection is also published by the State. Major Florida entries are from Coral Gables, Key West and Pensacola.

These young students, who brush aside the withered bones of birds in attics and crawl through the grime of dusty basements, are inherently individual performers on their campuses, competing in imagination and skills to produce good *modern* architecture. Yet they possess an appreciation for their heritage and realize that some time in their professional career they will be called upon to restore or to design a building in the increasing number of "Historic Districts" in America. In fact, the American Institute of Architects, only within the past five years, has added a chapter on Historic Architecture in A.I.A. Handbook, the "Bible" of the profession.

These highly individual individuals, however, within two weeks in a summer learn to act as a team with a common purpose — accurately drawn documentation of historic architecture. The team concept pervades the summer experience. In the ten summers in which I have worked as supervising architect for these students, there have been very few personality clashes but many personal insights into the problems. A supervisor must accept the role of boss, banker, father confessor and just plain academic advisor. It keeps one young, especially when living with the students and their wives in a communal environment.

The initiator and catalyst of this process for bringing together an unusual group of architectural students and professors of architecture each summer is the HABS program. It was begun in the early 1930s, the depression years, which found many creative persons unemployed. The Federal WPA programs aided the painters and sculptors (Post Office murals and decoration) and the writers (important city guide books), but it was the National Park Service which came to the rescue of the architect.

This program was the brain child of Charles E. Peterson, who is still active in historic preservation as an Adjunct Professor in the Master's program at Columbia University, following his retirement from Federal service. The program was instituted to initiate a National Archive of Historic American Architecture by commissioning architects to produce dimensional drawings of noteworthy historic structures in their own back yard. The most beautiful examples of draftsmanship are displayed in these early drawings, reflecting the classical training of the architects of the thirties.

The program was necessarily suspended during World War II, and the boom of the postwar years found few architects with time to indulge in historic architecture. Again, it was "Pete" Peterson, "Mr. Preservation", who led the way for the Federal Government to renew its participation in historic architecture. He initiated the existing plan for professors and students of architecture to utilize their summer vacations in measuring, drafting, and researching the important architecture of America.

Initially, in the rebirth of this program, teams were entirely financed by the Federal Government and consequently limited in coverage. Today these programs have been expanded through a wise system of matching funds from interested local groups, resulting in a much broader coverage across the nation. The local involvement, evidenced by financial support,

appears to increase the intensity of a community's interest in its architectural heritage. The money is there for the asking, if the community is willing to share the cost.

My personal experience working with students in such programs has been rewarding. Each summer I return to my campus enriched by the total involvement with these young students in historic architecture and the future, and I am sure that the majority of these inchworms feel the same way.

### WELCOME TO OUR NEW MEMBERS

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*The author is a professor of architecture at the University of Miami and a member of the board of directors of HASF.*



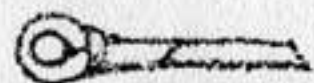
(continued from Page 3)

topsoil, some eight feet of rich, dark 'Glades soil, spanning 2000 years of habitation. Our main concern was to establish concrete information on the early inhabitants through the complete analysis of the materials excavated. This process will take nearly a year to complete at the State Laboratories. After completion, the data and archaeological material will be on extended loan from the State of Florida and will be in our Archives and on exhibit in the Historical Museum of Southern Florida.

Figure No. 2



A. Polished Bone Pin



B. Ornamented Bone Pin



C. Gouget (Pendant) from carapace of turtle shell

Aboriginal Art from the Control Square at Granada Site.

Some fine examples of aboriginal art were found in the lower layers of the Control Square: a delicate, highly polished bone pin, dark in color, was probably used as a hairpin. Another pin, much larger and thicker, was carved on the head around a negative area (cut-out area). Because of its size and decoration, it is thought that it was used as a hair ornament. A gouget (pendant) was fashioned from the carapace of a turtle shell, two holes drilled in the top for suspension. (See Figure 2). Spanish pottery remnants, military buttons from the Civil and Spanish American Wars and other historical relics were found in the six other pits excavated.

The Historical Association wishes to thank the Feinburg family for allowing the Association access to their property, permission to excavate, and their

cooperation throughout our endeavor.

We wish to thank the Department of Archives of the State of Florida for working us into their busy schedule. Our special appreciation goes to Ross Morrell and Lynn Nidy, State Archaeologists, who did the work, also Robert Carr of the State for his initial help.

Our thanks also to Mrs. Sue Goldman and her volunteers from Miami-Dade Community College Downtown Campus' "Life Lab" who were on the site continuously, from the first day to the last, and to Miss Terri Sussex, of Everglades School, who was a great help throughout. Local amateur archaeological societies thanked for their participation and interest are Broward County Archaeological Society, Miami-West India Archaeological Society, Archaeological Society of the Museum of Science, and all other participants and friends who helped make this project a success.

## MARKING TIME

A continuing series on the HASF Marker Program

by Wayne E. Withers

In a previous issue of *UPDATE* we discussed the first historical marker placed in this area by Historical Association of Southern Florida. This first marker, dedicated in 1951, and placed in Bayfront Park near the Public Library, affirms the site of the ancient Tequesta Indian Village, which stood there years before the coming of the white man. Recent excavations, in the area where the new Holiday Inn will be erected on the banks of the Miami River, have uncovered some interesting artifacts which belonged to this Indian tribe. The last members of this tribe had disappeared from this area by 1750, about the time that the last of the Spaniards left Florida for Cuba.

The second marker unveiled

*Mr. Withers, a member of our Board of Directors, is chairman of the Marker Committee.*

by the HASF recognized a memorable date and a memorable place in United States aviation history. This second marker was dedicated at Key West's Meacham Field on October 28th, 1951. The marker was placed close to the spot from which the United States' first regularly scheduled international flight was made by Pan American World Airways from Key West to Havana.

The text of the marker reads as follows:

### MEACHAM FIELD

The first regularly scheduled international flight by a United States airline was made from here to Havana Oct. 28, 1927. This inaugurated Pan American World Airways, which later spread through the Caribbean, around South America and across the Atlantic and Pacific. The first Clipper was a wooden-winged Fokker F-7 capable of carrying 10 passengers 85 m.p.h. On the maiden flight, it carried a crew of two and a few bags of mail to the Cuban capital in an hour and ten minutes. Passengers were carried beginning Jan. 16, 1928.

Historical Association of Southern Florida - 1951

More on the marker program in the next issue of *UPDATE*.

### FROM THE DIRECTOR'S DESK

Among the satisfactions of working in the historical museum is the opportunity to meet and talk with our visitors. History buffs, pioneers and their descendants, the nostalgic and the curious, all come our way.

A recent visitor, from Long Beach, California, was Dallas Conklin, who was born in Dallas Park on the Miami River and grew up playing with Julia Tuttle's grandchildren who lived next door. Dallas's memories were so stirred by the museum's collection of photos, old post cards and clippings about Dallas Park that she made us a map of the area locating the early homes, Julia Tuttle's cowbarn

and her own favorite sugar-apple tree. Dallas's reminiscences on tape have been added to our growing collection of oral history.

Dallas commented on how vastly different the Dallas Park area is today and what a surprise and thrill it had been to find one of the old houses still there, the very house where she was born! A few days later the Rambo house, as it was known, fell to the bulldozer and thus brought to an end a colorful era.

Another visitor during the winter was Winifred Richardson Wittkow, a long-time Miamian, now living in California. Mrs. Wittkow came to Florida with her parents, the Delos Richardsons, in 1902. The family (there were four children) spent the first winter in the Arch Creek community and subsequent winters in Lemon City, finally becoming permanent residents.

In Lemon City the Richardsons first lived in a bayfront cottage rented from John Brand. This house was probably built in 1890 and was the home of early settler Cornelia Keys, one of the founders of the Lemon City Library. It had a front porch and a low-ceilinged second story, three quaint dormer windows overlooking the water. Mrs. Wittkow gave the museum a photo of the house as it looked in 1903. She also told us where to find the house today, for it has been preserved and looks now much as it did seventy years ago. The house, moved twice, is now on NE 62nd Street one block from the bay.

Through Mrs. Wittkow we met the daughter-in-law of the former owner of this house, Virginia Brand, who kindly supplied us with five other views of the cottage as it looked about 1905. Mrs. Wittkow drew a map locating the cottage in its relation to the other homes and buildings of early Lemon City.

Through the generosity and knowledge of our members, friends and visitors our museum and research library are steadily being enriched. Come see.

—Thelma Peters

## BOOK REVIEW SECTION



**AUDUBON IN FLORIDA**  
by Kathryn Hall Proby. Coral Gables, Florida, University of Miami Press, 384 pp., illustrations, 52 photographs (black and white) of Audubon's bird portraits from his *BIRDS OF AMERICA*, bibliography, index, \$12.50

Reviewed by Gordon E. Dunn

The purpose of this book is not a biography of John James Audubon, which has been well done by others, particularly Alice Ford 1964; rather it concentrates on his Florida travels and fascinating observations of Florida birds.

However, for readers unfamiliar with Audubon the person, he was born in 1785 in Santo Domingo, the illegitimate son of a French sea captain. Audubon grew to manhood in France, raised by the captain's legal and childless wife. In 1803 at the age of 18 he was sent to the United States. During the next fifteen years or so he was involved in a succession of commercial failures. After 1820 he gradually acquired recognition for his bird drawings but was continually hard pressed for money sufficient to feed and clothe himself. It was not until around 1830 he was finally able to support his family. He evidently deeply cared for his wife and children but left them for months and even a year or more

*Dr. Dunn is a longtime birder; he recently returned from a photographic safari to Africa. He retired a few years ago from the directorship of National Hurricane Center.*

at a time in his search for new birds.

The first section of the book, some eighty-four pages, describes the travels of Audubon in Florida from November 15, 1831 to May 31, 1832. Most of this time was spent in travel from Charleston, South Carolina, to St. Augustine and in relatively short birding trips south and west from St. Augustine, while awaiting transportation to the Florida Keys. The U.S. Government finally provided the Revenue Cutter MARION for his journey to the Keys from April 24 to May 31, 1832. Mrs. Proby retraces Audubon's travels, incorporating excerpts from his notes and letters.

The second and main portion of the book is composed of Audubon's ornithological biographies. Although editing and condensing the text to some extent, the author follows the original spelling, punctuation and grammar, giving the reader a real feel for Audubon's enthusiasm, indefatigable drive, boundless energy and general good humor. He was an excellent observer and not given to embellishment and exaggeration. He was usually up by three a.m., in the field until noon, and writing notes until well after dark. He was an artist and a scientist. His illustrations are equal or superior to any done since.

The frequent mention of the slaughter of birds likely will come as a shock to conservationists. Several extracts from his notes follow:

In the course of one day I procured fourteen of these birds (Anhingas), and wounded several others.

I found this species (Dunlins) abundant, and my party shot a great number of them on account of the fatness and juciness of their flesh.

In less than two hours we shot thirty-six of them (White-

crowned Pigeons), mostly on the wing.

In less than half an hour, more than a hundred terns (Sooty Terns) lay dead in a heap.

There were many thousands of these birds (Double-crested Cormorants). In a short time the bottom of our boat was covered with the slain.

One must remember that at the time the number of birds seemed inexhaustible. They were shot for sport and food and collected for museums and scientific study. There were few museum collections and no good binoculars or cameras. Audubon closely inspected the specimens, even counting the feathers, in order to provide a detailed technical description. He noted their flight patterns, sizes and weights of internal organs, stomach contents, sex and age differences, edibility and number of eggs.

It is interesting to compare the number of birds then and now. In 1832 Audubon noted flocks of several thousand wood storks in lines a mile in extent; ten thousand black skimmers in a single flock, hundreds of Great Blue Herons in a single morning, vast multitudes of Little Blue Herons and White Ibis in the thousands. On a bayou which opens into the Halifax River in North Florida he observed several hundred pairs of night herons. He rated as 'good eating' Sanderlings, Bald Eagles, Black Skimmers, Night Herons, Whooping Cranes, Great White Herons (when not too old), Reddish Egrets, Limpkins, Sooty Terns and Marbled Godwits.

Section Three contains Audubon episodes and notes in regard to travel events of interest, incidents, places and persons.

While Audubon can hardly be classified as a conservationist as one is defined today, his popularization of nature and ornithology had a profound influence both in Europe and America and eventually contributed to the

development of conservation practices and the preservation of wildlife and our natural resources.

All Floridians interested in Nature and birdwatchers in particular will find this book fascinating and informative. They will be amazed at the detailed information gained by Audubon and many will be surprised to find their patron saint a very human individual.



**DUNCAN UPSHAW FLETCHER: DIXIE'S RELUCTANT PROGRESSIVE**

by Wayne Flynt. Tallahassee, Florida State University Press, 1971. 213 pp, frontispiece. \$10.40 incl. tax.

Reviewed by David T. Alexander

The reviewer first became aware of the late Senator Duncan U. Fletcher while cleaning a presentation portrait photo of this most distinguished looking statesman. Wayne Flynt's political biography has since made the basic facts of Fletcher's long career as a Florida public servant available to all. Fletcher was a son of the Old South. His birth and education in southern Georgia undoubtedly introduced a basic stratum of conservatism, and the sufferings of that area in and after the civil war generated a lasting sectional loyalty. Fletcher relocated in rapidly growing Jacksonville during the exciting times of the 1880s. Jacksonville politics were heady, often violent with charge and spirited countercharge by con-

*Mr. Alexander served for eleven years as our first Museum Director.*

tending factions among both Democratic and Republican parties. Cliques based on special interest and attachment to individual leaders kept the pot at a steady boil as the young Fletcher launched himself on a largely successful career as an anti-corruption reformer. "A foolish consistency is the bogey of small minds", it is written, and as early as 1887 Fletcher's leading role in a biracial Citizens' Party takeover of the city administration demonstrated his disregard for hard-line consistency. His subsequent development showed a steady commitment to broadly humanitarian ideas, with the significant exception of those areas of reform deemed by him to be strictly under the mantle of the states, specifically child labor and woman suffrage.

The term "progressive", like so many political expressions, lacked clear definition. Often, causes affecting the broad stratum from William Jennings Bryan's "Radicalism" to Senator Oscar Underwood's "Conservatism" were enveloped under the broad label of Progressive. As he operated within this spectrum, Senator Fletcher's actions are in reality less varied in consistency than they might seem to a casual observer.

Fletcher's national political career as U.S. Senator from Florida spanned the years 1908, (when he defeated his erstwhile fellow progressive, Napoleon B. Broward) to his sudden death on the job, June 17, 1936.

He remained a regular Democrat. At first, he supported Oscar T. Underwood against Woodrow Wilson in the primary skirmishing in 1912, then loyally supported Wilson after his victory. He opposed the anti-Catholic aberrations of Governor Sidney Catts in the 1920s, then fought for Alfred E. Smith in the overheated campaign of 1928. After this fracas, Fletcher worked to restore the damaged unity of the party. Finally, he emerged as one of the most loyal backers of Franklin Delano Roosevelt and the New Deal, amassing a near-perfect voting

record of support for FDR's programs.

Fletcher was an outstanding deliverer of the political goods in the form of river, canal and harbor bills, to his own great strategic benefit. In international affairs he was to remain a firm believer in the League of Nations. He advocated a "good neighbor" policy for Latin America years before the term was popularized, and he supported absolute independence for the Philippines. His work in humanizing working conditions for American seamen after the S.S. *Titanic* disaster became a life work of support for American merchant shipping, strangely contrasting with his opposition to Federal control over child labor.

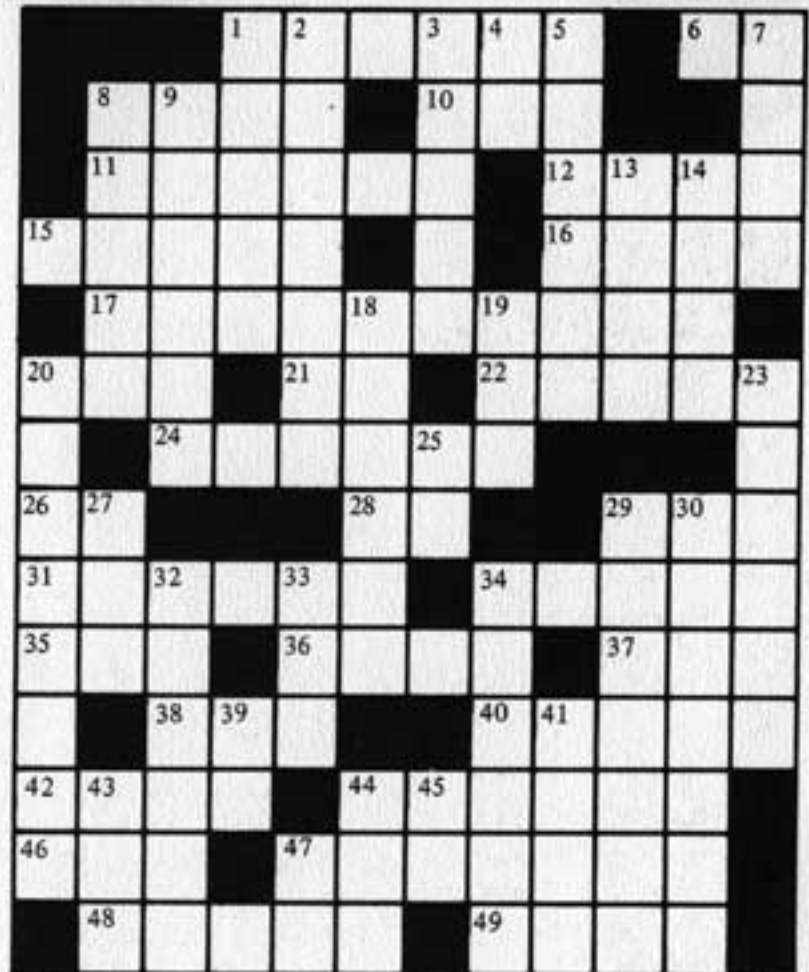
Senator Fletcher was outstanding in the deliberations of the Select Committee which investigated banking and investment practices after the disaster of 1929, and he led the fight to adopt four major regulatory acts affecting the Stock Exchange, the banks and the utility holding companies.

As a Senator, (he rose to third in seniority) his record was remarkable for his near-perfect attendance. Indeed, he was an outspoken critic of the chronic absenteeism then as now so prevalent in the Senate. His devotion to duty no doubt contributed to the fatal heart attack which ended his long and fruitful career as the champion of the economically disinherited in June 1936.

Our congratulations to Dade Heritage Trust, Inc. Member of the National Trust for Historic Preservation, which, as its most recent project, is working toward the preservation of the oldest house in Dade County.

Miami's first white baby, Henry J. Wagner, grandson of early homesteader William, was born on September 17, 1871 in the house his grandfather had built. The Wagner Homestead, also known as the Cassell House, still stands today at 1145 N.W. Eighth Avenue, Miami.

**HISTORY'S A MYSTERY** by Thelma P. Peters



**ACROSS**

- 1 Early settlers, Florida Keys
- 6 One kind of accountant
- 8 Exchange
- 10 Red \_\_\_ gravy
- 11 Doctrines
- 12 First president U. of M.
- 15 Famous bayfront Bible class
- 16 Pioneer family and park - Little River
- 17 They inhabit Florida's swamps
- 20 Wonder
- 21 Number
- 22 Foul-up
- 24 Grasp again
- 26 FEC or Seaboard
- 28 Employed at Mercy or Mt. Sinai
- 29 Miami River has one
- 31 Rabble
- 34 Popular Florida jelly
- 35 Single
- 36 Boyfriend
- 37 Tennis or mosquito
- 38 Friend in Haiti
- 40 Gaze
- 42 Color shade
- 44 Phrase from a valentine
- 46 Before Sun.
- 47 Where 1 Across came from
- 48 \_\_\_\_\_ Rock Light
- 49 Mockingbird or love

**DOWN**

- 1 South Florida waterway
- 2 First showing
- 3 Jai-alai necessity
- 4 \_\_\_-brid (Many orchids are)
- 5 Jan thru Mar (Miami 1900)
- 7 Elser's or Million Dollar
- 8 Hat or soda fountain
- 9 Cubans called him "Butcher" (1890s)
- 13 Marsh bird
- 14 Society for History Buffs
- 18 Florida's ice inventor
- 19 Measurement in cooking
- 20 International and Opalocka
- 23 New publication of 14 Down
- 25 Not out
- 27 Rum in Little Havana
- 29 Miami-grown fruit
- 30 One of Sewell brothers
- 32 Side shed
- 33 Japanese sash
- 34 Formerly the Olympia
- 39 Early Miami church
- 41 \_\_\_ and tide don't wait
- 43 Clumsy person
- 44 Biscayne or Tampa
- 45 "What was that again?"
- 47 Exist

(Answers continued on Page 5)



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