
Walter DeGarmo: Early Miami Architect

Boomtime Architects Were Artists

Mrs. Pierce's Neighbor, The Biltmore Hotel

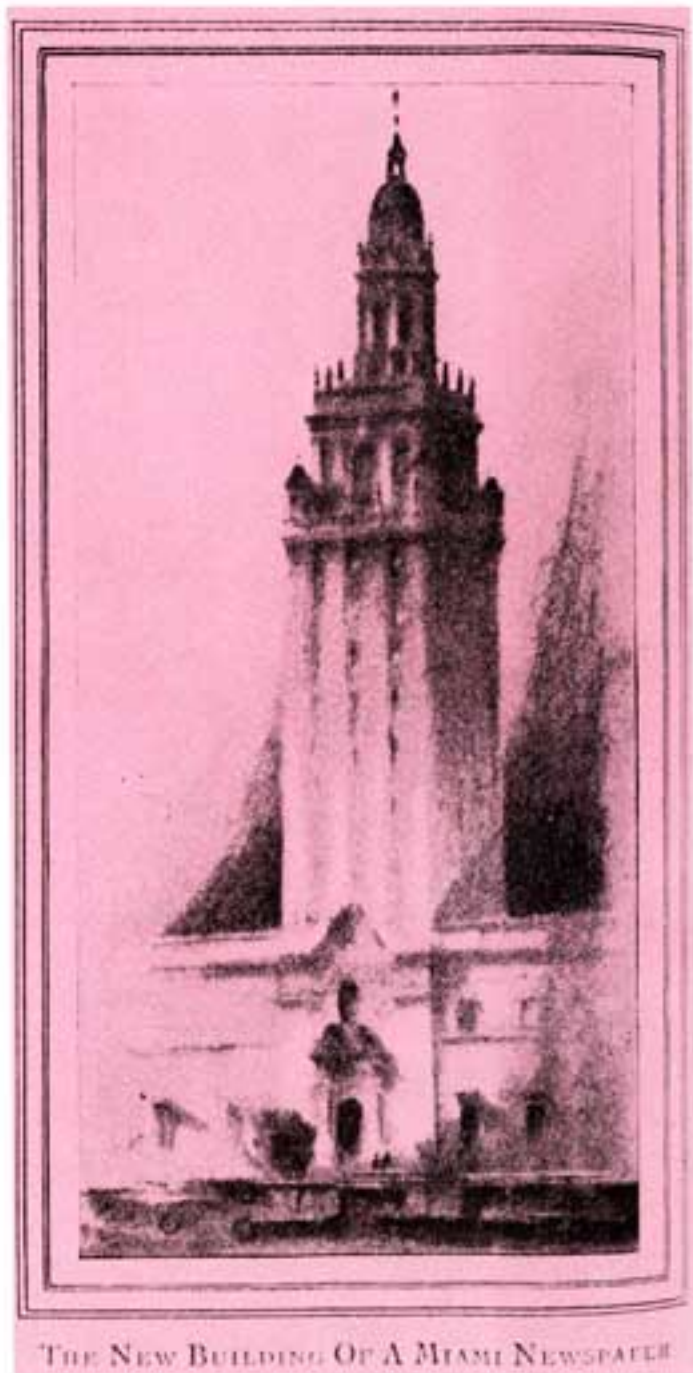
The Historical Association of Southern Florida

UPDATE

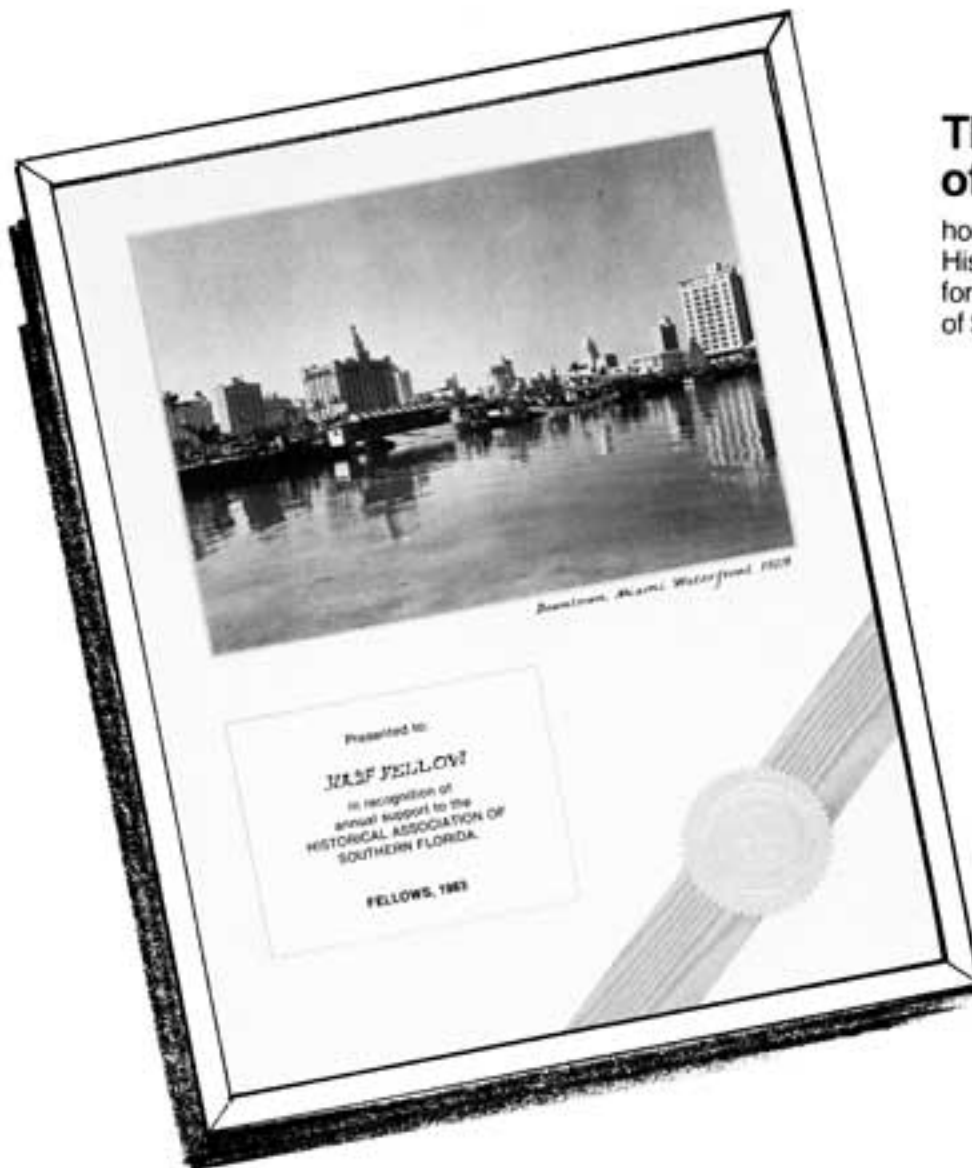
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THE NEW BUILDING OF A MIAMI NEWSPAPER



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On the Cover: Hugh Ferriss's drawings of the Miami-Biltmore Hotel (left) and The Miami News building appeared in the May 1926 *McCall's* and were put in a scrapbook by Judge Marshall Brown of Pittsburgh. (See *The Final Word*.)

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AROUND THE MUSEUM

Recognition Week is a nice idea that caught on and scarcely a week goes by that something or someone isn't recognized in some way. In 1980 the Dade Heritage Trust participated in Architecture Week by displaying recent works of local architects and inviting them and a number of non-architect residents to a reception. Amid the comments and sipping Architect Andres Duany said in a clear voice:

"What about the historic drawings?"

What, indeed, thought Dolly McIntyre, a longtime supporter of preserving Dade's heritage, particularly through its buildings. If the building was demolished at least the drawings could be collected and saved.

A collection of architectural data should be brought together. Working with representatives from Dade County Historic Survey, Dade Heritage Trust, the Metropolitan Museum and Art Center, the Miami-Dade Public Library, the University of Miami and interested friends, she established an organization that decided the collection should be called the Woodrow Wilkins Archives of Architecture and the Tebeau Library of HASF was the logical home for it.

Woodrow Wilkins was a gentle man and a gentleman, one with a profound and professional knowledge of architecture and its myriad facets. Anyone fortunate enough to attend lectures he gave for HASF was immediately caught up with Woody's enthusiasm. To speak with friends, students and colleagues is to sense an excitement that he created among them to pursue the field in a far more reaching manner than the conventional or technical.

Most supportive of HASF, he served on the board and contributed time in research and the gathering of information and made suggestions as to how more information could be acquired.

Born in Pensacola, he was graduated from the University of Florida with degrees in Engineering and Architecture, and received a Masters degree from Columbia University. He had taught at the Universities of Louisiana and Louisville by the time he came to the University of Miami's School of Architecture and Engineering in 1967.

He was dedicated to his subjects. His summers were spent in cities around the world drawing and writing

historical reports about important buildings for the Library of Congress. An assignment for the National Park Service took him to St. Thomas in the Virgin Islands; he worked with great interest in the Historic American Buildings survey.

When Woody retired from the University of Miami faculty in 1981, the student chapter of American Institute of Architects created a new award to be presented to an outstanding teacher in the department. "Woody," the name by which Wilkins was affectionately known to all, was chosen as the award's title.

After his retirement from UM, Woody went home to Pensacola. He came back to Miami in May 1982 for the dedication of the Woodrow Wilkins Architectural Archives. On August 20, 1982 he died in Pensacola at age 67. The Woodrow Wilkins Archives became a fitting memorial.

At the onset, archives of architectural records may sound to the lay person as technical, conservative and perhaps uninteresting. Upon examination they become an exciting revelation of why Miami has its present look, historically and architecturally.

Begun with Woody's private collection, the archives also contain a large collection of Architect Walter DeGarmo's work and smaller holdings of other Miami architects. The drawings, photographs, models, architectural fragments and microfilm of pertinent papers and artifacts are documented and preserved for research and study.

The Wilkins archives need to grow. The mention of "Woody" to Becky Smith, HASF Curator of Research Materials, sparks a flow of

information. In order to grow the collection needs nourishment. One important nutrient is money. Many documents and artifacts could be purchased to round out areas in which more information would prove valuable. Contributions are tax deductible. Another nutrient is information concerning material that could be considered for the Wilkins archives. A third is the time of volunteers to catalog and maintain the archives, working under Becky's guidance. With the nurturing of many the collection will become invaluable.

BOX BROWSING

In the Tebeau Library there is a great collection of old songs. Sing-alongs seem to be a group effort among all organizations. One song sheet from the '30s collected for the Federation of Women's Clubs and compiled by Helen Campbell borrows liberally from well-known tunes with fitting words. "When the Moon Shines Over Coral Gables" is possibly for monotones or hummers as there is no tune mentioned but the words are enthusiastic:

When the moon shines in
Coral Gables
Federation members meet;
Oh, they come from every state in the
east
To this grand feast
In fine array.
When the moon shines in
Coral Gables
All our troubles pass away;
Here we can friendships renew
'Mid fun and fellowship, too,
At Coral Gables today.

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LETTERS

The photo illustrating Mr. Wolpert's article on page 11 in the November 1983 issue of Update is more unusual than it appears at first glance, because it depicts a rather unique experiment on Flagler Street.

In the photo, Flagler Street is one way eastbound, and all traffic is flowing that way. All except the trolley, that is. Like a salmon traveling upstream, the outbound West Flagler Car (a sister, incidentally, to the museum's No. 231) is fighting its way west against all the eastbound traffic.

The reason: late in 1924 the city completed the double track on Flagler Street, which meant streetcars then operated both ways over that street. For some obscure reason, though, the city failed to make Flagler a two-way street. So, for some time streetcar motormen had to contend with a stream of oncoming traffic while startled motorists fre-

quently found themselves with a trolley coming at them from a totally unexpected direction.

Apparently Flagler Street was eventually made two way, but it wasn't until 1929 that outbound trolleys were routed off downtown Flagler Street and sent out S.W. 1st Street to 6th Avenue, where they turned north to Flagler, thus making one-way operation on Flagler practical again.

*Ed Ridolph
92 West Plumosa Lane
Lake Worth FL 33463*

I have started on another story. This one will be about the 1925 boom. At first, I was thinking of writing a book on the subject entitled Boom. Now I am thinking of writing something much shorter, with illustrations.

*George Wolpert
Citizens' Service Bureau
Miami Beach FL 33119*



Home built by John Gifford, who moved to Miami in 1903. Photo taken in 1938.

Walter DeGarmo: Fantasies in Concrete

BY MARGOT AMMIDOWN

"Less is more," Adolf Loos's credo for the Modernist movement, disparages architectural ornament. It was not a dictum that Walter DeGarmo applied to his work. One of Miami's earliest architects and widely considered one of its best, DeGarmo reveled in ornament. A list of the decorative and functional details from just one of his buildings reads like a glut of architectural jargon; it belies the dignity, complex symmetry, and delicate elegance of their assembly at DeGarmo's hand.

"Internationalism" was not in Mr. DeGarmo's architectural vocabulary either. His buildings were designed strictly for South Florida. Walter's son Kenneth and daughter-in-law Elizabeth live quite comfortably without air conditioning in a house designed to mute the sub-tropical heat with high ceilings, tile floors, large and plentiful windows, overhanging eaves, and ceiling fans.

Last year Kenneth DeGarmo donated his father's renderings to the Woodrow Wilkins Archives at the Historical Association of Southern Florida. In addition to being a fine architect, Walter DeGarmo was a master draftsman. Not only are the drawings beautiful individual artworks, they also document many

early Miami buildings — commercial, governmental, and residential — that no longer exist. The DeGarmo collection of over one thousand drawings forms the centerpiece of the Wilkins Archives thus far.

Walter DeGarmo was born in Normal IL September 7 1876. The family is of French descent, coming to this country early in its history. Walter's father Charles was a Civil War veteran who after the war moved west and attended the Teacher's College in Illinois. There he met and married Ida Whitbeck. Later Charles DeGarmo moved his family to Germany where he continued his studies in Heidelberg. Young Walter attended primary school there and learned German before speaking English.

Charles DeGarmo pursued an academic career, eventually becoming president of the newly-founded Swarthmore College. Walter grew up in a quiet and studious environment of Quaker influences. They stayed with him throughout his life.

While his father was at Swarthmore, Walter enrolled as a student in 1893. He also attended the University of Pennsylvania. After receiving a BA in Civil Engineering, Walter entered Cornell University where he earned

another BA in Architecture. Upon his graduation he joined the prestigious firm of John Russell Pope in New York. Under Pope's guidance DeGarmo continued his training in the Beaux Arts tradition. He retained a lifelong respect for the forms and tenets of that school of design which is apparent in his local work.

During their tenure at Swarthmore the DeGarmos encountered John Gifford, the man responsible for bringing them to South Florida. Gifford, who had attended Swarthmore as a student, was subsequently offered a position by President DeGarmo teaching botany. When Walter was attending Cornell, Dr. Gifford was teaching there; Walter's father also left Swarthmore to accept a chair at Cornell, a university which Gifford always maintained "was more like a family than a public institution."

Gifford first came to Miami in 1896 on his way to the Bahamas to

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Margot Ammidown has closed her research books in Miami and gone to Rhode Island with her husband, Photographer Michael Carlbach, while he does advanced studying.

investigate the possibility of establishing a marine laboratory there. He returned to live permanently in 1903. Dr. Gifford settled in Coconut Grove and set about campaigning to interest some of his friends from Cornell in joining him. The idea apparently appealed to Charles DeGarmo, who was ready to retire, and to Walter as well.

It is a bit surprising that a young up-and-coming architect would leave a successful position with a respected New York firm to move to the remote frontier town Miami was in 1903, but as his son Kenneth put it, "he just thought it might grow." The DeGarmo contingent built a couple of cottages in Coconut Grove near Gifford's place and Walter opened an office at 1210 Avenue C in downtown Miami. The 1904 city directory lists two other architects, F. W. Backus, and F. W. Hahn, but DeGarmo is reported to be the first Miami architect registered with the FAIA. By 1907 he is the only architect listed in Miami.

Coconut Grove must have been quite something in those days. Dr. Gifford succeeded in persuading a considerable group from Cornell to come down. Commodore Ralph Munroe had established the Biscayne Bay Yacht Club which attracted a lot of New England sailing enthusiasts. There was the charming and sociable Peacock Inn, and a colorful array of interesting people ranging from Seminole Indians and Bahamian immigrants to families listed in the pages of the northern social registers. In addition to the stimulating company, there was the beautiful blue bay plus the exotic tropical hamlet that was Coconut Grove.

What existed in the way of architecture, aside from the new county courthouse, ranged from the two- and three-story plain wood frame commercial buildings of Miami, with an occasional brick structure that looked unusually substantial, to the outlying rustic pioneer homes. Early suburban neighborhoods were beginning to fill up with nondescript wood homes with standard lap siding or the Bahamian style houses of the black communities.

Both Hahn and Backus specialized in the late Victorian style homes like those proliferating in cities throughout the nation. If Miami had any architecture to call its own at this point, it was some of the more original residences in DeGarmo's new neighborhood. Commodore Munroe's "Barnacle" was particularly notable and so was Dr. Gifford's home, "End of the Trail." Both displayed consideration of the local climate and used local materials. Although DeGarmo had his own style, these



DeGarmo, considered Miami's first registered architect, built Miami City Hall (right) in 1911, next to fire station on Flagler St.



McAllister Hotel, designed by DeGarmo, as it appeared in 1920, the tallest building in town.



Coconut Grove Bank displays DeGarmo's decorative details.

places, in theory, may well have been an influence on him. His early homes are uniquely tropical. DeGarmo was one of the first local professional architects to design homes especially suited for this area.

DeGarmo had plenty of work from the start of his career in Miami. He designed a large number of early government buildings including the old Miami City Hall, the city police

station, fire stations and schools. He also designed many commercial buildings. The McAllister Hotel, which stands now grossly altered, was his design. It was one of Miami's first highrises and was the tallest building in the city for years. Most of the older structures still standing in the Coconut Grove business district are DeGarmo designs also. However, Walter DeGarmo became best known



Colonnade Building was a collaboration of DeGarmo, Phineas Paist and Denman Fink in 1927.



Coral Gables Post Office, another DeGarmo building in 1926.



Coral Gables Administration Building, built by DeGarmo, was photographed in 1925 from NE Coral Way.

for his houses. Residential architecture was really his specialty.

When Kenneth DeGarmo was asked if his father had any particular philosophy that he applied to his work, the answer came quickly, "southeasterly exposure." That apparently went without saying in the days before air conditioning. Large overhanging eaves that provided both shade and protection from the heavy

rains were another standard feature of a DeGarmo home. Early on, Walter DeGarmo started working in the Mediterranean style for which he became particularly noted. Some people credit him with originating its local variation. Ivan Rodriguez, director of Dade County's Historic Preservation Office, believes Kiehnel and Elliot's "El Jardin," built in 1917, was the first full-fledged Mediterranean Revi-

val work in Dade County but he attributes many innovations and local adaptations of the style to DeGarmo.

DeGarmo's first-known all-out Mediterranean work was a particularly beautiful home done for Benjamin Tobin in Buena Vista in 1918. The plans show a large square floor plan with a central courtyard, tile roofs, intricate sgraffito panels, and the monumental proportions of its European predecessors. Yet the house was uniquely suited to its surroundings which were also designed by DeGarmo and included elaborately landscaped grounds, lily ponds, flower beds, and palm-lined paths, as well as areas where the native vegetation was set off to its best advantage. Walter DeGarmo must have been pleased because it was a style he continued working in for many years.

From the time of his arrival Walter DeGarmo was a leading architect in the area. That designation took on new meaning during the real estate boom of the 1920s. DeGarmo played an integral role in the original development of Coral Gables. With architects Phineas Paist and Denman Fink, he collaborated on the Douglas Entrance and the Colonnade Building. On his own he designed the Coral Gables Bank and Post Office, the city administration building, and many of the privately-owned commercial buildings. He continued to design estates for people on Miami beach, in Coconut Grove, and in most of the later important boom developments.

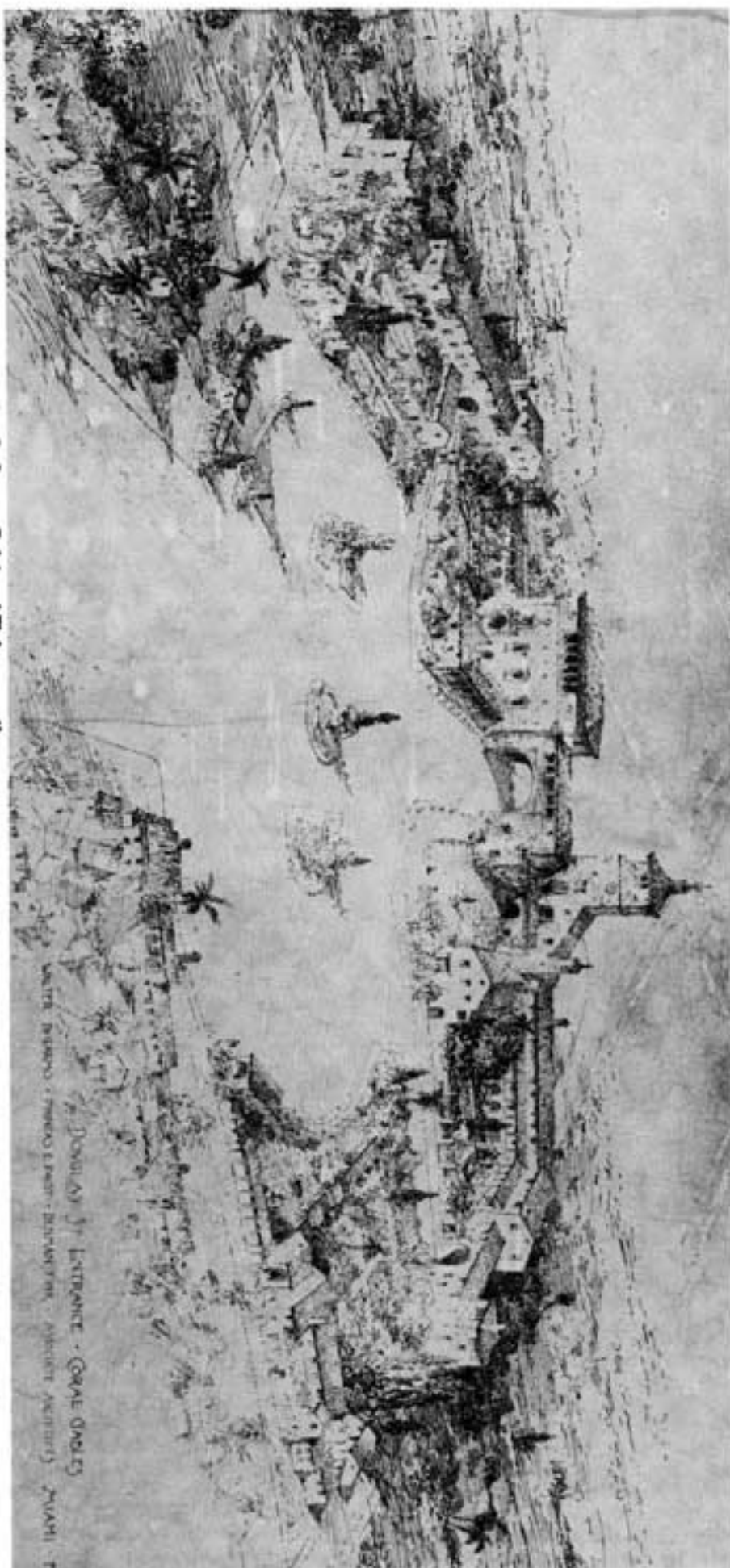
"They had big plans," Kenneth DeGarmo recalls. "I came across sketches for a big hotel in Key Largo and for development communities as far north as Palm Beach. There was plenty of land so it was 'oh, boy, let's do it' in those days. Development was in. In his day it was a good thing. They didn't have to worry about the Everglades giving out of water. I don't know what he would think about it."

The 1920s in Miami was an exhilarating time. DeGarmo's reputation and commissions grew by leaps and bounds. He employed over twenty draftsmen at one time during the height of the boom, but later told his son if he had it to do over again he'd have a single office and do the work by himself.

Phineas Paist, with whom DeGarmo collaborated in the Coral Gables development, was also quite a character, but one DeGarmo held in high esteem. It was DeGarmo who convinced Paist to stay in Miami after his work supervising the construction of Vizcaya was completed. Kenneth remembers Phineas Paist as "artistic to his fingertips. He even looked the

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Pen and ink sketch of Douglas Entrance, another DeGarmo, Paist and Fink conception.



part with a bald head, a goatee, monocle, white linen suit, and straw hat. He looked like a French member of the Beaux Arts come to life, and he was a magnificent architect. My father really admired him."

Along with work, financial success came to Walter DeGarmo in the 1920s. He was able to build a dream house for himself, wife Mary, and three children: a large Mediterranean home which remains on Douglas Road in Coconut Grove. The family lived in this house for most of the year and during the summer moved to a two-story red brick beach house of French influence that he built on Miami Beach at Eighth and Ocean.

During the depression DeGarmo lost the family dream house for taxes, but he was eventually able to build another house nearby as business slowly picked up in the late 1930s. Walter DeGarmo never sacrificed his reputation to "get rich quick" by building cheaply like many of his contemporaries so as the economy improved people who wanted a nice home came looking for him.

But DeGarmo's heyday ended with the 1920s. He was not a fan of Modern architecture. He thought the materials were frequently shoddy, and that the buildings themselves were almost always unattractive, designed for factory rather than human considerations. His son was a young man in the '30s, studying to be an artist, involved with all the new techniques.

"I've worked with some contemporary architects, doing renderings and all," he said. "They get excited about a big sheet of glass and some brick, the proportions and so forth. I know what carries them but I also know that if you get in the mood and go down and make a pen and ink drawing of Vizcaya or the Four-Way Lodge or one of my father's places — you're in completely different gear."

Walter DeGarmo was responsible for a significant portion of that "different gear" that exists in Miami. His buildings reflect his taste and classical education which was accented with a dash of fantasy and glitter from the Jazz Age. Even in their contemporary settings they are appropriate, they fit, they illustrate, they tell our story. The Erickson family now lives in the former DeGarmo house on Douglas Road. They have lived there since 1963. They don't mind no air conditioning in the main rooms.

"They're just too large, too open, doors floor-to-ceiling everywhere," said Douglas Erickson, "but we love it. My wife looked at houses for a long time and when she saw this place she just said she was looking no further."



Theme approach was used in development of Coral Gables.
This house being built on Santa Maria is part of an American Colonial village.

They Don't Build Them Like That Now

BY CHARLES EDWIN CHASE

Place: Miami, Florida

Date: Tuesday, September 29, 1925

The headline of the real estate section of the morning **Miami Daily News and Metropolis** reads "New Building Record Forecast, Miami Permits May Set Mark of \$7,000,000." Coral Gables sales are predicted to exceed \$1,000,000 by January, 1926 according to an article on the same page. Real estate sales and construction starts were at their highest levels. Prosperity was written on the pages of the local newspaper and evident on the streets of every community in South Florida.

This was a period when architects designed and builders built buildings the "good, sturdy, old-fashioned way." Or was it? On this same page of the real estate section state hotel commissioner Jerry W. Carter warned, "If profit-seeking individuals, however, are allowed to put up dangerous buildings they leave to Florida a heritage and an eye-sore that will be a future burden..."

Not many of the buildings that Carter warned against have been the burden he predicted. They were not allowed to remain to test his theory. Many of the buildings that survived

the 1926 hurricane have fallen victim to successive waves of new development. Those that remain are buildings which are often envied for environmental and aesthetic design, attention to detail, and strength of construction.

Place: Coral Gables, Florida

Date: November 12, 1926

The Miami Riviera reported: "The chief advantage of the hurricane of September, if there are any advantages in hurricanes, was that it demonstrated beyond a doubt that the building code, as enforced in Coral Gables from the very beginning, was a wise thing." A boastful remark by the press but true. The 1926 Progress Edition stated that not a single building in Coral Gables had been destroyed by the Storm.

Phineas Paist, Supervising Architect for Coral Gables, was reported to have been ruthless with his blue pencil in the review of plans and specifications for construction that did not conform to a code that required buildings costing over \$10,000 be designed by a registered architect. Provisions of the code required concrete tie beams in residences and

reinforced concrete frame for exterior walls of apartment and office buildings. Minimum standards were established for building components to withstand the effects of wind pressure. It was reported to have been the strictest building code in the country.

South Florida still can boast of a stringent code in the South Florida Building Code which has been adopted by Dade County. In general, construction practices have not changed drastically. The same materials and methods are being used today and any new building of moderate size can be compared with the construction photographs of the 1920s. Steel frame superstructure, concrete floors, cement block walls and stucco finishes were the order of the day. Based upon the cost and availability of labor and materials South Florida's construction methods remain nearly the same.

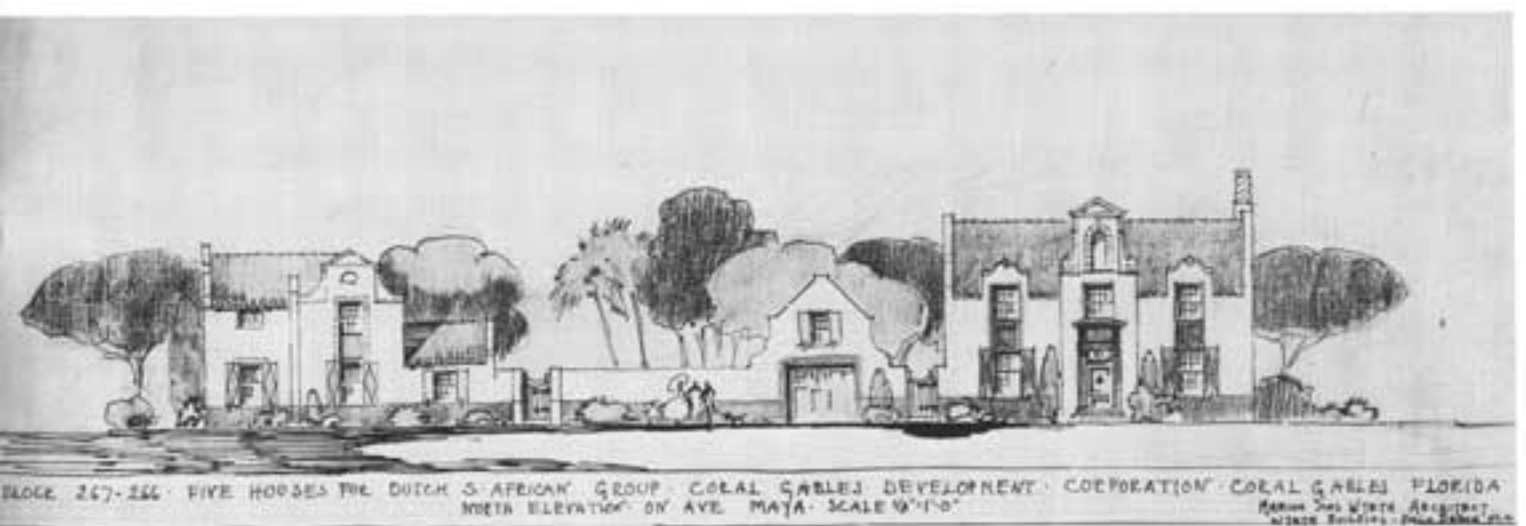
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Charles Edwin Chase, former Coral Gables city architect, is now staff architect for the Historic Savannah Foundation.

Miami-Biltmore Hotel nears completion in 1926. Architects Schultz and Weaver designed it and the Miami Daily News building (see cover) with towers based on the Giralda tower of Seville's Cathedral in Spain.



From left: Houses No. 3, 2 and 1 in the Tangiers Village designed in August 1926 by Architect Clinton MacKenzie for block 253 in Coral Gables.



North elevation of five houses designed by Palm Beach Architect Marion Sims Wyeth for a Dutch South African Village in Coral Gables.

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Construction techniques may not have changed much over time but architectural training has taken a decidedly different approach. Architects and designers such as Phineas Paist, Denman Fink, Walter DeGarmo, and Martin L. Hampton were influenced by the teachings of the Ecole des Beaux Arts. Although Paist was the only one known to be trained at this famous French school, the work of each illustrates the school's doctrine of using ancient buildings as inspiration for design. Often this resulted in the direct imitation of a building found elsewhere.

The Miami Daily News building and the Miami-Biltmore Hotel are two examples where Schultz and Weaver, architects, used the same antecedent, the Giralda tower of the cathedral in Seville, Spain, as a model. For those trained in the era where "form follows function" it is difficult to imagine two nearly identical towers housing completely different functions: the first a newspaper and the second a luxury resort hotel.

George Merrick felt a "mid-Mediterranean" type of architecture would harmonize with, as he stated, "... the warm colorings, natural foliage, and native building materials of Southern Florida." The result was a style borrowing features from France, Spain and Italy that is evident not only in Coral Gables but in the Miami Shores and Golden Isle developments. His architects and designers

used the structural and decorative elements which appealed to them to create a unique style for Coral Gables based upon the features of Mediterranean architecture.

This theme approach to architecture broadened to embrace the far away and exotic. Opa-locka and an unbuilt village in Coral Gables took on the Moorish Style, Florida Pioneer, American Colonial, French Country, French Normandy, Dutch South African, Tangiers and Chinese villages were planned villages with a distinct theme. Architects were chosen on the ability to imitate stylistic features of each country's architecture and "Americanize" the interiors to suit the demands of the buying public.

What the public sought was something new and different. One South Florida proponent's view of northern architecture stated, "American architecture has long lagged behind that of other countries ... gawling houses of no particular shape, top-heavy, hung with gingerbread, painted shrieking yellows or muddy browns have ruined the beauty of many an otherwise fine American street." Developers like George Merrick, George Batchelor, Leon Howe, and Dell Merrell gave the buying public what many had never seen before and possibly would never see again: "two thousand softly tinted houses set like so many pictures in their frames of palm and grapefruit trees and scarlet hibiscus blossoms."

Architects of the time approached

their profession much as the artist approaches a canvas: concern for the entire composition with a distinct theme. The description given to Denman Fink's design for Venetian Pool is reminiscent of a painting: "The Artist has achieved beautiful, warm overtones of peach-colored marble, faded in the sun, streaked charmingly as in the rains and by vines and all the mellowing effects of water, into cream and buff and apricot, blended and melting into each other. In places the plaster seems worn so that the rosy color of old bricks shows through as it would in old, old houses. Beyond the delicate lime green of the water these walls and tiles above make the subtlest sort of picture..." Like his contemporaries Fink placed great emphasis on the visual character and quality of his projects. Attention to detail in the design, material selection, and construction fulfilled the needs of the designer, developer, and, most importantly, the buying public.

They don't build them like that anymore. Probably the most important reason is economics. Labor and materials costs are different. As skills are determined to be too expensive they cease to be transferred from one generation to the next. As new, less expensive materials are developed the traditional ones are less likely to be manufactured. The economic theory of supply and demand holds true. The results are often buildings and an environment that are less than we expect in our technological age.



Schell Lewis sketch of elevations for a French Country Village designed by New York Architect Philip L. Goodwin for Gables development.

The Biltmore: Memories That Linger

BY MAYLEN NEWBY PIERCE

What wonderful memories I have of the Biltmore Hotel and Club. They were a happy influence in the life and experiences of my family. Our home was on Palermo Avenue in Coral Gables, only two blocks away from the grand establishment. Our property was a part of the avocado and grapefruit grove that had formerly belonged to George Merrick, the founder of Coral Gables and the guiding hand of the Biltmore when it opened in 1926. It became a part of our daily lives.

As a result of our home's location in the fruit grove my three sons, Bill, Walter Junior and Staples, used to sell avocados to the neighbors and eventually earned enough money to buy motorbikes to ride to school. Even my grandsons, Howard and Lou Pierce, sons of Staples, sold avocados for spending money when they passed a summer with me.

My boys learned to swim in the huge Biltmore pool. The pool also offered special entertainments. On Sunday afternoons water shows featured famous swimmers and comedian divers. Fashion shows were often staged by the pool. On one occasion children of members of the Biltmore Club were featured. I preened when I saw my three little sons, aged eight, six, and four years, dressed in identical white linen suits, faces shining and hair in place as they paraded around the pool before three hundred guests.

My husband Walter and I attended a dinner dance at the opening of the hotel and later many tea dances given by the club and parties in the Giralda Tower. Some of the guests at our table for that first dance were the Charles Moons, the George Whittens, the Theo Moores, the Henry Shaws and Bill Owens.

For the opening nothing was too extravagant. Mr. Merrick even brought in some foxes so that red-jacketed guests could "ride to the hounds."

In the Biltmore's heyday there were entertainers in the lounge on the first floor below the lobby, often singing operatic arias. Bridge luncheons were held in the main dining room and the grand salon. In the canal Venetian gondolas floated with girls



Tea dances at the Biltmore Hotel and parties in the Giralda Tower are among Maylen Pierce's memories.

dressed as signorinas playing instruments and singing. The theme song was "When the Moon Shines Over Coral Gables." I remember Paul Whiteman and Jan Garber and their famous orchestras entertaining us.

Of the many renowned that stayed at the Biltmore the Prince of Wales and the crown prince of Japan stand out in my mind.

We had a membership to the Biltmore Club, which gave us three-way privileges. Along with using the hotel's facilities in Coral Gables we could also take an autogiro to enjoy the Key Largo Fishing Club and ride in an aerocar to swim at the Roney Plaza Cabana Club on Miami Beach. The aerocar served as a small bus. It was the first passenger car to be designed with a trailer.

When Helen and Henry L. Doherty moved in and took possession of the Biltmore its brilliant life seemed assured because of his millions in oil. Each year a Helen Lee Doherty Milk Fund Ball was held. My friend Mary (Mrs. George) Baya and I one year took a table for twenty. She said, "I'll have the cocktail party if you'll decorate the table." The date of the event was George Washington's birthday, during the proclaimed height of the winter tourist season.

When I brought cherry trees and cherries and hatchets to the hotel to decorate our table I found three others planning the same theme. So I decided to make ours a "Martha Washington table." I owned porcelains of Martha and George Washington, inherited from my parents, around which I placed two old-

fashioned bouquets of red, white and blue sweet peas and four of my prettiest antique fans, purchased in Buenos Aires and Rio de Janeiro on my travels.

When Mrs. Doherty and her house guest Evalyn Walsh McLean, of Hope Diamond fame, judged my table best and presented me with a lovely three-piece set of Sevres porcelain I was overwhelmed with joy. This beautiful prize has set the blue color scheme of my living room ever since.

One day during the Doherty era I discovered a handsome white peacock strutting around in my garden. On inquiry I found it was from the hotel and belonged to the Dohertys. Interesting things happened all the time in those days.

My son Bill frequently was a caddy at the Biltmore golf course and it was there that Bill learned, as did Sammy Snead, to play an excellent game. However, although he scored in the seventies he never aimed for Sammy's career and fame.

On one afternoon after my boys had been swimming in the Biltmore pool a teenager came home with them. This happened often and I thought nothing of it. I fed them a salad of avocado, grated carrots, and lettuce and a hot dog as a snack. This

► Continues on page 12

Maylen Newby Pierce arrived in Miami at the height of the boom (1925) in the heat of the summer (July) with a six-month-old son and "hated every minute." She's still here, enjoying every minute.



"My boys learned to swim in the huge Biltmore pool. The pool also offered special entertainments."



"The aerocar served as a small bus. It was the first passenger car to be designed with a trailer."



In the yard filled with avocado trees at her home on Palermo in 1939 Maylen Pierce is surrounded by her sons, from left, Staples, 10, William, 14, and Walter, Jr., 12, and Bebe the dog.

Map at right does not delineate Palermo Street where the Pierces lived. The street is half-way between Sevilla and Catalonia (x) and the Pierce house is on the north side between Columbus and Cordova.

youngster had a job at the Biltmore. Little did I realize that we were entertaining Mickey Rooney, who would play the lead in so many films and marry so many times.

Because of many things – the real estate "bust," the 1926 and 1937 hurricanes, the stock market crash of 1929, the bank failures of 1931 and 1932, and the Great Depression – the Biltmore never realized its full potential. As time went on it lost its grandeur, but the now venerable aerocar still traveled between the Biltmore and the Roney Plaza. My sons traveled daily via the aerocar for a free ride to the Roney for an ocean swim.

All of the elegant atmosphere disappeared when the Biltmore housed the soldiers of World War II. We often heard them singing when the wind was right, and we saw them training each time we went to the hotel to get a ride in the aerocar to Miami Beach.

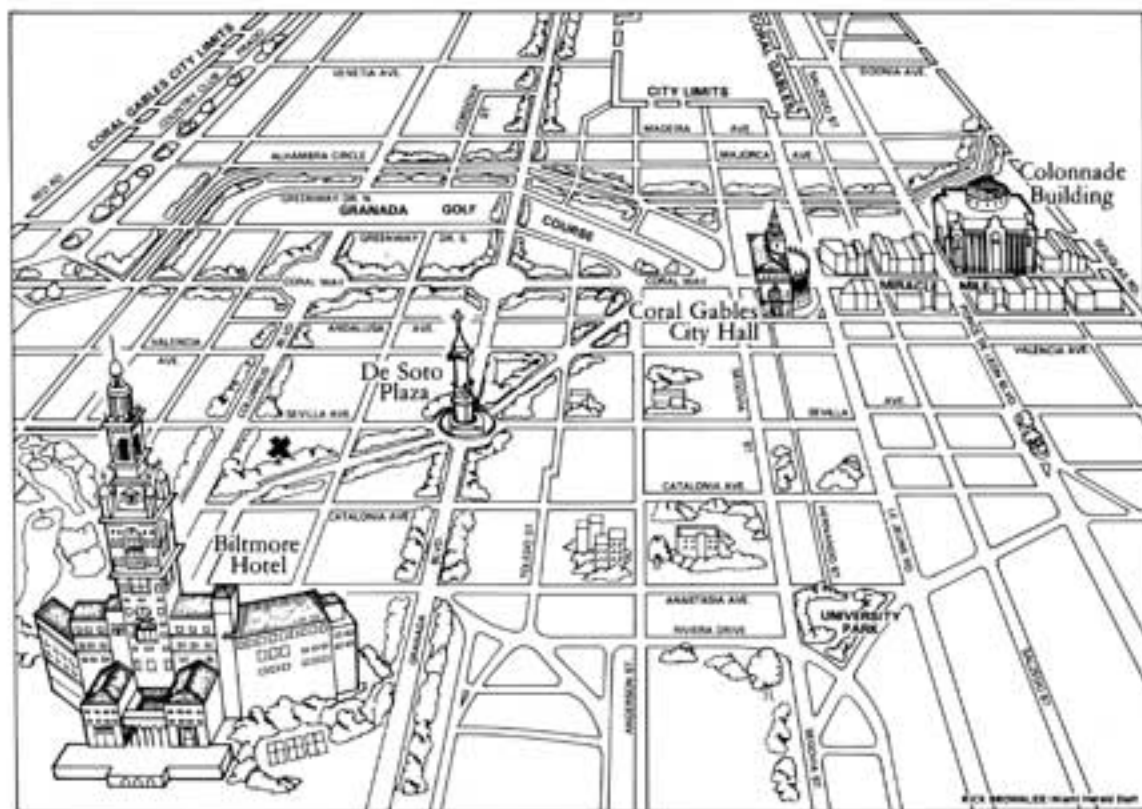
During the war I volunteered for canteen service and quite often served coffee and sandwiches to the servicemen in the Biltmore, on the same patio where I had formerly danced with carefree abandon. Later when the hotel was used by the Veterans Administration (VA) as a hospital the ghosts of former gaiety were overshadowed by the feelings of sympathy we all had for those we served in wheel chairs, some paraplegics. We tried hard to cheer them.

In after years when two of my sons were in service, Bill the oldest a navigator bombardier for three and a half years and Walter Junior, my second oldest, in naval antisubmarine warfare for six years, it became difficult for me to go to the hospital and see the wounded.

The Biltmore served humanity as a hospital until 1969. That year the VA abandoned it in favor of a new building in the Jackson Memorial Hospital complex in Miami. Then the hotel stood empty, subject to rust, mildew, and vandalism.

Finally in 1972 the City of Coral Gables took ownership of it and the fate of the Biltmore became a football for politicians. It is almost a matter of luck that it was not treated as a cumbersome relic of the past and given over to the wrecking ball.

The Biltmore Hotel now is taking on a new identity. There are contracts for restoration of it as a resort hotel. Hopefully it will be elevated to its former glory and elegance.



Why Is It Called LeJeune Road?

BY WELLBORN PHILLIPS

Le Jeune Road, that broad byway running from the airport south through Coral Gables to Old Cutler Road, takes its name from Charles LeJeune, a wealthy young Belgian who settled here in 1899 and who once owned what is now the greater part of Gables's Biltmore section.

A wealthy bachelor, he was well-traveled and well-educated, making him one of our area's first "cosmopolites." His courtly, "old world" manners, scientific knowledge and social life in the village of Coconut Grove gave him instant prominence in an area emerging from its frontier era.

LeJeune bought for \$2,000 the 140-acre "Jackson Homestead" and soon planted 70 acres in avocados and citrus — by far the largest grove south of the Miami River. Its only competitors were the 11-acre grove of John Douglas near what is now the Douglas Entrance and the 10-acre grove developed by the Merricks.

LeJeune had unusual methods. Until then it was believed that much of "rocky Dade" was worthless for agriculture and trees could only be planted helter-skelter in soft areas, sinks and pot holes. "Not so," said LeJeune. He was regarded as "crazy

as a loon" for blasting the rocky ground so that trees could be planted in straight lines.

LeJeune invested \$150,000 in his grove before he made a penny, then the "loony" methods began paying off as the trees grew. By 1913 profits soared to \$100,000 per year and LeJeune was becoming wealthy.

But neighbor George Merrick had other plans. The groves were in the middle of the area where Merrick was planning Coral Gables. By 1919 Merrick and LeJeune began negotiating and Merrick offered \$300,000, which LeJeune turned down. After five more years of negotiations, Merrick bought out LeJeune for \$2,780,000 (\$17,375 per acre), half in cash, half in a mortgage.

LeJeune had sold at the height of the market. It would be thirty years of inflation before raw land would again bring such prices. In August 1924, Merrick platted and put on the market the Biltmore Section. It was all the land from Coral Way south to Anastasia and from LeJeune west to Anderson. Sales at first were wonderful. In the first twenty-four hours contracts totaled \$5,555,850 but most of this was on paper and there were

When George Merrick platted the Biltmore section and put it on the market in August 1924 it was all the land from Coral Way south to Anastasia and from LeJeune west to Anderson.

signs that the great Florida land boom had begun to bust.

In less than three years LeJeune's mortgage was in default but it was never foreclosed. It just remained a worthless asset for the rest of LeJeune's life.

Years later the mortgage regained its value for LeJeune's heirs. To get a clear title, people buying in the Biltmore section had to settle with the heirs, getting releases and paying delinquent interest.

LeJeune himself died penniless. The cash from the sale of his groves had gone to Europe to relatives who had bankrolled his groves. His final years were largely spent with daily trips to Lummus Park where he met with old cronies who regarded him as the most brilliant chess player ever to hit Dade County.

Today, his road, LeJeune Road, is one of the county's principal thoroughfares.

Reprinted from *The Miami Realtor*

Wellborn Phillips is collecting material for a book on the Miamians for whom places and streets are named.

THIS 504-PAGE ISSUE OF NEWS, WORLD RECORD

Fifty Carloads of Paper
Go to Making of
Monster Edition

WOULD PAVE PATH
MIAMI TO CANADA

Writers from 45 States
and Nations Enlisted in
Unprecedented Task

Crowning instance of supreme effort,
there is being sent today seventy pairs of
the civilized world this 504-page edition
of The Miami Daily News —
biggest single newspaper ever pub-

lished anywhere at any time.
Imaginable observers of the formal
opening of the splendid new plant in
the News Tower and the twenty-sixth
anniversary of Miami's incorporation as
a city, this prodigious edition, in its
precedent-shattering completeness, is a
great achievement representing the
Miami City as an municipality has yet
been experienced.

Meeting an insatiable demand for
facts about Miami and its marvelous
growth, the Daily News organization of
public men and operators in allied crafts
has spent no effort to insure that this
edition will tell the story of a wonderful
city.

It, in telling these has also been
demonstrated a newspaper capable of
keeping pace with its surroundings — or
perhaps a step ahead — it cannot be
considered an unduly uncommon.

The *Metropolis*, now the Miami
Daily News and *Metropolis*, was the
newspaper which first printed news of
the incorporation of Miami on July 28,
1896.

It has grown with the city.
Under the present ownership of
James M. Cox it has moved into what
visiting newspaper exhibitors here
have pleased to call one of the greatest

MIAMI DAILY NEWS

Sunday, July 26, 1925

publishing buildings in the world.

There has been an exceptional sale
to this newspaper's life of which its
architectural expression is only one
evidence. This "new home" edition is another.
The personal ownership of the Daily
News with the thousands of persons it
serves will be another. This will take
place from 7 to 10 p.m., Tuesday, July
27, 1925, when everybody is invited to
visit the Daily News in its new quarters
in the News Tower.

The idea of this edition has had its
inspiration even from its first ambitious
conception.

Mr. Cox, as publisher of the *Dallas*
Daily News, a major newspaper, already
had the honor of producing the largest
single edition on the occasion of moving
into the new *Dallas*, Ohio, home in
November 1923. That the secondary
move is held by an edition of 250 pages
shows what a tremendous figure this
504-page newspaper cuts in editorial
circles. The public can hardly realize its
colossal size without comparison.

Place the size of this edition side
by side and the total printing of more

than 50 carloads of paper would make it
cover a path 18 inches wide stretching
from Miami to Mesquite, a diagonal
line across the North American continent
with area of the Magic City as
every line of it.

Four plans were made last October
when preliminary data was obtained.
Early this summer the search had
yielded such results that it was seen
previous standards would do. The
workers were given unlimited scope to
make the edition a distinctive product.

The editorial and advertising text
and pictures gathered for the edition
required more than a ton and a half of
ink of all colors.

There are more than 1,200 separate
stories of events, institutions and pro-
cesses of importance in the 22 sections
going into this edition. About 1,000
pictures brighten the paper, and illus-
trate the text. Practically all of these
pictures were taken especially for this
edition.

There are 35 articles contributed by
persons of note outside the regular staff
writers, upon whom fell the greatest

burden of production. This is probably
the largest collection of contributed ar-
ticles ever appearing in any one publica-
tion outside of the encyclopedia.
They are written by university pro-
fessors, city officials, specialists in many
fields and others glad to be of assistance
in telling the story of Miami as it
should be told.

More than 1,500 business firms
have immortalized their enterprise by
placing advertising in the edition. The
advertising totals 52,934 inches or
796,004 lines. This is more than one-
tenth the total lineage published in an
entire year by the combined newspapers
of Chicago. Physical and mechanical
limitations made it impossible to in-
clude more than 1,700 inches of line
advertising.

Equal to the task have been the
huge presses of the Daily News, print-
ing this edition while running off the
six regular daily editions and other
Sunday papers. But the installation is
not yet up to the limit planned, for the
very elaborate plant which, later on,
will have four times as many presses,
making the entire South its nucleus.

Men and women from 45 different
states and countries gave their devoted
talents to the output of this edi-

tion. Each brought a broad view of
methods in his particular endeavor and
supplied a product finished by experi-
ence.

There are 23 from Georgia, 11 from
Tennessee, 10 from Ohio, nine from
Alabama, eight each from Florida and
Kentucky, six from Indiana, five from
Pennsylvania, four each from New
York, Illinois, Arkansas, South Carolina
and Michigan, and others from Swed-
den, Ireland, Scotland, England,
France, Canada and Jamaica while some
claim Mexico, Alaska and odd corners
of the world as their place of largest
residence.

Truly a cosmopolitan performance
has been their effort at glorifying
Miami. A sense of the permanency of
their work has not lessened their zeal
in making their work good.

Copies of this great edition, besides
those going into regular circulation
channels, will be sent to libraries,
Chamber of Commerce and municipal
files and to suitable all over the world,
many of whom have made special
reservations of one or more copies.

Today Miamians read first what
will be read and re-read next week, next
month and next year in this country
and abroad everywhere.

Copied from The Miami Daily News and Metropolis, Sunday, July 26, 1925.

In July 1925 Governor James M. Cox of Ohio, owner of The Miami Daily News opened his magnificent News Tower officially with the publication of the largest single issue of a newspaper ever published to that time, 504 pages. (In 1965 the *New York Times* surpassed it with a 946-page paper, a record still good in 1983.)

The special editor of this prodigious issue, which sold for as much as \$20 a copy on the street to collectors, was a woman, Eleanor Bisbee. It was her glory and her fall. She was put in charge because she was so capable a news woman the men on the staff didn't know how to use her services without showing themselves up. So, she was more or less kicked upstairs to get out the special edition, which took about a year in preparation. Several young reporters were assigned to the Bisbee staff, including me.

When the sensational achievement hit the streets during the high excitement of the boom, "Bisbee" was given a vacation to recover from her arduous job. At the end of two weeks spent at home in Coconut Grove, she phoned to ask about her next assignment. She learned there was no place for her on the paper.

Hardly had the beautiful Tower time to settle on its foundations when the Miami area was hit by the September 1926 hurricane, followed a month later by a second killer storm that hit the Palm Beach area. The city desk covered the stories with fine-tooth efficiency and the men reporters. The women on the staff were assigned to tend the kitchen and dining room in the basement to the right of the handsome Tower entrance.

The Governor supplied for the staff, chiefly circulation, Model T Ford coupes painted a bright Chinese red

A Reporter Remembers Those Days

BY NORMA DAVIS TRUE

with a painting of the News Tower, beige against a blue Miami sky and mashed potato clouds, on each door. Later, when rough handling by the user necessitated expensive repairs, the Governor announced the rest of the staff could buy the cars cheaply.

When the Governor even "suggested" it was like a royal command. I, then, became an owner and used my car, minus a floorboard as it came to me, on my Miami Beach run.

At the time of the suggested purchase, some of those pressured to buy complained that "a Ford two-bits you to pieces."

The Governor never paid good wages to any but his top aides. My father, a builder and union man, objected mildly to the long hours and low pay reporters accepted as a matter of course. I remember telling him it was "worth my \$25 a week just to have the privilege of walking each day through those beautiful Tower doors." The *News* staff was as proud as the Governor of the beautiful building.

I can appreciate how proud the Governor was of his beautiful News Tower. He liked to think it could be seen as a helpful landmark from many miles at sea by ships off Miami Beach.

The shock of the Big Blow that September 16 had Miamians busy

cleaning up and scared boom visitors running very scared to the North. Meanwhile, some who wanted to make the dramatic even more so got the word on the wires that the Daily News Tower was "leaning at a 90-degree angle," which made headlines throughout the country. Not so. It was the wrought-iron spire holding the Spanish galleon weather vane aloft that was blown to a 90-degree angle.

One word more: a recent published remark expressed bewilderment at how the News Tower as a newsplant could ever have put out a paper. The 504-page edition was a performance ability the Governor called "Cox Enterprise." That edition was followed at the time of the September '26 hurricane by a one-page edition. When everything was water-logged or otherwise out of condition because of the hurricane, the mechanical department hand-set the one-page edition with terse coverage of the damage of the storm, life and other losses and much more that was relevant. It was on the street at the regular home edition time.

The paper, *The Miami Daily News*, and the Tower were credits to Miami. From personal experience of working for the paper and the Governor and remembering the problems he would give his workers as proficiency tests, I realized Napoleon was right: nothing is impossible. I hope, however, that Miami can find that tearing down the News Tower is impossible.

Norma Davis True, who was a Miami-
ian from 1909 to 1940, was a news-
paper reporter during the 1920-1930
decade when the *Miami Metropolis*
became *The Miami Daily News*.

OUT OF THE TRUNK



Any comments on this photo out of the HASF trunk are welcome. It must be Coral Gables, which has few wide-curved streets. A good candidate for the location is the bend of both Alhambra Circle and N. Greenway Drive, looking east with the golf course in the upper right. What's going on?

► Continued from page 2

Now, everybody join in the verse again...

The Tebeau Library has many old cookbooks which may be read in house. Read and enjoy. Calories and cooking ability don't count; recipes are a delight of gastronomic fantasy; there are no leftovers. Bon appetit.

Early Florida cooks were non-nonsense people. Recipes were not for the novice or the timid. The only reinforcement of the success of the recipe was a terse "Tried" following it. Someone had broken the code.

In the Florida Tropical Cookbook produced by the ladies of the First Presbyterian Church, Laura Kellen offers the following:

Royal Poinciana Beans

- 2 eggs, well-beaten
- 1 tbsp whisky
- salt
- 2 tbsp sugar
- nutmeg

enough flour to make a stiff dough

Roll and cut oblong pieces. Fry in hot fat. Serve with tea or coffee. Waffles are much lighter if made with sour cream and batter kept thin.

Cross Creek by Marjory Rawlings is only incidentally a cookbook but the procurement of ingredients and recipe should warm the heart of Julia Childs:

With a No. 10 shot in the gun and two shots bring down a dozen birds.

Dress and leave whole but skinned and dip in flour. Brown in butter along with tiny whole onions and tiny whole carrots. Cover with water. Season with salt, pepper, a bay leaf or two, and sometimes Greek

origan, and simmer until tender. Add small new potatoes, chopped parsley, and sherry and place in a baking dish. Cover with a rich pastry and finish in the oven

The Tebeau Library letters collection provides peeks into other eras. In the new museum building these will be more easily accessible for both researchers and browsers. The following letter was written October 13, 1918 by J. E. Junkin, superintendent of White Temple M.E. Sunday School in Miami to his son George, a naval officer in World War I.

My Dear Son,

The influenza epidemic has reached such proportions in Miami that churches, shows and all places where people gather have been ordered closed. So here I am, on a Sunday morning, at home, something I have not voluntarily done in thirty years. It seems strange not to be among the children at Sunday School or at the church service following. It is mighty hard to give up habits of a lifetime, and I thank the Good Lord that at least some of my habits are good ones. I have always found, aside from my love of God's house, that attending Sunday School and Church have been cables holding me in safe anchorage.

Mother and I are looking forward to your return to the good old U.S.A. on or about Christmas. We will kill a fatted turkey, altho it does not seem to taste as good as it used to in the north where the cold weather helped to whet your appetite. Neither do the holidays seem the same. There is a zeal about cold and snow and ice that

tropical climes can never know. It is like putting a sharp edge on an ax. The hardest feature to overcome in this country is its monotony of climate, especially for one who has been accustomed to the changes of the North, even when they are unpleasant. Yet still this is a great place to live. Today is like a mild spring day. All windows open and a gentle breeze filling your lungs with the oxygenated salt air from the sea. It is a day when a sail on the bay would be almost the highest expression of physical exaltation—dancing waves, clear skies, spanking breeze, and all that!

Evans is figuring on buying out the Cadillac business for himself. Mr. Nash, with whom he is associated, has made him a good offer. It will be a fine opportunity for him, as the business is paying well, but it will require close application. Stella is well, Mary Blair is visiting an aunt at Tipton, Ga., and Baby Jack is ruling the roost. He is some rooster, too!

Mother seems better than I have known her to be for several years. She is very active about the house and really seems to be taking things somewhat easier than usual. She worries, of course, about us all, but about you boys in particular. Your letters — altho short — always provide subjects for long discussions and speculations. She seems to sense when you are irritated or discouraged as well as when you are hopeful and happy. Great are the hearts of these mothers!

May God's blessing be with you and bring you safely home to us all.

Lovingly, Dad

— ALICE P. WILLEY

BOOK REVIEW

Sandra Riley. **Homeward Bound. A History of the Bahama Islands to 1850, with a Definitive Study of Abaco in the American Loyalist Plantation Period.** South Miami, Florida: Island Research, 1983. Bicentennial Message, Foreword, Preface, Author's Acknowledgments, List of Illustrations, Chapter References, Appendices, A-F, Bibliography, Index, 308 pages. \$15.95.

Sandra Riley's book, a study of the Bahama Islands prior to 1851, is basically chronological, beginning with the geological creation of the Bahamas and ending in 1850, just after the abolition of slavery by Great Britain.

Ms. Riley's first chapters on the early Spanish possession of the Bahamas and the New World are an indictment of the Spaniards' treatment of the natives. The Spanish may have been cruel and indifferent to the living conditions imposed on the Indians, but other Europeans had little more compassion. As Leitch Wright documents in his book, **The Only Land They Knew** (Update November 1981), the British encouraged intertribal warfare and enslaved Indians along with blacks. If the Creeks feared the return of the Spanish in 1783, at least they did not leave Florida as the original Indians did in 1763, preferring to go to Cuba with the Spanish rather than stay under the rule of the British and their Creek allies.

Ms. Riley's chapters on piracy are very entertaining. The activities and personalities of various pirates are de-

tailed and fascinating. The author is more tolerant and understanding of their behavior than she is of the Spaniards'. Eventually the British suppressed the pirates and governed the islands, except for a brief occupation by the Spanish during the American Revolution, through the rest of the period covered by this book.

The end of the American Revolution began a period in the history of the Bahamas during which many Loyalists were forced to leave the United States. Many of them decided to settle in the Bahamas. The trials and tribulations that they found in the islands make up the remainder of this work.

The Loyalists had to cope with a new environment, a series of unpopular governors, and the abolition first of the slave trade and then slavery by the English government. Many Loyalists gave up and moved out of the Bahamas but the ones who remained, along with inhabitants with roots in the islands going back to the period of piracy, gave the Bahamas a stable population, one that had found a home.

The amount of work, dedication, and love poured into this book by the author is obvious. The bibliography is extensive, yet it "is restricted to works quoted in the text." The End Notes also add to the quality of the book, being complete and instructive.

The book is well written and flows easily from one subject to the next. Clarity is important in any form of writing, and histories in particular need it if they are to reach a wider audience. This book should be read by anyone wishing to learn more about the early development of the Bahamas.

Love Dean. **Reef Lights. Seaswept Lighthouses of the Florida Keys.** Key West, Florida: The Historic Key West Preservation Board, 1982. Acknowledgements, Foreword, Prologue, A Personal Note from the Author, Appendices, Selected Bibliography, Index. 134 pages. \$9.95.

In this book Love Dean tells the stories of the six lighthouses that warn sailors of the treacherous Florida reefs stretching from Carysfort Reef near Miami to Sands Key near Key West. Each of the six stories is essentially the same, but Ms. Dean is able to give each light a personality and history of its own.

The six lights are described in the order in which they began operating. She begins each story by relating the need for a light in a specific area along the reef. Then she details the Congressional appropriations for the light, its design, construction, and the interesting events in each light's history. Also mentioned are the history of the Lighthouse Service through the Lighthouse Board to its absorption by the Coast Guard and a description of the various types of illumination used in the lighthouses.

The author, a licensed captain, obviously knows and loves her subject. Those two qualities make her book interesting and easy to read. The Appendices, Bibliography, and Notes (at the end of each chapter) attest to the amount of work, research, and dedication that also went into this book. Anyone interested in South Florida's history and unbreakable link to the sea should read this book.

— DANIEL O. MARKUS

THE FINAL WORD

In the research collections Curator Becky Smith has two green scrapbooks donated October 9, 1979 by Pat and Ben Aiken. They were bought by Judge Marshall Brown of Pittsburgh for \$1.75 each from the Weldin Company, booksellers, Puttsburgh, and were filled by the judge with articles and cartoons about the Miami boom, beginning with December 5, 1925 and going through the 1926 hurricane.

Many of the scrapbooks' contents were gathered from magazines: **Liberty**, **The Saturday Evening Post**, **The American Mercury**, **Farm and Fireside**, **Judge**, **The Golden Book**, **Forbes**, **The Century**, **The Magazine of Wall Street** and **McCall's**. The cartoons were from Webster's "The Man in the Brown Derby," King's "Gasoline

Alley," Westover's "Tillie The Toiler," and DeBeck's "Barney Google." Newspaper clippings were mostly from the **Pittsburgh Press**.

The **McCall's** magazine for May 1926 began a four-part series by Ida M. Tarbell, "Florida — And Then What? Impressions of the Boom" with drawings by Hugh Ferriss of the new Miami-Biltmore Hotel and the new **Miami News** building. These drawings are the cover pictures for this February 1984 issue, which contains personal stories about both buildings.

Liberty's December 5, 1925 issue has an article by Walter Davenport titled "Glittering Florida: An analysis of the greatest gold rush in real estate history." The same issue has a promotion of Rex Beach's book on "The Miracle of Coral Gables" with drawings by Denman Fink.

The Magazine of Wall Street,

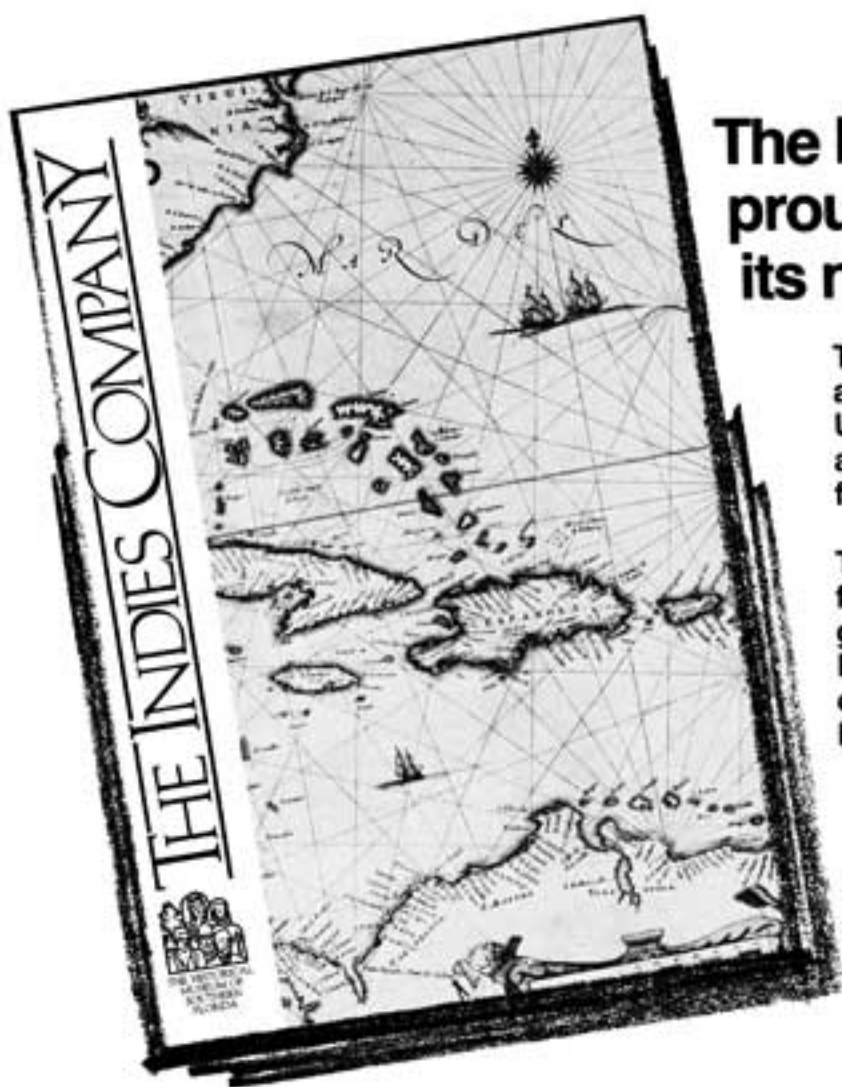
March 27, 1926, ran an article by A. R. Pinci, who writes: "But a boom implies a depression in the offing. There is no such thing in Florida... Florida is a stopping place to Cuba, now, and may eventually become a stopover to Panama, when travelers get the Latin-America habit, which seems growing fast."

The second scrapbook ends with tearsheets of two articles, one titled "Lure of Florida Grows as Winter Settles Over North" and the other, a short story, "The Beautiful and Beloved." It is by Marjory Stoneman Douglas.

Even with hindsight a reader becomes swept up in the excitement of the time because these stories were written at that time. Our **Update** articles for February were written with today's perspective but they still contain the excitement.

Maria Anderson

THE INDIES COMPANY



The Historical Museum proudly introduces its new museum store

The Indies Company. Look for announcement of its opening soon. Unique treasures from South Florida and the islands of the Caribbean will be featured.

The store will continue to carry articles from the Florida Indians and will have a greatly expanded selection of books on Florida history. The new shopping bags of The Indies Company will come in handy.



THE HISTORICAL
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