

It's Time To Move – Again
The Neighborhood • The Drawing Room
The Builders • The Library

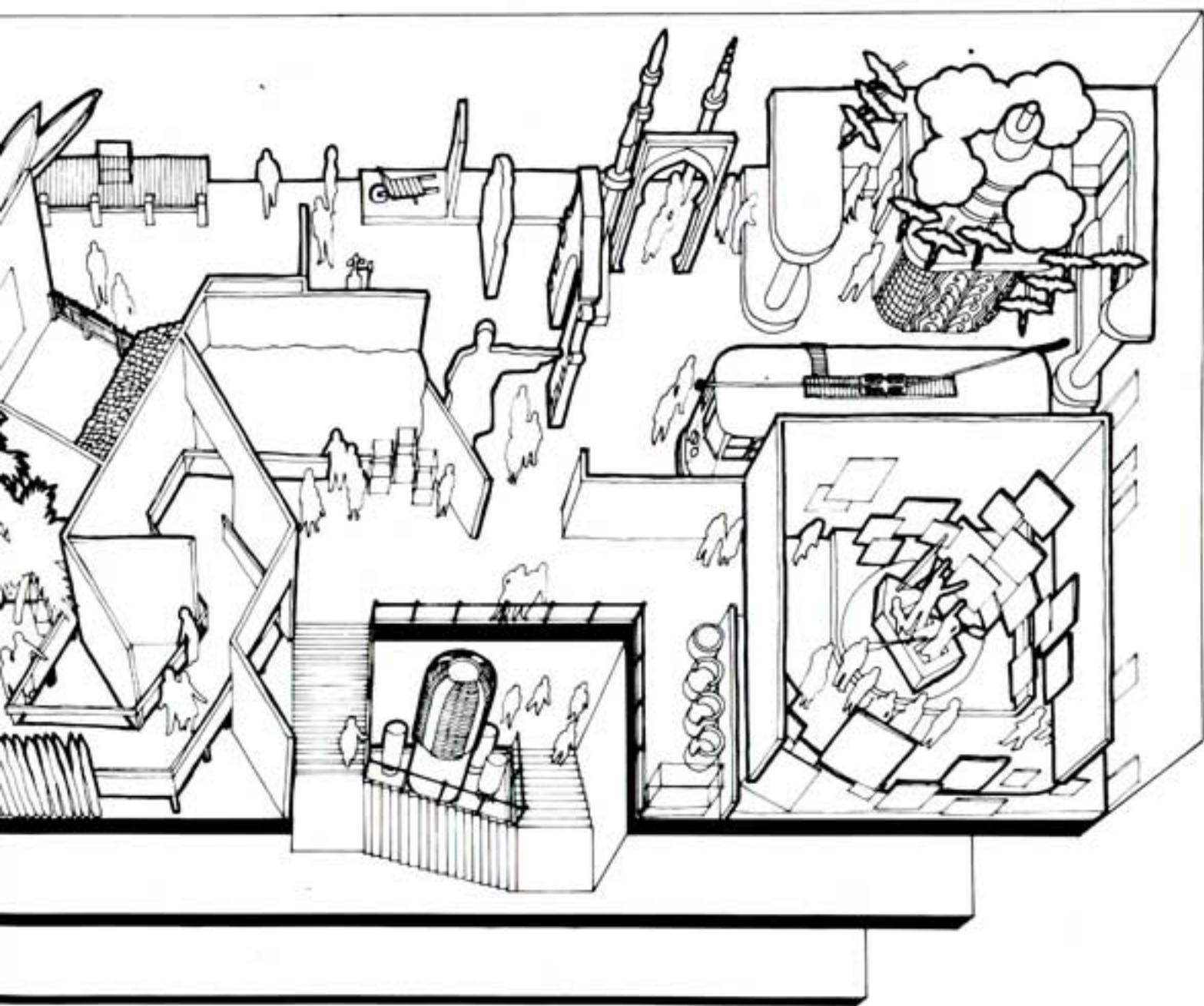
The Historical Association of Southern Florida

UPDATE

Volume 9, Number 4

November 1982

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The Historical Association of Southern Florida

UPDATE

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Zannie May Shipley, in her mind's eye, toured the new exhibit floor and describes what's there – or will be there.

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Nancy Taylor, in Orlando, explored Presentations South, Inc. where everything described above is being made.

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Rebecca Smith, in HASF's library, refers to the new quarters as a research center. It is much bigger but likely will retain that lived-in look.

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On the cover: Birdseye view of exhibit area in downtown HASF museum. Street level at bottom. Lower center: people on plaza entrance level climb stairs to exhibit. Bearing left they pass dioramas of coastal waters, ridge and wetlands into first human life. Lower left: international rivalry; above: wreckers. Going right: Indians, homesteaders and bay era. Upper right: boomtime. Then, the Black Community and, lower right, post-WW II.

Photo credits: cover: Robert Burke, HASF; inside cover: Shakespeare Street Actors; p. 3-6 Connell, Metcalf & Eddy/Johnson & Burgee; p. 7-10 HASF, Robert Burke; p. 11-12 Presentations South, Inc.; p. 13-14 HASF, Horace Gill photos; all others, HASF.

AROUND THE MUSEUM

When you are looking over your assets and liabilities trying to save every dollar you can and your eye falls on \$118,000 that is interest to be paid yearly on a two-year bank loan, you think of the saving if the loan is paid off. That's what HASF's executive committee did with the loan it re-

ceived to purchase the Audubon double-elephant folio. It went into the association's endowment fund to pay \$675,000 principal, closing fee and interest that had accrued on the loan from November until the mid-summer closing date, saving some \$39,000 this year and \$118,000 next year.

There still remains \$192,000 in the endowment funds, which consist of bequests, the Thelma P. Peters fund and the Mitchell Wolfson Jr. Operating Fund endowment. The money was taken from the Wolfson fund with

Mickey Wolfson's understanding, although reluctant, approval and with the solemn pledge on the part of the board of trustees to replace it. HASF president Jim Apthorp and former president Steve Lynch were principal negotiators.

So the push to raise the \$1,000,000 to obtain, restore and maintain the birds is going forward on several fronts. The campaign has several things going for it. There is national interest in HASF's efforts to keep the birds in Florida and likely support in the print restoration. The folio caught the interest of the state legislature even though it failed to get funding at the last session.

A follow-up telephone campaign after the mailing of brochures announcing the \$10,000 (for Florida birds) and \$2250 (all other) sponsorships indicated considerable interest albeit most at a lower giving level than sponsor. However, the brochures were mailed on a Friday afternoon and the following Monday morning there was a check in the mail at the museum from Earl S. Mizell for \$750, a down payment on a sponsorship. So far, there are five sponsor commitments.

An audio-visual film clip on the birds has been made and is available to show to possible donors, either groups or individuals.

To clearly identify the endowment program and separate it from the general association activities administered by the board of trustees a foundation is being formed. Steve Lynch is doing the initial planning.

It's an education to wander through the statistics put together by Education Director Wit Ostrenko on the 1981-82 school tours.

There were 6,766 children who participated. Attendance starts slowly in September, picks up in October, hits 1,058 in November and drops back to around 500 in December through February. March leaps up to 1,157, April drops to 741 and May explodes with 1,370. June closes out the school year with 196.

Favorite historical site is the lighthouse on Key Biscayne; 2,562 went there. The Barnacle is next with 1,344, then the HASF museum with 1,268 and the Gold Coast RR in Ft. Lauderdale with 1,141. That's the most expensive tour; students paid \$11,013.50. The museum is the best bargain, \$634.00. Total revenues for five programs (the Outreach program costs nothing) were \$19,996, topping \$18,500 in HASF expenses for the programs. Salaries were \$6,274; a



November 5, 1972 was opening day at HASF's present museum at 3280 S. Miami Ave. It, too, was designed by a Johnson, Herbert, a long-time local architect who has moved to California. The present story-line exhibit was completed and opened during the 1977-78 season. For a look at HASF's first museum, see *Out of the Trunk*, p. 15.

LETTERS

NEW ORLEANS NEWS

A carbon of a letter to Layton Mank has been passed along to *Update*.

I was impressed with your activity on behalf of the Historical Association of Southern Florida (May 1982). As my continued membership indicates, I feel that it is an extremely worthwhile organization, given the fragile nature of historic preservation in Southern Florida. My museum activities have continued here as a trustee of the New Orleans Museum of Art and presently acting as its treasurer.

In the article on John James Audubon it is interesting to note his South Florida and New Orleans connection!

*John A. Rodgers III
First National Bank
of Commerce New Orleans LA*

FIU IN '72

Thanks for the UPDATE copies. I look forward to reading "FIU in '72."

*Chuck (Charles E. Perry)
Golden Bear, Inc.
North Palm Beach FL*

Perry liked what he saw and ordered a large batch of extra copies.

FOR CIVIL WAR BUFFS

Bruce Catton's "The Blue and The Gray" an eight-hour drama about the American Civil War, is scheduled to be broadcast on the CBS television network in November.

The original story, prepared by Pulitzer Prize-winning historian Bruce Catton and by John Leekley (editor for Catton's final, posthumously-published book, "Reflections on the Civil War"), is filled with the carefully-researched color and detail for which Catton was noted. It



Johnson's Spanish-Mediterranean-Italian design Culture Center is bordered by I-95, people mover, Metrorail.

"Here is the Cultural Center, looking like it could have been built in 1925... or maybe even 1625."



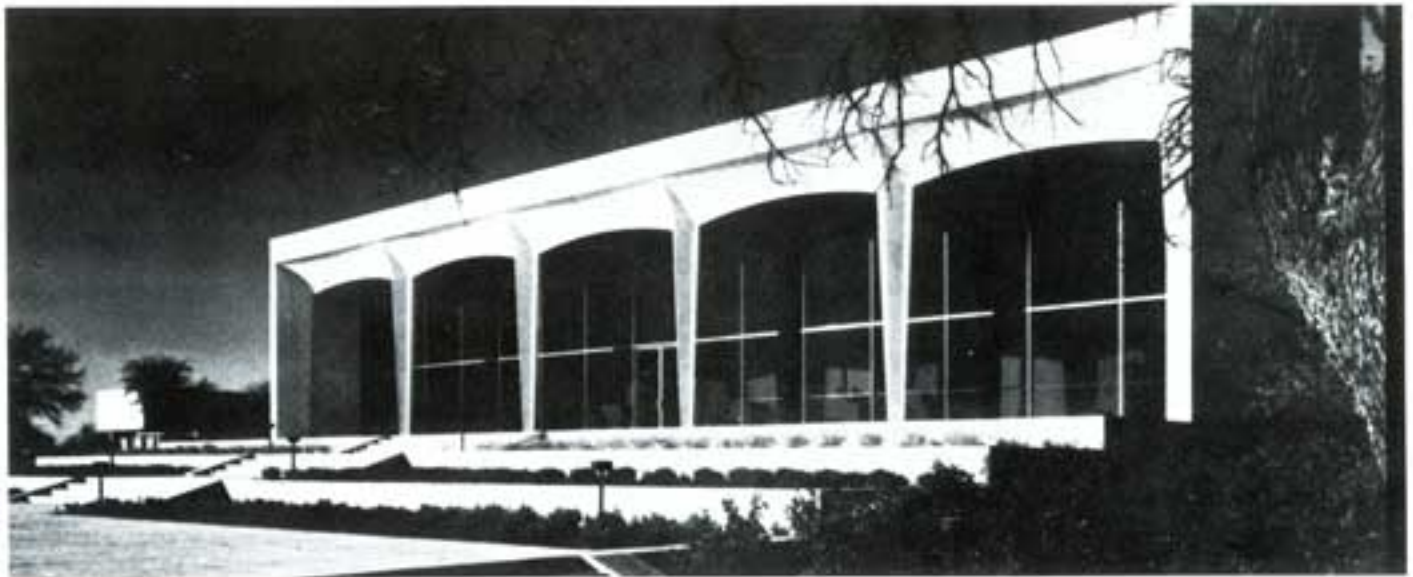
Philip Johnson, classicist.

"His most famous... building is a glass box and most of America... thinks first of his own house — the Glass House."

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Johnson's own home, the Glass House that made him famous 30 years ago, is a minimal abstraction in a natural setting.



Amon Carter Museum of Western Art, Fort Worth TX, an early Johnson building, shows his preference for the historic.

What Hath Johnson Wrought?

BY BETH DUNLOP

At the risk of opening with some sweeping statements:

Florida's museums are housed in three kinds of buildings: converted warehouses, great old houses (or hotels), or dramatic new buildings.

The new home of the Historical Association of Southern Florida's museum will be none of the above.

At one extreme are the converted-from-a-warehouse Dali Museum in St. Petersburg or the current (although temporary) home of Fort Lauderdale's Museum of Art, old warehouse-like storefronts converted into exhibition and office space – and ultimately to be replaced with a modern museum.

At the other are the "grand" museums – the Flagler, the Four Arts, the Ringling, the Metropolitan and Vizcaya, all heirs in one way or another to an elegant structure.

Then there are the new museums – for example, William Morgan's Florida State Museum in Gainesville or his Children's Museum in Jacksonville. These are elaborately creative concrete structures, perhaps derived from the past (especially in the case of the Florida State Museum which is underground and drawn from Indian mound formations), but in design and engineering they are thoroughly modern, part of the present and the future much more than the past.

So here is the Cultural Center, looking like it could have been built in 1925 ... or maybe even 1625. It is ironic in that it was designed to be part of a post-space-age government complex, and it will sit next to a Metro-Dade County commission chambers building that will quite resemble a flying saucer at rest. It's also ironic because the best way to get there will be a high-technology transit system.

Then, too, it's ironic because the architect of the Cultural Center was long considered to be a premier proponent of the International Style, all that architectural abstraction which we call modernism.



Sheldon Memorial Art Gallery, Lincoln NB, has plenty of neo-classical architectural elements, another early work.

Dumbarton Oaks Museum of Pre-Columbian Art in Washington DC, completed in 1964, is referred to as a "jewel." It is a series of eight linked pavilions with curved glass walls, formal and delicate in ornamentation.



But was he?

Let's dispel the myth first:

Philip Johnson never devoted himself exclusively to the glass box.

All those classical arrangements of space, all those historical allusions that are causing so much controversy now have been part of Johnson's architecture for most of his almost-40-year career.

True, his most famous, most enduring building is a glass box and most of America, when thinking of the architecture of this 76-year-old man, thinks first of his own house — the Glass House. The Glass House, designed 30 years ago, is certainly minimal, certainly an abstraction. It carries the tenet, so often repeated now, of Mies van der Rohe ("less is more") to its almost-absurd end, and it made Philip Johnson famous and important.

True, too, that in the '70s especially Johnson achieved further fame and greater architectural importance for a series of buildings that exploited the idea of the "glass box" (a term that has become synonymous with the most brittle-sleek products of modern architecture). Johnson's Pennzoil Place in Houston glitters for miles, and its stark, sharp geometry has inspired whole hosts of imitators. His IDS Tower in Minneapolis, a real architectural accomplishment, not only has glass exterior walls but also has a

vaulting interior atrium, known as the Crystal Court with reason. Its ceiling, a series of juxtaposed clear glass cubes, has the appearance of quartz viewed through a microscope on a giant scale.

But consider another of Johnson's major buildings, the New York State Theater at Lincoln Center. It is elegant and formal, a building steeped in the classic traditions of theater architecture and decorated with red velvet, crystal and gilt. When it opened in 1964 it caught the critics by surprise, although it probably shouldn't have.

Born in Cleveland in 1906, Johnson graduated from Harvard with a degree in classics, not architecture, but he soon linked up with Henry-Russell Hitchcock, an architectural historian. The two of them set off across Europe and returned to write, in 1932, a book called *The International Style — Architecture Since 1922*. The book, which subsequently became an exhibition at the Museum of Modern Art, was to set the stage for the emergence of modern architecture in America.

Johnson and Hitchcock by no means invented modern architecture (though they did invent the term "International Style"), and they by no means fostered its spread through America. But, acting as critics and his-

torians, they gave this new movement a forum and a legitimacy that it might not otherwise have come by quite so easily.

Johnson then returned to Harvard to study architecture, and he graduated in 1943 at the age of 37. His thesis, a house in Cambridge, was a precursor of his own house, which he built for himself in 1949.

Johnson didn't open an architectural practice until four years after that, and his first commissions were for houses. He collaborated with Mies van der Rohe on the Seagram Building (and designed the Four Seasons Restaurant inside it), and has had his architectural offices in that building since it opened in 1958.

But during those early, pre-1970s, years Johnson showed his predilection for the classic and his preference for the historic. Such buildings as the Amon Carter Museum of Western Art in Fort Worth TX or the Sheldon Memorial Art Gallery in Lincoln NB had lots of historical allusions, plenty of neo-classical architectural elements — as if they were derived from the beaux arts school. A third such building, the Dumbarton Oaks Museum of Pre-Columbian Art in Washington DC is a series of eight linked pavilions with curved glass walls, and it is formal and ornamentally delicate. Completed in 1964, it

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was dubbed even then "postmodern" and now it is referred to as a "jewel."

In the 1970s Johnson linked up with John Burgee, 49 years old and by Johnson's own admission a very different sort of architect. Together, they designed such buildings as Penzoil Place and the IDS Tower, among the last of their abstract modern structures.

Then came the break with the accepted, and in quick succession, designs for the Cultural Center in Miami, the ATT Headquarters Building in New York, the Pittsburgh Plate Glass Building in Pittsburgh. These were startling, shocking designs, with blatant allusions to the past — turrets, spires, pediment tops.

The ATT Building, with its Chippendale-headboard top and railroad station base, is a very peculiar work. It is not necessarily likable, not at all enthralling, but it is certainly provocative. The lobby — a huge, vaulted space more reminiscent of Grand Central than Hello, Central — has great potential for being a wonderful, even important, space.

PPG will be a different story. It is a tower surrounded by a series of smaller buildings all clad in shimmering, faceted black glass, and it will be breathtaking, despite the pencil-point turrets (also faceted black glass) punctuating its roof. PPG's smaller buildings will flank a courtyard of sorts, which is like a medieval cloister, sheltered and enclosed and theoretically for more contemplative pastimes.

Johnson is obsessed with approaches to buildings and with the creation of "great" spaces — courtyards and atriums and piazzas. He is preoccupied with the design of the processional — the architecture of arrival — and he is determined to create memorable public spaces within his architecture.

If those obsessions take him back through history, so be it. He borrows from eras past with a shrug of his shoulder, and certainly without any embarrassment.

His search for great spaces has not been without its successes, be they new inventions like the Crystal Court at the IDS Center or recapitulations of architectural history.

In fact, the most frequent axiom to come from Philip Johnson is this:

"One cannot not know history."

And that's important here. With that in mind, and with a sense that Johnson's architecture evolved rather than erupted, it's much easier to understand why Dade County is getting from Philip Johnson a museum-library complex like no other.



AT&T Building, New York, reverted to classic Chippendale top after sleek 70s designs.

"One cannot not know history" — Philip Johnson



Turreted buildings of PPG, made of black glass, cluster cloister-like around a courtyard.

Which brings us back to Metro-Dade County's Cultural Center, home of the Historical Association of Southern Florida Museum, the Miami-Dade Public Library and the Center for the Fine Arts. There is probably no better place to find a kind of architectural history recapitulated than in this design.

In grounding himself for the task of designing the Cultural Center, Johnson toured Palm Beach and Coral Gables — and one of Miami's greatest architectural offerings, Vizcaya. He studied an array of borrowed styles — from the Spanish-Mediterranean-Italian of George Merrick's Coral Gables architects to the Moorish-Italian-Spanish of Addison Mizner in Palm Beach to the frankly (and repeatedly) Spanish-colonial-copy architecture of such buildings as the Biltmore and the Freedom Tower to the pure Italian-moderated-with-some-French-sensibilities of Vizcaya.

After all, one cannot not know history.

The irony of all this exploration of Johnson's, as he sought a rationale for his Cultural Center design, was that the buildings he was looking at were copies or copies of copies. The architecture of Coral Gables was always intended to be more evocative than original. The architecture of Palm Beach was intended to be riddled with allusions to elegant and exotic places. And when James Deering wanted a mansion on Biscayne Bay, he simply borrowed the ideas from a northern Italian palazzo.

It's entirely likely that all of this ersatz styling sent Johnson right back to the original sources, anyway, because the result is a new reinterpretation of Spanish-Moorish-Mediterranean-Italian design, more Italian than anything, and not a reinterpretation of Coral Gables and Palm Beach.

Initially, with imp-like wit, Johnson forestalled his critics by terming his design Florida Regional Architecture. Later, and more grandiosely but no less enigmatically, he toured the half-finished building and likened it to the Acropolis, the Piazza San Marco and the Louvre, none of which is "Florida Regional" in style.

Without that striving for greatness, though, the Cultural Center would be a building bereft. Without the grand spaces (which at this early writing seem to be riding a thin line between being fabulous and being fatuous), the Cultural Center could resemble a Spanish-styled strip shopping mall or a condominium recreation hall for something likely called "Seville South" or "Carmen Condominium."



New museum of Historical Association of Southern Florida is two stories at plaza level. Offices, workrooms are below on street level.

Preview Tour No. 1 Now Starting

BY ZANNIE MAY SHIPLEY

As **Update** readers are well aware, the girders and foundations are in place, the walls are up, the roof is on the new Museum building – but what's inside?

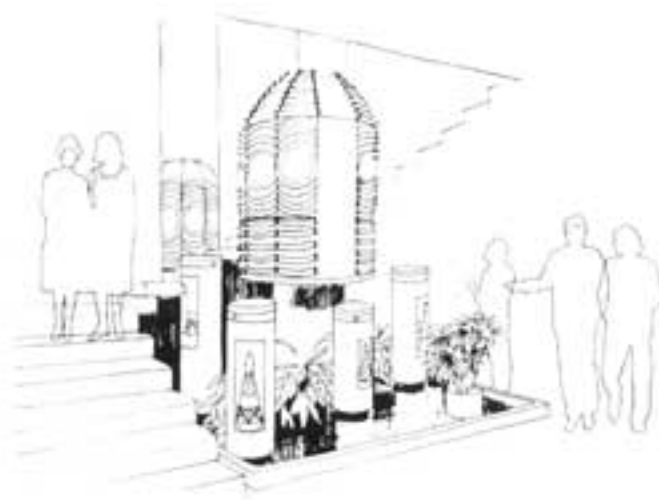
When I asked Linda Williams, she produced a thick document called a Request for Proposal which was sent to the fabricators and audio-visual contractors for bids on producing the exhibits. After conferring with Linda and studying the concepts in the proposal, I feel confident that we can take a preview tour before a single exhibit is in place. So come along with me to inspect the sights and sounds of the new South Florida Historical Museum.

The most direct way to enter the Museum is from West Flagler between NW Second Avenue and NW First Avenue. At the corner of Flagler and NW First Avenue a ramp begins which leads us up to the plaza on the second level. On our left is the entrance to the Miami-Dade Public Library and on our right is the Art Center. Crossing the plaza, facing north, we enter the History Museum.

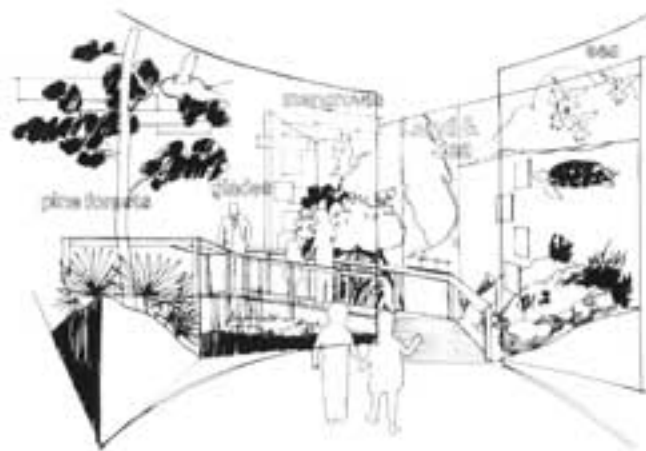
As we cross the lobby, we pass the Charlton Tebeau library where the Audubon prints with an accompanying audio-visual program are on exhibit, and a traveling exhibit such as the Lost Treasure of the Golden Galleons 1622, now under negotiation.

Our tour begins at the **Orientation Theatre** where two major themes are introduced: the uniqueness of the South Florida environment, and the arrival of successive waves of people into the southern part of Florida over 10,000 years of man's experience. Through the use of multi-media equipment – slides, music and narration – this program shows the ocean, bays and estuaries, coral reefs, Everglades and pinelands, manatees, alligators and egrets, comptie, bromeliads and mangroves, and imparts a sense of the delicate balance between plants and animals that has evolved. Using headphones available in English or Spanish, we are reminded of the diversity of

► Continues on page 8



Fresnel lens presides over display of Florida lighthouses.



Coastal Waters set the stage for local history's opening scene.

International Rivalry



Fiber-optic lights have to be seen to be believed but they trace trade routes, treasure fleets and other activity of the Spanish, French and English during the period of International Rivalry. Real cannon, almost real fort.

those who arrived: Indians, Jews, Catholics, Protestants, red, black and white – all searching for a better life. We are also encouraged, as individuals, to become participants in our history rather than merely spectators.

Now, we move up the stairs, passing the Fresnel lens and a display of Florida Lighthouses. The background to the chronological history begins here with a look at South Florida's unique environment. **The Coastal Waters**, a 30-60-second tape activated by the visitor in English or Spanish, accompanies a diorama introducing the mangroves and ocean, bays and estuaries that characterize our shore.

Next, the **Coastal Ridge** environment is seen in another diorama, showing the outcropping of Miami oolitic limestone, the pinelands and subtropical hammocks, and the 30-60-second narrative discusses the significance of the ridge to the Everglades and to the early inhabitants who depended on deer, panther and comptie for food.

A third diorama illustrates the **Wetlands Habitats**, the low-lying areas such as the Everglades and the Big Cypress Swamp which are covered with fresh water for several months of the year. The narrator explains the special adaptations which plants and animals make to this unique environment and the tape highlights specific wildlife sounds.

A larger diorama depicts **The First Arrivals**: the pre-historic Indians of South Florida. These people were dependent upon the environment and it shaped their culture. The scene shows a Tequesta family extracting meat from shellfish and making tools from shells, and the 60-90-second tape explains their daily life.

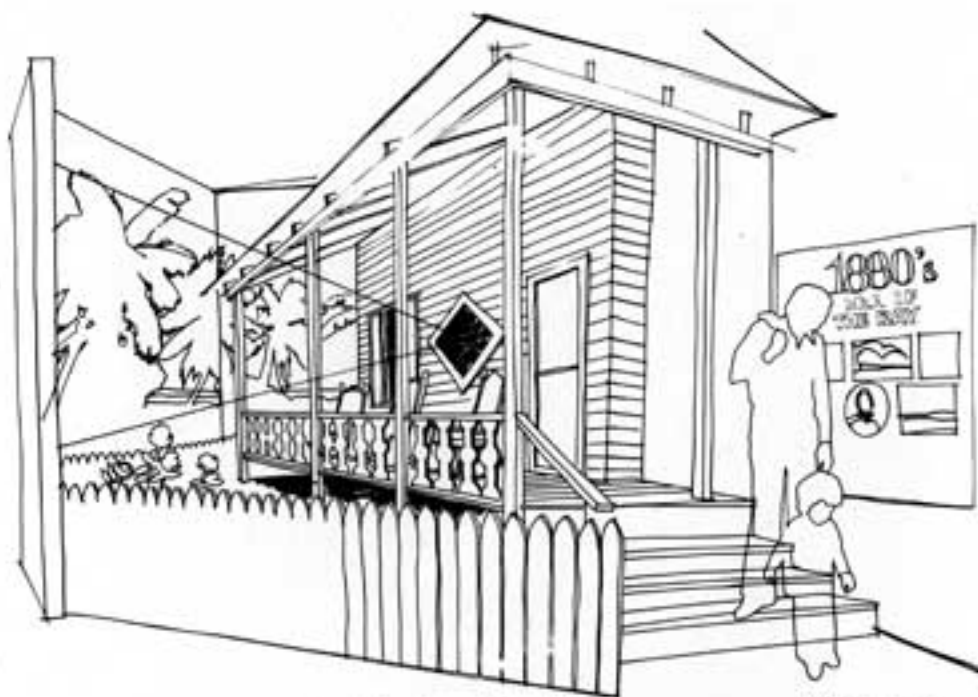
As we move toward the period of International Rivalry, we pass an exhibit of the defense of a fortification such as the Castillo San Marco in St. Augustine, including an 18th century cannon, cannon projectiles, and graphic displays of cannon manufacture.

To illustrate the period of **International Rivalry**, a map of the Caribbean Trade Routes is illuminated by fibre optic lights synchronized with the audio tape as the narrator discusses the importance of the treasure fleets to Colonial Spain, and later Florida's role as a buffer zone when the



Life of Miccosukee and Seminole Indians is recreated through sight and discussing language differences.

After the hard work learning to live with the land, the late 1800s brought a pleasant era to the bay area before it plunged into the 20th Century. Ralph Munroe's porch is an inviting place to sit and listen and observe.



effects that include a Miccosukee and a Seminole

French and English began to expand their holdings in North America.

As we enter the exhibit of the **Wrecking Era**, we start "The Wreckers Song" by stepping on a floor switch.

The Wreckers Song

When daylight dawns we are under weigh
 And every sail is set;
 And if the wind it should prove light,
 Why then our sails we wet,
 To gain her first each eager [crew] strives,
 To save the cargo and the people's lives;
 Amongst the rocks where the breakers roar,
 The wreckers on the Florida shore.

Second stanza, to tune of "The Garden Gate." As the song is sung, we get a feeling for this era as well as impressions of Key West in the 1800s. The source for this song is a recording in the Monroe County Library and since it would make no sense in Spanish, this is one of the few programs in English only.

Next, we see two Seminole chickees. At the first, **Seminole Languages**, we press a button and hear two Indians, a Miccosukee and a Seminole, discussing differences in their languages and then instructing us in Spanish or English in the pronunciation of simple everyday words in the two Indian languages still being spoken in South Florida today. This will be on a 10-15-minute tape which the visitor will hear in segments of 60-90-seconds in either language with a 90-second delay enabling the next visitor to change languages and to hear the next segment.

At the second chickee, we will hear **Clay MacCauley**, who observed the Seminoles in 1880-81, describe Seminole life: their housing, clothing, diet, religion, ceremonies and other aspects of Indian life. This too will be a 10-15-minute tape divided into short segments like the other Seminole tape.

From the Seminole homes, it is a short distance to the **Homesteading Era**. Here we use headphones, three available in each language, to hear first person quotations from pioneers: "Palmettoes covered the ground everywhere in the piney country ... the big thick roots ... had to be grubbed out with a grubbing hoe. A good grubber could do ... a spot 40 by 40 feet a day ... and be paid about three dollars ... Mosquitoes ... actually darkened the sun."



Dreamland is the title of the mini-theatre program telling about the boomtime dreams. Art Deco buildings, songs and movies about Miami are all part of this jazzy age and City of Miami #231, HASF's reconstructed trolley, is part of it.

But all was not hardship as the **Era of the Bay** shows. In the first of three mini-theatres, we are welcomed to sit on Ralph Munroe's porch while he describes the way people lived, augmented by photographs from the Munroe and other collections. This was during the 1800s when transportation was by boat and Key West was the nearest urban center. Conveniences were few but many of those who lived here then regretted the arrival of the railroad and the development that followed. This five-minute visit transports us back to that tranquil time in South Florida.

Leaving the serenity of the Bay, we make the transition to the Roaring Twenties by way of music – five minutes of typical '20s songs, including some gems written about Florida: "In Florida Among the Palms," "Florida Moon," and "Way Down Biscayne Bay."

Nearby is "City of Miami #231," HASF's Trolley. (See May 1982 UPDATE.) We can sit there a moment before we enter the next mini-theatre, **Dreamland**. This five-minute program illustrates the era of the Boom, which demanded dreamers – real estate developers, ad men, schemers, hucksters – who could see beyond the harsh realities of the land and convince others to share the dream, overcome the hardships and believe in the magic of the area.

As an extra treat, excerpts from movies made in Miami from the early '20s through recent ones such as "The Champ" and "Black Sunday" are showing in this theatre too.

From here we move on to the story of the **Black Community**. The prevailing philosophy of racial segregation led to the growth of a separate community for Miami blacks with its own churches, schools, social organizations and businesses. Part of the five-minute tape records first person accounts from black pioneers, accompanied by music of the great jazz artists who performed on "Little Broadway" on NW Second Avenue during the '30s. The oral history part of the program will be bilingual.

The final mini-theatre, **We, the People**, deals with arrivals of new people to South Florida since World War II. Through slides and narration, the problems faced, the mistakes made, and some of the solutions achieved by individuals and groups are shown. The thrust of this program is to help us realize that South Florida today is the result of man's activities in the past and that our participation in our community will help shape the future. In essence: we are here; at this moment we are a part of South Florida's history.



We, the People, the final mini-theatre, deals with arrivals of new people to South Florida since WW II. This is the period of greatest development and many of the visitors to the new museum have played a part in this segment of history.

"It is a region in the greatest possible contrast to the others of this continent. It has shaped uniquely the history of man within it."

— Marjory Stoneman Douglas in Florida: The Long Frontier

Re-Creating Good Old Days Takes Nuts, Nails And Numbers

BY NANCY TAYLOR

That unique shaping — of land and man, of land by man, especially in South Florida — will unfold in the top floor exhibit area of the new HASF museum.

In molding the history of Florida's lower peninsula the museum planners* — its director and staff — reached into time millions of years before man's history to show how Florida, especially South Florida, was formed from coral and limestone.

Skillfully and graphically, and bilingually, in progressive exhibit areas the museum planners

- pull the viewer into the era of the early Indians, the original inhabitants;
- capture the immigrations and explorations by the Spanish;
- draw Key West, homesteaders, farmers, fishermen into the beginning of Dade County;
- burst forth with surging development as the state, especially South Florida, grew up;
- and plunge into the post-World War II era which saw Florida reaching for the stars, the planets, the moon.

* See Book Review page 14

Translating the mental concepts of the museum planners into tangible boats, forts, house, and even a theater and pulling all of this together to make it fit have been Robert Buck and

► Continues on page 12



Lumber as near the original as could be found was used by the fabricators of the houses, shops, fences, boats which bring the South Florida area's early history to life.



Hundreds of displays have been created, packed for shipping, marked and stored in warehouses all over Orlando for more than a year. Shipments are now arriving at the museum.



Each board, stud, window sill, door frame was numbered and dismantled for easy re-assembly. The fabricators, Presentations South, Inc., are the only museum producers in the south.

Robert McGarry, co-owners of Presentations South, Inc. of Orlando, a firm which builds museum displays. Their company is the only prime museum producer south of the Mason-Dixon line. For more than a year, the company's 35 employees have designed, engineered, built, painted and numbered hundreds of displays for the HASF museum's grand opening.

"We have stuff in warehouses all over Orlando," Buck said back in May when the exhibits were "better than half built." The "stuff" to which he referred included several prefabrications, including a "typical" early days building carefully constructed at the firm's plant near the Amtrak Railroad Station on Sligh Blvd. in Orlando. Each board, stud, window sill, door frame was numbered and dismantled to await its time for easy re-assembly inside the new museum. And each piece of lumber is as nearly like the 1890s original as possible.

"We found a mill near Ocala that could produce it for us," Buck said.

Careful detail to such projects included tracking down the grandson of an old Key West who had passed along his trade of building Sharpies, those small and fast vessels liked by boatmen. The grandson was brought to Orlando as advisor for building a Sharpie that children can

touch and climb on when they visit the museum.

Buck and McGarry are former Martin Marietta employees who ventured into the museum business 18 years ago. In the years since, Presentations South has built the American Museum of Immigration at the base of the Statue of Liberty in New York, the Nation of Nations Museum in the history building at the Smithsonian in Washington, D.C., and most recently re-did the American Museum of Science and Energy at Oak Ridge TN for the World's Fair.

The partners also have the southeastern contract - from Virginia to the Virgin Islands - for work with the National Park Service.

"We've done several small museums for the park service," Buck said.

But with all of this, the \$700,000 contract for the Historical Association of Southern Florida Museum is the first the company has done for a Florida community.

"It will be a bilingual museum... everything is in Spanish and English due to Dade's Spanish community and the many South American visitors," Buck said.

Thus history completes its circle, embracing the state's earliest heritage when the first flag to fly was Spain's.

Ephemera Is What Fits in a File Folder

BY REBECCA SMITH

If you imagine the square footage of one-half the present museum gallery, from the entrance to the homesteading painting, you will have an idea of the size of the research center in the Historical Museum's Cultural Complex building. The Charlton W. Tebeau Library of Florida History, to call the research center by its proper name, is soon to move to bigger, better, and more visible quarters.

The Tebeau Library will be easy to find for it is on the main floor of the new museum just to the right of the entrance. The wall separating the research center from the special exhibits area is of smoked glass, giving general museum visitors a glimpse of this HASF program which might otherwise be overlooked. Part of this wall area is a glass exhibit case, visible from both the special exhibits area and the research center. Here recent donations to the Tebeau Library and the museum artifact collection will be displayed.

Another special glass case between the research center and the special exhibits area will display prints from John James Audubon's Double Elephant Folio.

The research room has an area with easy chairs for reading the latest magazines and journals or for having an intimate conversation with a staff member or a historian (historic research often calls for a lot of talking). In another area there are tables on which to spread out for study photos, papers, and all the other materials one may need (historic research always takes up a lot of space). And in the quietest far corner there are some enclosed carrels for scholars and graduate students (historians sometimes spend days or weeks at a stretch in a manuscripts collection).

Just as there will be special places for those who use the Tebeau Library, there will be special places for items in the research collection. Shelves will hold books, journals, city directories, and boxes of manuscripts, papers, and pictures. File cabinets will contain photographs,

► Continues on page 13

pamphlets and ephemera. (Ephemera is whatever fits in a file folder but does not fit into any neat category. Museum libraries love ephemera as they add much to exhibits. Where else can you find a poem printed on a seagrape leaf?) Other flat file cabinets will be filled with maps, prints, posters, and architectural drawings.

Part of the research center will be inaccessible to the public — the mezzanine. A floor above the research room and of the same size, it will provide space for a work area, complete with a sink, for processing new additions to the collection and for organizing and conserving items from the entire research collection. Here, too, will be the closed stacks — storage for negatives, archives and manuscripts, and rare books.

When you visit the Tebeau Library, the person working at the next table could very well be a historian... or an archaeologist, a student, an architect, a journalist, a teacher, an historic preservationist, a genealogist... or a HASF staff member finding information and pictures for an exhibit... that person even could be your neighbor learning about the family's old house. Whoever the person and whatever the project, the individual shares with you an interest in our community's past.

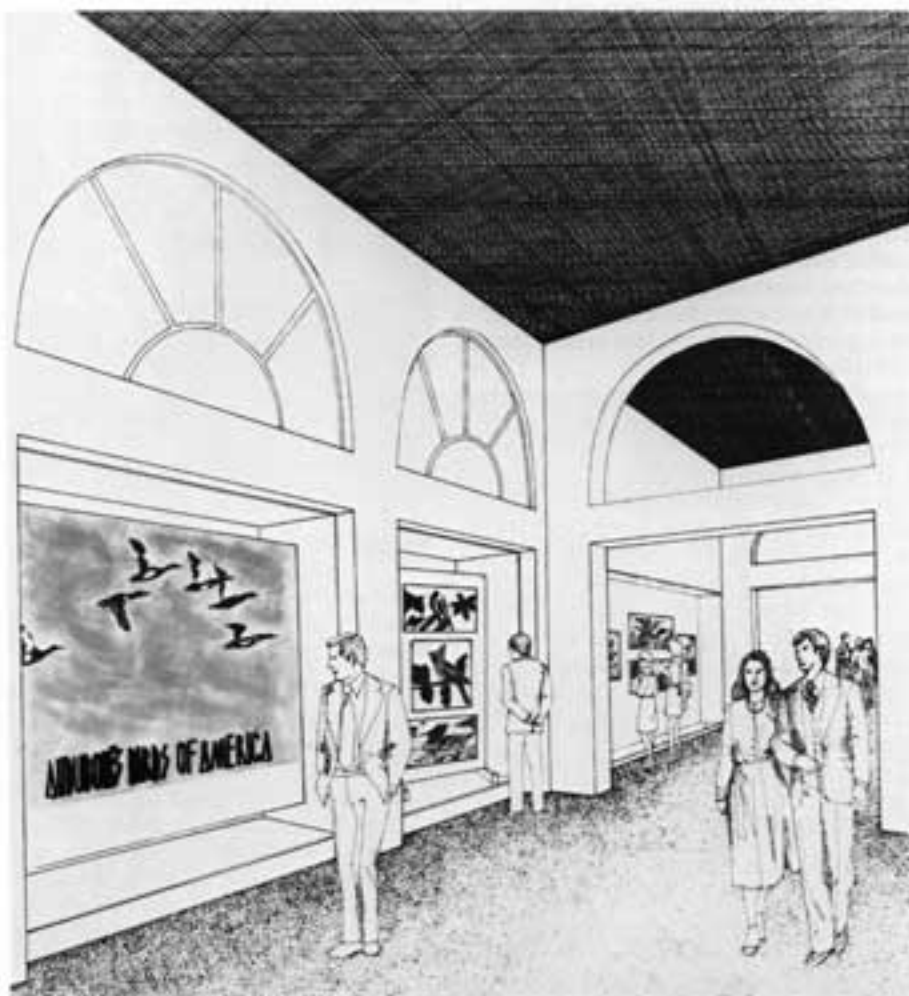
HASF's research center will continue to offer a variety of services for its users. It will be open during regularly scheduled hours.

Volunteers will assume a larger role in providing reference services in the new museum. After a short training course, they will take scheduled shifts at the research room's information desk. Here they will answer general questions, in person or over the telephone.

Staff will be available if you need particular help finding the materials for your project. Appointments may be made to assure assistance if you need more guidance. Staff also will answer specific questions over the telephone, such as: "What does Miami mean?" "When was Homestead incorporated?" "What is the address for the Pensacola Historical Society?"

Photocopies and photographic copies will continue to be available to researchers for nominal cost. The Historical Museum will have a darkroom on the lower floor to help care for the collection and to fill orders.

The Tebeau Library is not a lending library. Although other museums and libraries borrow selected materials for exhibitions, individuals will continue to be unable to check out research materials. Too much in the collection is too rare and too fragile to



Audubon prints will be rotated in glass room in stair hall. New acquisitions will be displayed behind glass wall in two of five arched bays of library.

survive such handling and would be irreplaceable.

But if you want to check out a book, the Florida Collection of the Miami-Dade Public Library has the largest circulating collection of Florida books in the state. The Cultural Complex will place the Florida Collection and the Tebeau Library within a short distance of each other.

Such proximity will enable both collections to further specialize services and collections. The Florida Collection has a circulating collection as well as its reference collection; the Tebeau Library concentrates on primary research materials. The Florida Collection collects, microfilms and indexes newspapers; the Tebeau Library collects, organizes and preserves iconographic materials, etc.

Now at the new Cultural Complex researchers will find the convenience of two Florida history collections, greatly improved facilities and services and considerably more comfort. When you visit the new Historical Museum, make a point of also visiting the research center.



Librarian Rebecca Smith.

BOOK REVIEW

Research demands the persistence and skills of a detective to locate needed information. That information must then be put in a comprehensive and coherent form. Once that has been done, long detailed reports must be condensed into one or two paragraphs to explain an exhibit of artifacts and graphics.

The exhibit copy in the new museum is the result of that long and demanding process of research, writing, and rewriting. With help from others, Linda Williams, Richard Stroh, and I are responsible for the many reports which have been used preparing the copy for the new exhibits.

The bibliographic file for that research contains over 1,000 entries, gathered from the Historical Association's library, the Dade and Monroe County libraries, the University of Miami's library, the Dade County courthouse, and Miami's City Hall.

Thirty-three magazines provided over 200 articles of interest. *Tequesta*, *Update*, and the *Florida Historical Quarterly* account for most of the listings, but also included are references from *Harper's New Monthly Magazine*, the *Journal of Negro History*, *Time*, *Life*, *El Escribano*, *Florida Anthropologist*, *Miami Magazine*, *Florida Trend*, and others. There are over 300 newspaper articles cited from papers ranging from the *Miami Metropolis* to the *New York Times*



Researcher Daniel Markus has become Curator of Collections and does *Update's* book reviews.



Assistant Director Linda Williams examines vertical files for exhibit material.

and the *Cleveland Plain Dealer*. The Historical Association's vertical files and archives provided many government documents, personal papers, and unpublished works which contained valuable information.

Published books made up another source of information used by us researchers. Books as old as Jean Ribault's *The Whole and True Discoverye* [sic] of *Terra Florida*, first published in 1575, and as new as Jerald Milanich's *Florida Archaeology*, published in 1980, have contributed data for reports. Most of the books used are out of print and available only in libraries, but some of the newer or more general works are in the Historical Association's Museum Shop.

Information about the Indians and their lifestyles prior to the arrival of the Europeans can be found in Irving Eyster's *Handbook of South Florida Archaeology* (\$3.50), Marion Spjut Gilliland's *The Material Culture of Key Marco* (\$15.00), and Jerald T. Milanich and Charles H. Fairbanks' *Florida Archaeology* (\$19.50). Another work on Florida's Indians is *Tachale: Essays on the Indians of Florida and Southeastern Georgia During the Historic Period* (\$10.00), edited by Jerald T. Milanich and Samuel Proctor.

Jonathan Dickinson's *Journal, A True Story of Shipwreck and Torture on the Coast of Florida in 1696* (\$5.95) gives a unique description of the Indians and the environment of Florida early in the period of European conquest. *The Travels of William Bartram* (\$5.00), an edited version of Bartram's account written in the 1790's, also gives an interesting description of Florida's Indians and

natural setting and it makes a good companion piece with Dickinson's journal.

Marjory Stoneman Douglas's *The Everglades: River of Grass* (\$13.50) is a wonderful history of the Everglades and man's relationship with it from the arrival of the Spanish to the present. Accounts of early settlers and homesteaders can be found in Ralph Middleton Munroe's *The Commodore's Story* (\$5.00) and Thelma Peters's *Lemon City: Pioneering on Biscayne Bay from 1850-1925* (\$8.95). E.V. Blackman's *Miami and Dade County: Its Settlement, Progress, and Achievement* (\$22.00) is a good history of early Miami.

The period of the "Boom" in South Florida is covered very well by Kenneth Ballinger in *Miami Millions* (\$7.50) and Frank S. Fitzgerald-Bush's *A Dream of Araby: Glenn Curtiss and the Founding of Opa-Locka* (\$6.95). Helen Muir's *Miami USA* (\$2.95) is a good general history of Miami up to 1950, but most of the information on the history of southern Florida after the "Boom" is contained in journal articles and primary sources like newspapers and personal papers.

After most of the in-depth research had been done, new works by Arva Moore Parks, Thelma Peters, and others have been published, adding new material to be checked, and possibly incorporated into earlier research. It is one of the blessings and one of the curses of the researcher that just when he or she thinks that all of the pertinent data on a subject has been found, some new information surfaces.

—DANIEL MARKUS



Richard Stroh was the third member of the research team that put together the South Florida story.

OUT OF THE TRUNK

This handsome house, for which Rosalie Wolfe accepted an offer of \$40,000 from HASF, which wanted to turn it into a museum, is still there at 2010 N. Bayshore Dr. It needs refurbishing, as does most of the neigh-

borhood, but it sits with dignity, faded but elegant, next to a considerably rundown neighbor to the south. To the north is a block of well-worn but substantial homes and on the street that heads back to Biscayne Blvd. is a charming-looking old Spanish-style apartment on either side of a center court.

The former museum and its north-south neighbors look right out on Biscayne Bay and the bay smell wafts through the air. Most of the

north bay scenery is cut off, unfortunately, by the 2121 N. Bayshore Dr. highrise which is built on filled land in the bay east of Bayshore Dr.

This whole area from the Venetian Causeway north to the Julia Tuttle Causeway at 36th St. is changing rapidly. Someone with the interest, the background, the time – any or all of these – could make a valuable contribution to the Association by doing some research on this area. It is fast becoming another Grove Park.



Handsome home on the bay at 2010 N. Bayshore Dr. was acquired by HASF in 1962.

Around the Museum
 ► Continued from page 2

bus for the railroad and Roaring 20s sites, \$6,600 and tickets, \$3,552.50.

"Things" are beginning to pile up around Dan Markus, Curator of Collections. Remember the **Miami News** interview in July in which Dan reeled off a list of "relics of recent times"? The word got around – nationally on public radio, internationally to Calgary, Alberta, Canada. San Diego was actually farther away and Sarasota was the closest out-of-town interest.

An Alabama girl has sent her pet rock named DeSoto but Dan thinks it is not a real pet rock. He has received a skate board, yoyos, an electric toothbrush, sweaters, roller skates, a fondu set and from Howard Kleinberg, editor of **The Miami News**, a gas price sign at 22.9c a gallon.

If you have been looking at your

top shelves and carports and shuddering, why not "de-thing"? Call Dan at the museum and ask for one of his Wish Lists, which separates artifacts from the 1950s through the 1980s into decades. He has no favorite decade; any or all are fine. Be a 20th century archeologist. Dig into those boxes.

There she stood in her mulberry suit, stylishly bloused, her maroon sandals, her reddish brown locks caught by a bright fuchsia headband with two fuchsia feathers curled over one ear, eyes flashing as she talked.

She should have been talking about the latest penthouse party of the international set but she wasn't.

She was talking about the past year she had spent in researching a series of computer systems and a variety of components that could be acquired piecemeal but finally assembled would provide the museum

with not only an accounting and reporting system compatible with Metro's system but also with the accessioning of the whole museum collection, the retrieval of material in the research center, the buttons you can push to find out in what areas your strength lies and where your gaps are.

She has put together a 24-column comparison list to help her make the right decisions.

Consuelo Maingot, HASF's administrator, gets carried away when she talks about the seminars, the research, the talks with county personnel. She had \$12,000 in the HASF budget last year to start the basic accounting and reporting but it was knocked out with the tightened budget. She hopes to have it survive this year's budget vote.

Don't let the feathers fool you. Know what you're talking about before you say BASIC, COBOL or FORTRAN to Consuelo.

Letters

► Continued from page 2

tells the story of two related families—one in the North and one in the South—whose lives are forever changed by the various events of the War Between the States.

Dennis Brown
CBS Entertainment
New York, NY

Brown encouraged *Update* to run Civil War stories in the early fall months. It takes *Update* longer to conceive and produce a story than it takes humans to beget. Letters can only pass along the announcement.

ENVIRONMENT QUIZ

For readers who tested themselves with the environmentalists' quiz (August 1982) here are the answers: Daniel Beard, 12; Guy Bradley, 6-E; Frank Chapman, 2; Ernest F. Coe, 5-D; Marjory Stoneman Douglas, 10-1; William I. Dutcher, 3; David Fairchild, 4-C; John Gifford, 9-H; Mrs. W. S. Jennings, 8-F; Arthur R. Marshall Jr., 13-J; T. Gilbert Pearson, 7-A; John D. Pennekamp, 11-G; Charles Torrey Simpson, 1-B.

Stuart McIver of Lighthouse Point sent in a perfect answer and Mrs. Mary C. Linehan of Lantana had everything right except the picture of Gilbert Pearson which she identified as Daniel Beard. Congratulations.

MILL SITE

It was a pleasant surprise to see the photo of the Arch Creek Mill Site (May 1982), particularly during Historic Preservation Week.

In addition to archeologist Irving Eyster correctly identifying the mill race, he conducted the field excavations for the Metro-Dade Historic Preservation Division that fully uncovered the mill race. The photo showed the completed work of his efforts. It would be appropriate some time in the future to give full credit to Irving's contribution.

Bob Carr, Archeologist
Historic Preservation Division
Metro/Dade Community and
Economic Development

Any volunteers out there to tell this fascinating story of one of Dade County's important archeological sites and its uncovering?

LETTERS POLICY

Letters relevant to previous issues as well as appropriate historical topics should be addressed to: Update Editor, Historical Association of Southern Florida, 3280 S. Miami Avenue, Miami, FL 33129. Letters should be signed. Letters may be edited to meet space restrictions.

**THE
FINAL
WORD**

With this issue *Update* begins its tenth year. Even though the masthead says Vol. 9, No. 4, it really is Vol. 10, No. 1. Back in 1978, when *Update* was a bimonthly, the August and October issue were combined and numbered Vol. 5, No. 6 (August) instead of Vol. 6, No. 1 (October). We've been one behind ever since.

Arva Parks was president of HASF when *Update* was conceived. The association had moved into its new museum the previous November and was still settling in, at the same time expanding its programs.

Leonard G. Pardue, better known as Jerry, and Kenneth N. Selati were co-editors with museum director David T. Alexander doubling as managing editor.

Pardue remained editor for three and a half years. The magazine was 12 pages, counting the front and back covers, with the masthead at the bottom of column one on page two and editorial material beginning in column two and continuing through page 11. There were four columns to a page with type set with a ragged right margin, giving a pleasing openness.

Sam Boldrick's Picturing Our Past and Thelma Peters's History Is a Mystery crossword puzzle were popular features.

On the occasion of the nation's Bicentennial *Update* published a 24-page issue, twice its regular size. The planning began a year before; the extra expense was included in the budget and a wide range of South Florida history was included. The

issue was a little late in coming out, for which the editors apologized and hoped the readers found it worth waiting for, which they did.

Barbara Skigen, who had been managing editor from the second issue on, took over as editor in 1977 and produced, among other articles, two special issues that should be collectors' items. One is the issue devoted to The Barnacle of Ralph Munroe, which coincided with the opening of the house as a state park in the summer of 1977. The other is the April 1978 issue marking Miami Senior High's 75th anniversary. Besides special articles by Thelma Peters, Howard Kleinberg and Lamar Louise Curry there is a historically important capsulization of the school's annual *Miahi* from 1914 through 1977 by Zee Shipley.

Barbara introduced the Harvest logo designed by Pat Morabito in the October 1977 issue, the second year of the Harvest. Caught up in her own promotion, she went on to become co-chair and chair of the Harvest.

The current set-up has been operating since October 1979, an issue which had 20 pages including the cover, and the magazine appears quarterly. Since that first issue it has settled in to 16 pages excluding the cover and inside covers which are used for HASF program promotions. An exception was the November 1980 issue which is 12 pages for some reason that escapes the editor, who made up for it with the November 1981 issue, covering WW II 40 years before, by increasing the pages to 20 plus the cover.

Happy Anniversary, *Update*.

Maria Anderson

AUTHOR BIOGRAPHIES

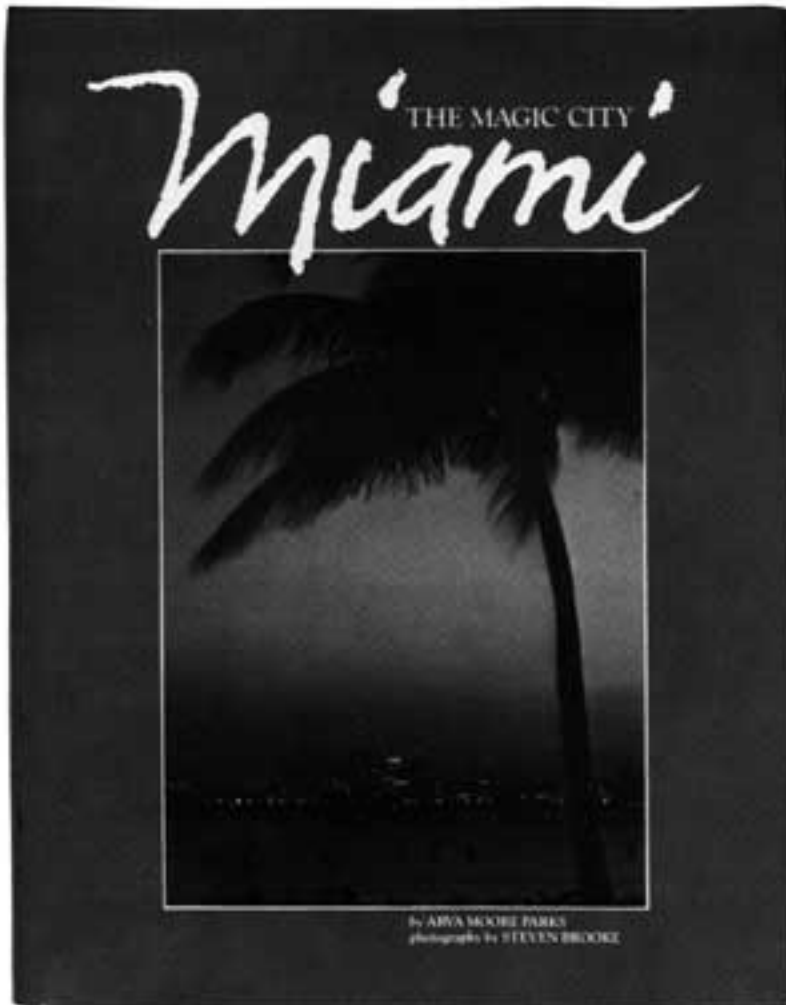
Beth Dunlop is Miami's Ada Louise Huxtable. When she goes into the streets of the city she looks with a critical eye. She can give a new dimension to what frequently goes unnoticed. The object can be new or old; she assesses both.

Zannie May Shipley, better known as Zee, is named for her great-great-great-grandfather and grandmother. Alexander and Mary had three sons, each named Alexander for his father and each dying in infancy. Fourth child was a girl. Grandpa would not give up. Zannie May evolved from Alexander-Mary. Zee Shipley is a frequent contributor to *Update*.

Nancy Taylor, who at present is an editor for the *Orlando Sentinel*, is a Tampa girl who has worked on newspapers in that city, Miami, Hollywood and even Hawaii. She likes small towns and recently returned to Orlando from Kissimmee where she operated a *Sentinel*-owned semi-weekly.

Rebecca Smith brought her newly-acquired graduate degree in Library Science with her when she came to HASF in 1974 and in the next five years brought the library up to American Association of Museum standards. She has been a Miamian since she was 14, having left Maryland and seven generations of Smiths when she moved here with her parents.

This could be the
BEST BUY IN TOWN!



Miami: The Magic City by Arva Moore Parks. (Tulsa, OK: Continental Heritage Press, 1981. 227 pp. Sponsors & Benefactors, Bibliography, Index, Photo Credits. \$24.95+tax). Original press-run copies are becoming scarce and THE MUSEUM SHOP has the largest inventory in the area.

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