

# South Florida History

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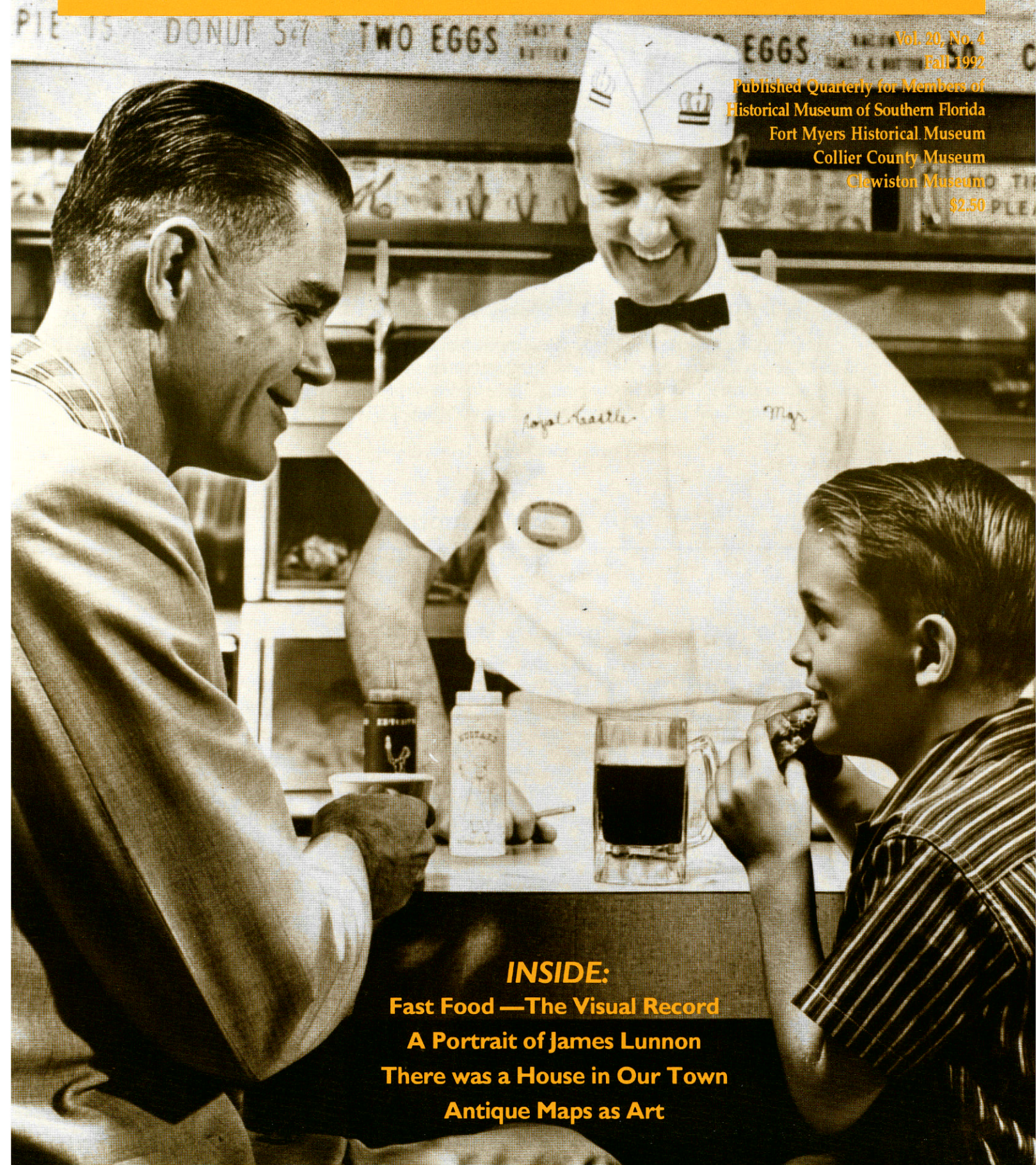
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## **INSIDE:**

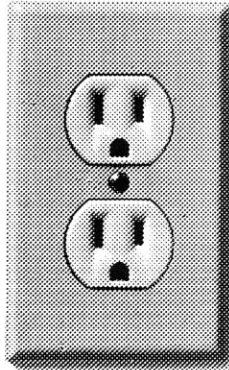
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**Antique Maps as Art**

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**Southern Bell®**

On the Cover: This late 1940s Royal Castle offered more varied fare than its 1950s fast food competitors. HASF, Miami News Collection, 1989-011-14247. *The Visual Record*, page 12.



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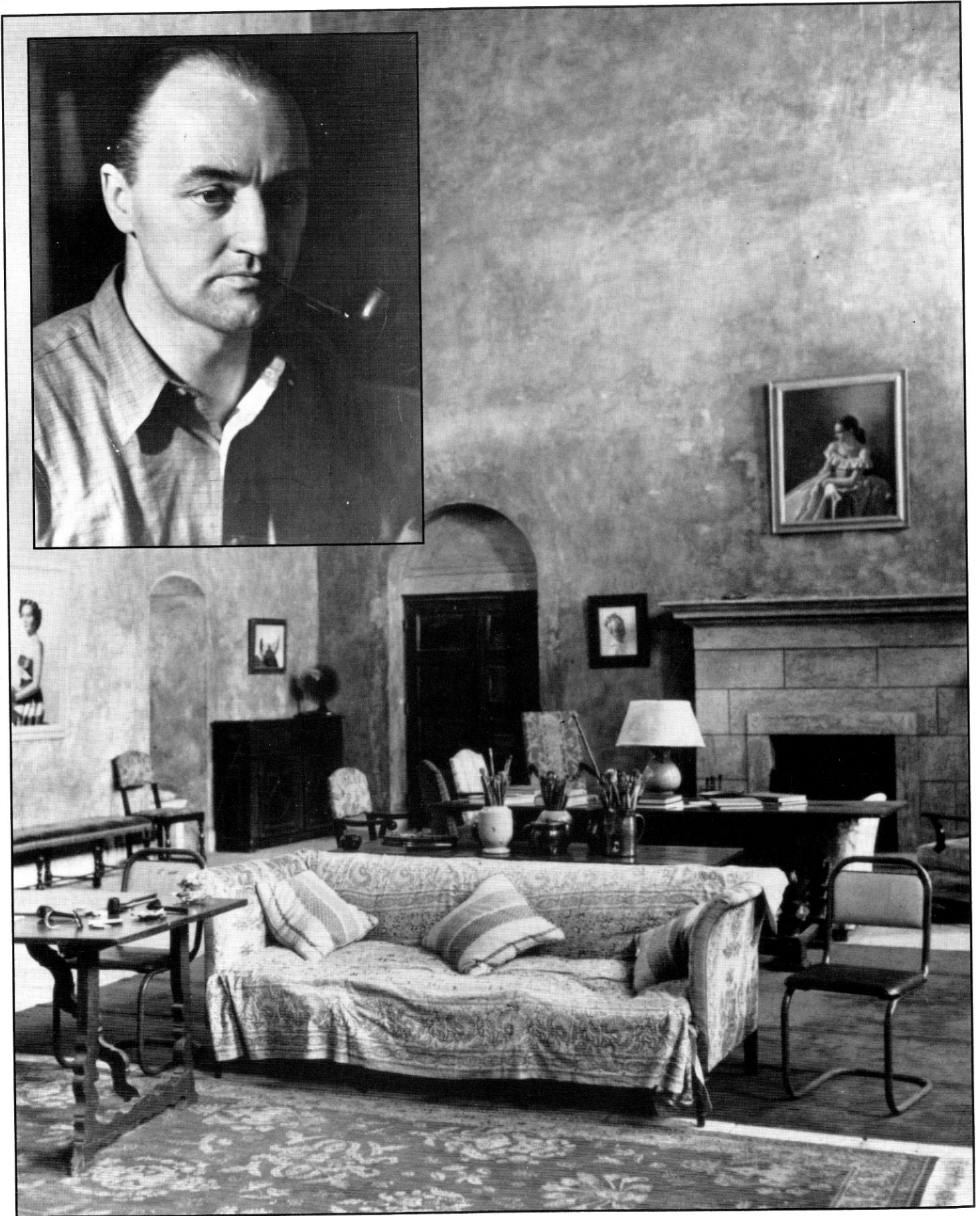
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James Lunnon's studio at Douglas Entrance, ca. 1950s. Inset: James Lunnon.

James Lunnon

# Portrait of a Painter, Engineer and Pilot

by Rose Connett-Richards

**H**is Dad was a member of Parliament while his mother was a concert pianist and a painter of no mean ability. She also just happened to be the daughter of the chief inspector of Scotland Yard. Thus, James Lunnon, born in Cambridge, England, in 1897, was destined to be a proper Englishman.

Boarding school was *de rigueur* for a British lad of that station in life, and he dutifully followed the rules—up to a point. Influenced by his gifted mother and a rich heritage of the ilk of Reynolds and Gainsborough, he felt driven to become a portrait painter. So, still in his teens, he was allowed to enroll, first in Malvern, then Slade School of Art in London. At some time during the Slade years, searching for the reason for it all as teens do everywhere, he became a Quaker. This would lead to some soul searching in the light of not one, but two World Wars in which his patriotism would override the stance of his religion.

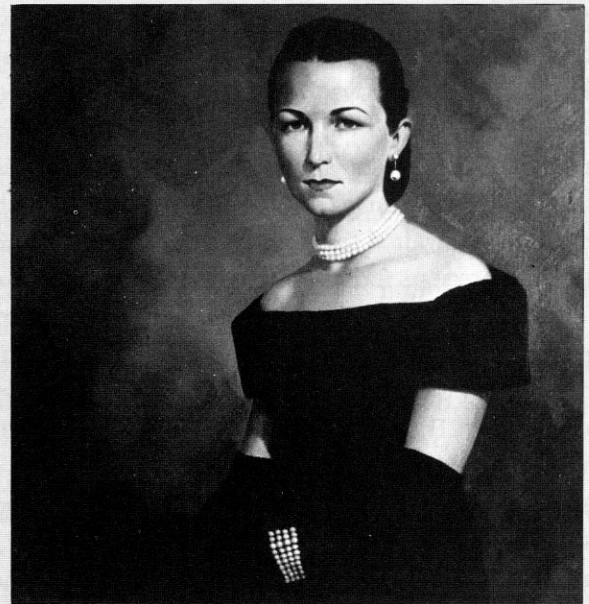
**A** young Lunnon next tasted the joys of Paris, sharing an *atelier* with other students while attending the Academie Julian. He and his roommates would at times discuss the ominous threat presented by Germany then capturing the headlines, but they were happily painting and living in the one city that celebrates *jeunesse* and *amour*. Sadly, one of the boys died from carelessness; he cut a loaf of French bread with a palette knife he'd used in white lead paint, Lunnon would relate years later.

But it was more than this incident that broke up that old gang of his.

World War I was declared. While some English Quakers chose to be non-combatants, Lunnon was so incensed by the German posture of European domination that he returned to England and enlisted in the military. His first assignment was manning a barrage balloon, one of the many, tethered on 6,000-foot cables, which ringed the vulnerable British coast. Then, because the Royal Flying Corps (later the RAF) sorely needed pilots for its 48-plane fleet, he became proud pilot #5 in the first echelon. By the time he earned his wings, he had logged 40 hours in the air, and learned to dismantle and reassemble his plane.

At that point fate must have been sniggering at the esthete it was going to turn into an engineer. But at least it would be more likely to pay the bills post-war while he established himself in the painting field—and it did.

Seated on a cast-iron stove lid, a common pilot practice in case an enemy marksman got lucky, he took off through early morning fogs bound for Berlin. His object, as much as he loathed it, was to eyeball a rail depot and pitch his 20-pound bombs over the side. He hardly needed to have felt



Author Rose Connett-Richards in a portrait painted by James Lunnon in 1945 when she was in her mid-20s. Connett-Richards was born in Miami, her parents having moved here around the turn of the century. She grew up in Cutler, next door to the Deering estate, where she and her sister often explored the mangroves and the natural environment in their little boat. Now retired, she worked as a free-lance writer for many years and continues to write about her favorite topics: the history and natural history of southern Florida.

guilty. A check of the RFC showed that of 141 bombing runs by the Corps, only three hit the target. He told of waving to German pilots who returned the salute as they passed one another. No hard feelings.

When the war ended he had a chest full of medals. Then Herbert Hoover, another Quaker destined to loom large in the United States in the future, asked him to convoy a load of food to Russia. By 1917 the 300-year-old Romanoff dynasty had expired, and Russia was in chaos. At war's end there was mass starvation. There Lunnon found a chance for some atonement for having gone to war. Among his recollections of that trip was crossing Poland, and then being feted with a ball by an appreciative countess. He cut a dashing figure with his slicked-back, tango-dancer's hair, his Quaker uniform resplendent with medals and his tall grace on the dance floor, a definite Quaker "no-no," but he couldn't resist. He was that rare male who absolutely loved to dance. When he finally got to Petrograd (later Leningrad) he was astonished to see the bridge behind him go skyward. The Bolsheviks waited to bomb it until he and the precious food had crossed.

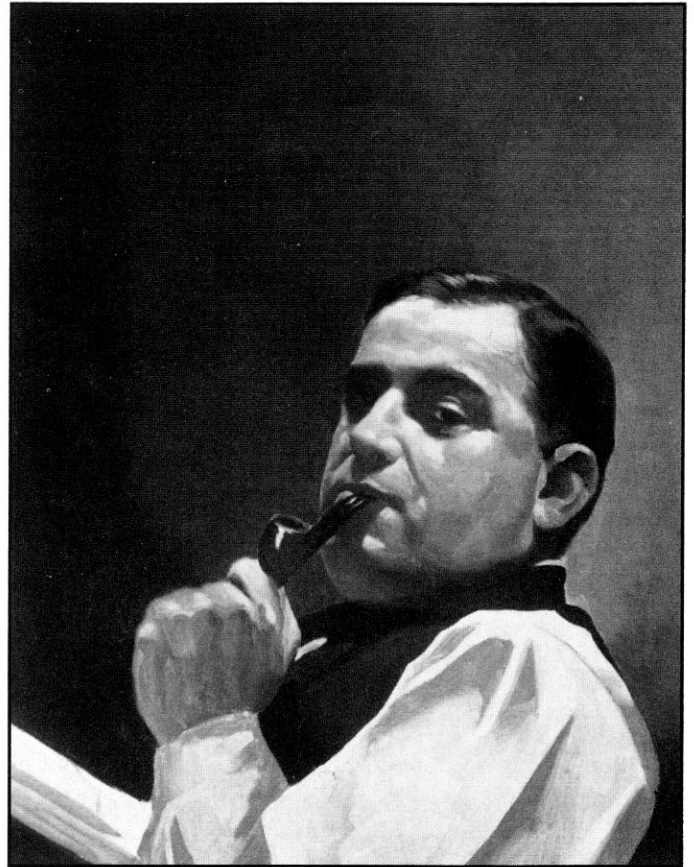
Mission complete, he returned to England, where his flying experience paid off. He was hired by Rolls-Royce as an engineer. They needed a manager in the Canadian division, so he was sent across the Atlantic to what was to become an entirely different life from the one he'd known as an Englishman.

Things were fine until the Great Depression of the 1930s crippled business everywhere. Then Rolls-Royce moved him across the border to an office in Massachusetts. When that too caved in, his taste of America made him want more. So, rather than return to

England, he headed for New York City. His desire to paint stronger than ever, he went to the famed Art Students League. While there he made portraits of "Bring 'Em Back Alive" Frank Buck, Arctic explorer Richard E. Byrd, and other intrepid explorers, which now hang in the venerable Explorers Club in New York City. Multi-millionaire adventurer Lincoln Ellsworth, along with generals, admirals and other dignitaries, was immortalized on his canvases. Looking as though he might speak, laconic Will

Rogers was his most famous. He and Will became close friends, with the Oklahoma humorist dropping into the studio to visit whenever he was in town. One he recalled with warmth was New York Mayor Fiorello La Guardia. Lunnon found the "Little Flower" genuinely friendly and outgoing, and captured him, pipe in mouth, looking over his left shoulder instead of the usual full face. In fact, His Honor was so pleased he had Lunnon paint one portrait for city hall and another for La Guardia's home. But, as heady as the sitters were, there simply weren't enough commissions, a common plight of artists.

Max Fleisher Studios produced color cartoon films, then becoming a hot item in the country. When he applied they gladly hired him to take charge of their color department. About then, too, they decided on a major move to Miami. The idea of a land of palm



New York Mayor Fiorello La Guardia

trees and strong sunlight evoked Gauguin-like visions of color, and he was eager to go. It was to change him into a "native," accent and all. Once here, Lunnon happily painted in his off-hours. When Fleisher decided to relocate in California, he bade them Godspeed.

Another factor colored Lunnon's chosen entrenchment. In 1938 he was in the garden of the old Tuttle Hotel visiting a friend when he saw HER. Pretty, blonde Betty Shehan-White returned the look. It was one of those trite, but true, love-at-first-glance encounters, she would recall. They were inseparable from then on, marrying soon after. Four years later they would become a threesome when daughter Penny joined them. By then there was no doubt where he wanted to stay, and he became a U. S. citizen.

Another world war was imminent, so he joined Embry-Riddle Aeronauti-

cal School as chief engineer. When the Japanese attack on Pearl Harbor triggered U.S. retaliation, Lunnon commanded the Miami Power Squadron. He spent his nights patrolling on the lookout for oil slicks and other signs of submarines preying on vital shipping in the sea lanes along the lower Florida peninsula. He also taught engineering at the University of Miami.

In 1943 the Brazilian Air Ministry approached President Roosevelt for assistance in aviation training. Roosevelt turned to Embry-Riddle, asking if they would go to Sao Paulo and open an aviation technical school. Thus, it was that the painter-engineer headed still further south, and, among his other contributions there, made the first aerial maps of Brazil.

Betty Lunnon, with young Penny in tow, followed to join him. She went from Miami to Havana, where she boarded a liner for Rio. Subs prowling



James Lunnon, second from the right.

like wolves made the trip slow and cautious. They pitched and rolled south for 42 days. Things abroad, however, were enlivened by a pair of world-famous news headliners. Former King Carol II of Romania strolled the decks with his paramour Magda Lupescu. Despite heavy drub-

bing of the two by the press, he for being a playboy and she for having too heavy a hand in Romanian politics, Betty remembered them as charming. When the steamship authorities told Betty she couldn't bring her adored Siamese cat along, the former monarch was so concerned he claimed it as his own. The kitty went to Rio. Magda spoke flawless English, and the Romanians were avid bridge players, as was Betty. More than a month of evenings passed pleasantly at the card table. Since Carol had renounced

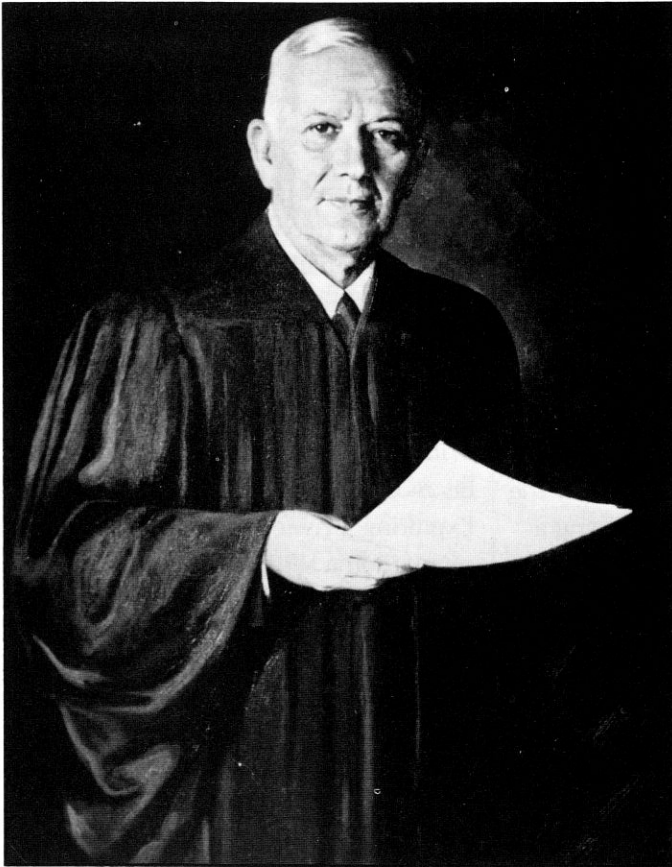
the throne and gone into exile with Magda, the two roamed the continents, eventually marrying when she became Princess Elena, at least to him.

Settled into a good life in the largest Brazilian city, and surrounded by intriguing faces and rich color, Lunnon avidly painted. Here he created one of his most memorable portrait studies. Exploring a river in the interior he came upon a settlement of *mestizos*, and he saw the face he had to capture. It mirrored the seamy side of all tropic ports from Papaeete to Port of Spain. The character was hiding out from the *policia*, but, somehow, Lunnon was able to persuade the man to return to Sao Paulo and his studio. Lean, disheveled, an old hat over a face grooved by the vicissitudes of life and set against an incandescent blue, "The Adventurer" was to become one of Lunnon's best-known works. Exhibited in Sao Paulo, it was then sent to a gallery in Havana for viewing. From there it toured South America. The problem was no permission had been given, and it took two years of pressure by the State Department to get it back. More than a few wealthy people tried to buy the portrait over the years, but he could never bring himself to part with it.

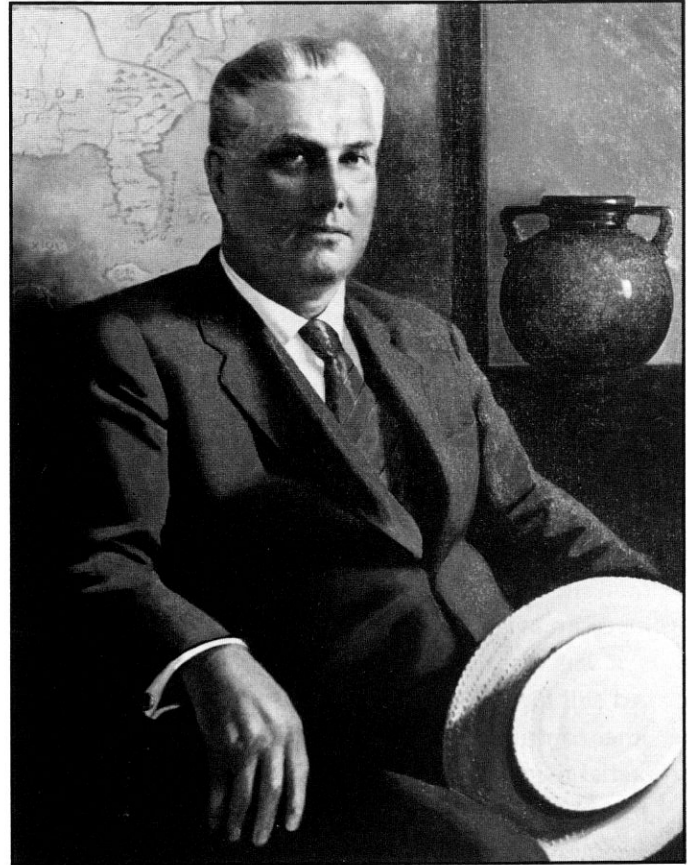


James Lunnon's daughter, Penny.

“Today a fine portrait of George Merrick, the visionary who made Coral Gables the unique city it is, hangs at the University of Miami. It was done along with Judge Paul Barnes, surgeon Dr. Walter Jones and other Miami luminaries. His delightful portraits of women were poised, but softened, and he grew in popularity.”



Judge Paul Barnes of the Florida Supreme Court



George Merrick, founder of Coral Gables.

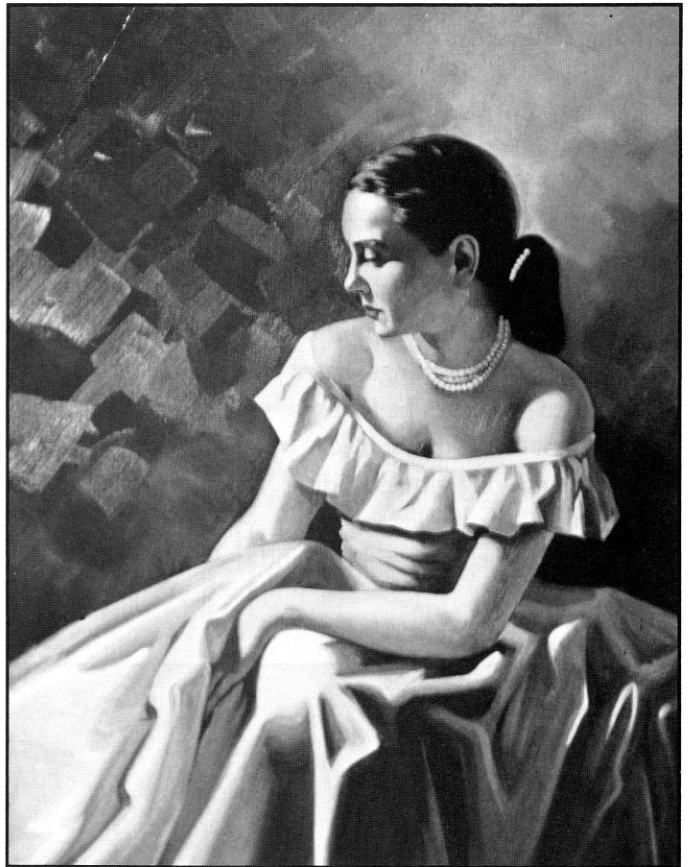


Dr. Walter Jones





Selma Alexander



"Lady in Yellow"



Mary Pancoast Grafton

Five years later the Embry-Riddle contract expired, and the Lunnons were more than ready to return. They settled in Coral Gables, and he began to record Miami faces. Today a fine portrait of George Merrick, the visionary who made Coral Gables the unique city it is, hangs at the University of Miami. It was done along with Judge Paul Barnes, surgeon Dr. Walter Jones and other Miami luminaries. His delightful portraits of women were poised, but softened, and he grew in popularity.

I first met him when he had a studio on South Miami Avenue, while he was waiting to go into his elegant atelier in Coral Gables' Douglas Entrance. My mother commissioned a portrait of me. He was quiet and soft spoken, and we were formal with one another during all the sittings. Later when I studied with him he told me he had thought of me in my black dress, pearls and long gloves (hiding gardening hands) as the icy formal Duchess of Windsor. By then I'd found



Douglas Entrance exterior, from Coral Gables side, location of James Lunnon's studio.

he had an understated, but delightful, sense of humor.

The Douglas Studio was a step back in time. Thirty-foot ceilings, light shafting through high windows carved into walls three-feet thick, the studio was like some ancient monastery. In fact, Lunnon admitted one day that he

cherished a secret desire to paint in a monk's habit. Mediterranean couches and tables, tile floors and his elegant portraits against the mellow stone lent a tranquil ambiance, inspiring to any painter. In response to our quizzical looks at setting our easels on the oriental rugs he explained one did not have to be messy to paint. No sticking brushes in turps until next class either. They were washed in Ivory soap each time. He would do some hands-on assistance, but he didn't paint the picture for you, and we learned well.

His low-key demeanor, however, gave no hint of the battle raging in his arteries. The only clue was the blood-pressure cuff he kept at hand to keep tabs on what was an apparently malignant blood pressure. And one day, in 1954, I learned there would be no more classic portraits, no more instruction. This true Renaissance man had succumbed to a heart attack.



The northwest corner of James Lunnon's studio at Douglas Entrance in Coral Gables.

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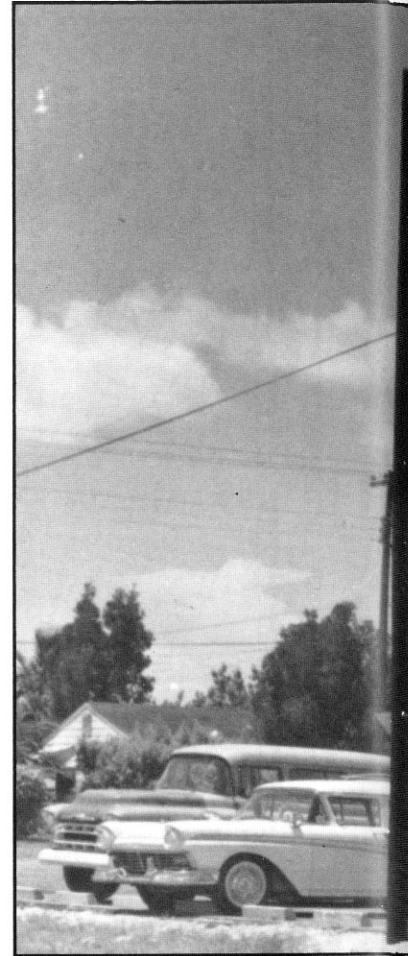
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## The Visual Record

# Fast Food in Southern Florida

by Rebecca A. Smith

**R**ightly or wrongly, many fondly remember the “good old days” of the 1950s when inexpensive food could be quickly purchased and consumed and the fast food concept was born. Lunch counters, diners, one-of-a-kind drive-ins and nascent franchises all became part of the American landscape, helped along by the proliferation of the automobile. Although these photographs were taken in Dade County, if you take away the palms, they could have been anywhere!



Jimmy's Hurricane enticed the hungry to its 37th Avenue and Bird Road, Miami, location with hard-to-miss billboards. Once there, car hops served fries and sodas while customers waited in the comfort of their automobiles. HASF, gift of Florida Power & Light, 1978-123-68



Still South Florida's own, Burger King's headquarters are in Dade County. This early drive-through window service has now become standard, although the king has disappeared from his hamburger throne. HASF, gift of Steve Wacholder, 1992-223-52



When the first Burger King opened in Miami in 1954, customers could buy a Whopper for 37 cents and a burger for 19 cents. Since then, Burger King has become one of the largest fast food chains in the world. HASF, gift of Steve Wacholder, 1992-223-51



A predecessor to fast-food as we know it today, this Howard Johnson's was originally known exclusively for its ice cream.



The lunch counter at Magnolia sundries served sandwiches, bar-be-que and shakes to its Opa-locka customers. HASF, gift of Steve Wacholder, 1992-223-49

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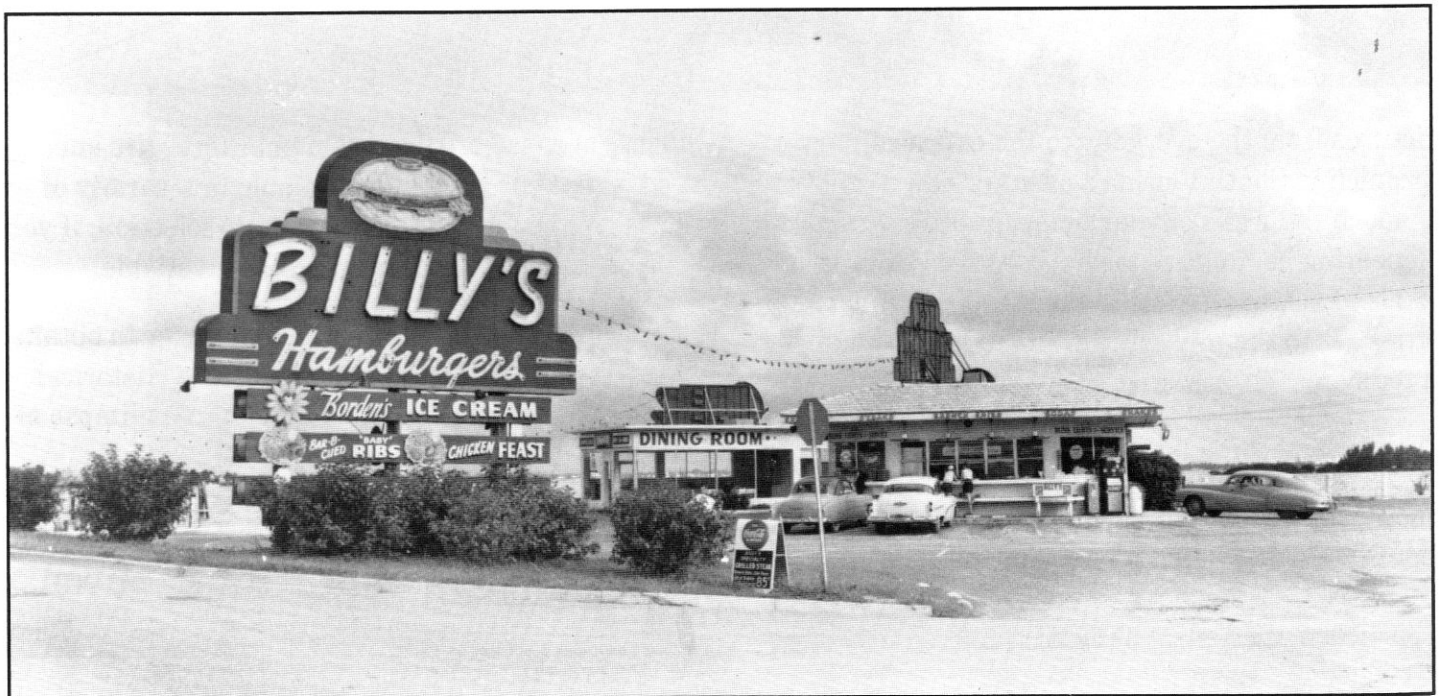
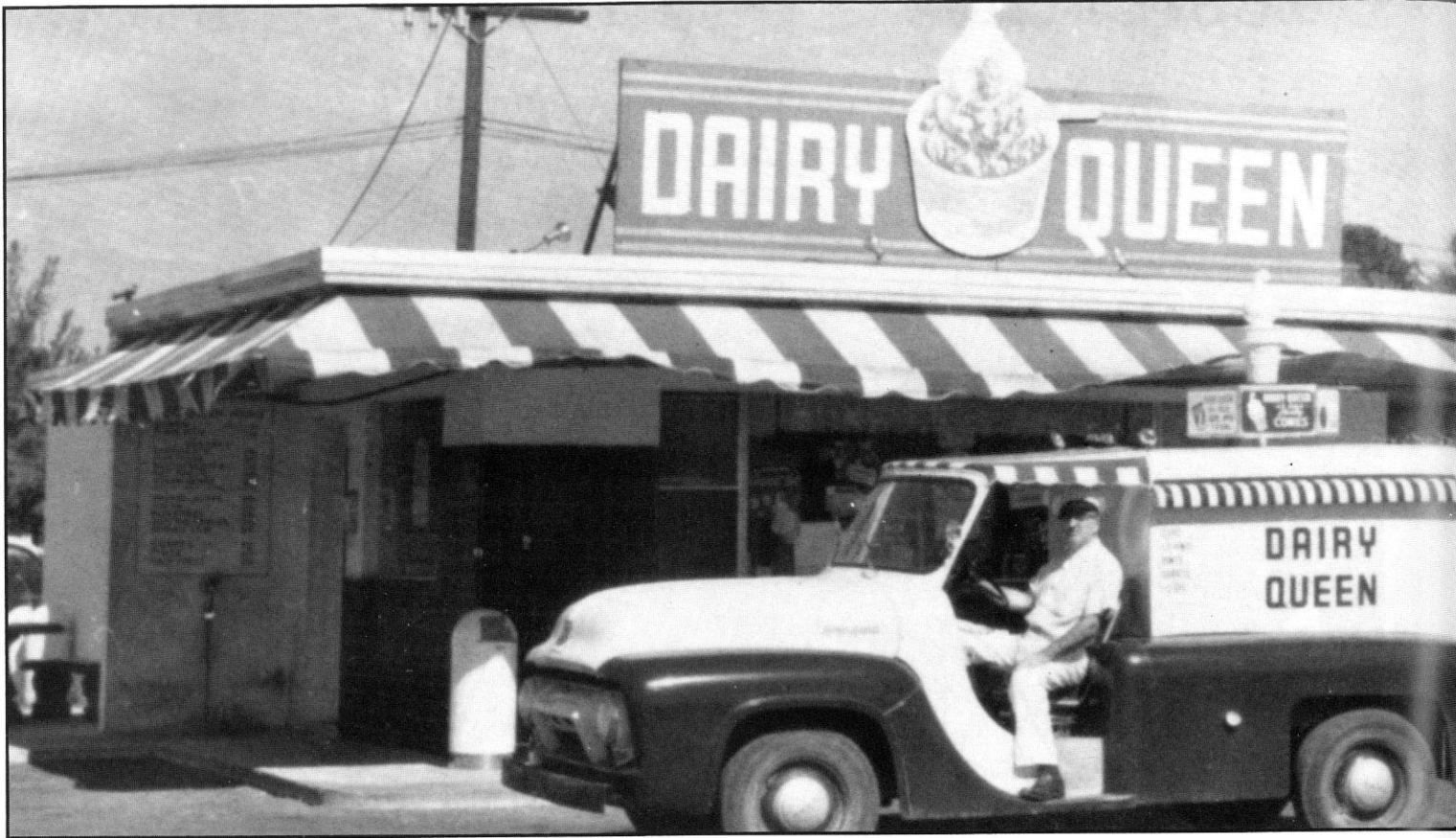
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Customers could blink their car lights for service at Billy's Drive-in Restaurant, 1200 N.E. 79 Street, Miami. HASF, gift of Steve Wacholder, 1992-223-46.





By 1960, more than five Dairy Queens, as well as the occasional Dairy King and Dairy Treet, fed ice-cream-craving Dade Countians. HASF, gift of Steve Wacholder, 1992-223-53



This McDonald's Museum in Des Plaines, Illinois, stands as a tribute to Ray Krock, the symbol of the proud heritage and tradition that continues to guide McDonald's today. (1989 McDonald's Corporation, Angel Rodriguez of Miami.)

If you have any vintage photos depicting the infants of the fast food industry, we'd be honored to accept them into our collection and feature the best in a future issue of the magazine.

# There Was a House in Our Town

by Arthur E. Chapman

There is a house in New Orleans  
They call the Rising Sun  
It's been the ruin of many poor girls,  
And me, O Lord, for one.  
One foot is on the platform,  
The other one on the train,  
I'm going back to New Orleans  
To wear that ball and chain.

Several years ago this song, entitled "Rising Sun Blues," was fairly popular. Typical of the music of its day and age, and some claimed that it was sung by young prostitutes to express the intensity of their unhappy state.

Just as New Orleans had its "house," so too did Miami (or its own Polly Alder, for many a "house" is not a home). Perhaps one of the best known and best houses in Miami was operated by Mary Doleman who labored under the name of Gertie Walsh.

Gertie has been described as being "a big and stately appearing person," especially when clothed in her favorite attire, a black evening gown. Her "house," or emporium, operated in several different Miami locations. One of the more popular sites was known as "The Palais Royale," located at 22nd Avenue and 14th Street. The most famous site was the last, a large 13-bedroom house close to 24th Street and the 22nd Avenue bridge, on the river with spacious grounds and a small lake. Gertie wished to enhance the visual effects of her lush landscaping, so she sent two of her "girls" to a bird shop to obtain two swans for the lake. After learning that swans cost \$700 a pair, she decided to use flamingos and save money. But they, too, were expensive. Gertie settled for ducks.

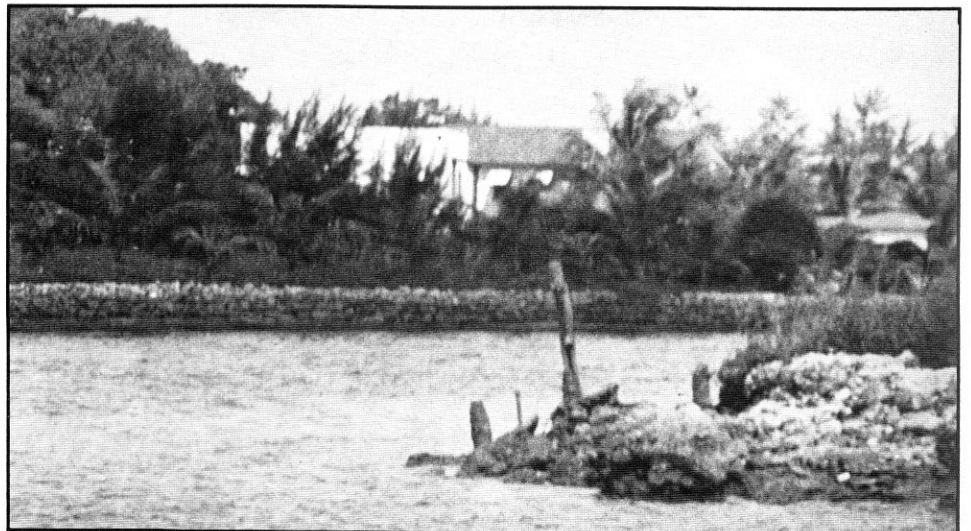
Gertie maintained an atmosphere and a reputation for dignity and gentility. Her "girls" were required to have and keep current Certificates of Good Health signed by a physician. As a point of pride and also to indicate her high standing in having the best house, she was always fined \$100 and her girls \$50 while others were fined substantially lower amounts.

The total dominance of the military in World War II and the impact of "amateurs" spelled doom for Gertie Walsh types of establishments. Thus, she disappears into the pages of history.

Gertie was the best known but there were a number of other "famous" or not as well known names associated with this activity: Tommie

Darling (8th Street and Northwest 1st Avenue); Billie Dove (2nd Avenue and Northeast 7th Street); Bessie Gordon, who may have been the most beautiful; and Rose Miller. Some men also gained considerable attention for their efforts, especially Jimmy Demetree who claimed to have been the most arrested man in the history of Florida.

Rose Miller was perhaps best known as Madam Sherry, and became famous for her ability to stay out of jail. With 14 arrests and a number of convictions she seemed to be unconquerable. Madam Sherry operated a "house" known as "Rancho Lido" at 3120 Northwest 41st Street. She and Gertie gained an international reputation as Miami's two best known bawdyhouse keepers. Perhaps the great difference between the two was that Madam Sherry told all in her banned book, *Pleasure Was My Business*. State Attorney Richard Gerstein considered the book to be "vulgar and obscene," especially when Madam Sherry claimed to have King Farouk of Egypt, a Spanish prince, and a local priest as clients.



Gertie Walsh's secluded two-story house on the Miami River near today's 22nd Ave. bridge. HASF, circa 1940s.

Another one of Madam Sherry's operations was known as the "Moorish Castle." It was located just off Biscayne Boulevard and 54th Street during the 1930s and 40s. When asked for advice she replied, "You don't ask for anything. Just simply indicate the lack of something and then take it for granted that your needs will be taken care of." Madam Sherry also operated a "house" at 62th Street and Biscayne Bay. This facility later became a nursing home and is today an apartment.

Another group, operating a similar house known as the La Paloma Club, was a husband and wife team: Eveyleyn and Earl C. "Al" Youst along with their bartender, Carroll D. King. These three along with their associate and supplier, Fred Pine, were charged with the crime of white slavery in 1941. As the Youst family was found guilty on ten counts and sentenced for transporting five girls from Tennessee and Georgia to Miami, Fred Pine faced additional charges for the same crime.

But this type of activity did not go away, as in 1953 *The Miami Herald* published "The Sordid Life Of Vice Told by Call Girl." Yet as serious as the issue discussed in the article, *The Herald* fell guilty itself of promoting sexuality by describing the call girl as a "17 year old . . . a straw blonde attired in a shape-revealing, green and white print dress." Her name, Marlene Louise Littler, was only noted further on in the article. She had also been imported from the Deep South for this work and reported that she had spent her first two nights in Miami at the Demetree Hotel, where she had three calls charging \$10 to \$20 each.

The downfall of Madam Sherry came about in the 50s when the FBI held two of her seven girls, Candisa Lyn and Vickie Lee, as material witnesses in filing white slave trade charges against her and an associate Jimmy Demetree (Demetree Hotel,

located at 439 Northwest 4th Street). As her empire collapsed and she was sentenced to jail (for the first time) at an advanced age, she said, "I'm an educated lady and I'm well-behaved. I've never done anything in my life that was a discredit to any human being. I've never paid graft, because I've never done anything to pay graft for."

Jimmy Demetree did have some documentation to support his claim to fame, for he kept a meticulous ledger of the protection payoffs that he made to police. Jimmy did manage to amass a substantial fortune, but met a typical gangster's death when gunned down in the late 1960s.

The changing life-styles of the city changed the face of this type of activity still further when Mrs. G. Dorothy Mitchell established the LaFrance Silhouette Massage Salon at 1135 Northwest 62nd Street. Not long thereafter, in a 1954 article, *The Miami Herald* found that "Some Massage Parlors Linked to Prostitution."

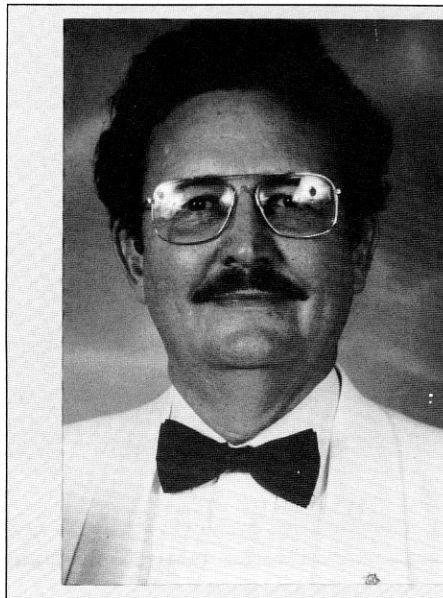
But during the 1950s it was the "dapper" Jimmey Baron that emerged as the most prominent character. He operated the Black Magic Room in the Harbor Lounge, which was located at 1335 79th Street. He, like Carl and Sally Birge who worked their girls

from their home at 704 Northeast 34th Street, eventually was sentenced to jail for a variety of criminal charges.

But this was not the end of husband and wife teams engaging in such activities. In 1991 just to the north in Broward County, there was again such a situation, with Jeff and Kathy Willets, that became especially scandalous because the husband was employed by the Broward Sheriff's Office. The Willets gained national attention with their unique tales of Prozac-induced nymphomania and videotaped sexual activities.

Yes, the famed elegant houses of the past may be gone, but they certainly are not forgotten. We should remember that our present day city owes much to these "Ladies of the Night," for the budget was kept in balance by the police raids on these houses. The raids were conducted on a regular basis—at least once a month—and the annual take was about \$250,000, a considerable sum then. (Estimates in 1977 indicate that this was a \$110,000-a-week industry.)

In essence, one could say that prostitution helped to buy a lot of library books, many badly needed government services and helped shape what our city has become today.



Arthur Chapman (also known by his middle name, Ed) is a descendant of a Florida pioneering family. His great grandfather, Frank Walton Chapman, was associated with Henry Flagler prior to his railroad extension into Florida. The entire Chapman family rode the first train into Miami and purchased the lot across from the depot for their "Terminus Restaurant" on Biscayne Boulevard and Sixth Street. The author holds a doctorate degree in history from the University of Miami and an MBA from Florida International University. He currently teaches at both universities and resides in Coral Gables with his wife Toni and son John.

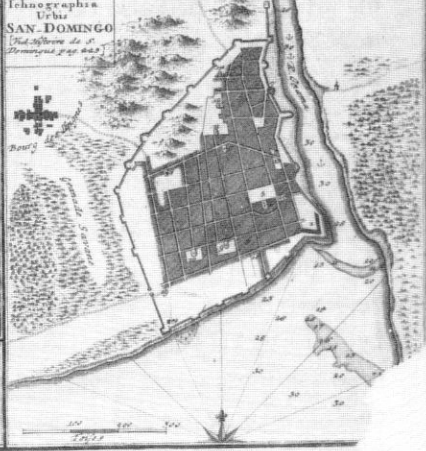
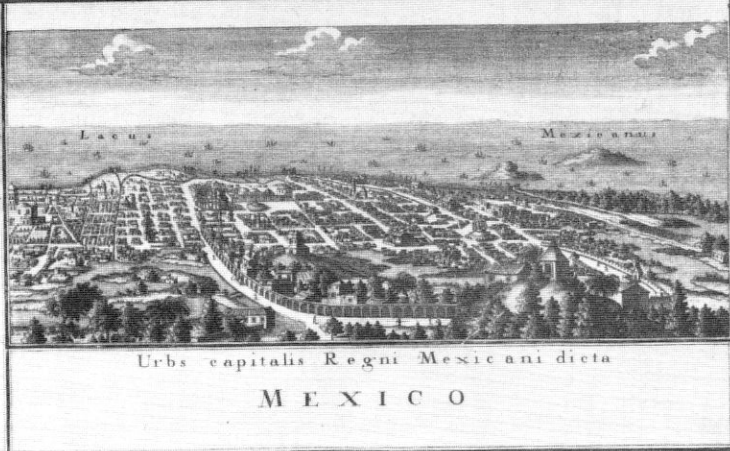
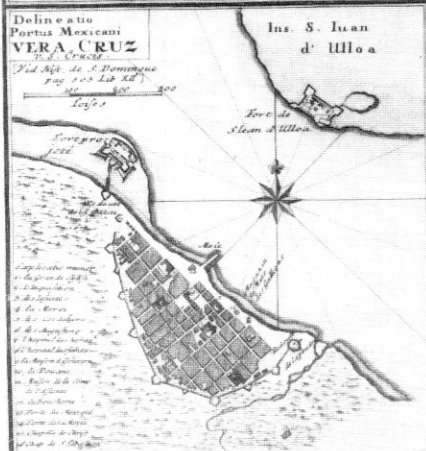
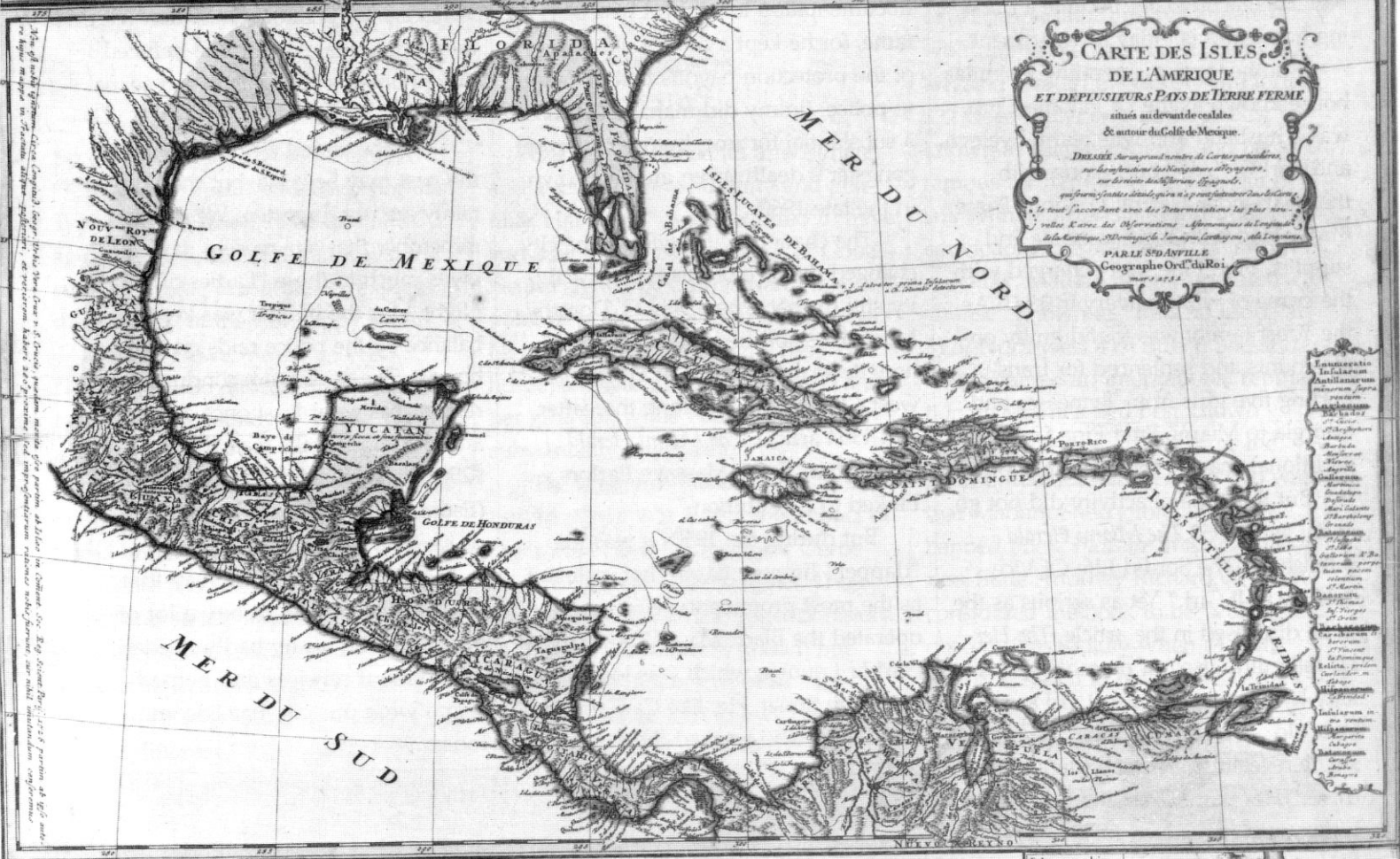
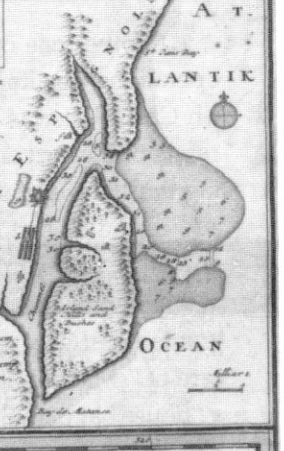


**Mappa Geographica, complectens  
I. INDIAE OCCIDENTALIS  
PARTEM MEDIAM CIRCVM  
ISTHMVM PANAMENSIVM  
II. Isthmum Isthmum.**

III. Ichnographiam praecipuorum locorum & portuum ad has terras pertinentium.  
Desumpta omnia ex Historia Insulae s. Domini & pro presenti statu belli, quod est in quo inter Anglos & Hispanos exortum, hanc publicae tradita ad Romanianis Arcibus, Cum Privilegio S. Cos. Maj.

**S. AUGUSTINI.**

*Explicatio litterarum  
a. The Town  
b. The Fort  
c. The Church  
d. The Castle  
e. The Quay*



# Antique Maps as Art

by Joseph H. Fitzgerald

Old maps appeal to different people for different reasons. The treasure hunter obviously has use for an old map or chart in his quest. The historian, in the same way, wants the map for the information that it conveys. Geographers, astronomers and other scientists may view the old map or chart as a source of valuable information in the same way they would use an old text or manuscript. In addition to the same motives that drive the seeker of knowledge, the map collector is often attracted to maps additionally for their artistic value or sensual appeal.

The map collector may, indeed, try to rationalize his emotional choices by ascribing some scientific merit to them. He often views them as art in the truest sense and relishes them as such.

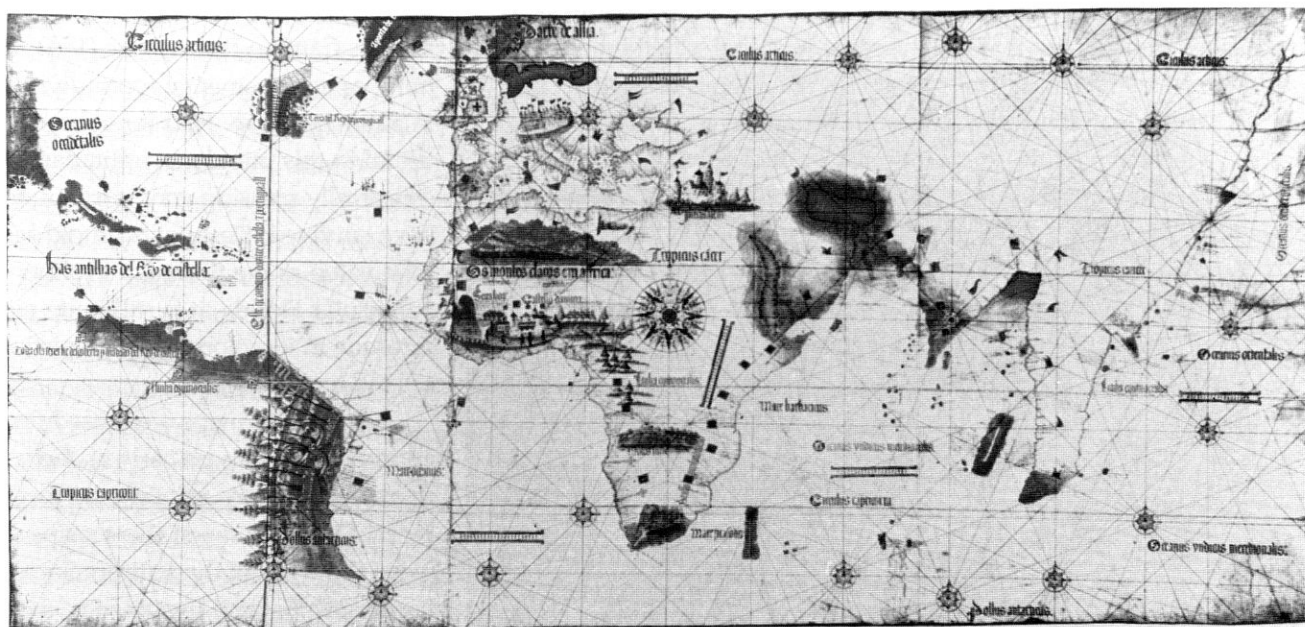
Old maps are often framed and hung in conspicuous places, and some of the more attractive ones are used by decorators to give a room an appear-

ance of tranquillity and dignity. Banks and lawyer's offices use them in decorating to convey a sense of history or respect for age and establishment.

Granted that maps that are framed and hung as art are somewhat stuffy in a sense, nonetheless this very element lends to a room a certain air of permanence or patience, as with other

antiques (eg. oriental rugs, period furniture, and paintings), that accent the traditional decor.

Other statements can be made by using maps as art. A wall map (modern or otherwise) used as a mural will tell the visitor something about the place. One store selling modern nautical instruments has a huge wall map



ANÓNIMO, 1502  
Biblioteca Estense, Modena

Above: *Cantino Planisphere* (1502), the second chart to show the "New World," once hung as an ornamental room divider in a butcher shop.  
To the left: *Indiae Occidentalis* (West Indies), 1740, Jean Baptiste Bourgnignon d'Anville.



The development of mass printing methods allowed this 1507 Martin Waldseemüller wall map to be created by printing segments separately and then affixing them together. Named *Universalis Cosmographia Secundum*, this was the first map to use the name "America" in reference to the New World.

of the oceans covering one wall. A map used as an artistic wall covering, for instance, tells us immediately that "this room is devoted to the teaching of geography." That the map has a utilitarian value as a teaching aide does not detract from its impact as a

piece of art. It conveys a message about the room and its occupants in the same way that a Rembrandt on the wall tells a lot about its owner.

Wall maps have always been popular as decorative items. Even before the appearance of printed maps,

manuscript maps served this purpose. Though not intended for this use, the famous Cantino Planisphere (1502) hung as an ornamental room divider in a butcher shop. Had it not been useful in this mundane, utilitarian yet esthetically pleasing way, it might not have survived. Despite its untold historic value as the first map to show peninsular Florida, it is still quite picturesque in its coloring and depiction of land and water.

Manuscript maps were used for adornment in Italy as early as the fourteenth century, but only by the most affluent. Some of these maps still grace the walls of the Vatican. Such items were beyond the grasp of the average family. They were usually drawn on vellum and embellished with gold, azure, and verdeggris.

The late R.A. Skelton describes the details of the making of these types of maps in an *Imago Mundi* article of



Joseph Fitzgerald, M.D., has served as guest curator for the Historical Museum of Southern Florida, most recently for the exhibition, *Quest of the Indies: Routes of Exploration*. This exhibition featured 140 original and reproduction maps from the 15th to 17th centuries, most from Dr. Joe's collection. A practicing internist in Miami, Dr. Joe has been collecting and studying maps since he was a college student, as they served as affordable art at the time. Dr. Joe resides in Miami with his wife, Monica. He is shown here with his son Karl in the background.







ing could be done at the same time as the other engraving. Space could be used more effectively and the titles made more elegantly.

The introduction of italic lettering into northern Europe around the mid 1500s was largely due to Gerhard Mercator (1512-1594), of projection fame. In his treatise of 1540 he encouraged the use of italic lettering in calligraphy; he was also later instrumental in introducing it into cartography as well. His example was followed by his son-in-law Jodocus Hondius, Abraham Ortelius, John Speed and ultimately Willem Janzoon Blaeu. Blaeu's cursive swash lettering became famous for filling the empty spaces on the map. Oceans often needed something to break up the vast emptiness, and a large flowing name enhanced the picture. In a like manner, empty spaces in the land were common, particularly in the interior of a country. Often little geographic knowledge was available beyond the coast and the artistic value of cursive lettering for the name of the country could ward off the embarrassment due to lack of information. Depictions of local flora and fauna and village scenes often served the same purpose. Here art lessened the sin of ignorance.

One of the most important trimmings of maps is color. Abraham Ortelius (1527-1598) of Antwerp started his career as a colorist because he realized that colored maps sold better. He gained enough reputation and money by coloring other peoples' maps that he was able to begin printing and selling maps on his own. He produced his first collection—or atlas—in 1570, and later became the most profit-

able mapmaker of his time.

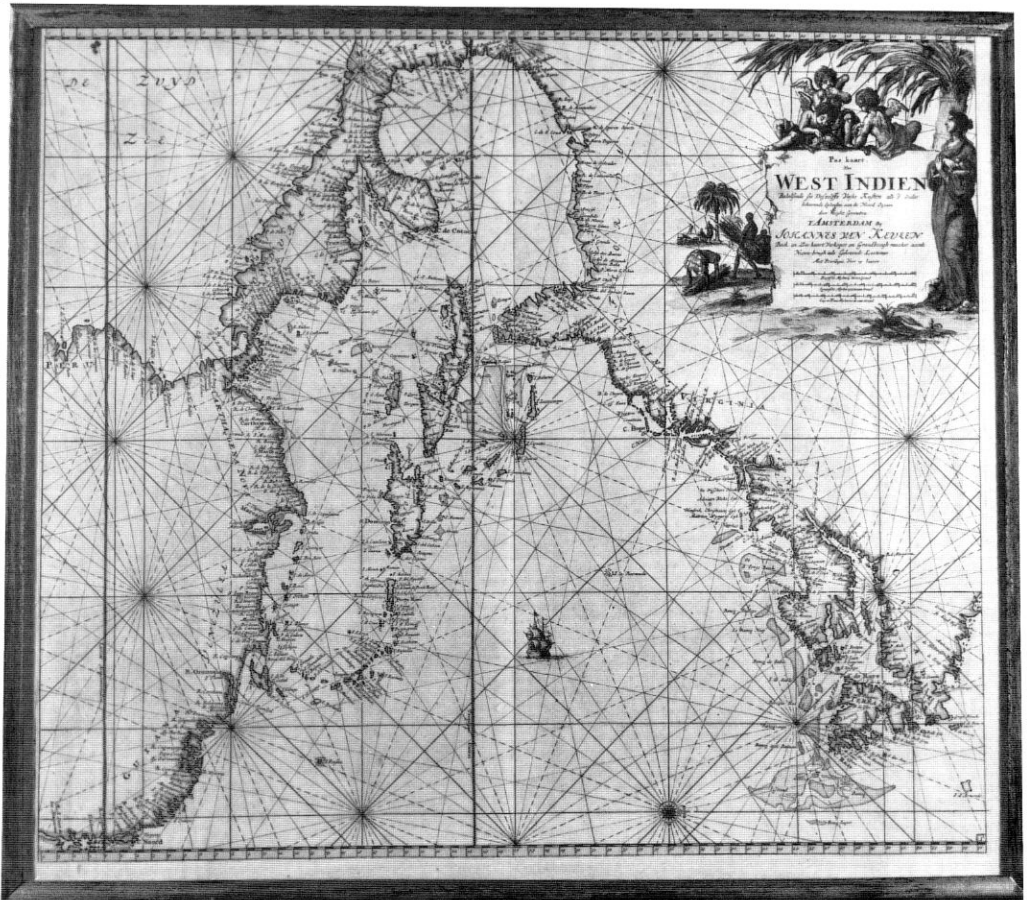
Until 1836, color was applied by hand. This ranged anywhere from simple colored borders to the coloring of certain geographic features. Detailed instructions were outlined by the artisans, specifying the colors to be used for identifying certain areas or items on the map. Generally, blue was for water, green for land, brown for mountains, red for towns, and blue again for buildings. These different hues enhanced the symbols used for the various things. Flamboyant designs often called for equally flamboyant coloring of the scrolled borders, cartouche and other artistic features.

The development of color lithography, the achievement of the Frenchman Godefroy Engelmann (1788-1839), allowed for the production of beautifully colored maps in volume and at a price that was affordable to most people. Some of the most beautiful chromo-

lithograph maps are those done by Victor Levasseur in the 1845 *Atlas National de la France*. These are highly sought by decorators for the artistic beauty of their engravings as well as their color.

Unfortunately, the simultaneous development and use of machine-made wood-pulp paper led to the printing of maps that are not destined to last as long as those made on earlier hand-made rag paper. The process by which the wood-pulp paper is made and coated leads to the buildup of acid, which ultimately destroys the paper. Unfortunately, little can be done to reverse this process.

Maps may be decorative for reasons other than color, quaintness, and lettering. Copper plate engraving also allowed for the easier introduction of features such as rhumb lines. These are straight lines running from one coast to another and often radiating outward



West Indies map by Johannes van Keulen (1654-1715) with examples of cartouche and rhumb lines. (North is to the right.)

from a compass rose or wind rose. They were originally used on Portolan charts, but continued to be used on engraved and printed charts for 300 years. They give a chart an "old look" or make it appear authentic as a tool of navigation. Hence, it appears to the viewer that secrets of the ancient mariners' art are being unlocked. Actually, the rhumb lines had nothing to do with navigation, but were used as the mapmaker as a device for aligning coastlines in an accurate manner. By the same token, compass roses and wind roses are one of old maps' most decorative features, and often they are the only of such features on some of the later charts.

However, they were frequently of little practical value because compass variation was either not understood or included. (A popular design used by quilt makers today is called "Mariner's Compass.") The mileage scale in the

corner of the map, as well as being frequently colored and embellished by dividers, served a function rarely found except on these old charts. A comparison of distance measurements of different countries different times can be difficult to interpret.

The most elaborate and often most evident decorative feature is the cartouche or label of the map. The title of the map, acknowledgment of the sponsor, the name of the mapmaker and the date are usually in this panel. Early maps of the fourteenth and early fifteenth century had a simple strap border, but these were quickly modified to conform to the decorative mood of the day. Often they followed trends in architecture from Classical to Baroque to Rococco. Art prevailed more and more to give us elaborate scrolled outlines embellished with cherubs, wild animals, bold explorers or noble savages in typical costumes

or states of primitive undress. Real or imagined flora and fauna often found a place in and near the cartouche to give a sense of the area depicted on the map. These later features often graced the maps of Fredrick de Wit (1610-1698) and Thomas Jeffereys (1710-1771).

Earlier attempts to convey a feeling about the area depicted came in the form of monsters in the sea or on the land. The earlier sea monsters were figments of the mapmakers' or sailors' grog-soaked imaginations, of course. The perpetrator of most of the sea monsters was Sebastian Münster (1489-1552) of Basil. His widely read and valuable books entitled *Geographia* and *Cosmographia* set the "sea monster standard" that survived for two or three centuries.

Perhaps the most legitimate decorative items used on maps were drawings of ships. They graced the maps of



Sea Monsters and Rare Animals Found in Unexplored Lands, 1580, Sebastian Münster.

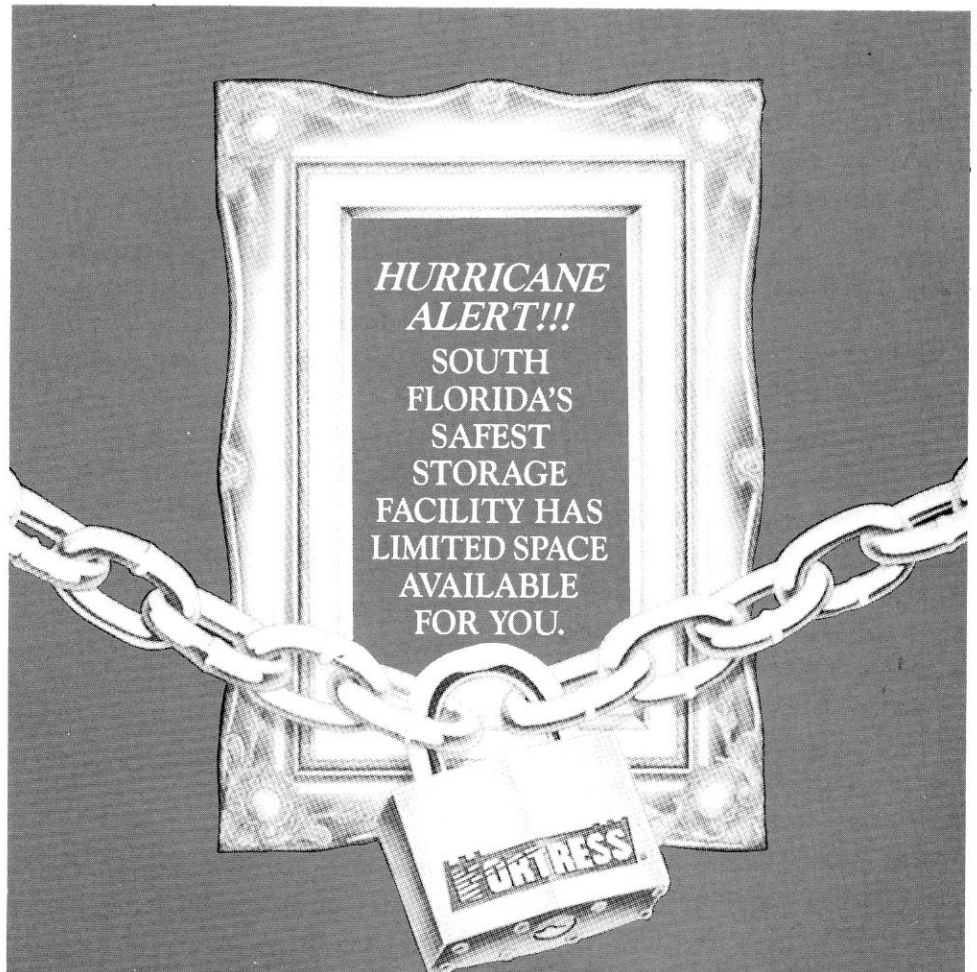
all the best mapmakers and exemplified the conquests and explorations of each participating nation. Indeed, the accuracy with which they were drawn has made them a valuable resource to naval historians. In 1986, the Newberry Library in Chicago mounted an exhibition called *Tools of Empire*, put together with the help of the Chicago Maritime Society and others. The exhibit showed scale models of ships used in exploration and commerce. Along with the models were the source documents from which the drawings were taken and the models subsequently made. The source documents were old maps and charts. In this instance, art served science.

The border around a map has always been an area where the mapmaker could exercise his artistic talents. Sometimes a simple scroll design sufficed. Winds usually occupied these borders, and ranged from four puffy cheeked cherubs to as many as twelve. Often the border was the predominant feature that made the map decorative or artistic. Colorful scrolls and lacings were used in place of latitude and longitude markings. Panels depicting historical events or allegorical scenes decorate the borders of some maps. Heraldic arms and crests in full color pay tribute on many maps (eg. those by John Speed, 1552-1629) to the sponsors who subscribed in order to finance the project. Curiously, some mapmakers were not always successful in getting a full list of subscribers, and some of the spaces for crests were left blank. Grotesque characters or scenes with curious local figures were often used to convey information or arouse interest.

As decorative art embellishing maps became more prevalent in the low countries in the early seventeenth century, it sometimes bordered on the absurd. This is especially true in the case of world maps. The hemispheres

were shown in circles with the western hemisphere on the left and the Old World, including Asia, on the right. In the corners and spaces created between the adjacent circles were all sorts of things. Classical scenes with philosophers, explorers, natives, towns, flora and fauna, ships, clouds, the sun's rays, moons, celestial depictions, cherubs, winds, and mythical gods

adorn some of the most elaborate maps. The ultimate was probably achieved by Peter Goos of Amsterdam on his New World map that was drawn in 1667. About 60 percent of the page is purely decorative and 40 percent is actually devoted to the map portion. In this instance art served only itself.



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**Metro-Dade Cultural Center**  
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## Upcoming Exhibits

### Spitballs and Sliders: Florida's Romance with Baseball

February 11 - August 1, 1993

The Sunshine State's century-old romance with baseball is celebrated and chronicled in this exhibition. Concurrent with the first spring training of the areas' first major league baseball team, the Florida Marlins, this exhibition's photomurals, graphics, artifacts and interactive displays trace the changing nature of recreational and professional baseball in South Florida, especially Dade County. The exhibit also explores the influence of Caribbean, particularly Cuban, baseball upon the game in Florida. Created by the Historical Museum of Southern Florida with guest curator Howard Kleinberg.

### Fort Mose: Colonial America's Black Fortress of Freedom

August 16 - December 2, 1993

Fort Mose, Florida, was America's first legally sanctioned, free black community. Based on five years of historical and archaeological research, the exhibit explores the African-American colonial

experience in the Spanish colonies, from the arrival of Christopher Columbus to the time of the American Revolution. Fort Mose tells this little-known story, which offers a powerful alternative image to slavery as the dominant theme in African-American history. Developed by the Florida Museum of Natural History.

### Photochroms of Florida, Cuba and the Bahamas

December 17, 1993 - February 21, 1994

This exhibition features the museum's collection of 78 detailed, color lithographs made from photos of picturesque landscapes and city-scapes taken around the turn of the century. Many of the scenes were taken by noted photographer William Henry Jackson.

## General Information

The Historical Museum of Southern Florida is centrally located in Downtown Miami, at the Cultural Center Plaza, 101 West Flagler Street. There are several convenient ways to get to the Historical Museum:

**By Metrorail:** Exit at the Government Center Station and walk south across the street to the plaza.

**By Car Traveling North on I-95:** Take the N.W. 2nd St. exit. Go right on N.W. 2nd St., then right on N.W. 2nd Ave. After one block., the Cultural Center will be on your left and its parking garage on your right.

**By Car Traveling South on I-95:** Take the left lane Downtown Miami Ave. exit and remain in the left lane. At the end of the exit ramp, turn left onto Miami Ave. and left immediately again

on S.W. 2nd St. Go to S.W. 2nd Ave. and turn right. The second light is Flagler Street. Cross Flagler; the Cultural Center will be on your right and its parking garage on your left.

**Parking:** Discounted, covered parking (\$2.00) is available across the street at the Cultural Center parking garage located on the block to the west of the Cultural Plaza at 50 NW Second Avenue. You can also park at the Metro-Dade County Garage at 140 West Flagler Street. If you park at the Cultural Center garage, take the over-the-street walkway from the second floor directly to the Plaza and be sure to get your parking ticket validated by our lobby receptionist.

**Hours:** Mon - Sat. 10 a.m. - 5 p.m.  
Thur. til 9 p.m. Sun. 12 noon - 5 p.m.

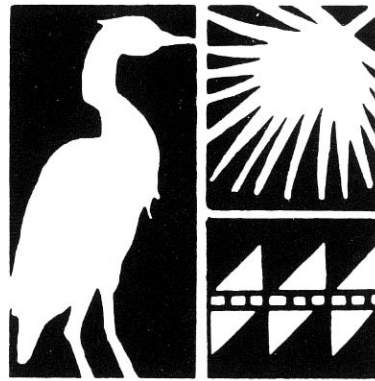
**Regular Admission:** Free for members. Adults \$4; Children (6-12) \$2; Children under 6 free.

## Upcoming Events

### Golf Tournament

October 6, 1993

A "best ball" tournament limited to 33 foursomes at the Biltmore Hotel & Club, 1210 Anastasia Ave., Coral Gables. Prizes for best foursome, best individual scores and best historic golf outfit will be awarded. The event includes pre-tournament activities, contests, lunch and a cocktail reception. \$250 per player. Hole-In-One prizes include a Toyota Camry, donated by Expressway Toyota, and cash prizes donated by Withers/Suddath United VanLines. Call (305) 375-1492 for more information.



Collier County Museum



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Upcoming Exhibits

**Baseball Cards & Memorabilia**

March 4 - April 15

This collection portrays players of major league teams and helps illuminate baseball history.

**Native American Crafts**

April 20 - May 31

Traditional Indian artwork, representative of several tribes including hand-crafted baskets, pottery and beadwork are included in this exhibit.

**Historic Florida Railroad Stations**

April 20 - May 31

The best way to see Florida during the boom years was by rail. This photographic exhibit on railroad stations throughout the state of Florida depicts original railroad stations, converted stations and stations of the past.

**General Information**

Open Monday - Friday 9 a.m. - 4:30 p.m., Sundays 1 to 5 p.m. Closed Saturdays and major holidays. Admission adults \$2; children under 12 \$.50.

Upcoming Event

**American Indian Heritage**

**Pow Wow**

Easter Weekend, April 9, 10 & 11, 1993  
At the Collier County Museum

This traditional event includes Indian dancing, authentic arts and crafts, alligator wrestling, OB's fry bread, an Easter egg hunt, an educational film series and historical re-enactments. For more information, call the museum at (813) 774-8476.

**General Information**

The museum is open Monday through Friday, 9 a.m.—5 p.m. Admission is free.

Current Exhibits

Now through May 30, 1993

**Granada: An Archaeological Site**

This exhibit features Tequesta Indian artifacts found in downtown Miami in an archaeological dig.

**300 Feet x 300 Miles:**

**Corridor to the Past**

Paleo and Archaic Indian site findings from archaeological discoveries associated with construction of I-75.

**Marion DeVore Paintings**

Featuring scenes of Clewiston.

**General Information**

Open 1—5 p.m. Tuesday through Saturday, with seasonal adjustments. Free.

**Historical Association Annual Membership Meeting**

Thursday, April 22, 1993

- 12:00 noon The Annual Meeting and Election of Officers
- 12:30 p.m. Lecture by Howard Kleinberg, guest curator of *Spitballs & Sliders: Florida's Romance with Baseball*.
- 1:00 p.m. Luncheon, catered by Parties by Pat.
- 1:30 p.m. Popular Metromover Tour of Historic Downtown Miami led by all-time favorite, Dr. Paul George.

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Join the  
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 for historical ventures:

### Stiltsville/ Key Biscayne Boat Tour

Sunday, April 25, 5-8 p.m.

### Miami River Boat Tour

Sunday, May 16, 10 a.m.-1 p.m.

*For Miami's early visitors, there was no more popular way of exploring the region than by boat. When you join Dr. George for these historical cruises to the past, you'll learn of trading posts, tourist attractions and early pioneer life.*

Members: \$20 Non-members: \$25

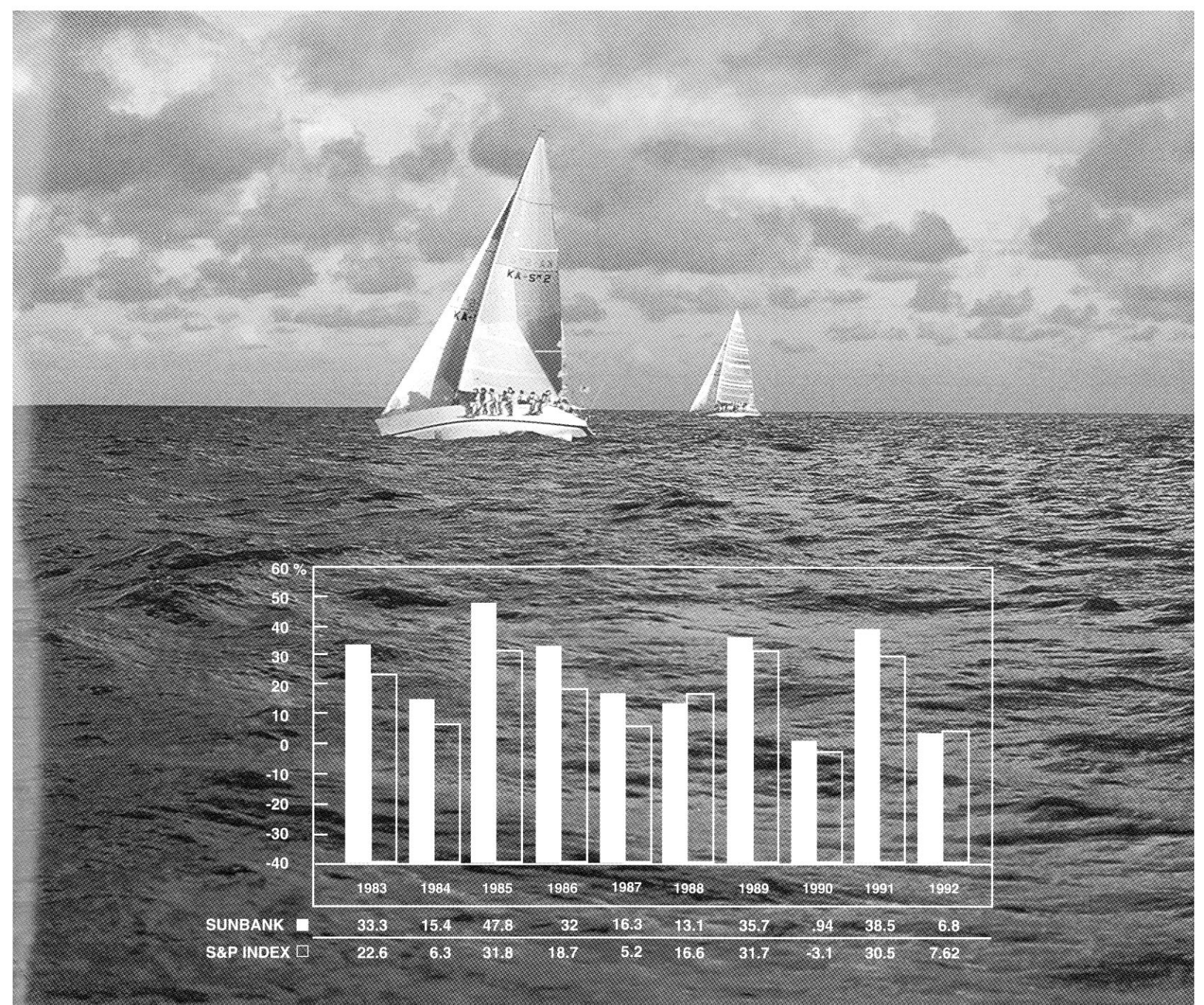
### Coral Gables House Dinner & Tour

Sunday, May 2, 5-8 p.m.

*Join Dr. George for a relaxing evening and special dinner at the childhood home of George Merrick, founder of Coral Gables (907 Coral Way). The evening includes a short stroll taking in several historic landmarks in the neighborhood.*

Members: \$35 Non-members: \$40

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# Spitballs & Sliders

Florida's Romance with Baseball



**February 11 - August 1**  
**Historical Museum of Southern Florida**

Historical Museum of Southern Florida  
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