

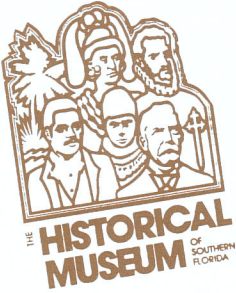
South Florida History

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Historical Museum of Southern Florida
Fort Myers Historical Museum
Collier County Museum
Clewiston Museum
Loxahatchee Historical Museum



NEWS RELEASE

ALL MEDIA--FOR IMMEDIATE RELEASE

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MIAMI'S HISTORICAL MUSEUM RANKS #1 AMONG ALL FLORIDA MUSEUMS

The Historical Museum of Southern Florida recently received the highest ranking among 26 of the state's largest art, history and science museums in the Florida Department of State's Cultural Institutions Program.

Museums were evaluated for excellence in administration, exhibitions, programs and education in the new Secretary of State's program, formerly the vital local and major cultural institutions program. The application process included a written portion, on-site inspections and panel reviews by museum administrators from throughout the country.

The Historical Museum will receive a grant award under this program for the next three years.

The Historical Museum is one of Miami's oldest cultural institutions having been formed in 1940 and now located in downtown Miami's state-of-the-art Metro-Dade Cultural Center, 101 W. Flagler St. The museum is open every day of the week and is located across the street from the Metrorail Government Station. Admission is \$4 for adults and \$2 for children ages 6-12.

<##>

On the cover: For a decade and a half the giants of blues, jazz and pop music made the scene in Overtown. Can you identify this group, circa 1950s?



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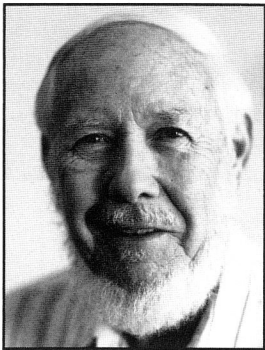
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Editor's Notes

by Stuart McIver



The first free black town in what would later become the United States was founded not in one of the original 13 colonies but in Spanish Florida. Its location was just outside St. Augustine at the headquarters of Mose Creek and its founding date was the spring of 1738.

The town bore the imposing designation of Gracia Real de Santa Teresa de Mose, a combination of the creek's name, a bow to the King of Spain (Gracia Real), and the name of the patron saint of Spain, Teresa of Aviles. As a practical matter, people simply called it Fort Mose, or just Mose.

This remarkable settlement is the subject of the Historical Museum of Southern Florida's current exhibit: Fort Mose: Colonial America's Fortress of Freedom.

Fort Mose came into being, courtesy of America's first "underground railroad." For years it was thought that the railroad ran from south to north. Before the Civil War in the 1860s black slaves escaped their bondage in the South by fleeing north into Canada. Abolitionists hid them from slave-catchers and helped them along to the next stops on their dangerous, secretive escape route.

Now it turns out that an underground railroad was in place more than a century earlier. It led not north from

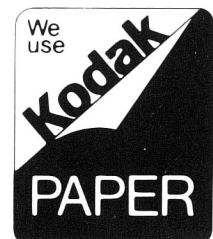
Dixie's plantations through the farmlands and towns of Pennsylvania and Ohio but south from the Carolina low country into La Florida, the domain of the Spanish.

Somehow word reached the slaves through a primitive grapevine that freedom might be theirs at St. Augustine—if they could make it alive through some 400 perilous miles of slave plantations and hostile Indian country, no easy task. In 1687 the first African slaves—eight men, three women and a three-year-old child—arrived in Spanish Florida. A year later their former British owners tried to reclaim them.

The Spanish governor said no. By this time the former slaves were usefully employed, they had converted to Catholicism and some had married. In 1693 Charles II of Spain freed the slaves and made La Florida an official sanctuary, encouraging runaways from the British colonies to come to St. Augustine "...so that by their example and by my liberality others will do the same."

Thus began the Florida version of the underground railroad. By 1738 some 38 black males and their families had reached St. Augustine. These became the founding residents of the first black town in what would become the United States a half century later.

In the spring the town was established by Governor Manuel de Montiano to provide a front-line defense against invaders from the newly-created British colony of Georgia. The first job of the free blacks was to build their own town. Their homes were primitive thatched huts, located just south of their fourcornered stone fort, roughly 20 yards square. Around Fort Mose the freedmen dug a moat three feet deep and four feet wide, filled with



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a ferocious cactus known as Spanish bayonet.

The founding population of Mose grew sharply in the fall of 1738. Twenty-three more black men, women and children arrived at St. Augustine. They had fled from Port Royal, near today's South Carolina town of Beaufort. The only known census of Mose, taken in 1759, showed 22 households, with a population of 67 persons.

Fort Mose survived until 1763. That year military defeat at the hands of the British wrested Florida from Spanish hands. When the Spaniards evacuated St. Augustine, the free blacks left Fort Mose and sailed away with them to Cuba. There they became homesteaders in Matanzas. They continued to live in crushing poverty, just as they had at Mose—but at least they lived free.

Fort Mose, built on marshy land beside a tidal creek, is long gone. It is to be hoped, however, that the State of Florida or the United States Department of the Interior can create an appropriate memorial to one of Flori-

da's most important historical sites. Wouldn't it be great to be able to visit a replica of the fort which served as the terminus of our country's first underground railroad and its first free black town?

It is particularly appropriate that we observe the Fort Mose exhibit by including in this issue two unusual features on the 20th century life of blacks in Florida. "Funky Nights in Overtown" by Eve Reed presents us with a fascinating picture of the world of blues, jazz and pop music in Miami. With a series of illuminat-

ing photographs—and text by Brent Cantrell—"The Visual Record" in this issue captures the lives of black laborers in the area near Belle Glade and Pahokee.

Rounding out this issue are a story on Miami's Russian Colony by Donald Gaby, who uncovered this little-known venture while researching his new book, *The Miami River*, and William Slicker's article tracing the Florida travels of an artist whose brush produced so many memorable pictures of the tropics—Winslow Homer.

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See pages 18-19 in this issue for:

1993-94 Schedule of Dr. Paul George Historic Tours

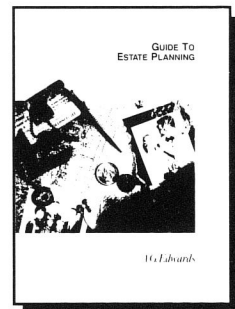
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Around the Galleries...



THE **HISTORICAL**
MUSEUM OF SOUTHERN
FLORIDA

Metro-Dade Cultural Center
101 West Flagler Street, Miami
(305) 375-1492

Exhibitions

Fort Mose: Colonial America's Black Fortress of Freedom

Aug. 20 - Dec. 1, 1993

Fort Mose, Florida, was America's first legally sanctioned, free black community that existed 250 years ago during Colonial times. Based on five years of historical and archaeological research, the exhibit explores the African-American colonial experience in the Spanish colonies, telling a 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.

Tropical Reflections: Color Images of Cuba, Florida and the Bahamas, 1898-1904

Dec. 17, 1993 - Feb. 21, 1994

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

Imaging the Seminole

Mar. 4 - Apr. 10, 1994

This exhibition looks at how the image of the Seminole Indian has been used since 1850 in different manners and for different purposes.

Special Events

Historical Museum Golf Classic

October 6, 1993

A "best ball" tournament 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 details.

Readers' Choice — An Evening with Juan Lloria

October 13, 1993, 6:30 p.m.

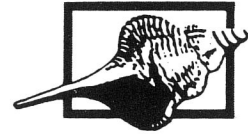
Evening includes cocktails and hors d'oeuvres with lecture on Thomas Jefferson to follow. \$35 per person, including complimentary valet parking. Call (305) 375-1492.

General Information

The Historical Museum of Southern Florida is centrally located in Downtown Miami, at the Cultural Center Plaza, 101 West Flagler Street
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.

LOXAHATCHEE MUSEUM

JUPITER, FLORIDA



HISTORY SHAPED BY NATURE

Burt Reynolds Park
805 North U.S. Highway One
Jupiter, Florida 33477
(407) 747-6639

Exhibitions

Loxahatchee River: The Primeval Florida

July - Oct. 1993

A photographic exhibition by Clyde Butcher of the Loxahatchee River and a display of various documentary records relating to the river from the museum's collections.

No Laughing Matter: Political Cartoonists on the Environment

Nov. - Dec. 1993

An exhibit from the Smithsonian Institute of witty and provocative international cartoons dramatizing the earth's crisis as it affects the world.

Special Events

**Southern Handcraft Society of
the Palm Beaches Holiday Show
and Sale** - Nov. 5-6, 1993

Holiday Reflections - Dec. 1993

Artfully decorated by floral and interior designers, walk through the gallery and cherish the memories, sight and sounds of this joyous time of year.

General Information

Open Tues.-Fri. 10 a.m.-4 p.m. and weekends 1-4 p.m.



2300 Peck Street
Fort Myers, Florida
(813) 332-6879

Exhibitions

Tribal Textiles

Sept. 6 - Oct. 15, 1993

Handwoven fabrics from both African and Native American tribes. Some Pueblo weavings; mud clothes of Senoufo lands, also blankets from Mali; Kente clothes from Ghama are among the items.

Fashion Accessories

Sept. 6 - Oct. 15, 1993

What fun! That special "dressed to the nines" look would not be complete without purses, compacts, gloves and many other bibelots.

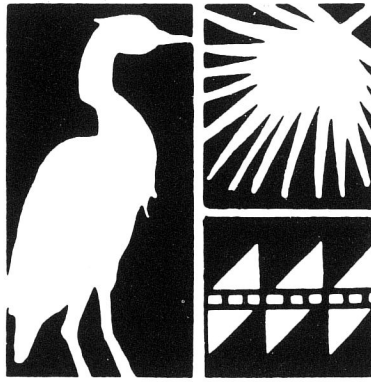
Buttons! Buttons!

Oct. 20 - Nov. 30

Welcome to the World of Buttons. After a housewife named Gertrude Patterson was heard on a radio program in 1938 discussing her button collecting hobby, it created a sensation among the women of America. One you see this display, buttons will never be the same.

General Information

Open Mon.-Fri. 9 a.m. to 4:30 p.m., Sun. 1-5 p.m. Closed Sat. and major holidays. Admission for adults is \$2.50 and \$1 for children (under 12).



Collier County Museum

3301 Tamiami Trail East
Naples, Florida
(813) 774-8476

General Information

The Collier County Museum explores the people, places and everyday events that have shaped Collier County's heritage—from prehistoric fossils and long vanished Indian civilizations, to the settlers and visionaries of the area's pioneering past.

The museum's four-acre historical park offers a look at a typical Seminole Village, an archaeological laboratory, a Children's Discovery Cottage, extensive native Florida gardens, a restored swamp buggy and a 1910 steam logging locomotive.

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



CLEWISTON MUSEUM

112 South Commercio Street
Clewiston, Florida 33440
(813) 983-2870

Exhibitions

Antique Toasters

Through December 1993

Pop in to see more than 100 antique electric toasters on display.

The Clewiston Museum is a growing museum, collecting and displaying items, large and small, important and trivial, which reflect the past of Clewiston and its surrounding area. The museum was formed in 1984 and is supported by volunteers and Friends of the Museum.

General Information

Open 1 to 5 p.m. Tuesday through Saturday, with seasonal adjustments. No admission fee is charged, however, donations are encouraged.

*Historical Museum
Readers' Choice Presents*

*Jefferson's Monticello:
A Visit to the Home of America's First Connoisseur*

*October 13, 1993, 6p.m.
The Colonnade Hotel, Coral Gables
Call (305) 375-1492 for more information*



Aretha Franklin, a performer in Overtown during the jazz era, in a publicity photo, circa 1955. (Courtesy of the Black Archives)

Funky Nights in Overtown

by Eve Reed

//

**. . . I'm so weary, life seems dreary, why did I go away?
I used to be so gay — there'll come a day!
Oh, Lawdy Lawd, how happy I'll be,
Down home in Florida,
That's Paradise on earth to me . . ."**

The authors of this 1915 song seemed to view life differently from Langston Hughes. This renowned black poet, upon studying Miguel Covarrubias' illustrations for *Blues: An Anthology*, was especially drawn to the sketch of "a sad-eyed mama" through whose eyes he saw "the desolate railroad track streets in America, and all the dissolute houses facing those streets, and sometimes disconsolate souls who sing, feelin' tomorrow."

The blues sprang up, probably in the early 1900s among barroom pianists, street-corner guitar players, wandering laborers, the watchers of incoming trains and steamboats, prostitutes and outcasts. Blues have chronicled life in the 20th century with a power and truthfulness that is unique. Our discovery of the music is largely due to W.C. Handy, whose publications of blues music and lyrics in the 1920s had an immediate impact on American culture.

Handy drew on his early classical music training at Fisk University, mixed with baptismal and burial hymns, vocalized moans and chanted prayers from the black church, to

reshape raw blues he discovered in the Mississippi Delta into compositions that became classic American sounds.

Beginning in 1912, "The Memphis Blues" or "Mr. Crump" made musical history. Two years later, Handy published "The St. Louis Blues," whose tune and lyrics are the best known and most beloved of all blues songs. He was the first to capture the exciting, new sounds of blues in print, and Handy's music quickly became synonymous with the jazz era.

His work upset traditional music scholars such as H.E. Krehbiel, who rejected the blues as a music "from the lips of harlots and the frequenters

of low dives." Handy's blues carry us on a journey through the black experience. The locations—the Mississippi Delta, Beale Street, St. Louis, Chicago and Harlem—are a litany of worlds celebrated throughout this century by black writers, composers and artists.

Handy nestles these blues worlds comfortably within western musical notations that he appropriately modified with phrases such as "tempo di blues" and "tempo di rag (a la Memphis Blues)." Handy wrote these musical scores with his band in mind and included intervals, or breaks in each piece known as "the jazz" where individual musicians could improvise during their performance.



Eve Reed studied music at Grinnell College before moving to New York City. While living there, she sang with a local musical troupe and became a fan

of the many jazz greats on the scene.

She moved to Sarasota, Florida, in 1964 and to Miami the following year. She is an avid student of local lore, and, for this article, has blended her loves of jazz and Miami history. She plans and leads South Florida custom tours and also creates custom ceramic artworks and sculptures. She currently resides in Kendall with her son, Gregory, who was born in Coral Gables.

From then on, Handy's musicians had a free hand in the breaks of his blues, and before long they found another means of self-expression: namely, by taking turns, chorus by chorus, in solo variations on the theme against the original harmonies and rhythmical background. This caught on with the white customers. They were not content to hear it in the blues alone, but began calling to "whip it up" (later "jazz it up"), no matter what was being played. Other bands began following suit, and not only black bands.

Top-flight musicians found a public eager to listen in on their jam sessions—previously conducted for fun—and their "improvisations" often came to be carefully tailored in advance. The most common product was a compromise between what the musicians liked to play and what the

customers were strong enough to stand. And cool people flocked to Overtown all night long, in the '40s, '50s and early '60s, to hear the blues (in all its forms) and the best hot jazz.

In Overtown, the first joint effort at economic development in the nightclub business was in 1946 when a group of progressive black business people opened the Fiesta Club across from the Mary Elizabeth Hotel on Second Avenue. During the winter season there was always a large crowd of famous black performers from show business and sports, who became part of the Miami scene and Clyde Killens' home on Northwest Eleventh Street and Second Avenue.

Clyde Killens, a native of Valdosta, Georgia, came to Miami in 1924, while in his teens, and took his first job as a drummer in the

Wometco Theater on Northwest Second Avenue. Since then, he has made his mark as a hotel and nightclub manager and entertainment promoter. To generate and maintain interest at the nightclubs he managed, Killens scheduled special events for Thanksgiving, Easter, Christmas and the Orange Blossom Classic football game. These were favorites, especially for visitors who, away from home, looked for excitement. Two of the events became so popular that they drew out-of-towners: the "Night in Nassau" and the "Halloween Hurricane Boys."

There was also a special Easter Sunday afternoon for children at which soft drinks were served and prizes awarded for the best dressed boy or girl. Clyde Killens' nightclubs were for adults, but he always scheduled matinees, catering to teenagers and young adults, with the theory that "if I can get younger people interested in wholesome fun, recreation and fraternization, it may help their minds to become so involved that it will tend to resolve their feelings and give them more freedom for their pent-up emotions.

"I also could see what people wanted—they wanted quality entertainment. I set a goal to invest money to create a reputation. At that time, Overtown's Lyric Theater had stage shows with 'The Brown-Skinned Models,' and Aldo Cox and the Quitmann Sisters. Miami was growing, the Seaboard Railroad came in, there were trolley lines, and a lot of people traveled by boat. In the '20s and '30s, Second Avenue was the center of life in the community. In the '30s Dreamland, a dance



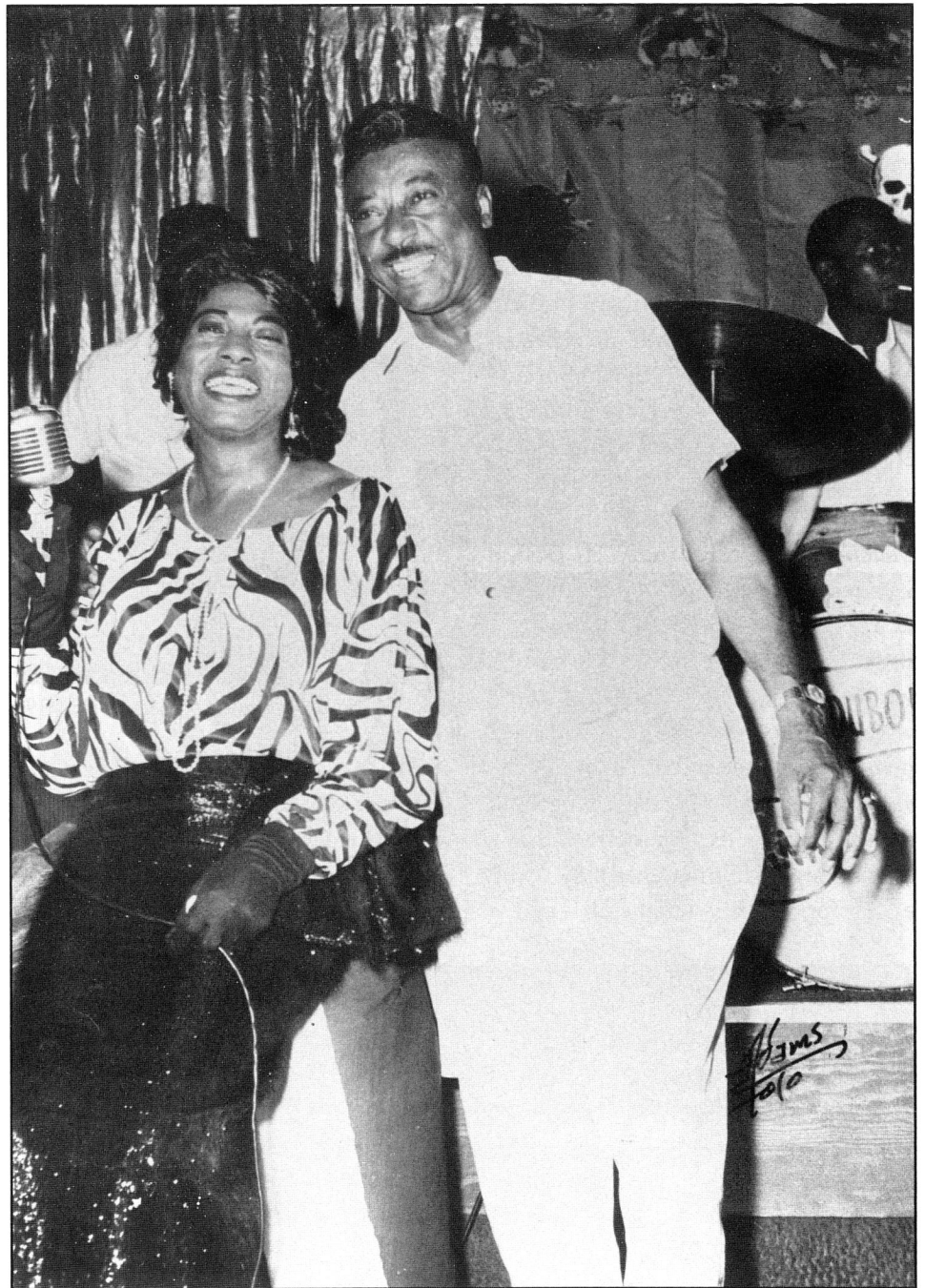
Zebra Room in the Mary Elizabeth Hotel, 642 Northwest Second Avenue, Overtown. Built in 1921, the hotel was demolished in the mid-1980s. (Photo courtesy of the Black Archives)

hall, had dances twice a week. Rockland Palace, Harlem Square and Cafe Society brought in big bands. Once a week, and with not much advertising, everybody hemmed in from 20th Street to Sixth Street to enjoy it. Pride was shared by everyone living there.

"Took an unprofitable club at Northwest Sixth Street and Second Avenue, renamed it the Knight Beat (in the Sir John Hotel), and it became a great success. There was space for dancing. There were four different dances danced there: the Chicken Scratch, the Madison, the Hurley Gurley and the Twist, and lots of people watched.

"Ella Fitzgerald performed at the Knight Beat at the start of her career. The club was always integrated with both black and white fans enjoying Jackie Wilson, Dinah Washington, Nina Simone, B.B. King, John Lee Hooker, Otis Redding, Bo Diddley, Rolling Stone with James Brown and Patti La Belle. These acts are for everyone, and many superstars started their careers at the Knight Beat. Aretha Franklin is an example. She played the piano. I told her to stay at the piano because when she gets up to sing, she dies.

"Got a phone call from New York about a girl who was a 'white act' and had one record, 'Don't Make Me Over.' Her name was Dionne Warwick. It was a good deal, so I brought her in. She only did her record in rehearsal. I told her 'you have to do more than your record, seven or eight numbers.' She started to hum and the orchestra knew everything; then they couldn't stop her! The first show, nothing was happening — she wasn't moving. I told her to take the cord, to do something. She thanked me and said anywhere she ever was, I could go at her expense."



Clyde Killens and friend at one of his famous Halloween celebrations, this one featuring Frank Duboise & Chicken Scratch, circa 1960. (Photo courtesy of the Black Archives)

Killens, 84, and his wife, Ova, still live in Overtown in the Art Deco home he bought more than 60 years ago. "Miami Beach was heaven," Killens recalled. "But if you were black you couldn't stay in a hotel. You were forced to live and spend money in one place. You spent it between Sixth and 20th Streets." But times and Overtown have changed.

Except for memories, the (Knight

Beat) lobby cards are all that are left from a special era of "Colored Town's" history, when it had a thriving business community, a stable tax base, and provided significant employment for residents in the fields of entertainment and tourism.

Killens is saddened by what has happened to Overtown over the years—clubs are gone, economic fortunes have faltered. Does he miss

the music business, and does he ever think about returning? "I miss it two ways—the bad times and the good times. I got enough of it; I wouldn't take any property. I never went to bed at eight at night, there was always something going on. I got everything out of the business and life that I wanted. Been all over here and foreign countries; seen it all, done it all, don't miss a thing. Seven Superbowls, no more! People are all dead, I make new friends, they're no good."

Early in the era, there were several interesting news items in *The Miami Times*. On February 11, 1950, it was reported that Joe Louis refused to appear at the Copa in Miami Beach. He phoned to say that he would not present himself—as he wished to go nowhere where his people weren't wanted. Also, there was an editorial "The New Negro" in the same issue, explaining that they are no longer children, that they want equal opportunity—that's all—and



Bo Diddley, an Overtown performer, circa 1955. (Photo courtesy of the Black Archives)

know they will have to wait as the majority (the white man) makes the ground rules. All they want is equality of opportunity. This brings us back to the beginnings and the roots

of the blues and, hence, jazz.

Jim Crow laws (from the 1830 minstrel song, "Jump Jim Crow") mandated the separateness of the disenfranchised black communities

throughout the nation. In Miami, black residents were crowded into a small area from today's Northwest Fifth Street to about 20th Street, and west of the F.E.C. tracks to approximately Northwest 13th Avenue.

Despite great hardships, "Colored Town" developed into a major business and cultural center for black people in South Florida. Residents and



Seated from right, second is Joe Louis and fourth is Clyde Killens with unidentified friends, 1957. (Photo courtesy of the Black Archives)

tourists of this community were part of a dynamic neighborhood. Geared toward tourism, this self-contained and self-sufficient area was alive and busy all day, every day. There was constant motion, day and night. Around the clock, business and cultural activities kept the lights on and the people involved.

White tourists and white residents also frequented this neighborhood to enjoy the entertainment, to partake of the exotic foods, and to listen to popular as well as gospel music. At least one national convention was held annually in Overtown, when sufficient hotel rooms, restaurants, cultural events and entertainment were in full supply. The repeat business brought by visitors and tourists helped stabilize the economy in this community, which in turn promoted pride in a people who were self-motivated and self-sustaining.

Overtown developed into quite a hangout for both the famous—and the infamous! Nearly all of the arts were available through touring music, dance and drama groups as well as through traveling literary types. Overtown's Northwest Second Avenue, known both as "the Strip" and "Little Broadway" developed into the "Great Black Way," focusing on popular music and entertainment. For almost three decades, Northwest Second Avenue, from Sixth Street to Tenth Street, was Miami's "Little Broadway." This concept developed as the area became an annual retreat for streams of entertainers. It was the place to see and be seen.

In the early days, black entertainers who performed on Miami Beach could not bed or board there because of restrictive social practices and racial segregation laws which limited black people, not only to dwelling in certain areas, but in every other phase

of life. As a result of the restrictions, after their last performances, black entertainers headed back across the railroad tracks to Overtown's hotels and night-clubs. They held jam sessions for the local residents, jamming until daybreak.

Adjectives are unavailable to adequately describe what night life was like on thickly populated Second Avenue—the main stem of this radiant Miami. It was a cosmopolitan thoroughfare which, at its peak in glamour and makeup, can best be judged by that

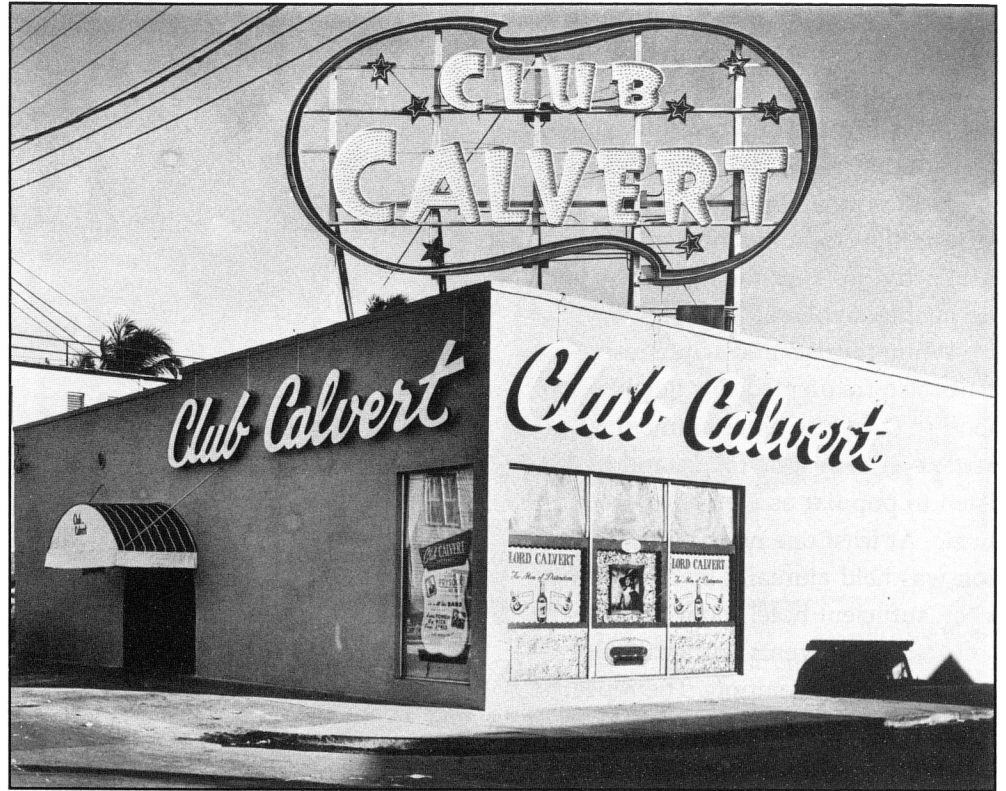
strip which is bounded on the north by 11th Terrace and on the south by Fifth Street.

Second Avenue's tireless news chroniclers have likened the boule-

ward to a vast variety of images: the broad-visioned ones think of it as an inconceivable wonderland where pompous and lovely adventures happen all the time; the cynical ones talk about the broken hearts and romances that pester Second Avenue's extending arteries, and the artificial makeshift of its huge incandescence.

The more realistic view it as a long strip of thoroughfare where panhandlers and the upper crust rub elbows as they work and play—and make love—just as they do on any main stew.

(Author's note: Do not expect to find this place anywhere, except in history. Urban renewal and the construction of two expressways altered the character of this neighborhood, and that once-vibrant center of economic and cultural activity is gone . . . forever.)



Club Calvert, with Calvert Hotel, 276 Northwest Sixth Street, Overtown, circa 1955. In 1961, the Calvert Club became the Knight Beat (formerly Sir John Club) of the Sir John Hotel when Clyde Killens became manager. It was demolished in the mid-1960s during expressway construction.

Overtown Performers

A partial list of performers who appeared in Overtown during the 1940s, 50s and early 60s.

Cannonball Adderley	The Coasters	Dr. Feelgood & His Interns	Audrey King	Johnny Nash	Art Tatum
Nat Adderley	The Coeds	Ella Fitzgerald	Ben E. King	Charlie Parker	Billy Taylor
Pearl Bailey	Ornette Coleman	The 5 King Pins	B.B. King	Princess Paula	Ted Taylor
Josephine Baker	Sam Cooke	Red Foxx	Nat King Cole	Freda Payne	Willie Terry
La Vern Baker	The Cookies	Aretha Franklin	Marie Knight	Oscar Peterson	Rufus Thomas
Louis Baker	Ida Cox	Red Garland	Patti La Belle	Esther Phillips	Ike & Tina Turner
Sam Baker and Dave with the Fabulous Charmels	Aldo Cox & the Quitmann Sisters	Erroll Garner	The Laddins	The Quinettes	The Twist with Steve Alaimo
Count Basie	Billie Cravatt & His Royal	Dizzy Gillespie	Yusef Lateef	Lou Rawls	The Valadeers
Butter Beans & Susie Brook Benton	Bahamians	Joy Gilmore	John Lee Hooker	Sugar Ray Robinson	Sarah Vaughan
Bobby "Blue" Band	The Crystals	Roy Hamilton	Ramsey Lewis, Eldee Young, "Red" Holt	Jimmy Raye	The Vibrations
James Brown	Miles Davis	Lionel Hampton	Joe Louis	Piano Red	Dionne Warwick
Maxine Brown	Tanya Daye	Coleman Hawkins	Gloria Lynne	Otis Redding	Dinah Washington
Nappy Brown	Bo Diddley	Billie Holiday	Pigmeat Markham	Jimmy Reed	Janette Washington
The Brown-Skinned Models	Dorothy Donegan	Lena Horne	Johnny Mathis	Diana Ross & the Supremes	Vickie West
Solomon Burke	The Drifters	Tommy Hunt	Big Maybelle	Ruby and the 5 Romantics	Randy Weston
Jerry Butler	The Duke of Earl	The Impressions	Clyde McPhatter & the Duettes	The Scat Cats & Band	Wild Man Steve
Cab Calloway	Billy Eckstine	The Ink Spots	Olivette Miller	The Sensations	Faye Wilkins
Diabann Carroll	Duke Ellington	Chuck Jackson	Garnet Mimms	Dee Dee Sharp	Flip Wilson
The Chanteers	Little Esther	Illinois Jacquet	Modern Jazz Quartet	Singing, Swinging Zeniths with Frank	Jackie Wilson
Chickie the Sensation & Horne	Little Eva "Locomotion"	Ahmad Jamal	Thelonius Monk	Duboise & Chicken Scratch	Stevie Wonder
Dee Clark	Betty Everett	Etta James	Wes Montgomery	Nina Simone	
	The Falcons	KC and the Sunshine Boys	J. Fred Muggs	William Steve M.C.	
	The Fascinations	Paul Kelly			

The Russian Colony

by Donald C. Gaby

Knowledge of the great Everglades drainage project that began early in this century must have passed quickly around the world. Colonies of people from Italy, Japan and Russia gravitated to the project's resulting waterway, the Miami Canal, for new agriculture and livelihoods. Here, various crops and plans abounded, but only the most steadfast colonists were able to dig in and grow success.

It was an idea whose time had come for southern Florida. In 1904 Napoleon B. Broward ran for governor of the State of Florida with the promise to drain the Everglades for agriculture. He was elected and the first excavation began on the New River in 1906. Excavation of the Miami Canal, from the north shore of the Miami River near today's 24th Avenue, began in May 1909. The Miami Canal was opened in 1912, but not completed to Lake Okeechobee until 1913.

The Miami Metropolis in June 1910 carried a story about a "Japanese Colony to Settle in the Everglades. . . ." The article stated that 160 acres were to be purchased "where the dredge is now working." That is, about four miles up the Miami Ca-

nal, or about where the twin bridges connect Hialeah and Miami Springs today. The Japanese farmers were planning to plant rice, sugar cane, and a variety of vegetables.

The Metropolis later in June 1910 reported the land being surveyed, lumber ordered for homes, and a beautiful residential community expected to complement a successful farming effort. Alas, there was no later report, and one may suppose that this ambitious effort failed, perhaps because it was premature: a dam and lock downstream to control flow in the canal and flooding were not installed until 1912.

The Miami Metropolis in October 1918 reported an Italian colony established on 1,280 acres farther up the Miami Canal. Preparation of the land

well beyond today's Florida Turnpike Extension. It was a development of the Venice Farms Co.

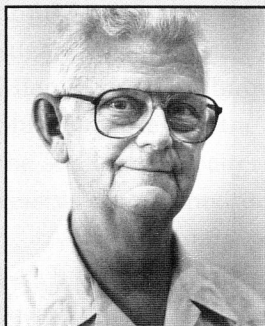
Some 150 acres were said to have been planted the previous winter to truck crops and tobacco. Again, there was no later report, and this effort also appears to have failed. Both the Japanese and Italian colonies were located on the east side of the Miami Canal where a road was built.

Both could use the canal to barge their produce to Miami for shipment north by railroad or steamship.

As reported by the *Miami Metropolis* in June 1911, an early Russian immigrant, John Aunuper, began a farm located on the "South Canal" four years previously. (The timing suggests that perhaps it was at the South New River Canal that joins the Miami Canal in Broward County.)

Aunuper, an employee of the Furst-Clark Construction Co. that was doing the excavation of the Miami Canal for the state, was then joined by his wife who had been waiting the four years for him to become established. Whether they were successful is not known. Perhaps they encouraged other Russians who followed several years later.

The Florida Cultivating Co., whose president was Alex N. Sakhnovski, made a much more substantial agricultural effort in the spring of 1918



Representing the fourth generation of his family calling Miami home, Don Gaby was born in Arizona but grew up in South Dade, attending all 12 years at Redland Farmlife School. He served as a U.S. Air Force weather officer, an aviation weather forecaster for American Airlines, and in Miami he worked for the National Weather

Service and the National Environmental Satellite Service. He conducts historical research with his latest book on the history of the Miami River being released in September 1993. Published by the Historical Museum of Southern Florida, it can be ordered through the museum book store, (305) 375-1492.

was under the supervision of D. L. Casa, with a tractor and ditchers at work and several homes completed for farmers. Two *Metropolis* articles in August 1919 described this Italian colony as on the Miami Canal about 14 miles out; that is,

when the company acquired 10,800 acres of land, as reported by the *Metropolis*. John D. Shiskin, a graduate of a Russian agricultural college, was general manager in charge of the farm. Shiskin had been in this country six years and had operational experience on a farm in Alabama.

Some 350 Russian families that had already arrived in the eastern United States were expected to relocate there on both sides of the Miami Canal about 20 miles up from the Miami River. They were said to be from the middle class, all with agricultural experience, and all speaking good English. During May 1918, five railroad carloads of farm machinery, including two Trundar tractors, ditchers, seeders and harrows were barged up the canal. The Russians built a

camp and large warehouse initially.

By August 1918, the Russian colony was also known as the Golden Glades Farm. More land was being acquired and drainage ditches dug. By then, much of the Miami Canal was being deepened and widened by the state, which was expected to reduce the water level even further and to provide ideal farming conditions.

Tents that had housed workmen were being replaced with permanent (prefabricated) houses for the expected families. The colony's farm land would eventually consist of 18 full sections or 11,520 acres. They planned to grow staple crops such as sugar cane, rice, cotton, sorghum, corn, other grains, peanuts, potatoes and livestock. The entire operation

was well planned and well funded.

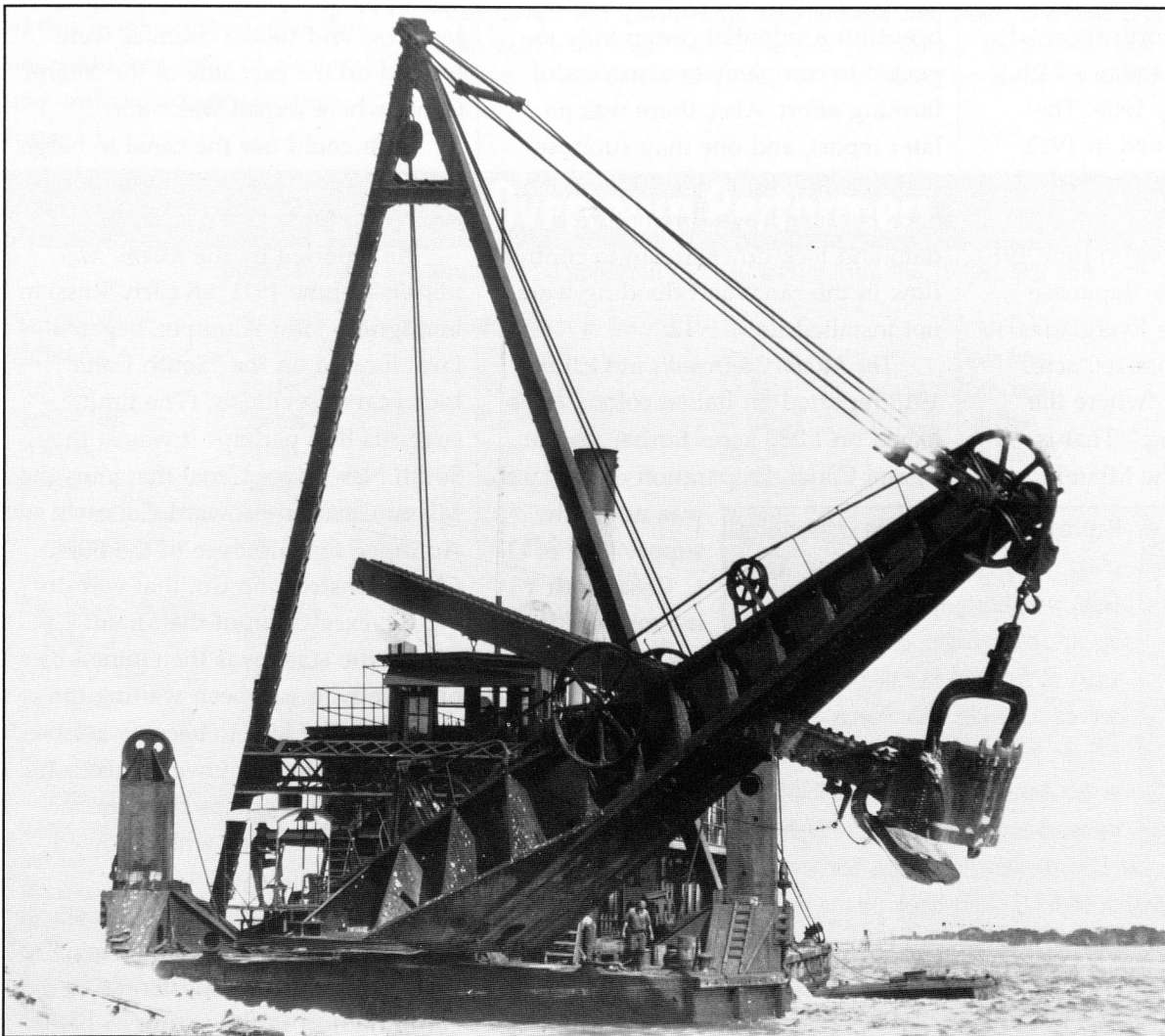
By the spring of 1919, 80 acres eight miles up the Miami Canal were in cultivation with 100 more acres ready to plant. The land was being prepared by sturdy Tindad caterpillar tractors built especially for pulling six plows in tandem.

This Russian Colony property was in two holdings, the smaller one of 635 acres located here, and the much larger portion about 13 miles farther up the canal. (The Italian Colony lands lay between the two Russian holdings.) The large warehouse with living quarters above, machinery sheds, water tank and tower, and five family residences were built, with tents for additional workmen.

This Russian Colony was well

established by January 1920, as indicated by a petition of J.D. Shiskin to the county board of public instruction to establish a school in their community 12 miles from the city. There were then 15 children of school age in that area.

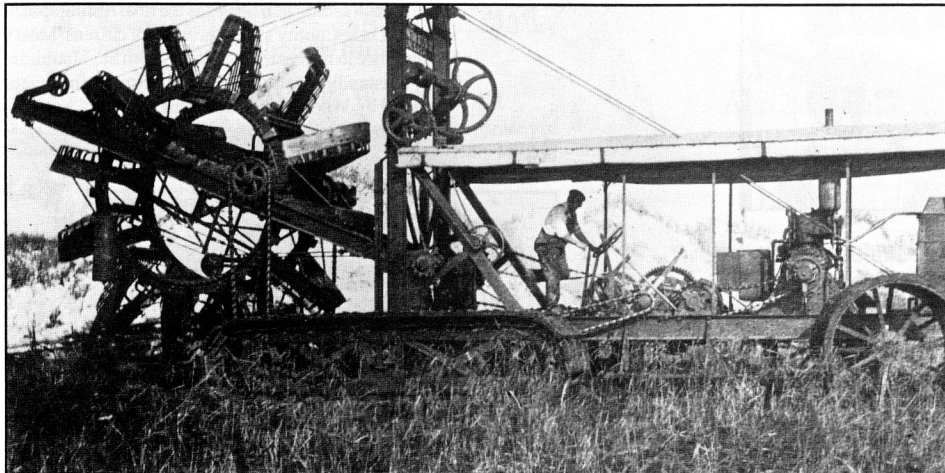
Sakhnovski returned for a



This powerful dredge, the Governor Herrick, was used for the deepening and widening of the Miami Canal during the period 1917 to 1923. (HASF 62-24-140)



In addition to such large channels as the Miami Canal, dredges were kept busy digging smaller drainage canals on the many farms west of Miami (HASF 1981-32-15 and 1976-51-20)



visit in May 1920, by which time 350 acres had been prepared for agriculture and potatoes were being harvested. The colony had 80 acres in Irish potatoes, 80 acres in Lima and Mexican beans and black-eyed peas, and 15 acres in several varieties of sugar cane — all south or west of the Miami Canal. Sakhnovski and Shiskin expressed the opinion that the soil became better with each successive crop turned under.

A large sanitary poultry yard was built with drop nests and concrete flooring; and the colony was experimenting with fruit and nut trees, having planted grapefruit, peaches, pecans, oranges and avocados. By this time, a proposed railroad from Miami to Lake Okeechobee had

been graded along the north side of the Miami Canal out as far as the Russian Colony. Twenty families were then in residence. Sakhnovski was so pleased with the project that he decided to make his home in Miami.

By 1922, a road was being built along the south side of the Miami Canal in response to a petition for it by the farmers. It was to run to the north edge of the Russian Colony. During World War I, such a road had been built as far as the U.S. Marine Corps Flying Field, or about to today's entrance to Palmer Lake.

That same year there were heavy late summer rains with widespread flooding. At the Pennsylvania Sugar Company (today's Pennsuco), the water was four feet deep in the work-

ers' quarters and in their church. Probably the Russian Colony was also flooded.

Weston Hempstead, Sr., who towed barges up the Miami Canal in the 1920s and '30s and kept a "Record," mentioned going up the canal to the Russian Colony to load "harting" stone in July 1924.

In December 1926, Hempstead took his family for an automobile ride out past Hialeah and as far as the Russian Colony. He reported the houses mostly in ruins and water standing all over the land, ever since the hurricane of 18 September. (That was the great 1926 hurricane that so devastated Miami and much of the surrounding area and probably was what dealt a death blow to the Russian Colony.)

Twice in March 1927, Hempstead mentions going up the Miami Canal to the "Russian farm," to obtain rock, and he made no mention of farming or farm produce.

In March 1990, the author interviewed a Mr. Sakhnovski who was a son of the founder of the Russian Colony. His father, Alex N. Sakhnovski, was born in 1876 and already divorced when he emigrated to the United States. He recalled the Gerelco family in addition to that of James (John?) Shiskin. They farmed on both sides of the Miami Canal near today's N.W. 103rd Street. In the early 1930s, his father sold out to Shiskin who continued to farm there. Today there is a Russian Colony Canal near N.W. 110th Way.

*The information contained in this article was acquired as a by-product of the author's research for his book, *The Miami River*, published in September 1993 by the Historical Association of Southern Florida. Call the Historical Museum Book Store at (305) 375-1492 to order a copy.*

DR. PAUL GEORGE HISTORICAL

SUNDAY
Oct. 3
10 A.M.-1 P.M.

MIAMI RIVER BOAT TOUR

See the site of a Tequesta Indian village, Spanish missions, Fort Dallas, early Indian trading posts, the Brickell mansion, Flagler's Royal Palm Hotel... where the city began. Advance reservations and non-refundable payment required. Members: \$20; Non-Members: \$25. To reserve: 375-1625.

SATURDAY
Oct. 9
10 A.M.

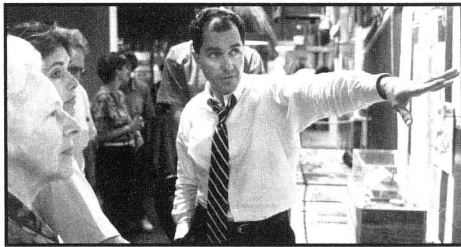
CITY OF MIAMI CEMETERY WALKING TOUR

An all-time favorite haunt, visit the resting spots of the city's early pioneers including Julia Tuttle, the Burdine family, the Budges and others. Meet at the entrance to the cemetery, NE 2nd Ave. & 18th St., Miami.

THURSDAY
Oct. 14
7-9 P.M.

DR. PAUL GEORGE GALLERY WALK

If you've never been guided through 10,000 years of South Florida history, meet at the Historical Museum's main lobby for this special tour of its hallmark exhibition, *Tropical Dreams: A People's History of South Florida*. Members: \$10; Non-Members: \$15. No reservations needed.



SUNDAY
Oct. 24
11 A.M.

LITTLE HAVANA/RIVERSIDE WALKING TOUR

Take a romp through Dr. George's childhood stomping grounds in this historic quarter that once hosted a trolley car and is now home to the Orange Bowl. See an early Jewish synagogue, the Firestone building, Riverside Elementary School, other landmarks and night spots. Meet at La Esquina de Tejas, on the southeast corner of SW 12th Ave. and First St. to begin with a complimentary beverage from this famed restaurant.

SATURDAY
Oct. 30
10 A.M.

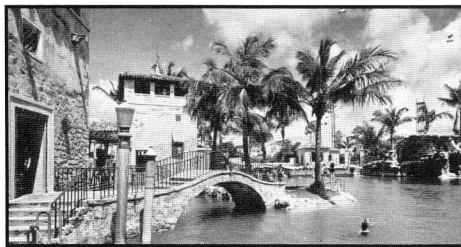
COCONUT GROVE WALKING TOUR

Meet at the first headquarters of Pan American Airways, Miami City Hall, 3500 Pan American Dr., Coconut Grove. Look at the sites of early homesteaders' settlements, Peacock Inn and Millionaire's Row, and enjoy complimentary beverages and a private showing at a gorgeous 1921 historic home.

SUNDAY
Nov. 7
11 A.M.

ART DECO SOUTH WALKING TOUR

You'll see Art Deco gems such as the Park Central, Colony and Century hotels, the site of the 5th Street Gym, as well as the site of the original Jewish neighborhood of the beach and the beach's first synagogue. Meet at the corner of Ocean Dr. & 8th St., Miami Beach.

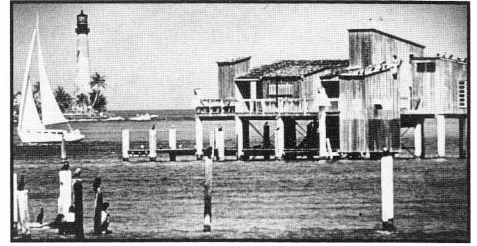


SATURDAY
Nov. 13
10 A.M.

CORAL GABLES SOUTH WALKING TOUR

This all-time favorite tour encompasses many of the Gables' most noted landmarks: Venetian Pool, the Coral Gables House, the Biltmore Hotel, DeSoto Fountain and more. Meet at the Coral Gables House, 907 Coral Way.

All Walking Tours are \$10 for Historical Museum Members and \$15 for Non-Members. No reservations required. Fees for other tours are noted. Reservations & Info: (305) 375-1625.



SUNDAY
Nov. 28
5-8 P.M.

STILTSVILLE/KEY BISCAYNE BOAT TOUR

Get an up-close look at the unique Biscayne Bay abodes on a relaxing Sunday bay boat ride. Learn of the rich history of the bay, Virginia Key and Key Biscayne, and visit an "endangered species," an authentic Stiltsville home. Advance reservations and non-refundable payment required. Members: \$20; Non-Members: \$25. To reserve: 375-1625.

SATURDAY
Dec. 4
10 A.M.

WOODLAWN PARK CEMETERY WALKING TOUR

You'll feel you've stepped into another time and era in this historic, lush setting that serves as the final resting spot for many of Dade County's most prominent citizens. Meet at the entrance to the cemetery, 3260 SW 8th St., Miami, and enjoy outstanding, complimentary gourmet refreshments provided by Woodlawn Park Cemetery.



SUNDAY
Dec. 12
11 A.M.

MIAMI RIVER INN BRUNCH

Enjoy a nostalgic Sunday tour starting from the beautifully restored Miami River Inn, 118 SW South River Dr. See the natural rock ridge that once dominated the river, a 400 A.D. Indian village site and other landmarks. Next, on to a courtyard brunch at the Inn. Advance reservations and payment required. Members: \$20; Non-Members: \$25. Call 375-1625.

SATURDAY
Dec. 18
10 A.M.

MIAMI SHORES WALKING TOUR

Meet at the Shores Performing Arts Theatre, 9806 NE 2nd Ave., Miami Shores, for this tour featuring private homes open for touring. Complimentary refreshments provided.

SATURDAY
Jan. 8
10 A.M.

BRICKELL NORTH WALKING TOUR

Meet at Brickell Park, SE 5th St. & Brickell Ave., next to the Sheraton Biscayne Bay Hotel, for exploration of "Millionaire's Row," the home and office of Dr. James Jackson, the site of Miss Harris's School, an historic fire station and more. Complimentary refreshments provided by Miami's oldest, most decadent saloon, Tobacco Road.

SUNDAY
Jan. 16
11 A.M.

DOWNTOWN/MIAMI RIVER WALKING TOUR

This is the granddaddy of all of Dr. George's tours covering the most historic portions of southeast Florida. Begin with a stroll along the river that's been central since Miami's beginnings; continue Downtown for a close-up look at beautiful Gusman Hall and other architecturally historic buildings; then to the sites of historic Fort Dallas/William English slave plantation house and Lummus Park. Meet behind the Hyatt Regency Hotel, 400 SE 2nd Ave., Miami.

SUNDAY
Jan. 23
10 A.M.-1 P.M.

CENTRAL BISCAYNE BAY BOAT TOUR

This new boat tour on historic Biscayne Bay includes the islands of the bay, the Port of Miami, causeways, bridges and the homesteading communities that arose on the waterways. Advance reservations and non-refundable payment required. Members: \$20; Non-Members: \$25.

C TOURS FOR 1993-94

SATURDAY
Jan. 29
10 A.M.

MORNINGSIDE WALKING TOUR

This historic neighborhood tour includes private homes open for touring and complimentary beverages at the home of **Elvis Cruz**. Meet at NE 6th Ave. & 56th St., Miami.



SUNDAY
Feb. 13
11 A.M.

BRICKELL SOUTH WALKING TOUR

This tour's meeting spot is the lawn of an old Brickell estate, 1548 Brickell Ave. Among the landmarks, see the site of Fort Brickell, "Millionaire's Row," historic Point View, the home of William Jennings Bryan, the Devil's Punch Bowl, and Biscayne Bay from the vantage point of the limestone bluffs in Wainwright Park. Complimentary refreshments from **Henriette Harris**.

SUNDAY
Feb. 20
11 A.M.

CITY OF MIAMI CEMETERY WALKING TOUR

Second chance this season to see the grave sites of many of Miami's pioneers with Dr. George by your side. Meet at the cemetery entrance, NE 2nd Ave. & 18th St., Miami.



SATURDAY
Feb. 26
10 A.M.

EAST LITTLE HAVANA WALKING TOUR

Among the highlights: the site of an ancient Indian village, the Miami River Inn, the Ada Merritt school, the natural rock ridge, and what was once a KKK building. Meet at Malaga Restaurant, 740 S.W. 8 St., Miami. Complimentary refreshments provided by **Malaga Restaurant**.

SUNDAY
Mar. 6
10 A.M.-1 P.M.

MIAMI RIVER BOAT TOUR

You'll learn of early trading posts and tourist attractions on this historic journey. Advance reservations and non-refundable payment required. Members: \$20; Non-Members: \$25. First-come, first-served. Reservations: 375-1625.

SUNDAY
Mar. 13
11 A.M.

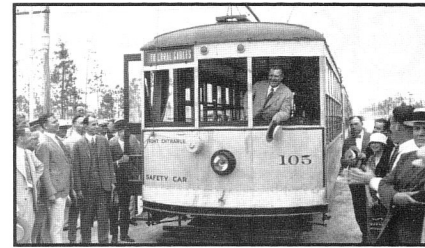
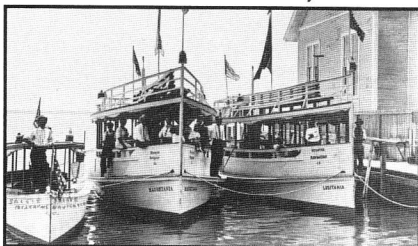
ART DECO NORTH WALKING TOUR

See the one-of-a-kind Espanola Way, the Carlyle, the Cardoza, the former Amsterdam Palace and more. Meet at the corner of Ocean Drive & 13th St., Miami Beach.

SATURDAY
Apr. 2
10 A.M.-1 P.M.

CENTRAL BISCAYNE BAY BOAT TOUR

Tour the bay and hear about the posh neighborhoods that formed around it in the early 1900s, juxtaposed with Carl Fisher's hotels across the way. Advance reservations and non-refundable payment required. Members: \$20; Non-Members: \$25. Call 375-1625 to reserve your seat.



SATURDAY
Apr. 9
10 A.M.

CORAL GABLES NORTH WALKING TOUR

Experience the "City Beautiful" first-hand and up-close. Tour Miracle Mile, Ponce de Leon Boulevard and other main Gables streets rich in history. Meet at Coral Gables Elementary School, 105 Minorca Ave., Coral Gables.

SUNDAY
Apr. 17
11 A.M.

METROMOVER/DOWNTOWN TOUR & BRUNCH

For a bird's-eye view of Downtown Miami, its historic sections and architecture, meet in front of the Historical Museum, 101 W. Flagler St. Enjoy brunch back at the museum after the tour. Members: \$13; Non-Members: \$17, and 25-cent Metromover fare. Advance reservations required.

SUNDAY
Apr. 24
11 A.M.

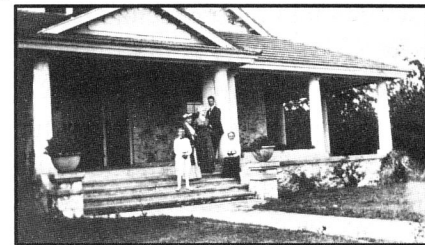
WOODLAWN PARK CEMETERY WALKING TOUR

A neo-gothic mausoleum, special sections and many of Dade's earliest "greats" are among the highlights of this special tour. You'll be treated to sumptuous gourmet refreshments compliments of **Woodlawn Park Cemetery**. Meet at the cemetery entrance, 3260 SW 8th St., Miami.

SUNDAY
May 1
5 P.M.

CORAL GABLES HOUSE DINNER

An annual event, this special dinner hosted by Dr. Paul George at the childhood home of Coral Gables founder George Merrick includes a short stroll taking in several historic landmarks. Meet at the house, 907 Coral Way. Advance reservations and non-refundable payment required. Members: \$35; Non-Members: \$40. Call 375-1625.



SUNDAY
May 15
10 A.M.-1 P.M.

MIAMI RIVER BOAT TOUR

Last chance of the season to take an historic journey on the waterway that has served Miami since the time of the area's earliest inhabitants. Advance reservations and non-refundable payment required. Members: \$20; Non-Members: \$25. Limited seating. Call 375-1625 to reserve.

SUNDAY
May 22
11 A.M.

METRO RAIL TOUR

The season's most comprehensive tour covering 20 miles via rail. From WWII camps, historic waterways and neighborhoods, see multicultural Miami and hear of those people and places that made it what it is today. Meet at Dadeland South at the rail entrance. Members: \$10; Non-members: \$15, plus rail fare of \$1.25.

SUNDAY
June 12
5-8 P.M.

STILTSVILLE/KEY BISCAYNE BOAT TOUR

Experience the one-of-a-kind Biscayne Bay community and historic Key Biscayne with this relaxing evening boat tour. Get the rare opportunity to visit one of the remaining homes in the Stiltsville "neighborhood." Advance reservations and non-refundable payment required. Members: \$20; Non-Members: \$25. Call 375-1625 to reserve.

Reprints of the historic photographs seen above or any of a million others are available for purchase for your home or office. Call the Historical Museum Research Center: (305) 375-1492.

Black Daily Life in Northwestern Palm Beach County Glimpses from a Half-Century Ago

by Brent Cantrell, Ph.D.

History is usually written by the winners. The story of wars are most often told by the victors from the victors' point of view. Local history is most often told from the point of view of the economic winners, the rich. Historically the poor have seldom had the opportunity to tell their story. The poor often lack training or education needed to communicate their experience. Their control or access to publishing houses is limited by lack of wealth—or by conspiracy—or both.

Additionally, with a few notable exceptions, historians have until recently concentrated on the actions of specific individuals, actions with far reaching political or economic effects. The daily life of ordinary people whether rich or poor has been generally ignored as being too mundane for serious work.

Of course there have been occasions when historians looked at daily life; Herodotus is probably the earliest example. And there have been scholars from outside the main stream who have focused on non-elite communities. Too often, though, the documents on daily life give us only a distorted glimpse of the work, play and the daily round of ordinary people.

Recently the Historical Museum purchased a collection of photographs of Pahokee during the early 1940s, many of which wonderfully illustrate black life on south-

east Lake Okeechobee. When considered together with two short, but colorful sketches of the area written in the late thirties by folklorist and novelist Zora Neal Hurston and by an anonymous participant in the Federal Writer's Project (FWP) we find ourselves with an intriguing looks at the past.

Hurston was a native of Eatonville, Florida's first incorporated black town. She studied folklore under renowned anthropologist Franz Boas and later published a number of novels and ethnographic studies. Much of her work was done in her native Florida. *Their Eyes were Watching God*, a novel published in 1937, describes the life of agricultural workers on southeastern Lake Okeechobee, particularly around Belle Glade and Pahokee. Though the novel is set just before and after the 1928 hurricane, Hurston's research in South Florida probably took place about 1935. She writes:

"Day by day now, the hordes of workers poured in. . . They came in wagons from way up in Georgia and they came in truckloads from east, west, north and south. Permanent transients with no family and tired looking men with their families and dogs in flivvers. All night, all day, hurrying in to pick beans. . . .

"All night now the jooks clanged and clamored. Pianos living three lifetimes in one. Blues made and used

right on the spot. Dancing, fighting, singing, crying, laughing, winning and losing every hour. Work all day for money, fight all night for love. The rich black earth clinging to bodies and biting the skin like ants."

The second source of information on black life in this area is from a Federal Writer's Project guide book. The FWP, a New Deal Program, put writers to work, sometimes in ethnographic research. From an anonymous contributor we get another, supporting view of Pahokee:

"Large warehouses, acres of loading platforms, and offices of produce brokers are crowded between one- and two-story frame business buildings and rooming houses. General stores offer everything from tractors to silk stockings. From Christmas until April, Pahokee is a 24-hour town; long trains of refrigerated cars roll out for northern markets day and night; the streets are noisy and crowded; bars, restaurants and gambling places are seldom closed. As a rule, buyers of larger commission houses go into the vegetable fields, purchase an entire crop, and arrange for picking, packing, and shipping. . . . A large packing plant chills vegetables to a temperature of 45° and ships 20 refrigerator carloads a day. Itinerant pickers, both white and Negro, known as 'traveling hands,' swarm into this region at harvest time . . . occupying tents, rows of tumbled down cottages and ramshackle boarding houses. . . .

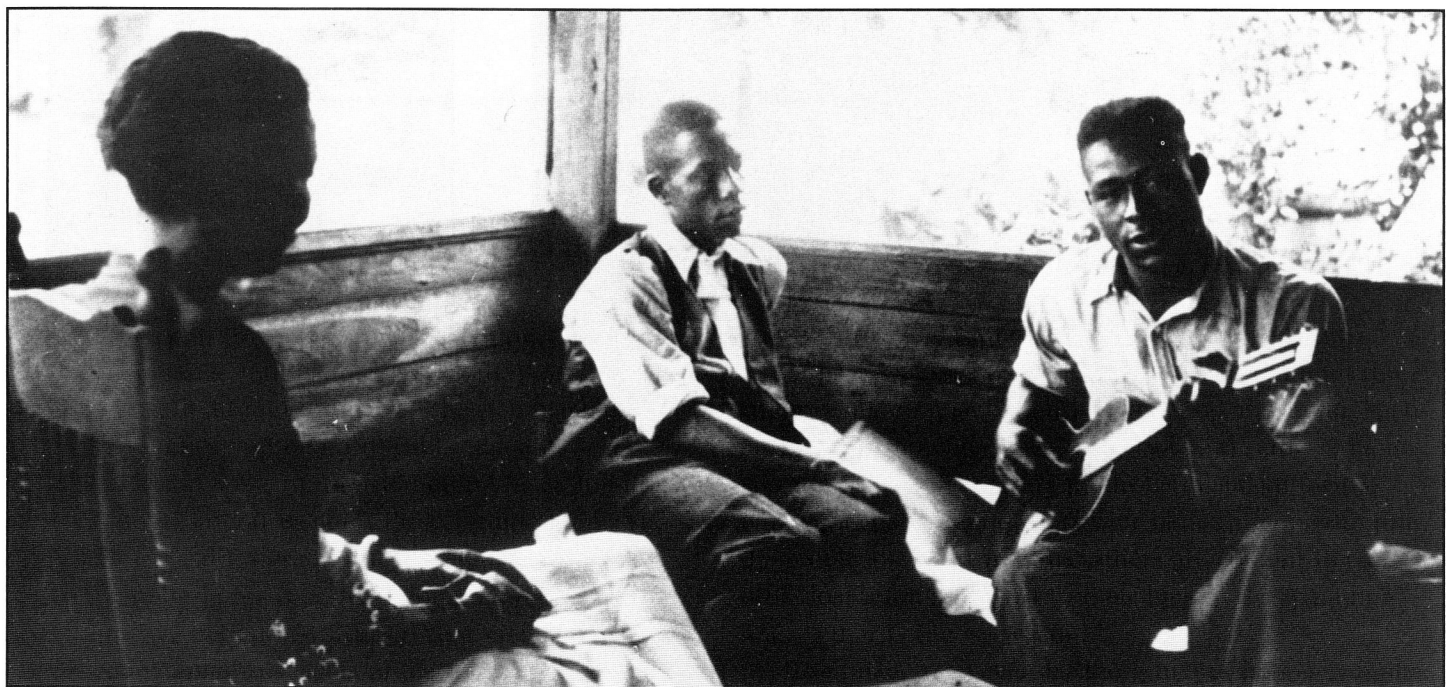
"[On the road out of Pahokee] Negro shacks singly and in groups; stores; and ramshackle jooks bearing such names as 'Wildcat's Hole,' 'Joyland,' and 'Shuffle-Inn,'

appear at frequent intervals.

"Many Negroes remain at Pahokee throughout the summer, tending small gardens, fishing, and doing such odd jobs as mowing grass. The clack and rattle of hand- and motor-driven mowers might be mistaken for the whirl of locust. Some pickers save enough money to tide them over the slack months; others are content to fish a little, loaf a lot, and trust to their luck in the gambling houses that know no season."

The image conveyed by these two writers is complex. *Joi de vivre*, hard work and hard play, and poverty alleviated by short periods of wealth are the theme. A collective irresponsibility is also implied, especially in the FWP report. (In Hurston's work this vignette is obviously meant to serve as a counterpoint to the serious events to follow.) This characteristic stereotyping of blacks as irresponsible is, of course, a common theme in writings about African-Americans up until today.

The images on the following pages serve to fill out the two descriptions quoted above. The society they depict is molded somewhat by World War II and the photos were taken three to six years after the accounts above were published. The photographer seems to be a white man who lived in Pahokee; notes on the photos indicate that although he was interested in the black community, he saw it through the filter of white stereotypes. He is to be praised, though, for his recognition that the black community was worthy of documentation and for the detailed notes accompanying his photographs.



Zora Neal Hurston conducting a field interview. (Photo courtesy of Library of Congress)

The photos document the lack of material wealth and the hard work; they also give a sense of the gaiety. The faces in the photos obviously convey a sense of pride that is hinted at in Hurston's vignette. But they also give a hint of another part of black Pahokee, the Pahokee of domestic workers and of black teachers, the part that

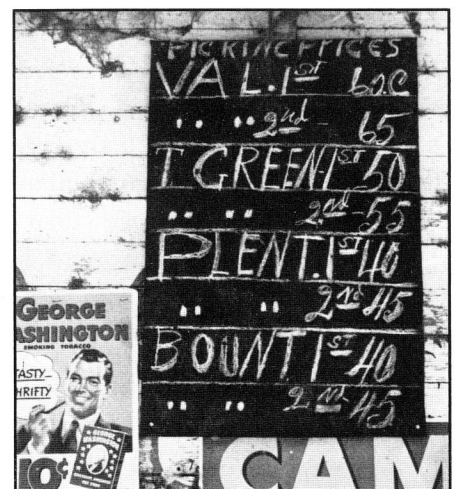
gives a lie to the stereotype. Entirely absent are the churches, so often the political and social framework of African-American communities, as are views of family home life. But what we have provides a glimpse of an intriguing community.

Work

Laborers soon after arrival from the Bahamas in Pahokee, April 13, 1943. In mid-April 1943, the federal government transported Bahamian workers to help with the bean harvest and guaranteed them a minimum wage of \$3.00 per day. It is unclear whether this was done to force down local laborer's wages or because there was not enough local labor to pick the entire harvest. Other notes indicate that the harvest exceeded the capacity of the local packing plant. (HASF 1993-171-122).



To control bidding for field hands there was an informal agreement that trucks could not arrive on the loading street before 6:00 a.m. and had to stay until after 7:00 when the policeman in this photo, "Buck" Humphries, blew a whistle signaling that any loaded trucks could leave. Pahokee, 24 April 1943, 7:15 a.m. (HASF 1993-171-21)



Bean picking price board, Pahokee, April 24, 1943. This board lists the prevailing prices which stand until either farmers bid them up due to scarcity of labor or until laborers refuse to pick at the posted prices. According to notes on the photo, the price was forced to as high as \$1.10 a bushel in April 1943. (HASF 1993-171-25)



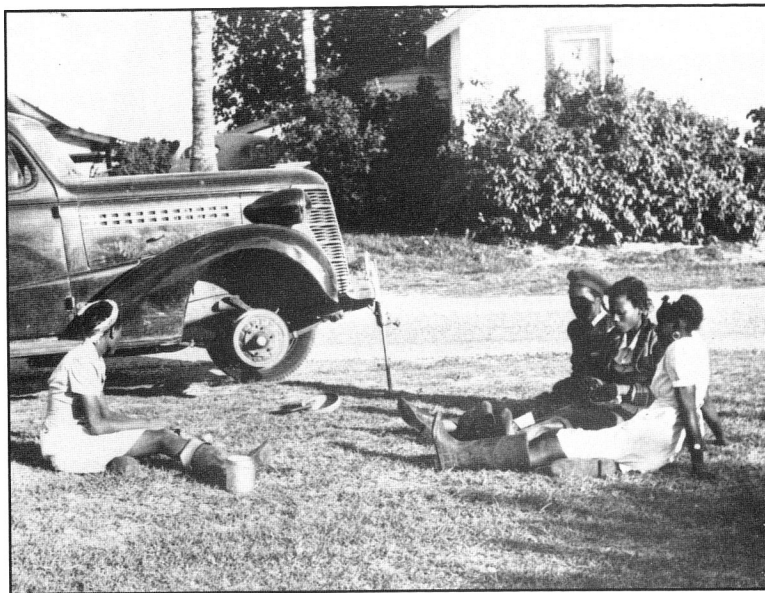
At 6:00 a.m. field hands, growers and field foremen with their trucks would arrive at this street in Pahokee. Growers offer picking prices per bushel hamper and if the field hands agree to a grower's price, they get in his truck. Other growers may outbid them, though, in which case the hands get out of the first truck and go to the second. *The Miami Herald* of April 4th notes that growers would be not be allowed to bid against each other for Bahamian laborers who were to arrive on the 12th. This shot was taken in Pahokee, April 24, 1943, at 7:05 a.m. (HASF 1993-171-19)



Once at the bean fields, the hands had to sit on the edge of the road until as late as 10:30 a.m. when the dew evaporated, Pahokee, 24 April 1993, 9:00 a.m. (HASF 1993-171-22)



Marie William, unidentified cook and Leola Daly, all working in the kitchen at a government operated tent city for bean pickers, 13 April 1943. (HASF 1993-171-124)



Four bean packing house workers stranded by a flat tire. Pahokee, 8 May 1943. (HASF 1993-171-31)

Play



"Playground of the Glades," Pahokee's largest jook joint. Pahokee, ca 1943. (HASF 1993-171-202)



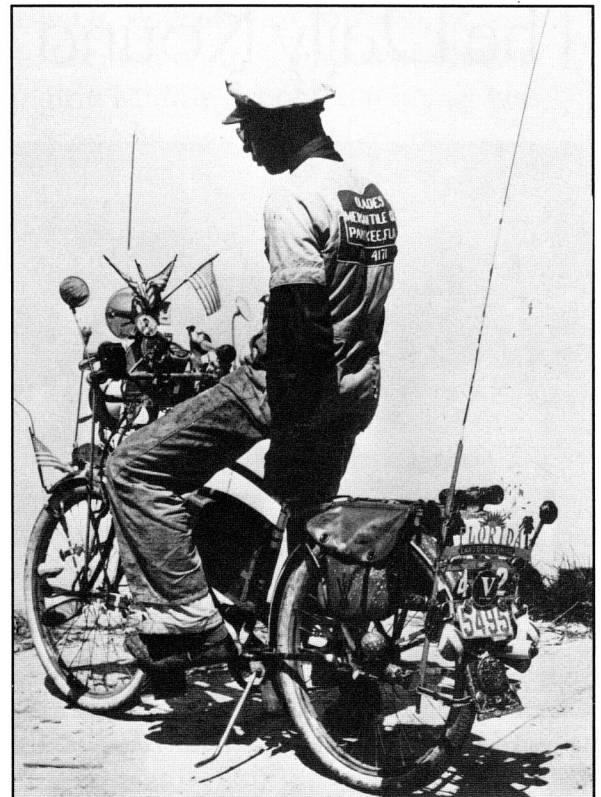
The barbecue line at the U.S. Sugar Company Harvest Festival for Colored Employees in the spring of 1942. (HASF 1993-171-3)



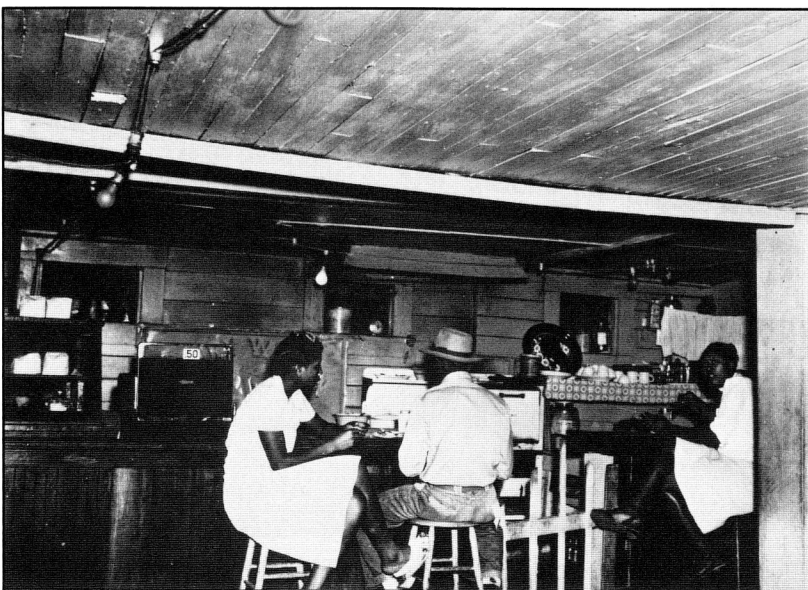
Unidentified guitarist, thought to be in Pahokee, ca. 1943. (HASF 1993-171-1)



Jook interior. Pahokee, December 1943. (HASF 1993-171-200)



John Wolfolk displays his "victory bike." Mr. Wolfolk's bicycle appears to have been well known in Pahokee. Pahokee, 3 April 1943. (1993-171-96)

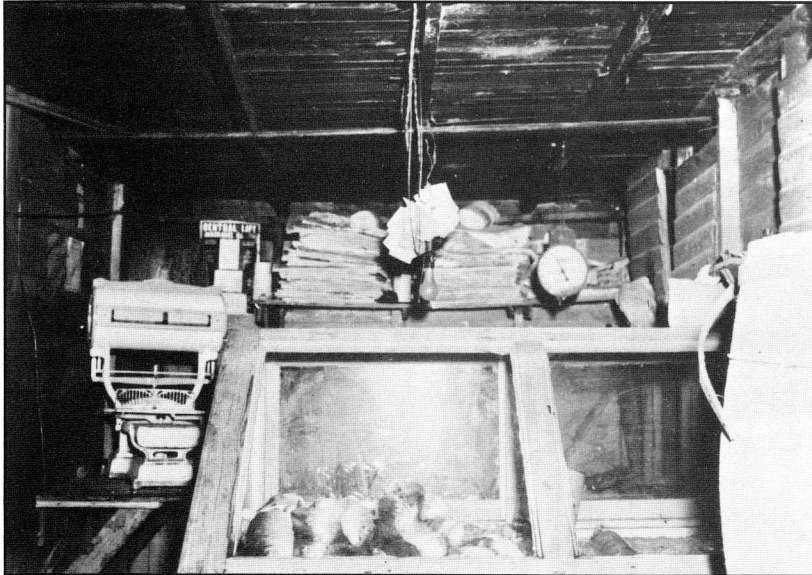


Labeled as a jook, but appears to be a restaurant. The woman to the right appears to be annoyed with the photographer. In some of the other photos in this collection, people appear to be hiding their faces from the photographer. Pahokee, December 1943. (HASF 1993-171-201)

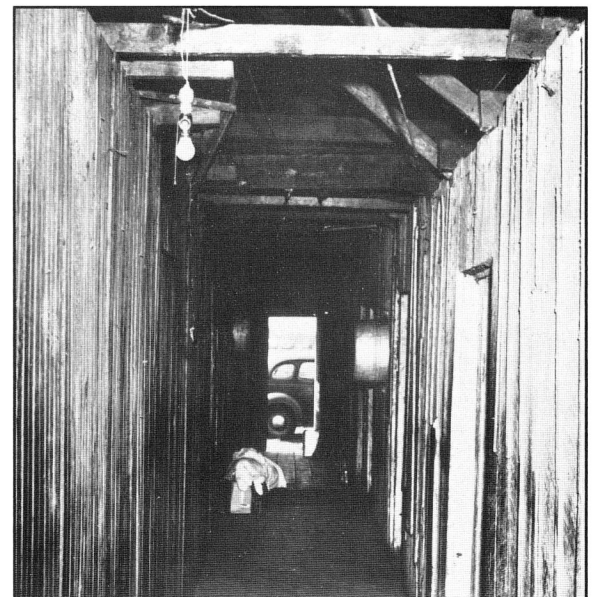


Teachers from the local black school registering ration books. There seems to be little information on black professionals in the area. In her article "What White Publishers Won't Print," Zora Neal Hurston said that white people had no interest in "the internal lives and emotions of Negroes, and for that matter, any non-Anglo-Saxon peoples within our borders, above the class of unskilled labor." Pahokee, 1943. (HASF 1993-171-108)

The Daily Round



Fish market in Pahokee's black neighborhood. Pahokee, December 1943. (HASF 1993-171-198)



A hallway in "Taylor's Rooming House," a black boarding house. Note the bags in the hallway. Pahokee, December 1943. (HASF 1993-171-199)

The photos and text for this "Visual Record" were compiled by Brent Cantrell, Ph.D., folklife coordinator for the Historical Museum of Southern Florida. Cantrell received his doctorate degree from the Folklife Institute of Indiana University and specializes in African Studies. The Folklife Program of the museum has studied more than 50 distinct ethnic groups.

THE BLACK ARCHIVES, HISTORY & RESEARCH FOUNDATION OF SOUTH FLORIDA

The Black Archives, History & Research Foundation of South Florida, Inc. is a manuscript/photographic repository established in 1977 as a private, non-profit organization.

Conceived and developed by Dorothy Jenkins Fields, the Black Archives was established to collect, preserve and disseminate the black community's history. The materials in this repository are collected for educational purposes for use by students, teachers, scholars, researchers, the media and the general public.

The memories of the pioneers, family albums, photographs, documents, souvenir programs from churches and organizations and other source materials are preserved. In addition, historic sites are identified for nomination to local, state and national designation. As a result of the documentation collected, the Historic Overtown Folklife Village and Dade County's Black Heritage Trail were established for residents and tourists.

The Black Archives Foundation works with many agencies including the City of Miami, Metro-Dade County, the Florida Endowment for the Humanities to provide information which would not otherwise be available.

The Heritage Education Program, a community/school research program, was devel-

oped by the Black Archives in conjunction with Dade County Public Schools. The purpose of the program is to infuse African American history into existing curriculum utilizing source materials for school children of all races throughout the school year.

The Black Archives Foundation initiated the restoration of several historic sites including the Dr. William A. Chapman, Sr. residence. Located on the campus of Booker T. Washington Middle School, the house was restored for use as the Ethnic Heritage Children's Educational Center.

In conjunction with one of Dade County Public School's major goals—multicultural education—the Chapman House Education Center is a district-wide, multicultural, multi-ethnic research and educational facility for students, teachers and the community. The intent is to provide opportunities for students of all grade levels to celebrate the rich variety of cultures in Dade County. The program enables students to record the past in relation to the present, and to ponder the possible events of the coming century.

The Black Archives Foundation is located in Metro-Dade County's Joseph Caleb Neighborhood Center, Building B.

Winslow Homer— Retracing His Travels In Florida

by William D. Slicker

In many biographies about Winslow Homer, his Florida travels and his paintings are not mentioned. Yet, Homer spent seven winters in Florida where he painted about 45 known watercolors. Homer, who never married, usually traveled alone.

Winslow Homer spent his first winter in Florida in 1885-86. It is not known whether he traveled by railroad or by steamer from New York to Jacksonville. However, at the time, steamers were popular. The Mallory Steamship Line, The Clyde Steamship Company, The Florida Steamship Co.'s New York and Charleston Line, The Old Dominion Steamship Line, and others all had ships on regular routes between New York

and Jacksonville or nearby Fernandina, Florida.

We know that on a later trip to Florida Homer took a steamer. According to the dates on his paintings, Homer went to Tampa from Jacksonville. Some authors have suggested a different route based on the mistaken belief that his *At Tampa* painting was dated 1886 rather than the correct date of 1885. Homer would have traveled on either Henry Plant's

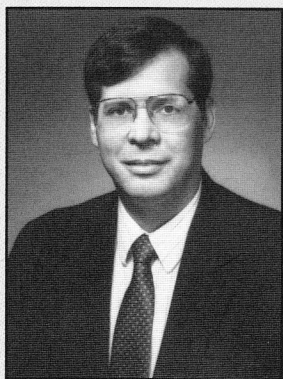
Southern Florida Railway or on the Jacksonville, Tampa, and Key West Railway. He may have stayed at the H. B. Plant Hotel, the St. James Hotel, or the Palmetto Hotel, which opened

shortly after the railroad reached Tampa in 1884. While in Tampa, Homer painted *At Tampa*, (Canajoharie Library and Art Gallery, Canajoharie, New York) and *Spanish Moss At Tampa*, in 1886 (private collection).

At Tampa has also been called *Two Flamingoes* which has caused some authors to mistakenly think they were separate paintings. The flamingo nickname may cause further confusion since the painting actually depicts two egrets, not two flamingoes.

From Tampa, Winslow Homer journeyed to Key West. The railroad did not bridge the Keys until 1912, so he would have taken a steamer which was run as part of the railway. Three steamers a week traveled between Tampa and Havana, stopping enroute at Key West, which at that time had great fishing as well as the leading sponge and cigar manufacturing industries in the nation.

We do not know the hotel that Winslow used while in Key West,



William D. Slicker is a fourth generation Floridian, with members of his family first coming to Florida in 1864. He received both his undergraduate and law degrees from Florida State University. He is a historian by avocation and has published articles on the first printers in Florida, the history of St. Petersburg and the Seminole Wars in Tampa in periodicals including *Tampa Bay History*, *The Ancient City Genealogist*, and the *Florida Bar Journal*. He currently practices law in St. Petersburg, where he resides with his wife and two children.

however, if he stayed in the best available, as he did in other Florida cities, then he probably stayed at the Russell House, formerly named the St. James Hotel. The Russell House burned down in the fire of April 1886, shortly after Homer's visit.

Homer painted the following watercolors during this first stay in Key West: *Key West, Landscape*, 1886 (Philadelphia Museum of Art); *Hauling Anchor*, 1886 (Cincinnati Art Museum); *A Norther—Key West*, 1886 (Fine Arts Museums of San Francisco), *Under The Palm Tree*, January 1, 1886 (National Gallery of Art); *Florida Palm, Key West*, 1886 (private collection); and *Light Keeper's Daughter, Key West*, 1886 (private collection).

Homer painted several other watercolors on this trip that were apparently composed on his way to, or on his return from, Key West. These paintings were *Redwing Blackbirds*, 1886 (Philadelphia Museum of Art); *In A Florida Jungle*, 1886 (Worcester Art Museum, Worcester, Massachusetts) Plate two; *Florida Palms*, 1886 (private collection), *Live Oaks*, 1886 (University of Kansas), *Indian Hunter Among The Everglades*, 1886 (Museum of Fine Arts, Boston);



Steamboat on Lake Monroe (Courtesy of Frank Huld)

and *Thornhill Bar, Florida*, 1886 (Museum of Fine Arts, Boston).

Most of these paintings were probably painted in the area around Enterprise on the northern shore of Lake Monroe (just north of present Orlando).

Helen Cooper and Robert Schlageter have written that the *Thornhill Bar* painting probably depicts a fish camp near Tampa. However, there is a Thornhill Lake, east of present Sanford, on the St. John's River southeast of Enterprise. It seems more likely that *Thornhill Bar* was painted at this lake.

Homer arrived back in Jacksonville on February 24, 1886, where he

signed in at the St. James Hotel. This hotel had been built in 1869 and was one of the largest and finest in Jacksonville. It was destroyed by fire in 1901. From Jacksonville, he went back north.

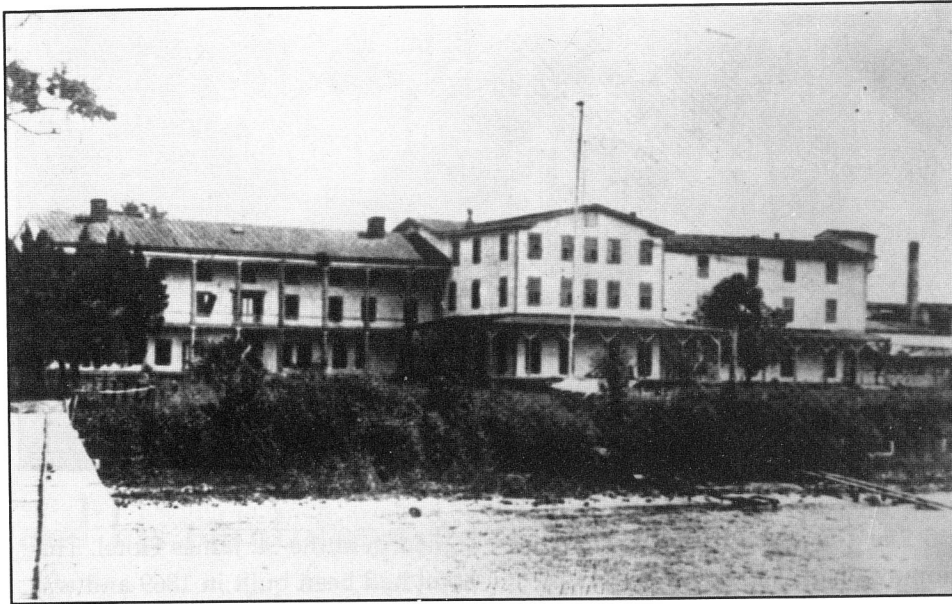
In the winter of 1888-89, Homer returned to Enterprise. Patti Hannaway wrote that Homer probably steamed up the St. Johns River to Enterprise on one of the Brock Steamship Line steamboats. However, the Brock Steamship Line had gone out of business in 1877. Most likely, Homer would have taken one of the DeBary Merchant Line steamboats that left daily from Jacksonville and steamed up the St. Johns River to Enterprise. The trip up the St. Johns River was scenic and pleasant.

As written by Harriet Beecher Stowe, "the St. John's is the grand water highway through some of the most beautiful portions of Florida; and tourists, safely seated at ease on the decks of steamers, can penetrate into the mysteries and wonders of unbroken tropical forests."

Another traveler observed that the trip from Jacksonville up the St. Johns River is "... a very delightful run. . . . The steamers follow a course through a lane of tropical foliage, stopping at mossy landings which appear suddenly around the bends of the river." Patti Hannaway also



Lake Moroe at Enterprise, Florida, from the author's collection.



Brock Hotel in Enterprise, Florida. (Courtesy of West Volusia Historical Society)

speculated that Homer was frugal and that he stayed at an inexpensive boarding house while at Enterprise. However, on February 16, 1890, while at Enterprise, Homer wrote to Thomas B. Clarke from the elegant Brock House Hotel built by Steamboat Captain Jacob Brock in 1856. (It was torn down in the 1930s and the land is part of the present Florida United Methodist Children's Home.)

Homer took photographs of the area which have been preserved in the Homer Collection at Bowdoin College Museum of Art in Brunswick, Maine. He enjoyed fishing and the photographs show that he fished in the St. Johns River. He painted a number of watercolors depicting the river and those fishing on it, including: *St. Johns River*, 1890 (The Hyde Collection, Glen Falls, New York); *Rowing Home*, 1890 (The Phillips Collection, Washington, D.C.); *White Rowboat*, St. Johns River, 1890 (Cummer Gallery of Art, Jacksonville, Florida); *Palm Trees, St. Johns River*, 1890 (The Kennedy Galleries); *The Palm Tree*, 1890 (Harvard University Art Museums, Fogg Art Museum); *Bass Fishing, Florida*, 1889-90

(Yale University Art Gallery); *Three Men In A Boat*, 1890 (Colby College Art Museum); *Palmetto Palms*, 1890 private collection; and *Blue Springs, Florida*, 1889-90 (National Gallery of Art).

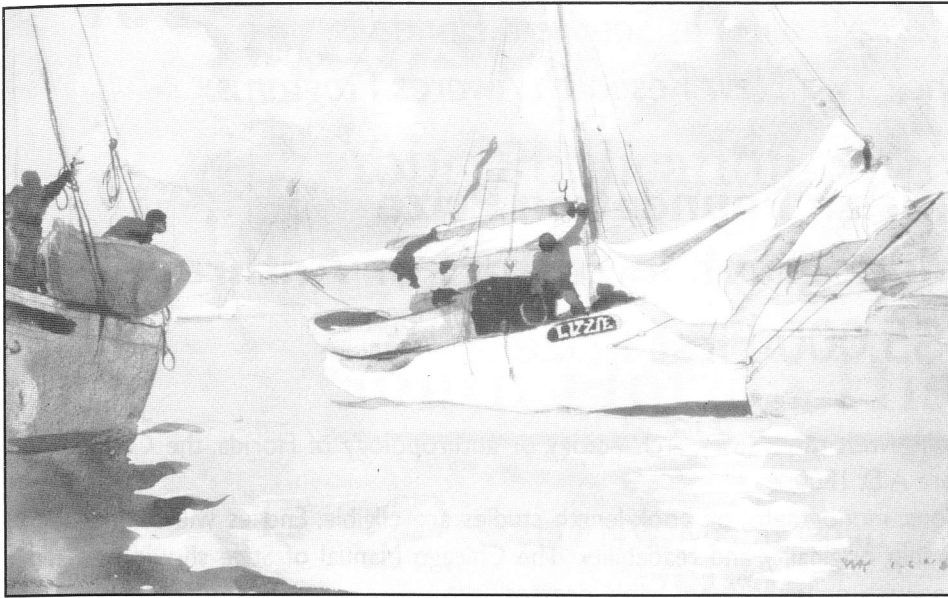
Patti Hannaway has suggested that Homer misnamed the *Blue Springs* painting because there was a spring near Enterprise named Green Spring. However, Blue Spring was a separate steamboat stop, downriver from Enterprise on the St. Johns River, which served the Orange City community and today is a Florida State Park. It is most likely the Blue Springs is indeed the one that Homer painted.

Homer stopped at Enterprise in the winter of 1898-99 on his return from Nassau. He wrote to his friend, Thomas B. Clarke, from Enterprise on February 25, 1899; however, there are no known paintings from this Florida visit.

Homer made his fourth trip to Florida in 1903-04. On this trip we know he took the steamboat *Sabine* from New York to Key West. Although we do not have a record of where he stayed, he probably stayed

at the Jefferson Hotel, formerly the Hotel Key West, which had been built at the site of the destroyed Russell House. The Jefferson Hotel, which advertised the best fishing and boating in Florida, was destroyed by a fire in 1957. While in Key West on this trip, Winslow painted many watercolors which focused on the sponge and fishing boats. These include: *Key West*, 1903 (Harvard University Art Museums, Fogg Art Museum); *Stowing The Sail*, 1903 (Art Institute of Chicago); *Fishing Boats, Key West*, 1903 (Metropolitan Museum of Art); *Key West, Hauling Anchor*, 1903 (National Gallery of Art); *Schooners At Anchor, Key West*, 1903 (private collection); *Fishing Boats, Key West*, 1904 (Worcester Art Museum, Worcester, Massachusetts); *Hauling In The Anchor*, 1903-04 (Cincinnati Art Museum); *Taking On Wet Provision, Key West*, 1903 (Metropolitan Museum of Art); and *Sponge Boats, Key West*, 1903 (private collection).

From Key West Homer probably would have taken a steamboat to Homosassa where he registered at the Homosassa Inn, located on the edge of the Homosassa River, on January 7, 1904. John Dunn built the inn in about 1882 and it still stands today. The first floor has been turned into the Crab Trap Restaurant, but rooms are still available on the second floor. While there, Homer painted the following eleven known watercolors: *In The Jungle, Florida*, 1904 (Brooklyn Museum), *The Turkey Buzzard*, 1904 (Worcester Art Museum, Worcester, Massachusetts); *Life-size Black Bass*, 1904 (private collection); *The Shell Heap*, 1904 (Hirschl & Adler Galleries); *Homosassa Jungle*, 1904 (Harvard University Art Museums, Fogg Art Museum); *Black Bass, Florida*, 1904 (private collection); *Palm Trees, Florida*, 1904 (Museum of Fine Arts, Boston); *Homosassa River*, 1904



Fishing Boats, Key West, 1903. (Courtesy of Metropolitan Museum of Art)

(Brooklyn Museum); *Devil's Gate, Florida*, 1904 (private collection); *Channel Bass*, 1904 (Metropolitan Museum of Art); and *Red Shirt, Homosassa*, 1904 (National Gallery of Art).

From Homosassa, Homer traveled to Jacksonville, Florida, where it appears from correspondence that he stayed at the Windsor Hotel, built in 1875. The original building was destroyed by the same fire that destroyed the St. James Hotel in 1901, but the Windsor Hotel was rebuilt on its same site in 1902. Again, Homer stayed in one of the largest and most elegant hotels.

Homer returned to Florida in the winter of 1904-05. He checked into the Windsor Hotel in Jacksonville on December 6, 1904 and shortly thereafter went on to Homosassa where he stayed into the following January.

In December 1907, Homer made his sixth trip to Florida. On this trip, he wrote a note and sent his dues to the North Woods Club from the Rendezvous Hotel (on the other side of the Homosassa River from the

Homosassa Inn) on February 10, 1908. The Rendezvous Hotel was built in 1884 after the railroad reached Tampa. It was torn down about 1978. It encompassed 80 acres and advertised fine shooting and fishing. After leaving Homosassa, Homer wrote to his brother Arthur from the Windsor Hotel, in Jacksonville, on March 7, 1908.³¹

In December, 1908, Homer again wrote to his brother Charles that he

was going to Homosassa in January, where he registered at the Homosassa Inn on February 20, 1909. Homer painted no known paintings during these last three visits.

Homer's health deteriorated rapidly during the following year, ending in his death September 29, 1910. Before his death, he told a friend, ". . . in the future I will live by my watercolors." He was right.

Much of the Florida that Winslow frequented may still be experienced. Today, a steamboat replica, called *Grand Romance*, plies the St. Johns River retracing the route between Jacksonville and Lake Monroe. The lush vegetation on the river banks, the misty mornings, and even the alligators are still there. In that setting, one steps back into time with the reminder that the beauty captured by Winslow Homer's watercolors lives on.



Taking on Wet Provisions, Key West, 1903. (Courtesy of Metropolitan Museum of Art)

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