

South Florida History

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On the cover: *Rosa del Monte* A cameo portrait of a young Spanish señorita surrounded by art nouveau designs and flowers is an exquisite gilded and embossed label made in Germany for commercial sales of Cuban cigars. (Courtesy of the The Vance Westfall Collection)



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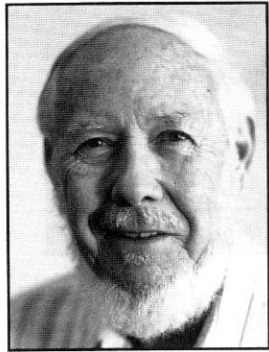
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Editor's Notes

by Stuart McIver



As we leave the holiday season, it's a good time to note that the first Christmas in what is now our country was celebrated in Florida. The

place was the land on which our state's capital city was built — Tallahassee. The time was December 1539, probably December 24, Christmas Eve, but not a Christmas Eve when stockings were hung by the chimney with care and children milled around a Christmas tree surrounded with presents.

This was a Christmas in an unfamiliar, hostile wilderness, observed purely as a religious ceremony by weary Spaniards thousands of miles from home and family.

Hernando de Soto and his band of roughly 600 conquistadors and 12 Catholic priests had struggled north

some 300 miles from Tampa Bay to reach the western shores of a large lake — now known as Lake Jackson — in October, 1539. They set up camp there at the site of a large village which has been abandoned by the Apalachee Indians.

Having no way of knowing how severe the north Florida winter might be, they decided to relax across the winter months. Most of the party came from Estremadura, a Spanish region where winters were cold. After all, it had been a difficult march for them, starting in May when they landed in Tampa Bay area. They had battled against the heat, insects, and tropical diseases of La Florida, and also hostile Indians who correctly saw these armored intruders as threats to their way of life.

But now it was December, the month when Christians observe the birth of Jesus Christ. Since de Soto was a deeply religious man accompanied by 12 priests, there is no question in the minds of historical and ecclesiastical scholars that Christmas would have been observed there at the lakefront camp. It was simply too holy a day to be ignored. De Soto and the priests would have insisted

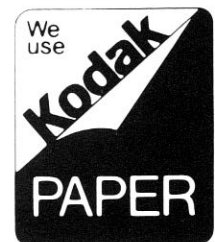
on a proper observance of one of the most important of all Christian holidays.

Scholars tell us that the observance would have been a strictly religious ceremony, performed as a "silent high mass" before a log altar with a wooden cross overhead. Sung in Latin rather than spoken, the ceremony would have been celebrated individually by all 12 priests.

A few Spanish carols known as *villancicos* would have been sung. If any Indians still remained in the area, they might have overheard bits of such lyrics as "Alleluia, que es nacido" or "Noche mas clar quel dia...."

Witnesses to the ceremony would have included the varied members who made up de Soto's party: his cavalry, infantry and officers; Indian prisoners; laborers, such as tailors and shoemakers; a notary; a trumpeter; servants; and two Spanish women. One of the women, Francisca de Hinestrosa, was killed in Georgia in the spring during an Indian attack on the Spaniards.

The Florida observance of Christmas would have taken place 26 years before the founding of St.



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Augustine, 68 years before the founding of Jamestown in Virginia and 81 years before the *Mayflower* arrived in Massachusetts.

In the spring de Soto and his party continued on up through the southeastern states, seeking gold. As they followed the Savannah River on up to the Blue Ridge Mountains and crossed into Tennessee, they passed within roughly 50 miles of today's Dahlonega, Georgia, where gold would be found some three centuries after de Soto failed in his quest for the precious metal.

What de Soto found was the Mississippi River, but he did not return to Havana to tell his new bride about his amazing adventures. He died on the shores of the Father of Waters and was buried in the river in May of 1542.

Back in Havana his bride, Doña Isabella, learned her husband would never return. An historian wrote: "Her grief was the grief of Niobe, and in a few years she had mourned herself to death."

To Florida the greatest legacy de Soto left us was the right to claim America's first Christmas.

The great Yuletide holiday was not well observed during the Second Seminole War, 1835-1842. On Christmas Day, 1835, some 100 Indians led by a chief named King Philip, attacked a plantation near New Smyrna on the central east coast.

Three days later Major Francis L. Dade was leading a contingent of 109 soldiers from Fort Brooke at Tampa to Fort King near today's Ocala. To his men he said on the morning of December 28: "As soon as we arrive at Fort King, you'll have three days to rest and keep Christmas gaily."

Then shots rang out and by 4 o'clock that afternoon the Seminole ambush had left over a hundred

Editor continued on page 31

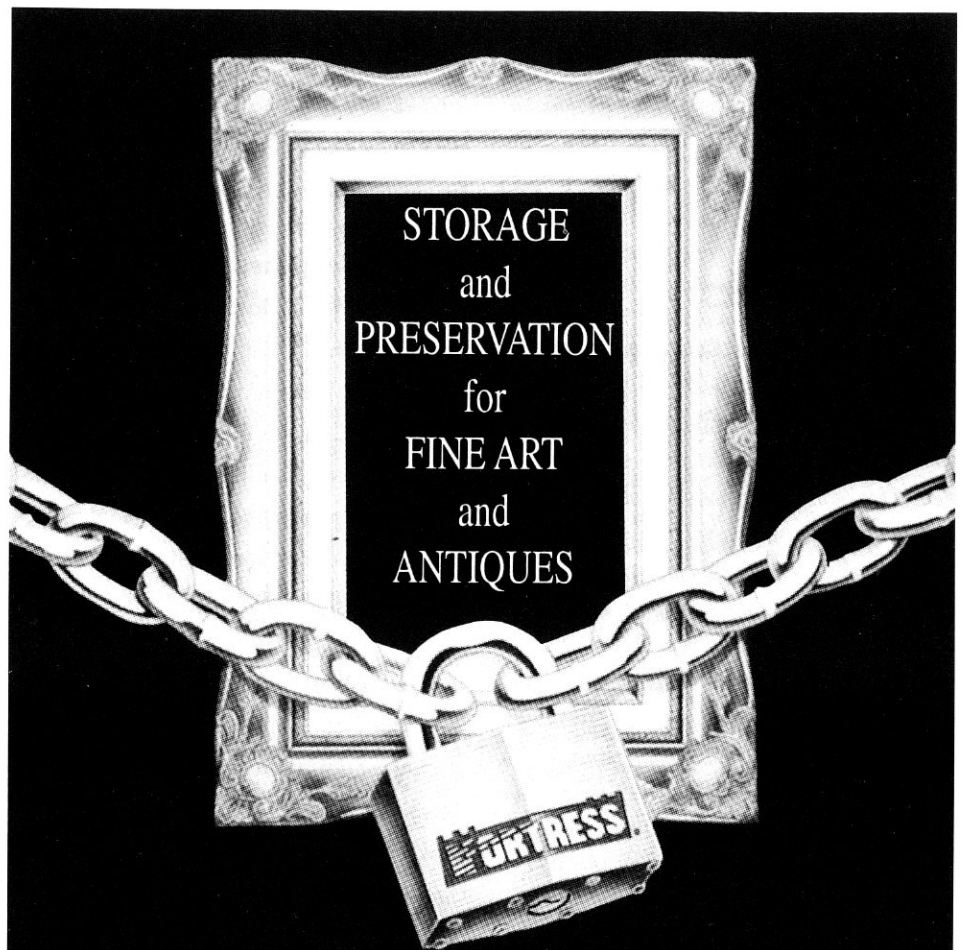
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Around the Galleries...



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Special Events

3rd Annual International Miami Map Fair, February 24-25, 1996

Antique map dealers and map experts from all over the globe join this third annual event geared for hobbyists, collectors and dealers of antique maps. The event includes lectures and workshops on conservation and care; expert opinions; and prominent dealers from around the world showing and selling their maps. Registration includes cocktail reception, all program sessions and lunch on Saturday. Call Marcia Kanner for a registration package. (305) 375-1492

Dr. George Tours

Miami River Boat Tour

Sun., Feb. 25, 10 a.m. - 1 p.m.

Members: \$20; Non-Members: \$25.

Advance reservations and non-refundable payment required. (305) 375-1492

Many Faces of Little Havana

Sat., Mar. 9, 10 a.m.

Members: \$10; Non-Members: \$15.

Meet at La Esquina de Tejas, 101 SW 12th Avenue, Miami.

Exhibitions

Miami's Movers & Shakers by Ray Fisher, Jan. 19 - Apr. 7, 1996

For more than fifty years photographer Ray Fisher has captured on film those people who have made an impact on Miami. From Muhammad Ali to Jimmy Buffett, from John F. Kennedy to Marjory Stoneman Douglas, this exhibition presents more than 100 photographs of the people and places that have influenced Miami — for better or worse — as documented by Ray Fisher.

Major Milestones

In Lobby throughout 1996

This centennial exhibit features a mural of handpainted ceramic tiles created by the students at Douglas Elementary. The mural visually depicts the history of Miami while highlighting the regional plants and animals that represent the unique character of South Florida.

In Our Own Words

Jan. 24 - Feb. 15, 1996

In conjunction with the *Miami Herald*, this exhibition displays photographs and sound-clips from their recently published book, *In Our Own Words*, a compilation of visual and oral histories to celebrate Miami's centennial anniversary.

IMPACT Women of Achievement

Mar. 7 - Apr. 7, 1996

This annual exhibit features the portraits of women who have been noted for civic and professional contributions to the South Florida community. Sponsored by the Community Coalition for Women's History.

Centennial Events

Faces of the Centennial Project

The Historical Museum is gathering materials and stories from area residents to tell about Miami's most important component throughout all of its 100 years: its people. We're assembling a multidimensional Faces of the Centennial exhibit and databank using photographs, mementos and personal histories. Yours should be included.

Everyone in Miami—whether you came a month ago or your relatives came a century ago—is invited to participate. Something brought us all here, and this project aims to define what that is. Let us hear your story! Materials and information are being collected now through March 1996.

Special Thanks to: The **Goldsmith Family Foundation**, a major sponsor of this project.

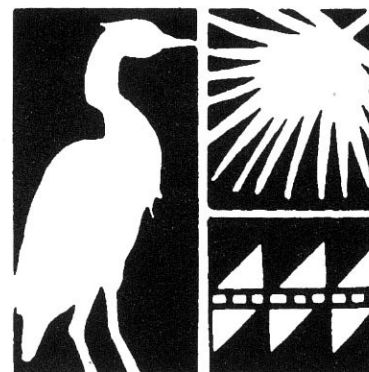
Special Exhibit: Miami Centennial

Apr. 19 - Sept. 29, 1996

Travel through 100 years of history to see how Miami grew from a trading post in 1896 to the metropolis it is today. This exhibition draws interesting artifacts and photographs from the Museum's extensive collections to take the visitor through an exciting century of development. The material collected through the Faces of the Centennial Project and the quilt created through the Centennial Quilt Project will also be featured in this exhibit.

General Information

Open Mon-Sat. 10 a.m.-5 p.m.; Thur. til 9 p.m.; Sun. 12 noon-5 p.m. Closed on Thanksgiving, Christmas and New Year's Day. Adults \$4; Children 6-12 \$2. Members free.



Burt Reynolds Park
 805 North U.S. Hwy. 1, Jupiter
 (407) 747-6639

Exhibitions & Events

Colors of Statehood: Florida Faces
 Feb. 8-Apr. 28, 1996

In honor of Florida's 150th anniversary of Statehood, this exhibit illustrates the many ethnic groups who helped shape Florida, through authentically costumed mannequins, historical photographs and documents and colorful displays.

Seafare '96
 May 19, 1996

A celebration of the Jupiter Inlet Lighthouse and its history, with Civil War reenactors, live entertainment, children's activities and craft vendors. A seafood festival features local restaurants and their fresh seafood creations.

General Information

The **Florida History Center & Museum** is open all year. Examine artifacts from early Florida inhabitants in the permanent museum collection and view the traveling exhibits. Open Tuesday through Friday, 10 a.m.-5 p.m. and weekends 1-5 p.m. Closed on Mondays. \$4 adults; \$3 seniors; \$2 children.

The **Jupiter Inlet Lighthouse** is open Sun.-Wed., 10 a.m.-4 p.m. (Must be 48" to climb.) For info: (407) 747-8380 \$5.

The **DuBois Pioneer Home** is open Sunday and Wednesday, 1-5 p.m. \$2.

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

Exhibitions & Events

Salvaged World War II Fighter Plane
 New addition to the Permanent Exhibition.

An Aircobra P-39 fighter plane salvaged last year from Estero Bay Aquatic Preserve, south of Fort Myers Beach, is on display after 51 years in the muddy shore. The plane's engine had caught fire in a training mission over the Gulf of Mexico when a Lt. Courtney bailed out and survived the crash.

Edison Festival of Lights, Feb. 2-17, 1996

The Fort Myers Historical Museum will be hosting an exhibit in conjunction with this popular annual festival.

General Information

Open Tuesday through Friday, 9 a.m.-4 p.m. and Saturday, 10 a.m.-4 p.m. Closed Sundays and Mondays. Admission is \$2.50 for adults and \$1 for children under 12.

Collier County Museum

3301 Tamiami Trail East, Naples
 (941) 774-8476

Exhibitions & Events

The Key Marco Exhibition
 Dec. 7, 1995-Apr. 30, 1996

Experience the rare opportunity to view some of North America's most treasured pre-Columbian artifacts, including the celebrated Key Marco Cat, a wooden statuette carved by ancient Calusa Indians and preserved in the mangrove muck and then unearthed on Marco Island 100 years ago.

3rd Annual Black Cultural Arts Festival, Feb. 17-18, 1996

A two day festival celebrating the cultures from West Africa and the islands of the West Indies and the Caribbean.

General Information

The Collier County Museum explores the people, places and everyday events that have shaped Collier County's heritage. The museum and four-acre historical park are open Mon.-Fri, 9 a.m.-5 p.m. Free.



CLEWISTON MUSEUM
 112 So. Commercio St., Clewiston
 (813) 983-2870

General Information

The Clewiston Museum, founded in 1984, 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 Clewiston Museum is open 1-5 p.m. Tuesday through Saturday, with seasonal adjustments. No admission fee is charged, however, donations are encouraged.

Letters to the Editors

Dear Editors:

Your account of the 1947 flood is the most succinct I've seen.

Lamar Johnson was right about a lot of things. That includes the prediction you quote — that lowlands east of the conservation area levees will have high water whenever they get a foot or more of rain overnight.

By the way, Jerry Parker (Gerald G.), the pioneer authority on water hereabouts, told me that the conservation areas are "evaporation pans." When they were designed, no one realized that plants and creatures of our region depend on the slow flow of water and alternating seasons of flood and drought. The effects of impounded water are a lot different from those of moving water.

— Jeanne Bellamy

Dear Editors:

As a Miami native who is an avid history buff, I found the Miami Centennial Trivia a fascinating addition to your magazine. Such little known bits and pieces of information provide an interesting picture of the growth and development of our city and also provide good tour guide material for visiting friends and relatives!

Miami may only have a short history in comparison to other cities in Florida, but the last 100 years have been exciting and have made a major impact on the growth of the state.

For collectors of South Florida trivia, your magazine offers an endless supply of historical revelations. Keep up the good work!

— Jordan Arutt



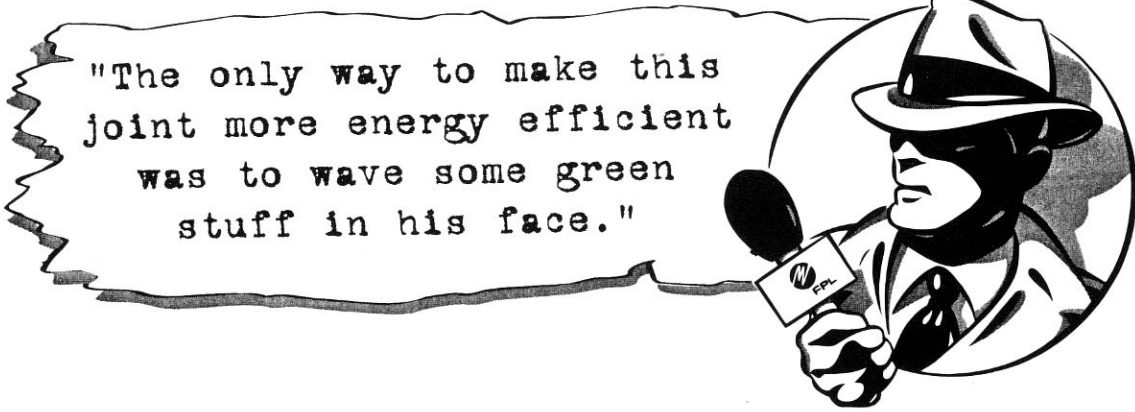
Betty McQuale, Ed.D., GRI

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a real once-over to uncover ways you can reduce your electric bill. Plus they offer cash incentives to help pay for energy-saving improvements. But you gotta call FPL right now."





Lucie's Letters From Eden

1880-1884

PART 2

BY JEAN MATHESON

In the last issue, we got to know Lucie...

Lucie Richards often wrote to Mary Webb, her best friend in New Jersey. It was a correspondence which spanned Lucie's pioneer years in the area near the Indian River. She wrote:

You say you're keeping my letters as you say we may enjoy them more when we get to be old folks. Some of our experiences are anything but enjoyable.

Mary did keep all the letters as she promised and when she married Lucie's brother Hal, she brought the letters to Florida. In 1930 many of Lucie's letters were printed in a local newspaper, and Lucie put the articles in a scrapbook. Her scrapbook was found in the attic of the Eden Grove Plantation by Robert Pitchford when he bought the house. The scrapbook was given to Sandra Thurlow, a local historian, who made copies of the more than 30 letters and encouraged me to write Lucie's story.

Lucie's father, Captain Thomas E. Richards, built a steam-operated mill to extract pineapple juice. This bottle of PINAPIN, registered to Capt. Richards, was found in the Indian River in 1983. (Courtesy of St. Lucie County Historical Museum)

Nov. 15, 1881

Dear Mary,

I surely thought I would get time to answer your letter before we left home, but there was so much to do. We wanted everything in apple pie order for Mother, so it kept us busy.... We think we have things fixed up just fine, but then mother is proud and has always had a nice home. Good night. I will add a line tomorrow after she gets here....

Well the 'Volusua' got to Salt Lake later than usual, so it was real dark when the stage got over. Mother was very tired but she looked so pretty and she had such pretty clothes.... We were so proud of her and Dad was so happy — he has not seen her in two years.

LUCIE

I've decided to add a postscript to the letter I sent to you yesterday. We stayed all night at the Titus house. Mother liked it very much. In the morning we loaded up the boat with provisions and mother's trunks and started down the river....

We stopped at Rockledge where we got a saddle of venison from an Indian who wore an enormous turban and quite a long shirt and a belt with a handkerchief around his neck. Mother was so shocked at the way he was dressed, she could hardly eat.

Mother won't let me say 'grub' any more. She said she was surprised at my using so much slang. She said I talked like a man, so now I will have to be a 'prunes and prisms' girl if I can....

We stopped at St. Lucie with the Paines overnight. Mrs. Paine had Father promise to bring Mother to see her. They seem to be very congenial. I suppose Father and I act like we were managing a circus, stand by watching and so proud because everyone seems to like Mother....

When we got to Herman's Bay, we could see the boys on the dock waving. They had all the flags up and Mother was delighted with her welcome. They

helped her up the steps. I saw her face drop when she caught sight of the rough board house that we were so proud of.

When we got back to my parlor she seemed very pleased, but we felt sort of let down. We feel as if storms are ahead for us. But it is hard for old folks, I suppose. Mother is 47, you know. I feel sort of blue, so will say good bye.

LUCIE

Two weeks later, Lucie wrote Will all about the storms she had forecast. She wrote him every week or so and

table, so she seems happier as she sews. She is trying to get the 'poor young ones covered' she says....

Eden Dec. 14, 1881

Dear Will,

Well things are a little more pleasant. Mother is beginning to take hold and assert herself. We don't care how bossy she gets as long as she don't cry!

You remember that boat of lumber that Father had?... Well, Mother spied them and asked, "What is this lumber for?"

"Boats," we said in an awed tone, for the lumber was so precious....

She said, "Thomas E., before you leave for up the river, I want you to take those boards and tack them up on these hall posts and they will make us a nice dinning room."

Father very meekly got his hammer and went to work. We had seven boards on the north side and six on the south, and it really was better.

Then Mother said, "Now get me some white wash." Hal

hustled and got it, and Mother sat down and began whitewashing. I volunteered to decorate. I got moss and hung it on a rope so that it just came to the top of the boards, and at the east end I made real curtains of moss and fastened them back with air plants and Indian bells — it is beautiful.

I said, "Cheese it honies, I'll call a cop" the other day and Mother got after me. "More slang," she said. Well, I don't believe it would be wicked to really swear here.

Eden, Dec. 20, 1881

Dear Will,

Your letter to Mother was fine. She was tickled over your account of the dinner at Uncle Frank's. To be sure it made our mouths water to read about all the good things you had to eat. Mother is gradually becoming reconciled....



Post Office and Richard's Store at Eden.
(Courtesy of the Richards' Family)

her first news was always about their mother.

Dear Brother Will,

It seems as if it was a terrible mistake to bring Mother down here. She does not like anything. We try so hard to make her happy, but it is useless and we are all getting blue. She will never be happy until 'Willie gets here.' You are the white-haired boy, all right. She has nearly cried her eyes out. She tells us she has granulated eyelids. Frank says they are tearfulated eyelids and I guess he is right. Really, one night when we were doing the dishes we said we wished she had not come, for it makes it worse for us. She complained so of the mosquitoes that we made a bar 12 feet square (a mosquito net) and put it up on the north side of the new house, and put her rocker in it, and the sewing machine, and a

We have a real outlaw working for us. His name is Will LeFiest... Harry says he carries a knife in his bootleg and always has his rifle handy. He has been teaching the boys Indian. I told Mother I only learned one word 'UNCAH,' meaning 'yes.' I told her in case one of the braves took a fancy to me, I'd know what to say....

I get so homesick at times that I go down on the end of the dock and want to scream or cry or jump overboard, but after a while I get rested and cool and come up and go at it. You needn't tell anyone for I am trying so hard to keep a stiff upper lip....

O dear, I feel lonesome when I think of the gay windows and churches all trimmed up with evergreens, and Christmas trees. I'm saying 'Merry Christmas' with a lump in my throat.

With love,
LUCIE

Lucie made it through Christmas 1881. On New Year's Day she wrote to Clint Packwood, the man who had sailed with her father to the Florida Keys.

Dear Clint,

Thank you so much for that lovely Christmas card. We had quite a few cards, and we all liked them. Our Christmas was queer, not a bit like our Christmas in the north, but it is past and gone....

Father will keep on bringing people down to see this country and while we enjoy having them, it makes so much extra work.... I certainly missed you for weeks. I never had to make a fire as long as you were here and you helped me so much with the cooking....

I don't think you would call me proud now, I have been through a good bit of hardship for a city-bred girl.

They have given up all hope of ever getting any pineapples from over the river (on Hutchinson Island). Father says the plants are no good. They have brought a few over here (to Eden). It is

too bad, for we will not have any money until the (NJ) house is sold so it is a great setback.

Your friend,
LUCIE

A year later Captain Richards harvested his first successful pineapple crop. Even as the 20,000 pineapples planted on Hutchinson Island withered, the ones planted in the white sand at Eden Grove Plantation flourished. From atop the sand ridge on which the plantation stood to the end of the dock, Richards built a small railroad to transport pineapples to a river boat. Gravity carried the rail car to the dock, and when the

framed house was completed, "all civilized and ready for them."

Harry wrote newspaper articles about Eden to entice new settlers and Lucie prepared rooms and meals when they came to see the beautiful land on the bank of the Indian River. Captain Richards continued to tame the wilderness of his Eden with the addition of a post office in 1882 and later, a store.

Dear Will,

Harry has been writing articles about the pineapple business for the newspapers and since we have the post office, I get so many letters from people who think they would like to come

here.... They all seem crazy about this country.

Say, this hall... will make a good "dance bottom," as Conrad used to say. I see us having dances in the Sweet Bye and Bye, but how will a body dance the light fantastic in brogues? Yes, that is what your sister is wearing this very minute. I don't care, some day when we make our everlasting

fortune, I will have some nice shoes.

I whitewashed that big room, the smoke house. It will be a good kitchen but at present it has such wide cracks



More than once, Lucie wrote that she was "sick and tired of looking at men... because they all looked alike, blue shirts and overall and brogues." One of the men in this picture is Lucie's brother, Will. (Courtesy of the Richards family)

sail mounted on the car was opened, it caught the east wind for the trip back up the hill.

Always the innovator, Captain Richards made tonic from the various plants he grew on his plantation. He even built a steam operated mill to extract pineapple juice, "The Elixir of Life," which turned to wine if it sat too long in the keg. He patented an eucalyptus tonic and sold it to Ely Lily.

Richards' dream of "...having a house large enough to accommodate the people (so that) they will come and we will soon have neighbors" was realized. Lucie noted, "It was a big undertaking to build a house of this size and have to go so far for the material." Finally, the two story

Jean Matheson moved to West Palm Beach in 1961 where she and her husband—a third generation Floridian—raised their two children. She fell in love with Florida history while falling in love with her husband in college and hearing his stories of how his family settled in the Everglades in the early 1900s. The Mathesons moved to Stuart four years ago, where Jean began investigating the community's history. This is her third story for South Florida History.



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between the boards, the mosquitoes get in pretty bad, but I make smudges and just live in smoke. I won't tell you what I look like, you will soon see for yourself... I will write only once more and then we hope to see you.

Dear Will,

First and foremost, I want to remind you to bring us some writing paper and envelopes. And be sure to bring some

new songs, even if you bring them in your head...

We have our sitting room all done. We painted the walls in two shades of gray and ah, the floor — I am warning you so you won't laugh when you see it. Father painted it all over two good coats of brown, then he wanted to make a border, so we decided to let him. Honest and true, Will, it is red, white and blue. Mother and I don't like it a bit, and in

the center he drew a circle about three feet in diameter and he painted that blue, and a red and white star as large as the circle. He does not know we do not like it, and we are always going to sit on the star when we play cards and it will grow dim. We have the haircloth furniture in the room and the big walnut cabinet and desk combination, and, of course, the piano. It looks very well in spite of the gay colors. We have plain white shades at the windows. We feel very proud...

Love to all inquiring friends, as well as "Willie Dear," as Ma calls you.

The house was completed and furnished and decorated, but hard, hungry times were not over for Lucie Richards.

Dear Mary,

Early in September the place in Newark was sold, but when the money came, it was in \$250 checks and worthless for spending here, so we starved on a little longer, being accustomed to it...

Lucie continued on page 28



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FLORIDA'S CULTURAL LEGACY TOBACCO, STEAM & STONE

BY L. GLENN WESTFALL

The mid-19th century civil war in Cuba, Cuban cigars, produced in Florida, were the political unification of Germany and the use of steam power for offset printing significantly influenced Florida history. The ink and stone of the German lithographer became the successful medium by which

promoted in advertisement art throughout the world. It was an art form of extraordinary detail and exquisite beauty, and one which provides a window to the intertwined cultural legacies of Cuba and Florida.



La Industria Combining the excitement of the industrial revolution with the romantic images used in advertisement art made this salesman's sample label appealing to prospective cigar manufacturers wishing to purchase it for advertising their cigars. (Courtesy of Julian Valdes, Sr. and Julian Valdes, Jr.)

FLORIDA'S HISPANIC HERITAGE

From its discovery by Ponce de Leon in 1513 to the present, "La Florida" has always been affected by the politics of Spain or Cuba. Even after Florida was purchased by the United States from Spain in the 1819 Adams-Onís treaty, the new Southern territory continued to be influenced by 19th century events in Cuba.

SPAIN DEVELOPS FREE TRADE IN CUBA

By the late 1820s only Cuba and Puerto Rico remained under Spanish domination. Although Spain lost her other New World colonies, the Spanish Crown was determined to maintain control of Cuba as a possible embarkation point to eventually reconquer her lost empire. In 1817, Spain passed the *Decreto Real*, a liberal trade agreement which opened Cuba to world markets for the exportation of coffee, sugar and tobacco. The Spanish government hoped that a surge in the Cuban economy would be rewarded with political loyalty. Economically, the *Decreto Real* stimulated an extraordinary growth of tobacco plantations, developed a cigar industry, and resulted in the formation of a prosperous middle class of cigar making artisans. However, instead of developing allegiances to Spain, prosperity catalyzed a momentum for independence from Spain.

THE CUBAN ECONOMIC RENAISSANCE

After the implementation of the *Decreto Real*, Cuba's exotic products of tobacco, sugar and coffee were soon in great demand throughout world markets. By 1845, tobacco replaced sugar as the major export item. The province of Vuelta Abajo had ideal soil and climatic conditions to produce a tobacco leaf with an aromatic odor and a mild flavor found nowhere else in the world. The sale of cigars made from Vuelta Abajo tobacco soared as connoisseur smokers filled their humidors with coveted Cuban cigars. The worldwide demand for Cuban tobacco in the 1840s was a catalyst for Cuban economic, political and social change.

EVOLUTION OF THE CUBAN CIGAR INDUSTRY

In its formative years, the process of cigar making in Cuba was relatively simple. Tobacco farmers usually rolled a few cigars as a supplemental income. In the early 1830s, a group of enterprising businessmen known as brokers purchased cigars

from the farmers in small bundles, placed brand names on them, and sold the cigars to Havana merchants for distribution. Several brokers later established small cigar shops, called *chinchales*, and hired tobacco farmers from the country to produce cigars in Havana. The cigars were usually exported while scrap tobacco left over from making cigars was used to produce cigarettes for local consumption.

The transformation of cigar making in Cuba from a cottage industry to factory production during the first half of the 19th century was miraculous. Small tobacco farms were consolidated into large tobacco plantations, and large scale factory production in urban centers replaced the cottage industry.

The need for skilled cigar making artisans created a small but prosperous middle class of cigar workers in Cuba's urban centers. By 1853, the silhouettes of factory buildings along the Havana skyline indicated the success of both cigar and cigarette manufacturing. Hundreds of accredited brand names were officially registered, and by 1859, there were 1,295 Cuban cigar and cigarette shops which employed more than 15,000 workers, most of them in Havana.

APPRENTICESHIPS FOR CIGAR WORKERS

In Cuba, cigar workers underwent an arduous apprenticeship before they were considered qualified to work in a factory, a practice which was later brought to Florida. Strippers



Vista de Paleta By the 1840s, tobacco became the leading export item of Cuba. This idyllic vista of a rural Cuban tobacco field and a farmer transporting his tobacco crop to market romanticized the image of Cuban cigars. (Courtesy of Special Collections, University of South Florida Library)

learned how to cut the stem out of the tobacco leaf. A selector was trained to separate the tobacco leaves by size, color and quality. Packers were skilled in carefully inspecting finished cigars to ensure that they were rolled evenly and in packing them in bundles or boxes.

The most talented cigar workers were cigar rollers who often apprenticed for a year before qualifying as cigar-making artisans. They learned the skillful art of how to select and blend the proper amount of filler leaf to give a cigar its desired flavor.

To make a cigar, filler tobacco was

placed in the palm of their hand and carefully rolled together so that the finished cigar would burn evenly. They also learned how to select the proper size of wrapper leaf, cutting it with a knife, or *chaveta*. It was then evenly wrapped around the filler. The next stage of cigar making was to place the tobacco wrapper leaf on the cigar. Wrapper leaf was selected from the best quality shade wrapper tobacco available. Its color and flavor were crucial factors in the final stage of cigar making, since it gave the outward appearance and aromatic qualities of the cigar. Lastly, the excess leaf at the lighting end of the cigar was clipped off evenly and a piece of wrapper leaf was placed on the smoking end with a vegetable

celluloid. Cigars were made in hundreds of sizes, and their thickness was measured with a ring gauge.

While the skills of Cuban cigar rollers were renowned, another reason for the success of Cuban cigars was the tobacco used to make them. Cubans often compared the bouquet of Vuelta Abajo tobacco to the fra-

could be easily heard throughout the room. They began the work day by reading excerpts from a local newspaper and a newspaper from Spain, followed by readings from a novel or the works of a political philosopher. The selection of the book or topic of reading was voted upon by the cigar rollers. Although cigar workers may

not have been able to read or write, they could easily quote Shakespeare, Voltaire, Zola and Dumas.

Lectors also made cigar rollers aware of politics and world events by acquainting them with the political issues and questioning the political authority of Spain. As the

Cuban cigar industry prospered, lectors were viewed by the Spanish authorities with increased suspicion.

REVOLUTION ON THE HORIZON

Cuba's economic prosperity connected the island's economy more closely to both European and American markets. By the 1840s, Spain began to fear the growing influence of Southern plantation owners who openly discussed annexation of Cuba to the United States, an idea which gained support from numerous Cuban landowners. Spain's fear proved to be well founded.

While cigar rollers were becoming politicized by lectors in the factories, several Cuban land owners felt



Gran Fabrica de Tabacos A Cuban cigar factory in the center cameo portrait is surrounded by a highly decorative design, flowers and royal crests, all attractively colored to appeal to the eye of a cigar smoker. The association of royal crests with cigars was part of the snob appeal, which attracted customers to purchase a Cuban-made cigar. (Courtesy of Julian Valdes, Sr. and Julian Valdes, Jr.)

grance of tropical flowers. They claimed that only in the tropics could you grow the best quality tobacco leaf, a belief which was shared by connoisseur smokers throughout the world.

THE LECTORS

Cuban cigar workers became educated, thanks to the tradition of lectors, one of the most prestigious professions of the cigar industry. Lectors, readers hired to entertain the cigar rollers, were paid by contributions made by the cigar workers. The more popular the lector, the higher the salary he could demand.

Lectors were usually seated in a chair elevated above the cigar roller tables in a factory so their voices

that annexation to the United States was in their best interest. In order to discourage annexationist sentiments, Spain reversed the economic gains made by the *Decreto Real* and enacted a series of restrictive taxes and trade impositions. As Cuba's prosperous international trade was threatened, political intrigue intensified.

By 1848, Southerners in the United States established the Annexationist party, which called for a free Cuba. They were supported by wealthy Cuban plantation owners. Cuba's cigar manufacturers opposed Spain's new restrictions on foreign trade since it affected the sale of cigars. In 1853, a minor revolt in the tobacco region of Piñar del Rio awakened Spain's greatest fear that she would lose her "Pearl of the Antilles." Unfortunately for Spain, the economic renaissance created by the *Decreto Real* stimulated a yearning for independence from Spain by most Cubans.

In 1857, an economic "panic" in the United States incited a sudden demand by American manufacturers

to place high tariffs on goods manufactured abroad, which increased the price of Cuban cigars sold in the United States and caused economic disruptions in Cuba. Several Cuban cigar manufacturers considered moving production to the United States to penetrate the high tariff wall. With the outbreak of the American Civil War, Cuban cigar trade from 1861 to

CUBA'S TEN YEARS' WAR: 1868-1878

On October 10, 1868, Carlos M. de Cespedes, a prominent attorney and wealthy land owner, instigated the revolution known as *Grito de Yara*. It was immediately supported by thousands of politicized cigar workers, plantation owners and cigar

manufacturers who collectively joined the revolt known as Cuba's Ten Year's War, from 1868 to 1878.

Spain was cognizant of internal discord in Cuba prior to 1868 but did not anticipate the suddenness of the revolt and the extraordinary support it received. Spain was unprepared for a revolution of this magnitude, and immediately conscripted thousands of Cuban volunteers from the very lowest classes. Atrocities committed by volunteers against their fellow countrymen forced thousands to flee. Havana's docks were teeming with frantic people attempting to escape to New York, New Orleans or nearby Key West.

By September 1869, over 2,000 Cubans lined the docks awaiting



Piñar del Rio Klingenberg Printers in Germany was the first to popularize images of Cuba to promote international sales of Cuban cigars. A vignette of Cubans carefully selecting tobacco leaves in Piñar del Rio, the name of the cigar brand, assured smokers they were purchasing a quality Cuban cigar. (Courtesy of The Vance Westfall Collection)

1865 was completely disrupted. Then, Cuba had a civil war of its own.

passage out of Cuba. Florida, only 90 miles from Havana, received a majority of the refugees. Their skills as cigar making artisans were to eventually revolutionize the economy of Florida, making it the leading center of Cuban cigar production in the world by 1900.

THE INVENTION OF STONE LITHOGRAPHIC PRINTING

Prior to Cuba's Ten Years War, both the domestic Cuban distribution of cigarettes and the international sales of cigars were accomplished through the use of advertisement art in the form of cigar bands, box labels and posters. Cuban advertisement art was produced with stone lithographic printing developed in Germany.

In 1798, a German, Aloise Senefelder, invented a process of printing known as stone lithography. Senefelder discovered that a superior quality limestone mined in Bavaria made an excellent printing surface. Bavarian limestone was to the lithographic industry what Cuban tobacco was to the cigar trade: it was superior in quality, limited in quantity, and the basis for a successful printing industry. Stone lithographic printing was successful because it was at least seven times cheaper than the more expensive use of copper plate printing.

THE PROCESS OF STONE LITHOGRAPHIC PRINTING

Senefelder used a printing ink which was a mixture of wax, soap and lampblack. A sketch was made directly upon the surface of the smoothly polished Bavarian limestone surface with the ink and wax mixture. After the ink dried, a weak acid solution was gently poured over the stone's flat surface. Those areas sketched with the wax and ink stood

out in high relief from the slightly lower etched surface where no ink was applied.

Next, the stone was washed with water to remove the acid solution. Then, printing ink was rolled onto the stone. The ink adhered only to the elevated wax and ink surface and was repelled from the damp stone surface. A piece of printing paper was applied to the stone and a reverse copy print was made.

INNOVATIONS IN STONE LITHOGRAPHY

In the early 19th century, second and third generation lithographic artists refined stone lithography into a multi-colored art form. By the early 1820s, seven-color prints were produced in France, with a stone for each color used. The use of multiple colored inks and registration marks to assure proper overlay of colors for the final print brought a degree of sophistication to stone lithography, which was first used by artists. It was only occasionally used for advertisement prints. The process of stone lithographic printing quickly spread to England and the United States.

Stone lithographic printing techniques were brought to Cuba in 1827 when Luis Caire inaugurated the Havana Lithographic Work Shop. By 1839 a Frenchman, Francois Cosnier, began printing advertisement art for cigarette packs. Stone lithography used for ad-



El Principe de Gales The Prince of Wales was one of the longest running brand names of the nineteenth and early twentieth centuries. Spaniard Don Vicente Martinez Ybor registered the brand in 1853 and it was originally printed by Klingenberg Printers in Germany. Ybor moved from Cuba to Key West and was a founder of Tampa's Ybor City. (Courtesy of The Vance Westfall Collection)

vertisement art brought a new industry in Cuba, which emerged simultaneously with the evolution of the Cuban cigar and cigarette trade.

While cigarette advertisement art printed in Cuba was used primarily for local sales, cigars made from Cuban tobacco became world renowned and were printed by the finest printers in Germany, Klingenberg Printers in Detmold. When the Cuban tobacco industry developed in Florida after 1869, cigar manufacturers increasingly relied upon lithographers in Europe and the United States for their posters, bands and cigar box label prints.

THE GERMAN EXODUS TO THE UNITED STATES

The exodus of Cubans to Florida in the 1870s occurred at the same time that Otto von Bismarck initiated the unification of Ger-



Armas de Cuba Crests, flags, gilding and embossed designs were all ways to attract cigar smokers to a particular brand. (Courtesy of Julian Valdes, Sr. and Julian Valdes, Jr.)

many. Prior to unification, German confederacies contained unions which were a dynamic force in assuring laborers' economic stability. In order to unify Germany, Bismarck appealed to Germany's working class by claiming the new German govern-

ment would accept the social responsibility previously carried out by unions. He successfully achieved a political liaison with the working class by eliminating the most powerful unions, replacing them with a social democracy in which the welfare of the people was protected by the State.

The consequence of the Bismarck's anti-union policies resulted in an exodus of hundreds of skilled lithographers whose unions were seriously weakened or disbanded. Many talented lithographers immigrated to the United States, especially to New York City. They arrived with their skilled lithographic talents at the same time that skilled Cuban cigar makers brought their cigar making skills to Florida. The ink and stone of the German litho-

grapher became the successful medium by which Cuban cigars produced in Florida were promoted in advertisement art throughout the world.

CUBAN ADVERTISEMENT ART PRODUCED IN GERMANY

Although German lithographers left their country during the political unification of Germany, lithographic firms throughout Germany still printed both commercial and advertisement art. Klingenberg Printers in Detmold were the second oldest printers in Germany. In the 1860s, they were one of Germany's first international corporations with agents in New York and Havana. Of all German lithographic firms, Klingenberg combined an aggressive international marketing strategy with



Reclining woman Perhaps one of the most exotic labels printed for the Cuban cigar industry was this early 1870s Klingenberg image of cherubs and bundles of cigars floating in the air above a reclining, sensual young woman. The use of female images to attract male cigar smokers was nowhere more apparent than in this stone lithographic print. (Courtesy of The Vance Westfall Collection)

the finest quality lithography available.

Prior to Cuba's Ten Years War from 1868 to 1878, Klingenberg produced quality lithographic advertisement art for Cuban cigar manufacturers who could afford the most expensive quality advertisement art available.

Even though Klingenberg faced growing competition from German lithographers who migrated to the United States in the 1870s, their quality of advertisement art work was known internationally for its sophisticated printing. Innovations in embossing and the gold gilding attracted some of the most prestigious cigar manufacturers to Klingenberg. Such cigar manufacturers as Vicente Martinez Ybor and Ignacio Haya left Cuba and began producing Cuban cigars in the United States, relying on Klingenberg Printers to produce their lithographic advertisement art.

CUBAN EXILE COMMUNITIES IN FLORIDA

From 1868 to 1878, Cuba's struggle for independence resulted in three decades of Cuban migration to Florida. Four emigre communities were established as model industrial communities with factories, workers' cottages, clubs, grocery stores and entertainment for the workers.

Key West, a small island community with less than 3,000 residents in 1869, became a city of 18,000 inhabitants by 1890. The population in the Tampa Bay region was approximately 1,000 people in 1885. A decade after the formation of Ybor City, Tampa Bay's population increased to 20,000. In 1890, Ocala's Martí City was established in north central Florida as a Cubans-only exile community on vacant land. A few years later, Martí City had a population of nearly 700 Cubans. West Tampa was formed in



Cuban Bouquet Smoking a Cuban cigar was a symbol of status in the late nineteenth century, and imagery depicting elegance and good living enhanced cigar sales. The well dressed lady offering the musician a "bouquet" of Cuban cigars was a successful marketing strategy. (Courtesy of The Vance Westfall Collection)

1892 as Florida's second all-Cuban community. It was incorporated as a city in 1895 with a population of 2,335 people.

A few cigar factories were established in Pensacola, Gainesville, Jacksonville, St. Augustine and Port Tampa, contributing to the overall disbursement of Cubans, their heritage, and the economic development of Florida. Cigar manufacturers who could afford German advertisement art continued to have their bands, labels and posters printed by Klingenberg, while others relied on the growing number of excellent lithographic companies in New York and Philadelphia which were operated by German lithographic artists.

CIGARS AND THE INDUSTRIAL REVOLUTION

Florida's Cuban emigre communities were established at a time when cigars became the first mass market item of the American industrial revolution. After 1870, hundreds of millions of cigars were produced annually, and the number of cigars produced nearly doubled each de-

cade. There were cigar factories in every state of the union offering employment to hundreds of thousands of workers.

By the 1870s, cigars had become a male status symbol throughout the Western world. The cigar industry developed in every major European nation, but the origins of tobacco in the New World and the coveted Cuban tobacco gave a special status to Cuban-made cigars. Their quality was a benchmark for all other cigars produced. Talented German lithographic artists in the United States and Germany produced exquisite advertisement art for cigars, the fastest growing mass market product of the late 19th century.

STEAM POWER AND THE INDUSTRIAL REVOLUTION

The use of steam power was an aspect of the industrial revolution which dramatically affected both stone lithographic printing as well as the cigar industry. The steam engine revolutionized stone lithography since rapid transfer methods made fine quality, mass-produced printing



Aromas de Cuba and **El Trafico** (above) The square label, known as a 5x5, or outer label, was placed on the left or right side of the box as an artistic embellishment of the image which was placed on the inside cigar box lid. The smaller image was known as a nail tag and was placed to cover the nail which closed the lid of the cigar box after it was packed with cigars. It also used an image from the central inner label to further enhance the overall appearance of the cigar box. (*Aromas de Cuba* courtesy of Dr. Alberto Bustamante; *El Trafico* courtesy of Julian Valdes, Sr. and Julian Valdes, Jr.)

La Gloria Cubana (opposite page, top) The industrial revolution, symbolized by a large machine gear, was combined with a Spanish crest, exotic women and the Cuban countryside to create an appealing collage for a stock label produced by New York lithographers O.L. Schwenke. (Courtesy of Julian Valdes, Sr. and Julian Valdes, Jr.)

El Cubanos (opposite page, bottom) Although it was grammatically incorrect, *El Cubanos* was produced by a cigar manufacturer who was more concerned with using a Spanish sounding brand name than using proper grammar. (Courtesy of The Vance Westfall Collection)

La Perla Habana (Left) Considered one of the most coveted labels of tobacco advertising, *La Perla Habana* was emblazoned with medallions and fanciful images. (Courtesy of Dr. Alberto Bustamante)

commercially feasible. A process of printing which previously took days was done in a matter of hours as thousands of prints were produced daily. The cigar industry, by far the fastest growing consumer item of the industrial revolution, monopolized the stone lithographic industry. By 1900, 80 percent of all advertising art in the United States was produced for cigar bands, posters and labels.

FLORIDA'S UNIQUE INDUSTRIAL COMMUNITIES

Unlike the diversified ethnic populations and economies of industrial cities in the North, Florida's late 19th-century emigre communities were founded by Spanish-speaking immigrants and financed with both domestic and foreign capital. They produced one item, handmade cigars from Cuban tobacco. Florida's Cuban cigar industry did not displace any local workers from jobs, and often created additional business opportunities for the neighborhoods in which they settled.

Northern cigar factories produced cigars primarily from domestic tobacco, which was made into cigars by relatively unskilled cigar workers. In contrast, the

arduous apprenticeship of Cuban cigar rollers and the use of Cuban Havana tobacco produced a quality



cigar in constant demand by connoisseur smokers. This quality reputation of Cuban cigars continued as the cigar industry migrated northward into Florida from Cuba and south-



ward as American cigar manufacturers moved production into Florida.

GERMAN LITHOGRAPHERS IN THE UNITED STATES

After 1870, New York City directories were filled with the names of such German lithographic companies as Schumacher and Ettlinger, the Knapp Company, F. Hepenheimer and Company, George Schlegel, Witsch and Schmitt, all producing advertisement art for the cigar industry. It was often the color and image of a print which sold the product, and cigar manufacturers paid premium prices for quality advertisement art. New York lithographers developed a booming business supplying cigar manufacturers throughout the United States with advertisement art.

By 1890, the most prestigious cigar companies used Klingenberg to produce their cigar art. Since an image was worth a thousand words and sold products, those manufacturers who could afford the finest commercial art hired Klingenberg.

AN IMAGE WORTH A THOUSAND WORDS

The images associated with the sale of Cuban cigars in a world market gave prestige to Spanish brand names. After Cuban cigars were made in Florida and became a popular product, numerous American cigar manu-

facturers in northern cities who used domestically grown tobacco adopted Spanish-sounding brand names to promote sales of

cigars. As a result, "La Zoos" was a brand of a Kalamazoo, Michigan, cigar manufacturer, while brands such as "El Lando," portraying Columbus landing in the New World, or the grammatically incorrect "El Cubanos" were popular names for domestically produced cigars. By the late 19th century, anything associated with a Spanish-sounding brand name was connected with status in the consumer cigar smoking market.

THE GOLDEN AGE OF LITHOGRAPHY

Cuba's early tobacco trade not only developed markets for the sale of cigars, but also stimulated the lithographic industry in Germany and the United States. By 1892, the competition of commercial lithographic companies in the United States

resulted in the formation of a trust of 34 lithographers who formed American Lithographic Company. This marked the beginning of the Golden Age of Lithography in U.S. printing, supplementing the skilled art forms of Klingenberg, which remained in the American market until the advent of World War 1.

The Golden Age of Lithography in the United States, from 1880 to 1914, was an era when the work

produced by commercial stone lithography was dominated by brand names with Spanish titles. Manufacturers of domestic tobacco used Spanish titles for their brand names in an attempt to draw upon the prestige of a Cuban-made cigars. Some unscrupulous cigar manufacturers

the 19th century because they produced the coveted Cuban-made cigar with Cuban tobacco. By 1895, approximately 10,000 Cubans resided in Florida, some 2.3 percent of the state's population. During the years leading to the Spanish-American War, insurrectionist activities limited the

amount of Cuban tobacco which was exported to the United States. Stockpiles of Cuban tobacco leaf allowed cigar centers such as Key West, Ybor City and West Tampa to survive, but Martí City, relatively isolated from the main routes to receive Cuban tobacco, became virtually a ghost town by 1896. Cigar production in Florida dramatically declined until the end of the Spanish-

American War in 1898.

CUBANS IN FLORIDA AFTER THE SPANISH-AMERICAN WAR

Cubans who remained in Florida after the Spanish American War were a unique group of workers who frequently travelled from Key West to Tampa and Havana to visit relatives or to find employment if a strike came to their home town.

A decade after the Spanish-American War, many Cubans re-



La Gloria This photomechanical label represents the less sophisticated printing process which replaced stone lithographic printing in the 1920s. (Courtesy of Special Collections, University of South Florida Library)

used Spanish brand names and claimed theirs were Cuban cigars, even though they may have contained only a sprig of Cuban tobacco leaf. Others even more unscrupulous did the same and produced cigars without a single ounce of Cuban tobacco. If a brand had a Spanish brand name, it was synonymous to quality by the average cigar smoker.

Florida's Cuban emigre communities flourished in the last quarter of

mained in Florida and the cigar industry continued to produce a vast array of images to attract customers to their cigars. In Florida alone, the cigar industry brought millions of dollars of revenue to the state, competing with lumber, citrus, tourism and phosphate as one of the leading sources of Florida's revenue. By 1904, census records list information separately on the production of cigarettes and cigars, and Florida ranked third in the nation in the value of cigars produced. It was the leading industry of Florida when measured by value of products. By 1909, Florida's cigar industry gave employment to 12,280 wage earners and manufactured products valued at \$21,575,000, representing 29.6 percent of the total value of the manufactured products of Florida.

THE EFFECTS OF WORLD WAR I

The outbreak of World War I had a disastrous effect both on the lithographic industry and the cigar trade. By 1911, the shipments of the coveted Bavarian limestone from Germany came to almost a standstill. With the advent of the War, sales of cigars declined, and cigarette manufacturers shrewdly gave millions of cigarettes to the Red Cross for distribution to the soldiers. Both the quality of cigars and the quality of cigar label art declined as a consequence. By the end of the war, both the Havana cigar industry and the stone lithographic advertisement art faced a serious decline in production.

THE DECLINE OF STONE LITHOGRAPHY AND CUBAN CIGARS

By the early 1920s the generation of skilled stone lithographic artists had achieved their heyday and many

retired. The younger lithographers raised in the United States did not learn the fine skills of stone lithographic artistry, which had produced a generation of exquisite advertisement art. Fewer colors were used to produce prints, poorer quality paper was used due to paper shortages during World War I, and the Spanish themes, which had dominated sales for nearly four decades, were replaced with more local oriented brand names for cigars.

Because of a labor shortage, cigar machines were introduced during World War I to produce cigars. Although the first machines were a failure, machine-made cigars were perfected by the late 1920s, and hand cigar rollers were rapidly becoming a profession of the past. Cigarette sales skyrocketed after World War I.

Women began to smoke, and cheaper five-cent machine-made cigars were being mass produced.

DEVELOPMENT OF PHOTOLITHOGRAPHY

The post-WWII era witnessed the emergence of the first truly large scale, mass market economy as war production was converted to peacetime goods. As hand-rolled cigars were replaced with those made more cheaply by machines, the development of photomechanical printing was the death for stone lithographic

printing. Almost overnight, an inexpensive printing technique replaced the expensive stone lithographic process. The simplicity of color separations brought with it an end to the exquisite artwork which characterized the Golden Age of Lithography.

By the time of the Great Depression, "The Loveliest Bosom of Old Castille" was replaced with a simple photolithographic image with a name "No hick can forget, and it's a different business." The cigar industry of Florida gradually became mechanized as cheap machine-made cigars dominated sales. By the 1950s, both the traditions of hand-rolled cigar making and the exquisite advertisement art used to promote their sales had become a thing of the past. ♣

Tobacco Art: Cigar and Cigarette Labels from Cuba and Florida, the exhibition presenting the labels featured in this article, will be on display at the Orange County Historical Society in Orlando from January to March, 1996. Afterwards, it will travel to the Museum of Florida History in Tallahassee from late May to July, 1996. Other venues in Florida are pending.

Dr. L. Glenn Westfall serves as archivist for Klingenberg Printers in Bielefeld, Germany. He has recently authored *A Smoke Dream Comes True: A 100 Year History of the Newmans in the Cigar Industry* and *The Mystique of Martí City: Florida's Short Lived Industrial Community*, and is currently completing *Advertisement Art Americana: Old World Printing for a New World Art*.

This article includes lithographs Dr. Westfall and his associate, Mr. Thomas Vance, have compiled in one of the largest private collections of stone lithographic proof books and advertisement art in the United States.

The Key Marco Cat

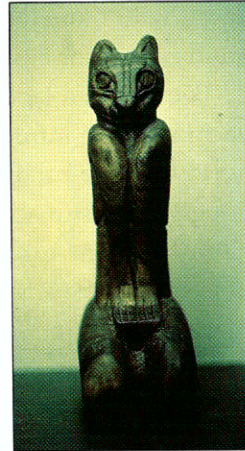
The Collier County Museum offers South Floridians the rare opportunity to view some of North America's most treasured pre-Columbian artifacts. Through an unprecedented loan arrangement with the Florida Museum of Natural History and the Smithsonian Institution, the Collier County Museum has obtained permission to exhibit the celebrated Key Marco Cat.

Carved by ancient Calusa Indians and miraculously preserved in the mangrove muck, this tiny wooden statuette was unearthed by archaeologist Frank Hamilton Cushing, who led the Pepper-Hearst Expedition one hundred years ago to Marco Island.

Of the many artifacts of ceremonial importance, the masks, bird and animal representations, the one that has captured the most popular attention is the cat figurine. In his report to the American Philosophical Society, Cushing was impressed with the detail and quality of the exquisite artwork.

He wrote: "Although it is barely six inches in height, its dignity of pose may fairly be termed "heroic," and its conventional lines are to the last degree masterly."

This landmark archaeological discovery remains as one of the richest and most spectacular finds of Native American artifacts. This exhibition reunites the cat with other artifacts from the dig, including carved bone, shell tools and ornaments on loan from the Florida State Museum, as well as original drawings, watercolors and field photographs created by expedition artist and field photographer, Wells M. Sawyer.



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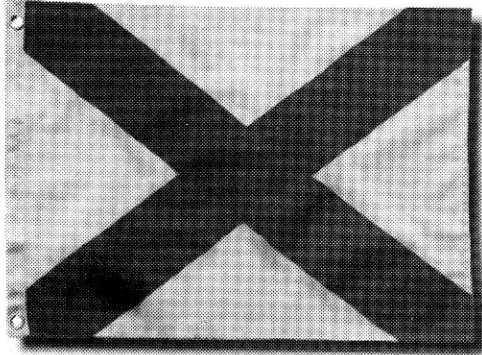
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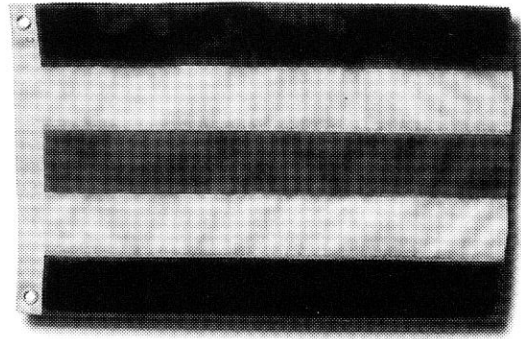


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THE PREGÓN

THE CRY OF THE STREET VENDOR

By Hall Estrada

In the earliest days of human economic activity, we find the predecessor to contemporary advertisement and promotion that originated soon after a trading system was established. The street vendor's cry — known as the *pregón* in Spanish — dates back to ancient history as a persuasive tool used in the open market.

Merchants proclaimed the quality of their items for sale or exchange with loud voice announcements in the open streets and market-places. In time, the vendors noticed that it was easier for them to sell their products if the vocal enunciation was accompanied by melodious and suggestive sounds. Thus, the sung *pregón* was born and, with it, the art of selling a product with music. This practice of selling by means of singing has been used throughout history in cultures around the world.

Favorable social and economic structures, with a lending hand from art, science and literature, helped the *pregón* continue to develop throughout the medieval and modern eras. Fine artists and professional writers expressed their imagination with vernacular themes.

The sung *pregón* gradually transformed into a scenic expression inspired in "airs" and strophes of street announcers. Cultivated authors adapted the *pregón* from oral tradition, fitting the popular texts to pre-

existing rhythmic and melodic schemes. Contrary to a common belief, the sung *pregón* is not itself a musical genre, rather it is a type of

The starting point of artistic refinement and proliferation for the *pregón* began in Spain in the 1850s. More than ever before, the popular street verses caught the attention of writers and composers. During the second half of the 19th century, the *pregón* entered the Spanish Theater. Later it obtained an even higher position when it was incorporated into the *Zarzuela*, a type of Spanish operetta.

From the Iberian Peninsula, the *pregón* traveled to America, settling in the New World as if bearing a letter of citizenship and showing itself as a native element of the Hispanic colonies. Cuba and Puerto Rico, perhaps because of their late separation from the Spanish Crown, adopted the *pregón* with love and a feeling of cultural ownership. These two islands excelled in the artistic adaptation of the *pregón* to their rich Afro-Caribbean rhythmic gamut. One example is "*El Manicero*" by Cuban composer Moisés Simons.

"*El Manicero*" dates back to 1928 and was classified as "rhumba" in the U.S. By the 1930s, it had already traveled around the world. Today it successfully stands as a favorite repertoire piece among major orchestras.



The street vendors on Miami's intersections (above) evolved from the vendors who sold their wares from horse drawn carts (below). (Top photo courtesy of Hall Estrada. Bottom photo courtesy of Library of Congress.)



poetic composition that found its way into various musical genres, such as rhumba and salsa.

Like many other artistic currents, the *pregón* had its declining period. From the 1950s, only one tune is remembered among Cuban musical productions: "Los Tamalitos de Olga," a cha-cha-cha by Félix Reina. A few years later, revolution took place on the island and the *pregoneros* came close to extinction. Street vendors — the composers' source of inspiration — suddenly disappeared amid the political and economic upheaval. Self-employed workers were swallowed by labor centralization, a system that brought incredible austerity and unprecedented repression to the Caribbean nation, characteristic of totalitarian dictatorships. For these reasons, the activity of *pregonar* was prohibited in Cuba by 1968.

In the 1980 massive migration of Cubans from Mariel, a town on the northwestern coast of the island, more than 100,000 refugees navigated the Florida Straits and arrived in South



Hall Estrada has extensive experience in all phases of historical research, especially in the Cuban music field. He also has experience in book and magazine editing, journal-

ism, copywriting, musical production in theater, acting, broadcasting and radio sketch design. The focus of his professional research is specific musical genres.

Florida. The economic impact of so many people coming to the area, combined with the Mariel prisoners who were arbitrarily expelled from Cuban jails and ordered to abandon the island, compounded the social impact. Decent families who were leaving the country in search of freedom were generalized as part of the delinquent group, and many became the victims of discrimination by some Floridians as well as Cubans already established in the United States.

Deprived of job opportunities, these honest working *marielitos* eventually brought about a resurgence of the *pregón* as a way to make a clean living. The immigrants rushed out to the streets with products to sell, bringing the Spanish *pregón* to Miami, probably for the first time ever.

In more recent history, Yolanda del Castillo-Cobelo, a Cuban composer residing in the United States since the 1960s, was moved by the presence and persistence of the street vendors in South Florida cities. In 1984, when she wrote the *pregón*, "Vendedores," inspired by the *pregoneros* she heard while driving in Miami, Yolanda was not initially aware of the magnitude of her song, a song that resuscitated an old literary and musical tradition lost in her native land decades ago.

Her piece is the first known Cuban *pregón* written in North America. Cuban musicologist Cristobal Díaz-Ayala describes "Vendedores" as carrying "... a social political message which recovers the image of a group of working immigrants who still suffer discrimination."

Soon after its composition, "Vendedores" was adopted by Cuban singer Celia Cruz as part of her repertoire. Cruz decided to record it in 1987 after seeing the response her performance generated at Miami's famous Calle Ocho festival.

"Vendedores" arrived in Cuba from Washington, DC, via Radio Martí and received a warm welcome by the people of the island. From Puerto Rico, Díaz-Ayala proclaimed the song to be the most outstanding *pregón* found in the salsa musical genre. "Vendedores" was included in the 144-song anthology, *The Immigrants Songbook* (1992).

Yolanda recounts the creation of this inspired work which stands as a milestone in Cuban and American musical history: "I would never have imagined this. I made the song mentally while driving my car by Coral Way and 27th Avenue where I heard the vendors' announcements ... driving from that point to my house on 84th Court ... a little more than 60 blocks!"

Street Vendors

by Yolanda del Castillo-Cobelo

I really like the street vendors
Who have sprouted up in Miami.
They're also seen in Westchester,
At Southwest and Hialeah.
Carrying in their pushcarts,
Who can say how many mem'ries,
Of those good old times we had back
In my far-off country,
I dedicate this song to them,
To all those honest working people,
Who work so hard in this land,
Struggling as diligent street vendors.
They sell you *malanga* and flowers,
And flavored ices in towers,
Peeled oranges and confections,
And plantains ripe to perfection.
Look here, just stop being footloose,
Get sweet with some sugar cane juice.
O, you vendors, it's to you I'm singing;
Far from my country, magic you're bringing.

Chorus 1:

I've got my pushcart down on Eighth Street,
I'm selling such good things to eat;
Fresh lemon, *malanga* and pastry.
You'll find me here ev'ry day, *si señor*.
Bring me back Cuba's happy hours.

Chorus 2:

I'm proud to be from Mariel, sir,
And every day I'm here to sell, sir.
My living I make selling ices,
There's no better ice at these prices,
You can see!

Chorus 3:

I dedicate my little song now
To those men who wander along now,
Who with their fruits and their flowers,
Bring back Cuba's happy hours.

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Lucie continued from page 12

Mother and Father and Frank left for Jacksonville to get everything to finish the house, some much needed bedding and much good food for us. They left what flour and hominy there was, and one of those big checks. When we tried to get grub with the check, our storekeeper refused, saying, "How do I know whether it is good or not?"...

We had a small piece of breakfast bacon. Well, our neighbor came up and she said, "Lue, have you any meat?... Will you give me half?" I could hardly believe she would want to take half. There were only two of them and four of us. My, but the boys were mad when I told them and that night the cat stole the other half....

One day Joe Hurst came down from his place and he said, "Miss Lue how would you like a fish?" "My goodness, you would save all our lives if you could catch one...." And bless my soul he did get one — an enormous drum fish, the largest we ever saw. We did not lose a bit of it, and happy? You'd best to believe we were!

We heard from the folks about that time. They were back in New Smyrna after a week's shopping in Jacksonville. They wrote that they had bought stock for a store. They were going to Daytona for lumber to build the store and finish the house, so we are looking for them every day....

Eden, Nov 17, 1882

Dear Mary,

We have been so busy I could not find time to write. You see, I am the cook and housekeeper and when in addition to that I have been putting down matting, making curtains, sheets, pillow cases, etc. You can make up your mind that I am a busy girl.

We have another neighbor now, a lawyer from Hagerstown, Md. Oh, I hate so many men neighbors. I get so tired of them. They all want to help me cook. The boys tell them, "Go up to the kitchen, my sister will enjoy having you. She gets lonesome...." It is hard for women and dogs in Florida, but it's all right for men and cats....

We have almost forgotten our starving time. Really, I hope I never will have to go through any more such experiences....

Love to all your folks,
LUCIE

Eden, Dec. 1, 1882

Dear Mary,

This is a changed camp. Will is home.... We have laughed ever since he got here. He cuts up and sings and dances every minute, and how the work is progressing! They have been weather boarding and hanging shutters and Father has followed them up with the paint pot. The house will be white with green blinds. I tell you it is just lovely.... I did not know I could be so proud of a house.... We are always singing. Mother has forgotten how to be homesick....

Mr. Crosbie began to fail very fast some time ago, and right after Will came he died. We had not thought of his dying, for people scarcely ever die down here. They call them 'die hards' because they come to Indian River on cots, and get well.

The visitors are beginning to come already.... I gave up my room to Mr. and Mrs. Corning of Corning, New York.

I suppose you will come down some day and see all these wonderful things. I hope so. I wish a family would locate here with some girls. I am sick and tired of looking at men. They all look alike, blue shirts and overalls and brogues. Good-bye for this time,

LUCIE

Dear Mary,

My education is a source of much worry to the people. You know I had to leave school when I came down here. They worry so much about my reading, especially Dickens. I am enclosing \$5 and I want you to get Nicholas Nickleby, Oliver Twist and David Copperfield. I think if I can say, "Oh, yes I have read them, aren't they lovely?" I can get along. There is one old maid who comes to the kitchen to read to me while I am ironing.

I wish they would let me alone. I am a victim of circumstances, as one of them said. I really am sorry I didn't finish high school. Never mind, I'll read all I



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can. We have very little to read. Imagine me sitting here reading "Village Sermons." They are as dry as dust. Well, someone has to suffer when there is pioneering to do. I try to think of that, and how happy I am to help develop this country, but the old maids would better let me alone in my ignorance. I can't stand being educated while I am busy in the kitchen....

In a previous letter Lucie wrote that, "You have to go to Titusville and get a marriage license, then hunt for a minister and if one is not to be found, get the judge or notary to perform the ceremony." She continued in this letter:

Harry has taken out a license as Nortary Public. He says he is going to marry people. He looks quite ministerial when he gets on his Prince Albert. I hope he does not perform any ceremonies where I am, for I will be sure to laugh.

You will not see me this summer, but I will go next summer. In June 1884, I will appear at your door.

Bye-bye old girl,
LUCIE

Pioneering was hard work, so was playing. The few houses were so scattered that a get-together often took hours of travel. The anticipation of a party and the memory of it filled many dull days for the young.

Eden, May 14, 1883

Dear Mary,

We got home this morning from the "May Picnic" at Oleander Point, Rockledge. We had a very nice time, but my, we are tired and sun burned. We were on the river ten days, going and coming and visiting Father's friends....

We are young, but sometimes we get tired — so tired we think we never can get rested again, but somehow we do. And just think, tomorrow is wash day and all our best "bibs and tuckers" soiled! My, but it is a terrible wash.... The dirt in this cabbage hammock is like coal dust....

Ella Brown (the school marm at Fort Pierce) told us a funny story. She has an alarm clock and for convenience, she puts string through the ring and ties it around

her waist. Some tourists who saw her were so amused, thought she was wearing it in a proper manner. They don't seem to realize that we were raised in cities and just migrated here even as they were doing....

LUCIE

Eden, Jan. 10, 1884

Dear Mary,

Oh, thank you so much for the lovely cards you sent for Christmas and New Years. We had a real nice Christmas, only it was warm and foggy. We took our lunch and spent the day on the beach. The water was just fine for bathing. We had an invitation to the ball at Fort Pierce. There was quite a crowd at the ball. They served dinner picnic-style out of doors on a long table. After dinner we walked out to the Indian camp. When we returned, the dance was in full swing. As my dancing lessons had not begun, I did not dare venture to dance. We enjoyed looking on.... I said to Father, "Let us have a beach picnic Washington's birthday and invite everyone. We will make it an annual affair." So we have begun to plan for it.

Eden, February 1884

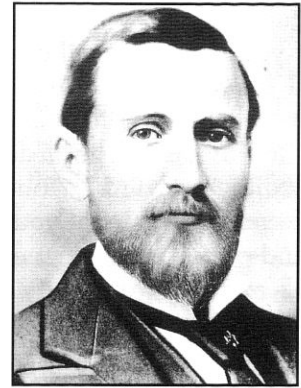
Dear Mary,

So much has happened. People are coming to settle and to go into the pineapple business....

We had the picnic as we planned and it really was wonderful. There was a big crowd (about 50 people). We went over to the river side, where Father and the boys had put up tables and we had a wonderful dinner. After dinner we had various sports and more ocean bathing and towards night an oyster roast on the river beach. We had a dance in the evening (at the Richards' house, which had a room large enough to accommodate two square dances). Will played the fiddle and I played all I knew on the piano.... We broke up about midnight, and all decided it was a very merry, happy day.

Everything is going on as usual. We are looking for the boat with more guests for our little hotel. Between trips I get all done about the house, and get my breath and be ready for another siege.

With love,
LUCIE



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Years later a friend said to Lucie, "You have no idea what those parties of yours meant to all of us. We looked forward all year to them."

Another friend, Len Gardner, said, "It was easy to get ready for a party before Howard LeTourneau came here; just wash out your flannel shirt and put on your brogues and overalls and you were ready. But now it takes a week to get your old felt shirt bleached and ironed, and you have to wear a tie and socks and shave and everything."

More than once Lucie had written that she was 'sick and tired of looking at men... because they all look alike, blue shirts and overalls and brogues. They all wear beards and they are all thin from the diet and mosquitoes.'

When the clean shaven, handsome Joseph Howard LeTourneau arrived in Eden, Lucie noticed him immediately. They were married on Thanksgiving Day 1887.

The Washington Birthday celebration continued until the winters got progressively colder, too cold to picnic on the beach in February. The patriotic celebration was changed to the fourth of July, and the picnic resumed.

More settlers came to Eden. Many stayed in one of the seven

small bedrooms upstairs at the Richard's house. In time steamships hauled produce up the Indian River, produce that had been grown on its sandy banks. Henry Flagler was persuaded by this commerce and by Captain Richards to build a train depot in Eden, a sure sign that the little town was — "civilized and ready for them."

Finally, Lucie took a long awaited vacation back to New Jersey.

Eden, April 1884

Dear Mary,

It beats all how fast the country is settling up, and with such nice people....

Only two more months and I will leave for Jersey.

*With love,
LUCIE*



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Editor continued from page 5

men dead, men who would never again "keep Christmas gaily."

Major Dade was one of those killed. His name, however, lives on in Dade County and the Dade Battlefield Historic Site in Bushnell, a serene woodland setting well worth visiting.

Two years later Christmas loomed important again in the war. On Christmas Eve Brigadier General Abraham Eustis at the head of 2,000 soldiers arrived on the west side of the St. Johns River, not far from today's Orlando. He gave them no time to celebrate Christmas. Instead, he armed them with axes and shovels and put them to work building a fort. As one small concession to the spirit of Peace on Earth, he named the fortification Fort Christmas.

You can visit Fort Christmas today. In 1977 Orange County built the Fort Christmas Museum, a complex that includes an excellent replica of the fort and a number of exhibits.

And while you're in the area you can visit the town of Christmas, which took its name from the fort. The town's post office, established in 1892, has long since become famous for its holiday postmarks.

On Christmas Day, 1837, the biggest battle of the Seminole Wars took place on the northeastern shore of Lake Okeechobee. Leading some 400 Indians was the ancient and revered medicine man Sam Jones, while a thousand U.S. soldiers were commanded by a colonel who would later become president — one Zachary Taylor, sometimes known as Old Rough and Ready.

Rough all right but not too Ready seems to have been the way Christmas was observed during the war. In general, a kinder and gentler way of observing the holiday has emerged in the years since the Seminole Wars.

One big exception has been the Christmas outbursts by Florida's Ku Klux Klan. In researching a book on Florida murders, I discovered that the Klan had lynched Manola Cabeza, the Isleno, in Key West on Christmas Eve of 1921. Then in 1951 at Mims, near Cape Canaveral, the Klan had blown up the home of Harry Moore, killing the former state director of the National Association for the Advancement of Colored People and his schoolteacher wife.

We like to think we live now in more enlightened times as we enter the very happy new year of 1996 — the one hundredth anniversary of Miami's birth. ♦

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Book Reviews



MIAMI BEACH by Howard Kleinberg. Photo Editor, Arva Moore Parks and Current Photographer, John Gillan. Centennial Press, Miami, Florida. \$34.95.

When is a "coffee table history" not a coffee table history? When it is written and illustrated as well as Howard Kleinberg's *Miami Beach*. The state of Florida has been inundated these past few years with coffee-table "histories," which often are nothing more than brief rehashes of past volumes and gaudy photographs of no particular interest. This is *not* the case with this wonderful, well-researched and warmly written book.

Kleinberg has used his considerable writing talents to recreate the

history of one of Florida's most fascinating cities. The volume is alive with personalities, commentary and interpretation. His and photo editor Arva Moore Parks' use of historical illustrations and photographs is timely and important to the story being told. This should be a model for all coffee table histories to come.

The story told in *Miami Beach* is one of great importance in that it dispels a number of historical myths about the city and its founding fathers. Kleinberg carefully notes the first attempts at coconut plantations and other agricultural endeavors, which formed the basis of later development. Attention to this lost phase of the city's history has long been overdue, as it has for most of southern Florida. Kleinberg also pays careful tribute to the intuition of Carl Fisher, J. N. Lummus, John Collins and Thomas Pancoast in developing the land which became Miami Beach. Of particular interest is Kleinberg's treatment of the dredging operations that literally created the land on which much of the city was built. One can only guess at the amount of vision that it took these pioneers to create such a lovely paradise from such an unlikely setting. It is the author's understanding of this vision which makes this book so special and

helps to explode many of the myths of the city's growth.

Kleinberg also explains some of the less glorious sides of the city's past. As a journalist, and now as an historian, he accurately portrays the anti-Semitism and anti-Black attitudes of many of the city's early leaders and citizens. He puts these negatives in the proper historical setting and handles the issues responsibly and evenly. Much of the history of these themes is hidden in unwritten, but not unspoken, sources. He also notes the more blatant signs of this discrimination in the infamous advertisements which noted "Gentiles Only" need apply. Neither the elections of Mitchell Wolfson nor the importance of the Weiss family were able to initially overcome these obstacles.

Howard Kleinberg's *Miami Beach* is an important contribution to the developing history of South Florida. For all who have been here for many years, *Miami Beach* will open up new vistas, and for those who are new, this will be a wonderful introduction. This is definitely a book to have on your shelves if you have any interest in the history of South Florida and Miami Beach in particular. ♦

— Reviewed by Joe Knetsch

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**FLORIDA CUBAN HERITAGE TRAIL/
HERENCIA CUBANA EN LA FLORIDA**
by Elizabeth P. Perez and Rusty
Ennemoser. Translated by Roberto
G. Fernandez. Florida Department
of State, Division of Historical Re-
sources, 64 pages. \$6.95.



A patch of clear sky in an otherwise tumultuous sea of conflicting ideas and opinions. That's the effect that this latest addition to the Florida Heritage Series tries to convey. Whatever your feelings about the recently heated debates over the future of immigration in the United States, the Florida Cuban Heritage Trail leaves no doubt about the past.

From Juan Ponce de Leon's voyage of discovery and Hernando de Soto's subsequent landing at Tampa to Jose' Marti's campaign for revolutionary support and the more recent Freedom Flights of the mid-1960s and early '70s, the economies, politics and culture of Florida and Cuba have always been intertwined. If the great "melting pot" has always been more a popular myth than a sociological reality, the history and people of Florida, and more specifically South Florida, lend some credence to the otherwise mostly hollow theory.

The Florida Cuban Heritage Trail takes us on a tour of the evidence. From the mighty Castillo de San Marcos, once manned in part by criollos (Cuban born Spaniards), to the even mightier Cuban owned factories that once fueled the economies of Key West and Tampa, the Trail leads us through the streets, homes, factories, hospitals, hotels, parks and monuments that bear testimony to the inextricable Cuban-Florida connection. Here we see an amalgamation of ideas and customs that manifest themselves in the open spaces, art, architecture, and even mood of cities like Key West, Tampa and Miami.

The naturally bilingual publication dedicates a chapter to each of these cities in addition to a closing chapter covering the whole of Florida. Each section opens with a concise but revealing summary of the people and events that make up that area's rich history and cultural heritage. These

are followed by the locations and descriptions of the actual inns, factories, restaurants, homes and other structures and places that bear testimony to our unique past. Color photographs and brief profiles of Cuban Americans compliment the text and guide. The whole is highlighted by attractive images of cigar labels and motifs, reflecting the early twentieth century Florida. The literary voyage is informative and well worth the taking. The bounty of sights, sounds, smells and tastes to be experienced on the actual trail, amounts to no less than an affordable adventure in our most wonderful backyard. ♦

— Reviewed by Carlos Plaza

Joe Knetsch is historian for the Bureau of Survey and Mapping, Division of State Lands, Florida Department of Natural Resources, and is a frequent contributor to *South Florida History Magazine*. Carlos Plaza is a teacher at the Historical Museum of Southern Florida and a student at Florida International University.

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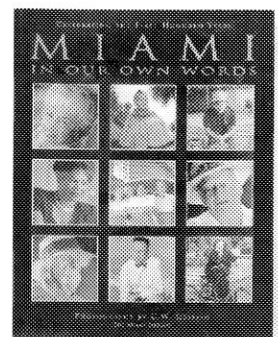
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