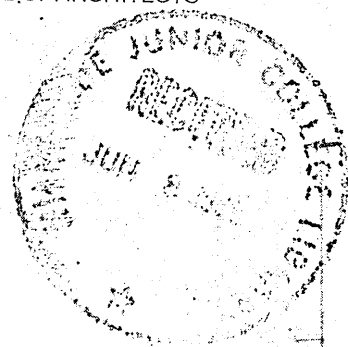


the florida architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS OF THE AMERICAN INSTITUTE OF ARCHITECTS



The National
Quadricentennial Celebration
St. Augustine, Florida

June, 1965



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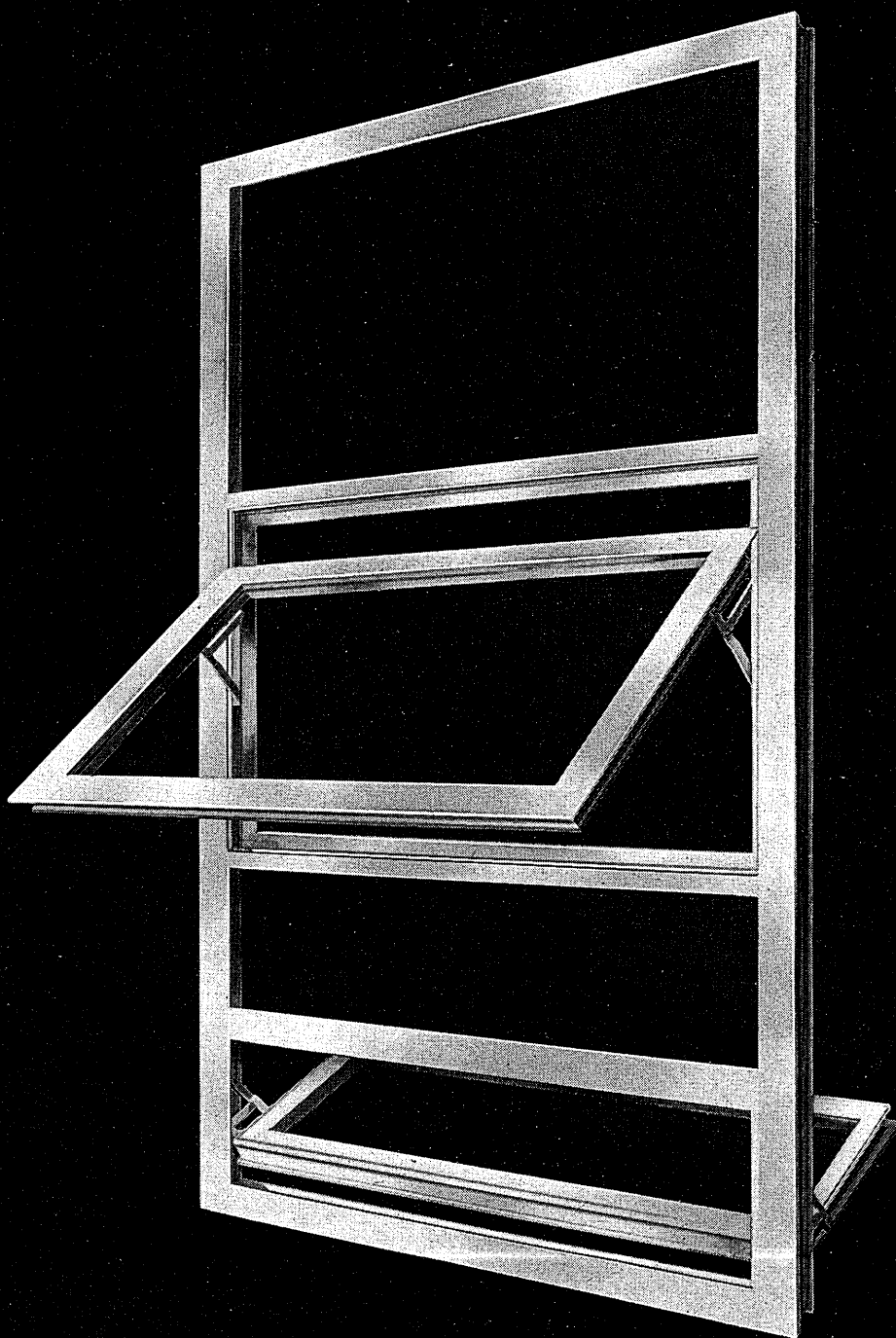
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The Florida Architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

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Castillo de San Marcos, St. Augustine, Florida. (See Pages 15-22).
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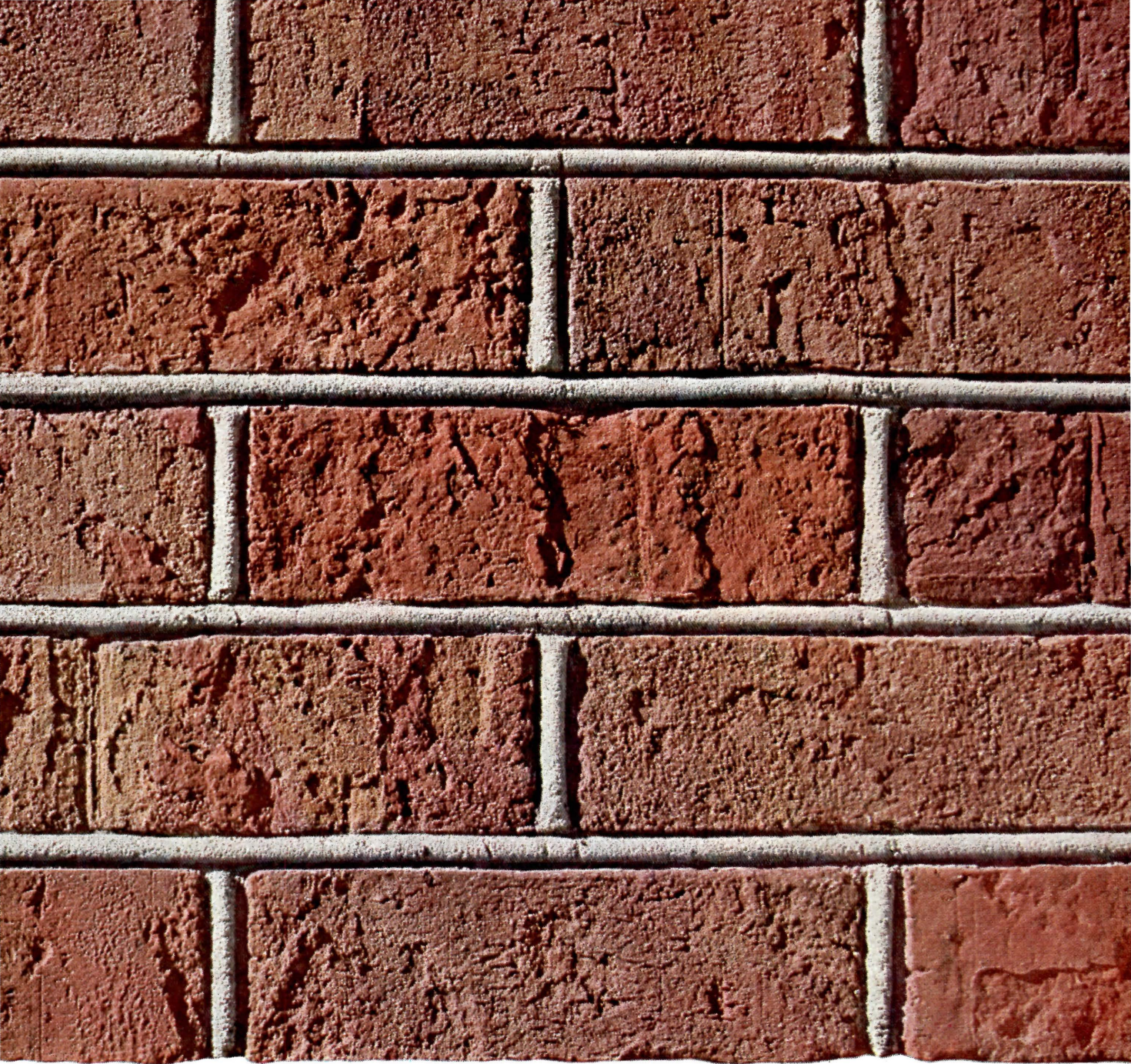
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FOTIS N. KAROUSATOS
Editor

VOLUME 15
NUMBER 6 1965

THE FLORIDA ARCHITECT



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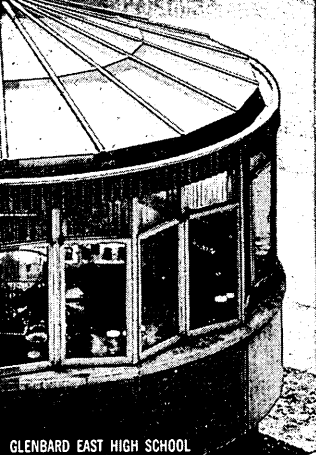
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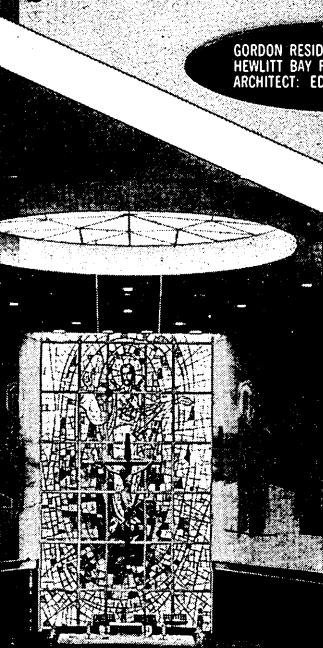
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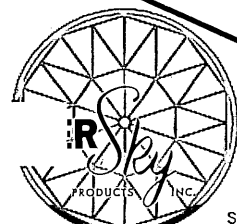
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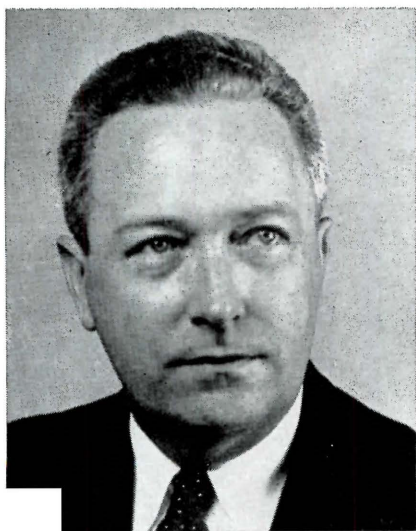
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Message from the President . . .

The Architect and The City

By **WILLIAM T. ARNETT, AIA**

President, Florida Association of Architects

Two international meetings in June will focus attention on the historic and continuing role architects play in the making and remaking of cities.

The first, the Pan American Congress on Historic Monuments, will meet in St. Augustine on June 10-12. In our nation's oldest city, celebrating its 400th anniversary, a distinguished group of architects from the Americas will consider the preservation and restoration of historic buildings and landmarks—those significant elements that relate people and towns to their heritage.

St. Augustine is an appropriate site for such a conference. The 16th century architects of Phillip II of Spain, occupied with the great complex of the Escorial and other works, were not too busy to make well formulated plans for Spain's cities and towns in the New World, and St. Augustine is no exception. The great Castillo de San Marcos, the Plaza de la Constitucion, and the adjoining streets and houses all testify to the skill and perception of those early designers.

The second conference, the XI Pan American Congress of Architects, will meet in Washington on June 14-18 concurrently with the 97th Annual Convention of the American Institute of Architects. Here an equally distinguished group of architects from the Americas will explore the theme, "Cities of the New World." This Congress/Convention in Washington will bring together the largest group of architects in the history of the world.

Our Capital City

No more appropriate city than Washington could have been chosen as a place for architects to explore

the problems of urbanization. Our capital city is America's unique metropolis. Planned in 1791 by a young French designer, Pierre Charles L'Enfant, it remained for more than a century singular among the major capitals of the world as a city planned from its inception as a permanent seat of government. Furthermore, Washington is intimately identified with one of our best early architects—designer of Monticello, the campus of the University of Virginia, the Capitol at Richmond, and a host of other projects. He found time, incidentally, to write the Declaration of Independence and to serve as our third President—Thomas Jefferson.

Society Looks to Professionals

In every age, some profession has exerted profound influence. When America was first founded, the ministry kept the settlers together and served as their temporal and spiritual leaders. Later, lawyers constructed the legal and political framework in which an orderly society could develop.

Still later, the engineer backed by the financier, developed the transportation systems that permitted our nation to bridge its frontiers. And now that the land has been exploited and we have run out of physical frontiers, society is turning increasingly to the architect to remake our physical environment into something economically sound and aesthetically satisfying.

It is high time. For our cities—the vital forums for the exchange of goods and ideas upon which our complex society depends—are strangling on disorder and ugliness.

The Importance of Design

President Lyndon B. Johnson reminds us that the challenge of the city "will not be met with a few more parks and playgrounds. It requires attention to the architecture of building, the structure of our roads, preservation of historic buildings and monuments, careful planning of the suburbs."

Our difficulties seem endless. Old gridiron street systems are choked with traffic for which they were never planned. Whole business sections are blighted by profusions of ugly signs, rundown store fronts, and streetscape junk. Owners of rundown buildings that used to be premium housing are letting them run down still further.

Random location of motels, gas stations, housing and subdivisions, junkyards, and billboards are depressing property values for everyone. All this is driving the middle-class citizen farther out into the countryside where he can pay still higher taxes as he extends his utility lines and builds more and more schools and churches.

Ugliness and disorder depress the community spirit and flatten the pocketbook. We are fast becoming known as the nation with the most beautiful buildings and the ugliest cities in the world—and we deserve the title.

This is not just the concern of the architect; it is the concern of the public, too.

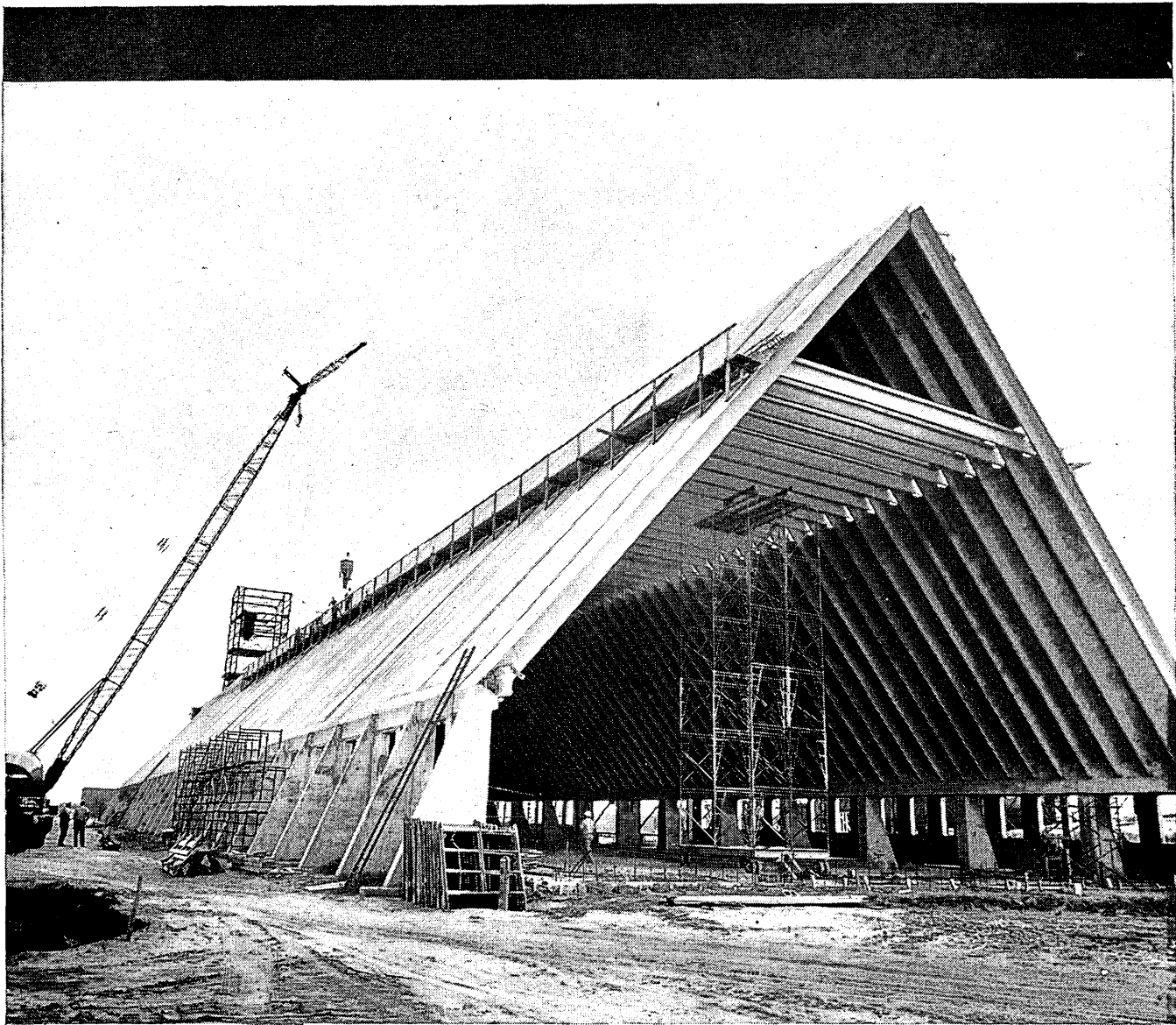
The Critical Period Ahead

We are building at a pace today that dwarfs anything that has ever been done by any nation at any time. Within the next 40 years, we will have to duplicate every single structure in the nation to replace obsolescent buildings and neighborhoods and house a population that will double in that time.

We have the ability to build a new America that will rival the beauties of Greece and the glories of Rome. We also have the ability to make a man-made mess that will turn America, in truth, into God's own junkyard.

We also have the *power*—as citizens—to decide which it will be.

Working together—as citizens of communities, men of business, leaders of government, professionals of design—we can see to it that, in our towns and cities, we use that power wisely.



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The prestressed concrete double-T's of the inclined roof are 8 feet wide, achieve a span of 75 feet. The hollow flat slabs for the flat roof are also prestressed. Anchored to cast-in-place concrete side walls, the prestressed members bear the entire roof load. No

interior columns are needed. To provide the maintenance-free advantages of an all-concrete building, end walls are concrete masonry.

Prestressed concrete, today, provides exceptional versatility of design. With appropriate decorative treatment, the type of construction shown could provide a handsome church or dramatic civic auditorium. More and more, engineers and builders are choosing prestressed concrete for structures of every size and type.

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THE FLORIDA ARCHITECT

WHAT GOOD IS ARCHITECTURE?

House & Garden has always maintained that the services of an architect are highly advisable for any building project more ambitious than a tool shed. It must be acknowledged, however, that in many localities, architects for residential jobs are not easily available. There is only one architect for every 10,000 people in the U.S., and a growing number, possibly a majority, are not interested in designing houses. Some have found it a money-losing practice. Some believe that satisfying the needs of a single family is less worthy a goal than satisfying the needs of thousands of school children, hospital patients, concert goers, government workers or Sunday worshippers. And some feel the relatively small scale of a house (a scale that rules out impressive monumentality) is too confining in scope. Nevertheless, a good architect is worth the search, since he can save you both money and irreparable mistakes.

But the services of an architect are not to be confused with architecture, an art which critics, philosophers and architects themselves have been trying to define since the Augustan age. Most of their definitions (by no means, all) have listed as indispensable: sound construction and the effective fulfillment of specific human needs. Yet no one claims that these are in themselves enough to qualify a house (or any other building) as architecture. What are the missing ingredients?

Uniqueness is one. Since every natural site is unique, a house specifically designed for it would necessarily be unique. No copy would qualify, even though the house it is copied from may be generally regarded as a masterpiece. A look of inevitability is another requisite. If any of the lines, details, materials or finishes move you to say "I wonder why they did *that*?" the house lacks something.

The criterion most vital in House & Garden's opinion is somewhat more intangible. In any house worthy of being labeled architecture, not only the exterior form, but the interior spaces, the colors, textures, light, acoustics have a poetic quality that exerts an emotional appeal. "It is not enough to *see* architecture," says the Danish professor, Steen Eiler Rasmussen; "you must experience it."

If poetry is necessary to architecture, is architecture, then, necessary to a house? In our smaller cities and suburbs there are thousands of well-constructed houses, well oriented to pleasant sites, well planned for family living—houses which, if not visually distinguished, are at least inoffensive. No one would call them architecture, yet thousands of families live in them contentedly, comfortably. And the poetry their houses lack would not increase their comfort. It would, however, offer them, day by day, hour by hour, the sense of exhilaration most people get from discovering a perfect blossom, watching the rising of the moon, looking at a fine painting, listening to a superlative performance of a great symphony.

House & Garden admits that a house need not be architecture to be an inviting, comfortable, convenient, well-beloved home. But any family is greatly to be envied who has all that and architecture, too.

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Our Subdivision Houses

American subdivision housing wouldn't sell in Europe, no matter what the price. But the Robert King High Towers is a "masterpiece," a group of touring foreign builders said recently.

The 46 builders, architects and investors are touring the U.S. to get fresh ideas for construction in the six countries they represent.

They toured the Miami Housing Authority's new high-rise apartment building for limited-income elderly residents.

"From an architectural point of view, this is a very impressive building," C. Boogertman of South Africa said. "In my country, we still haven't begun to look after our older people as you do."

J. C. Dixon, also from South Africa, thought the design of the 322-apartment complex is a "masterpiece. It's

marvelous. It's functional and the upkeep is easy."

Steven Frey, escrow for the group, said the builders from Germany, Norway, Spain, Portugal and Italy don't believe they could market subdivision-type housing in Europe.

"People there buy a house and expect it to take care of their children and grandchildren. Forty years isn't enough, and they don't feel the housing here will last much longer than that."

Besides the architecture of the Robert King High Towers, they were fascinated with the design of door knobs, faucet levers and jalousie mechanisms that operate by pushing a lever instead of turning knobs.

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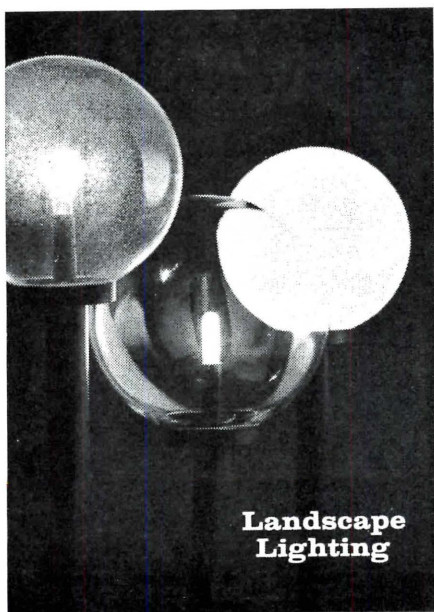
Since every house can't overlook the Rockies or an ocean, what can be done to give it a sense of continuing drama?

Architects point out that the dramatic house is a result of design which deliberately seeks this effect. Not everyone wants or should have such a house, says The American Institute of Architects. Harmony and quiet suit many people better. But for the person who wants his house to offer continuing stimulation to family and visitors, the AIA says, design may provide it in several ways.

One is to create dramatic contrasts in spaces. One example might be a relatively low and narrow corridor which creates a sense of "compression" and then "explodes" into a large room with a high ceiling. Drama results, too, from the continuing interplay and shifting patterns of light and shadow. Skylights and high clerestory windows provide a rich, changing spectacle of falling light which, striking textured surfaces planned to receive it, alters mood and creates a sense of mystery. Artificial lighting may be built into brackets, cornices, coves, soffits, walls, and ceilings to

create the precise nighttime effects desired.

And, as with natural light, nature itself—through the design of fireplaces, ponds, and gardens—can be utilized for continuing pleasure. The primitive lure of the flickering fireplace is familiar to everyone. The sight and sound of running water in the smallest ponds can evoke pleasure and restfulness. Greenery can be brought into the house via small interior gardens and planting boxes to keep a sense of nature in the dramatic house all year 'round.



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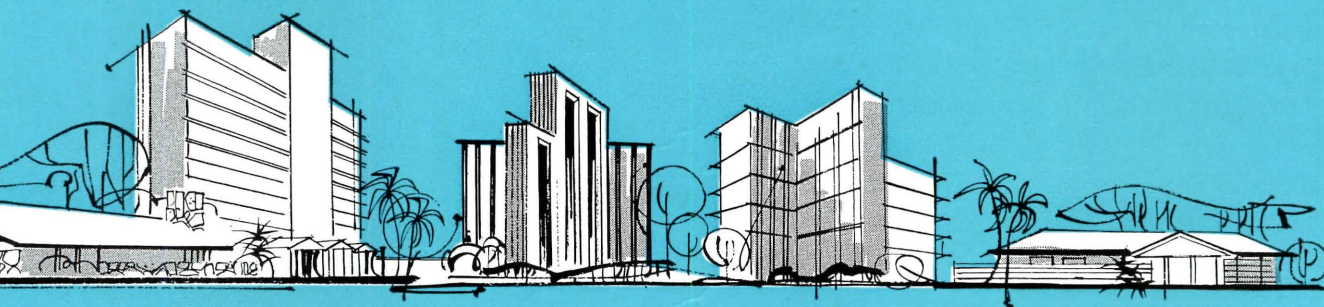


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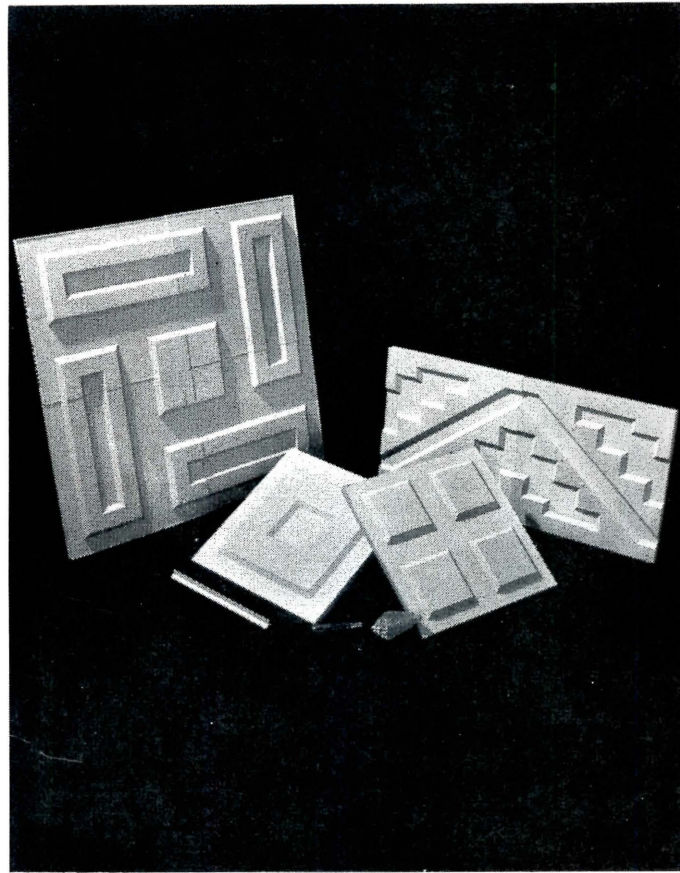
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St. Augustine, Florida

ARCHITECTURE OF THE OLD CITY

Prepared by

F. BLAIR REEVES, AIA, Chairman
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"We come now to the harbour of St. Augustine, which would be one of the best in America, were it not for its bar, which will not admit vessels of great burden, as it has but eight feet of water . . . A neck of the mainland to the north, and a point of Anastasia island to the south form the entrance of the port. Opposite to the entrance lies Fort St. Marks so called from the river it lies upon; this fort is a regular quadrangle, with four bastions, a ditch fifty feet wide, with a covertway, place of arms, and a glacis: the entrance of the gate is defended by a ravelin; it is case-mated all round, and bomb-proof: the works are entirely of hewn stone, and being finished according to the modern taste of military architecture, it makes a very handsome appearance, and may be justly termed the prettiest fort in the King's dominions."

"The town of St. Augustine is situated near the glacis

of the fort, on the west side of the harbour; it is an oblong square, the streets are regularly laid out, and intersect each other at right angles, they are built narrow on purpose to afford shade. The town is above half a mile in length, regularly fortified with bastions, half bastions, and a ditch; besides these works it has another sort of fortification, very singular, but well adapted against the enemy the Spaniards had most to fear: it consists of several rows of palmetto trees, planted very close along the ditch, up to the parapet; their pointed leaves are so many chevaux de frize, that makes it entirely impenetrable; the two southern bastions are built of stone."

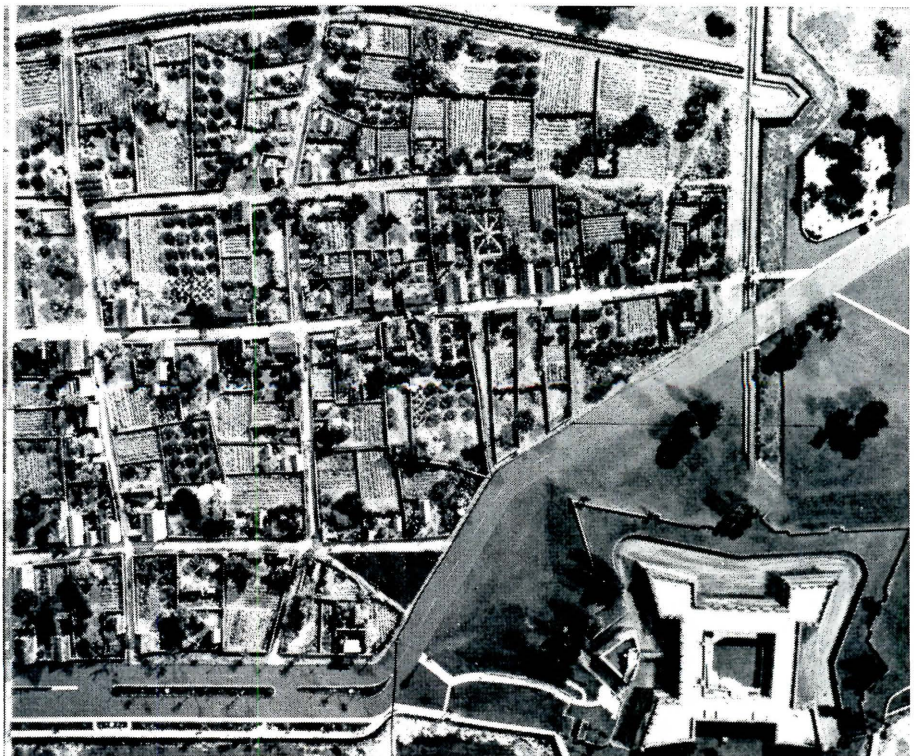
William Stork

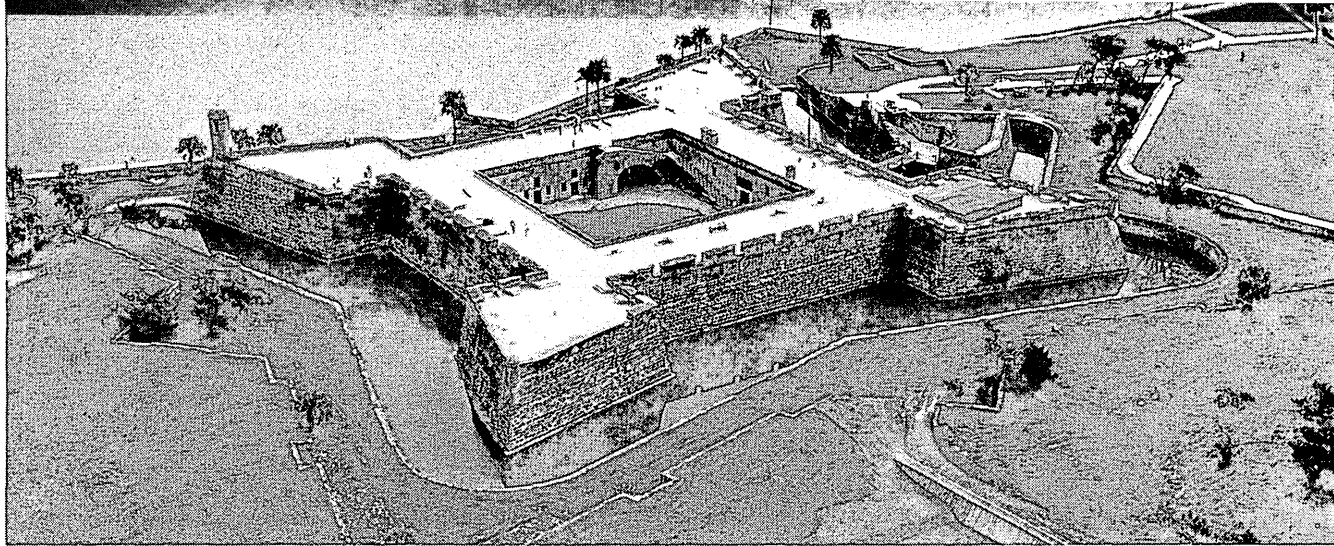
Account of East Florida

With Remarks on its Future Importance to Trade and Commerce. London 1776

The text of this article is compiled of excerpts from various guidebooks portraying St. Augustine at different times during its turbulent history.

Photographs by the Historic American Buildings Survey and the St. Augustine Historical Society





Castillo de San Marco

"On the Sunday afternoon in 1672 when the officials and townspeople of St. Augustine gathered in the shadow of the clumsy old wooden fort—the last in the succession of wooden forts since Menendez' time—a new era was in sight. Here was to be built a citadel whence all Florida could be protected—a mighty fort to check the English advance. For many months the limekilns had been roaring, converting oyster shells into lime, and the quarry workers chopped incessantly in the coquina pits, cutting out the shell rock for the new stone fort. Notary Juan Moreno (John Brown) attests to the ground breaking in the following document:

I, Juan Moreno y Segobia, notary public for the government of this city and presidio of San Agustin of Florida, do certify and (give) true testimony whereto may agree the gentlemen who might see these presents:

That today, Sunday, about four o'clock in the afternoon, the year of one thousand six hundred and seventy-two; being next to the fort of this presidio where the site of the new fort is marked, which by order of his majesty is to be built of stone, the senor sergeant major don Manuel de Sandoya, governor and captain general of these provinces for his majesty, in his royal name, accompanied by the judges, royal officials, sergeant major don Nicolas Ponce de Leon and captain Antonio de Arguelles of this presidio, who are officers of his majesty, and many other persons and retired military officers of the presidio; (the said governor) with a spade in his hands

and the other persons and royal officials present, began this said day to dig the foundation trenches to commence the building of said castle.

That the work continued on this said day and at most of it, I, the notary, was present; and so that it may be on record, by command of the senor governor and captain general I give these presents in the city of St. Agustin of Florida, on the said day; witnesses being Antonio de Arguelles, captain of infantry for his majesty, the captain Lorenzo Joseph de Leon and don Enrique de Riberia, citizens and retired officers in the presidio.

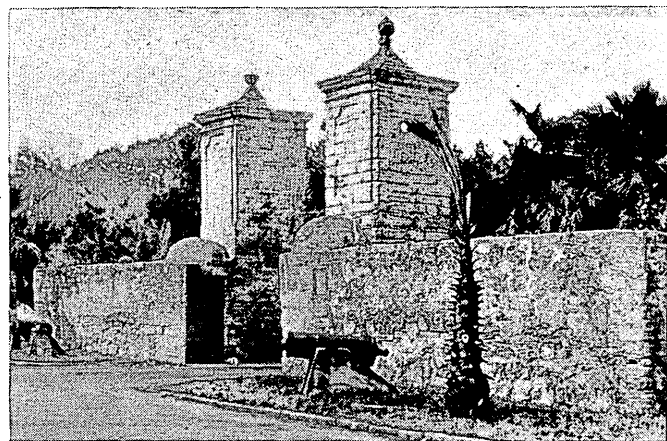
It is written on ordinary paper inasmuch as the official stamped paper has not arrived in this presidio. Of which I do attest.

Witness my signum (rubric) in testimony of truth.

Jn Moreno y Serovia

Scribe of the government

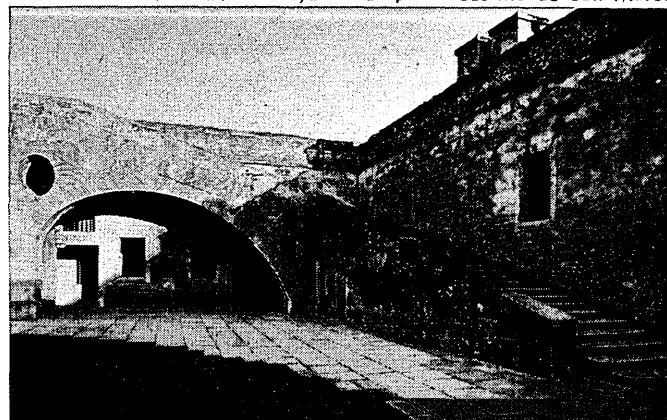
Affidavit Recording the Groundbreaking Ceremony for Castillo de San Marcos, October 2, 1672.



(Above) St. Augustine City Gates

(Left) Chapel Doorway

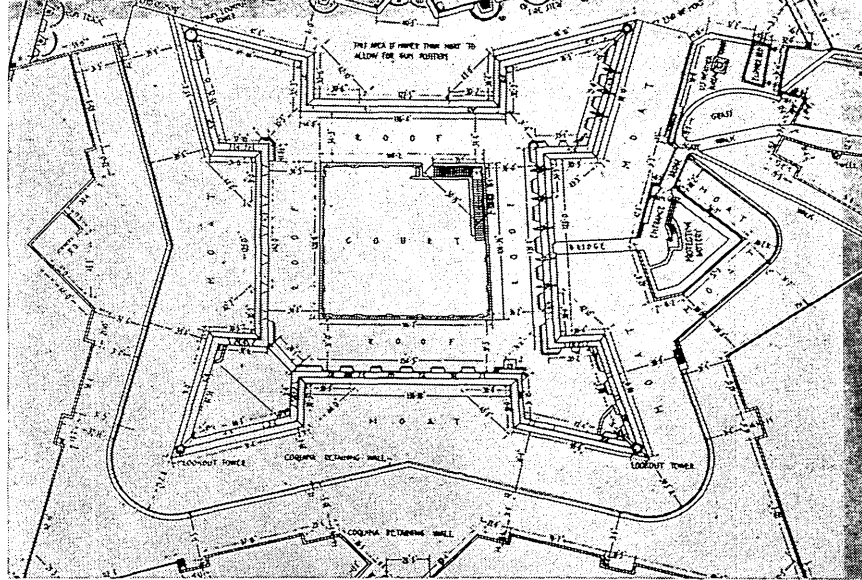
(Below) Courtyard Ramp — Castillo de San Marco



Fort Marion

St. Augustine, Florida

Early 17th Century



"The Castle is a fortress of great strength, covering several acres, and built entirely of stone from the neighboring coquina quarries, and according to the most approved principles of military science. It is said to be a "good specimen of military architecture."

Its walls are twenty-one feet high, terminating in four bastioned angles, at the several corners, each of which is surmounted with towers corresponding. "The whole is casemated and bomb-proof." This work is inclosed in a wide and deep ditch, with perpendicular walls of mason-work, over which is thrown a bridge, originally protected by a draw.

Within its massive walls are numerous cells. On the

north side, opposite the main entrance, is one fitted up as a Romish church. It has now become converted into a storehouse for military fixtures. These rooms are at best dark, dungeon-like abodes; and, by natural association, they revive the recollection of scenes characteristic of a dark and cruel age.

Some of these gloomy retreats, though like Bunyan's giant Despair they now can only grin in ghastly silence at the Pilgrim stranger, yet look as if they were once the strong-holds of despotic power. With this character the gossip of common fame also charges them.

The Castle commands the entrance to the harbor. Its water battery is furnished with a complement of Paixham guns of heavy caliber. These are in a state of readiness to be mounted.

The Castle is a place of chief and universal attraction to the curious stranger. On approaching the main entrance, through the principal gateway, the first object of interest is a Spanish inscription, engraved on the solid rock immediately over head, and under the arms of Spain, and is as follows, viz.: "Reynando en Espana el son Don Fernando Sexto y Sierdo Governador y Capitan General de esta Plaza de San Augustine de Florida y su Provincia el Moriscal de Campo Dn. Alonzo Fernandez de Herida se couduyo esta Castello el ano de 1756 dirigiendo las abras et Capitan ynginero Don Pedro de Brazas y Garay."

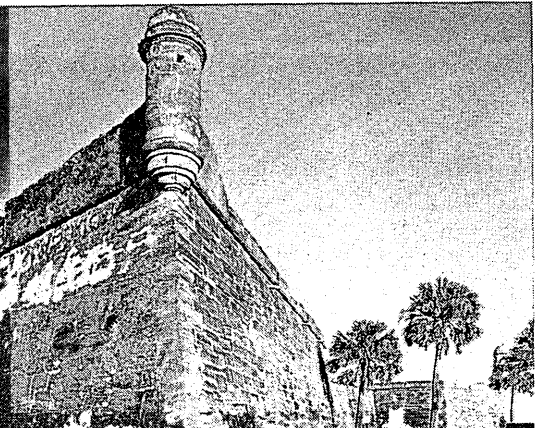
*TRANSLATION—"Don Ferdinand the Sixth being King of Spain, and the Field Marshall, Don Alonzo Fernandos de Herida being Governor and Captain General of this place, St. Augustine of Florida and its province, this fortress was finished in the year 1756. The works were directed by the Capt. Engineer, Don Pedro de Brazas y Garay."—See Williams's Hist. Flor.

On reaching the interior of the Fort, the several apartments may be explored, except those where the magazine is found, and those which are used as cells for prisoners—the State being permitted to confine its prisoners therein.

Within the bastion of the northeast angle, far under ground, is a dark, dungeon-like recess, constructed of solid mason-work. Before entering here, the guide will furnish himself with a torchlight of pitch-wood." Sewall's sketches of St. Augustine. R. K. Sewall (Philadelphia, 1849)



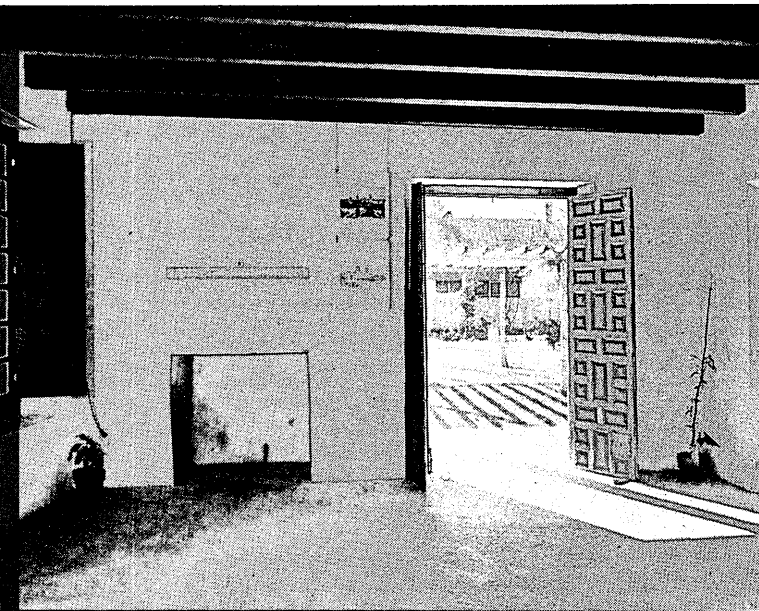
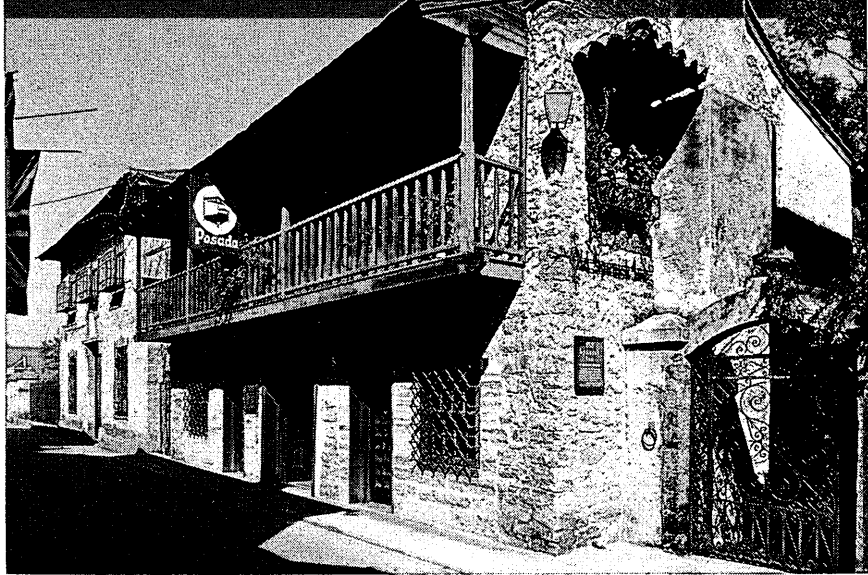
Coat of Arms



Detail of Castillo

**de Mesa-Sanchez House
(now Spanish Inn)**

**43 St. George Street
St. Augustine, Florida**



Interior View

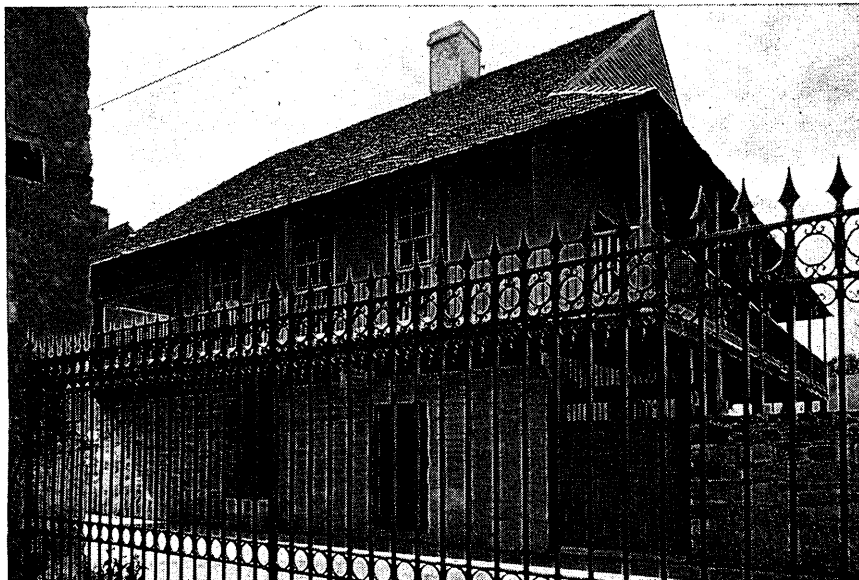
Above
and
Below:

"In the middle of the tower is a spacious square called the parade, open towards the harbour: at the bottom of this square is the governor's house, and apartments of which are spacious and suited to the climate, with high windows, a balcony in front, and galleries on both sides; to the back part of the house is joined a tower, called in America a look-out, from which there is an extensive prospect towards the sea as well as inland. There are two churches within the walls of the tower, the parish church, a plain building, and another belonging to the convent of Franciscan friars, which is converted into barracks for the garrison. The houses are built of free-stone, commonly two stories high, two rooms up on a floor, with large windows and balconies: before the entry of most houses runs a portico of stone arches; the roofs are commonly flat. The Spaniards consulted convenience more than taste in their buildings, the number of houses in the Spanish time, in the tower, and within the lines, was above 900; many of them, especially in the suburbs, being built of wood or palmetto leaves, are now gone to decay."

William Stork
(Ibid.)

Don Raimundo Arrivas House

**44 St. George Street
St. Augustine, Florida**



**View from
Northeast**

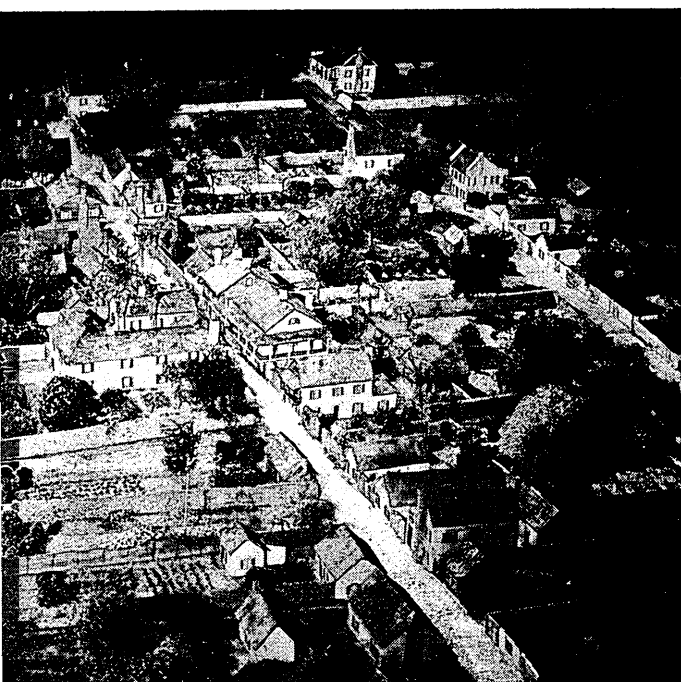
"At length we emerged upon a shrubby plain, and finally came in sight of this oldest city of the United States, seated among its trees on a sandy swell of land, where it has stood for three hundred years. I was struck with its ancient and homely aspect, even at a distance, and could not help likening it to pictures which I had seen of Dutch towns, though it wanted a wind-mill or two to make the resemblance perfect. We drove into a green square, in the midst of which was a monument erected to commemorate the Spanish constitution of 1812, and thence through the narrow streets of the city to our hotel.

"I have called the streets narrow. In few places are they wide enough to allow two carriages to pass abreast. I was told that they were not originally intended for carriages; and that in the time when the town belonged to Spain, many of them were floored with an artificial stone, composed of shells and mortar, which in this climate takes and keeps the hardness of rock; and that no other vehicle than a hand-barrow was allowed to pass over them. In some places you see remnants of this ancient pavement; but for the most part it has been ground into dust under the wheels of the carts and carriages introduced by the new inhabitants. The old houses, built of a kind of stone which is seemingly a pure concretion of small shells, overhang the streets with their wooden balconies; and the gardens between the houses are fenced on the

side-of the street with high walls of stone. Peeping over these walls you see branches of the pomegranate, and of the orange-tree now fragrant with flowers, and rising yet higher, the leaning boughs of the fig with its broad luxuriant leaves. Occasionally you pass the ruins of houses—walls of stone with arches and stair-cases of the same material, which once belonged to stately dwellings.

"'Twelve years ago,' said an acquaintance of mine, 'when I first visited St. Augustine, it was a fine old Spanish town. A large proportion of the houses which you now see roofed like barns, were then flat-roofed; they were all of shell rock, and these modern wooden buildings were then not erected. That old fort which they are now repairing, to fit it for receiving a garrison, was a sort of ruin, for the outworks had partly fallen, and it stood unoccupied by the military, a venerable monument of the Spanish dominion. But the orange-groves were the wealth and ornament of St. Augustine, and their produce maintained the inhabitants in comfort. Orange-trees of the size and height of the pear-tree, often rising higher than the roofs of the houses, embowered the town in perpetual verdure. They stood so close in the groves that they excluded the sun; and the atmosphere was at all times aromatic with their leaves and fruit, and in spring the fragrance of the flowers was almost oppressive'.

William Cullen Bryan, 1829.



Overall View

"Emerging from the solitudes and shades of the pine forests, we espied the distant yet distinct lights of the watch towers of the fortress of St. Augustine, delightful beacons to my weary pilgrimage. The clock was striking ten as I reached the foot of the drawbridge; the sentinels were passing the *alerto*, as I demanded entrance; having answered the preliminary questions, the draw-bridge was slowly lowered. The officer of the guard, having received my name and wishes, sent a communication to the governor, who issued orders for my immediate admission. On opening the gate, the guard was ready to receive me; and a file of men, with their officer, escorted me to his Excellency, who expressed his satisfaction at my revisit to Florida. I soon retired to the luxury of repose, and the following morning was greeted as an old acquaintance by the members of this little community . . .

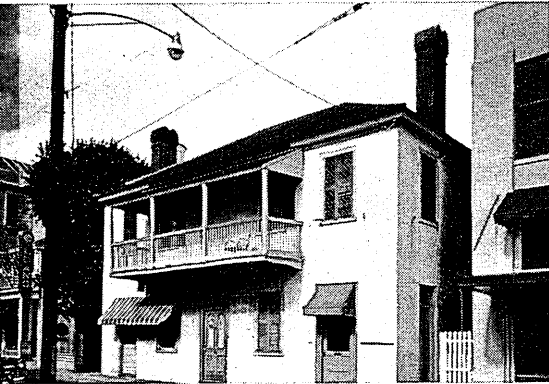
"The houses and the rear of the town are intersected and covered with orange groves; their golden fruit and deep green foliage not only render the air agreeable, but beautify the appearance of this interesting little town, in the centre of which (the square) rises a large structure dedicated to the Catholic religion. At the upper end are the remains of a very considerable house, the former residence of the governor of this settlement; but now (1817), in a state of delapidation and decay, from age and inattention.

"At the southern extremity of the town stands a large building, formerly a monastery of Carthusian Friars, but

(Continued on Page 20)



Oldest House



Poujoud—
Slater House

(Street Facade)



Poujoud—
Slater House

(Exterior
Rear View)



now occupied as a barrack for the troops of the garrison. At a little distance are four stacks of chimnies, the sole remains of a beautiful range of barracks, built during the occupancy of the British, from 1763 to 1783; for three years the 29th regiment was stationed there, and in that time they did not lose a single man. The proverbial salubrity of the climate, has obtained for St. Augustine the designation of the Montpelier of North America; indeed, such is the general character of the Province of East Florida."

Voyage to Spanish Main. (London, 1819)

"The city of St. Augustine is built in the style of an ancient Spanish military town. The plan of the city is a parallelogram, traversed longitudinally by two principal streets the whole length. These are intersected at right angles, transversely, by several cross streets, which divide the city into squares. Though not larger than many of our New England villages, the city is nevertheless regularly laid out, as it was intended to be compactly built, each square having more or less space, once occupied with groves of the orange, which a few years since were the glory and wealth of the place. Indeed, it was once a forest of sturdy orange trees, in whose rich foliage of deep green, variegated with golden fruit, the buildings of the city were embosomed; and whose fragrance filled the body of the surrounding atmosphere so as to attract the notice of passers by on the sea; and whose delicious fruit was the great staple of export.

"The harbor fronts on the east, and is furnished with good wharves. The sandy beach of the Ft. Sebastian brings up the rear on the west, affording space for a delightful drive around the city; while a once thrifty but now ruinous suburb—the bubble of a speculation in "morus multicaulus" times—called the North City, fills the background on the north.

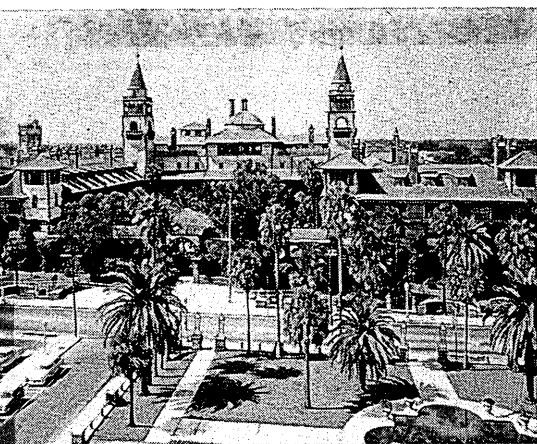
The coquina rock, a concretion of sand and shell formed on the neighboring sea-beach on the south side of the bar and on the island—the upper extremity of which opens in sheets, ready for quarrying, and on which quarries are now extensively worked—is the principal building material. The streets are excessively narrow, and are furnished with neither side-walks nor pavements. The houses are usually two-story buildings, generally crowded into the streets; and are built without much regard to architectural style or ornamental beauties.

Not unfrequently a piazza projects from the base of the second story, which in some cases is inclosed with movable Venetian shutters, so as to control the draft of air, and increase or abate it at pleasure.

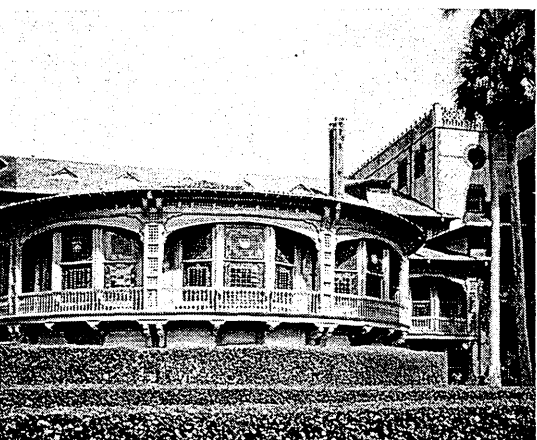
These appendages, though they add greatly to the comfort of the occupants, nevertheless disfigure the buildings by impairing their symmetrical proportions. The piazza, especially, awakens a sensation of peril, as one passes for the first time on horseback through the streets, particularly if he has been accustomed to the broad thoroughfares and elevated structures of a northern Anglo-American city. The contrast is great."

Sewall's sketches of St. Augustine

R. K. Sewall (Philadelphia, 1849)

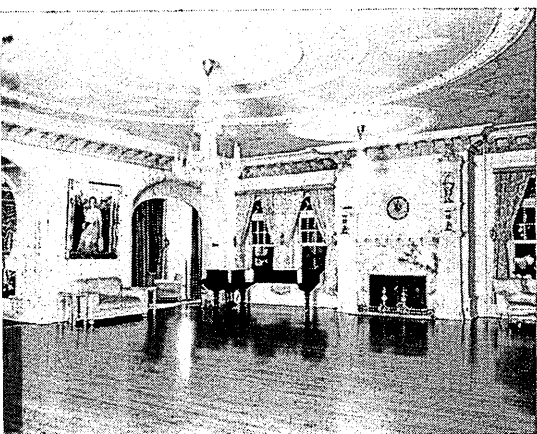


Ponce de
Leon Hotel



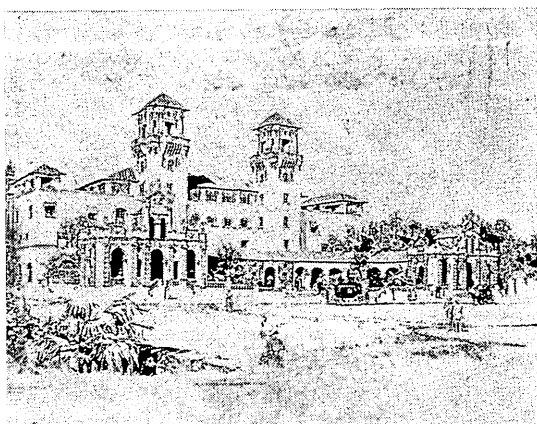
Ponce
de
Leon
Hotel

(Dining
Room
Rotunda)



Ponce
de
Leon
Hotel

(Interior
of
Ballroom)



Alcazar
Hotel

THE EARLY YEARS OF THE PONCE DE LEON

Edited by Louise Decatur Castleden

SPECIAL TO THE "NEWS HERALD"

January 10, 1888, St. Augustine

At precisely 12 minutes past 5:00 this afternoon a special train carrying the passengers of the vestibuled train from Jacksonville arrived at St. Augustine. The thirty passengers were brought in 2 parlor cars, the "Governor Bloxham" and the "Governor Perry", having made the run in 57 minutes. In less than 5 minutes they were rolling rapidly in carriages down Cordova Street in clouds of dust, all eager to get a glimpse of the most wonderful inn yet built.

It was dark, and the Hotel Ponce de Leon was brilliantly lighted by electricity. As the carriages turned sharply into the private driveway, the expressions of wonder and admiration burst involuntarily from their lips. The carriages moved slowly through the great arched porte cochère. The Spanish "Bien Venido" greeted the guests from the arched ceiling of the vestibule.

After being assigned to rooms and inspecting the rotunda and the beauty of the place, the newly arrived guests walked in to dinner. The dining hall under the electric light bringing out wonderfully the colors is undoubtedly the most beautiful ever designed.

Mr. H. H. Flagler and a small party of friends occupied a table in the western extension; the other guests were seated at tables nearby.

A party of 80 invited guests were present. At 8:00 o'clock an impromptu concert was given in the grand dining hall.

Mr. Flagler was the constant recipient of congratulations upon his wonderful achievements.

Mr. Carrère and Mr. Thomas Hastings, the architects, were also the objects of many laudatory expressions and bore their honors modestly and benignly. Messrs. McGuire and McDonald were receiving congratulations all through the evening.

The reception closed at 10:00 o'clock, and by 11:00 the great hotel was quiet. This was not the opening for that event will be formally celebrated on Thursday, January 12.

The first dinner in the Ponce de Leon was served at 6:00 o'clock. Before its close the orchestra was stationed in the south wing of the superb dining room, and the friends of Mr. Henry M. Flagler and his trusted lieutenants gathered in the main room to listen, and to examine at leisure the unrivalled room. That was all. Everything was in perfect keeping with the retiring character of the owner, whose generosity and public spiritedness has caused waters to stand back and in their stead a building to arise that would be a monument to his liberality forever.

Every visitor was impressed with the modest bearing of the man whose wealth had made this beauty possible, as quietly he returned the greeting and congratulations of friends.

The architects of the building were present, two young men, Messrs. Carrère and Hastings, under thirty years of age still, full of enthusiasm, and grateful for the opportunity given them to design and carry out the work that marks an era in hotel architecture, and gave them fame

(Continued on Page 22)

St. Augustine . . .

(Continued from Page 21)

seldom achieved in a lifetime of hard work. Mr. Carrère had his wife with him and she shared gracefully her husband's hour of triumph.

Mr. Thomas Hastings, the junior member, bright, nervous, every movement suggestive of genius, was here, there, everywhere, his gala day, but it is doubtful if he realized it. The strain of the brain had not yet relaxed, and, as he said later, "I only realized that the work of mind and hands was mine no longer; that when I leave tomorrow, I bid it good-bye, and it saddened me as though parting from a loved child." As indeed, it was. Can anyone doubt that in its design he had wrought part of his own nature? So, at least, it appeared to the writer, who, when enjoying some of the beautiful details of the house many times since, recalls the youth so full of nervous energies, so bright, and yet sad, as he appeared that night.

Dr. Hastings, one of the noted divines of the country and his wife shared in the triumph of their son, and it was beautiful to see the pride with which they inspected the beauty their son had designed and executed.

The artist, George Maynard who for long months labored to produce the exquisite symbolical figures on the dining-room ceiling and in the rotunda, attracted much attention, although when spoken to in regard to his work, blushed like a school boy.

The builders, Messrs. McGuire and McDonald shared in the triumph of the hour, and with reason, for in their faithfulness in carrying out the work of the designers had contributed largely to its success. McGuire and McDonald will be remembered while the house stands.

Mr. O. D. Seavey, the manager, who had given valuable assistance by his practical suggestions about different parts of the house, might occasionally be seen as he kept the machinery moving that was to secure the comforts and luxuries of the hundreds of guests to assemble beneath the roof within the next month. Surely it was a time of anxiety that was, no doubt, shared by his wife. It is doubtful if it was a time of pleasure to him as he endeavored to draw together the many threads that held the various departments.

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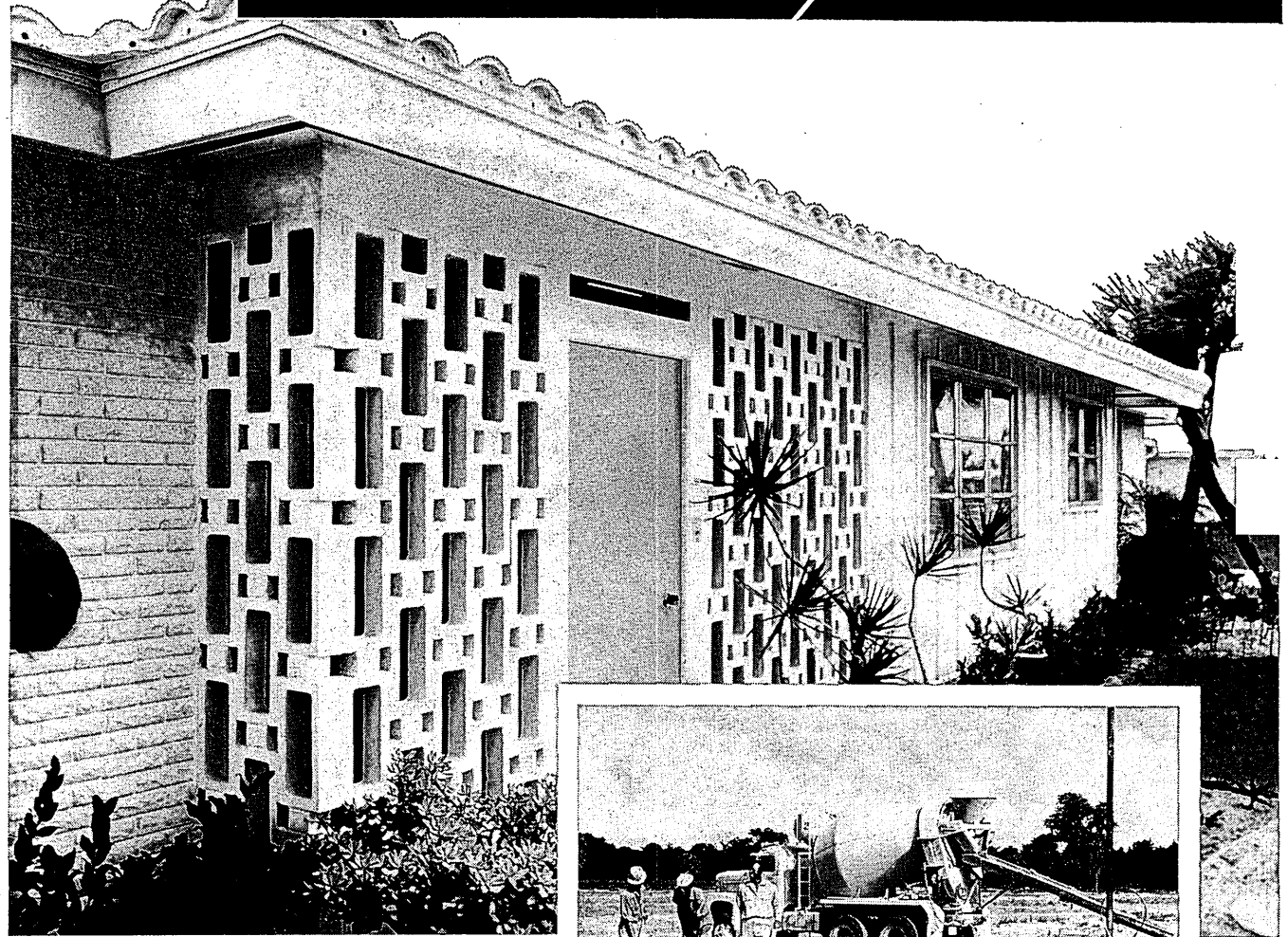
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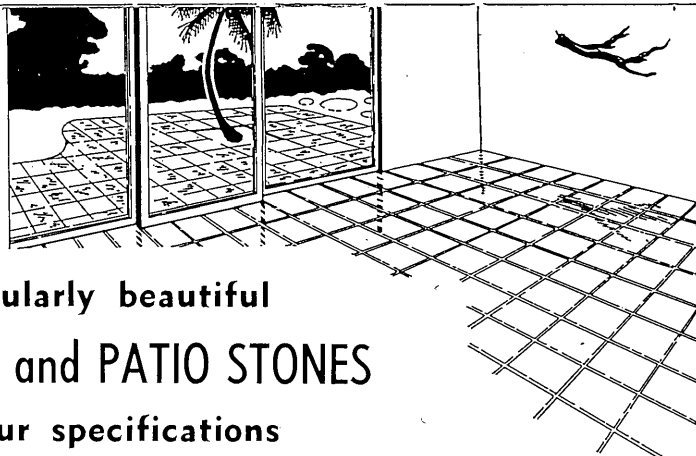
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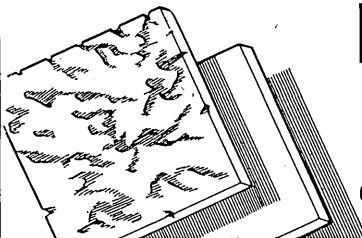
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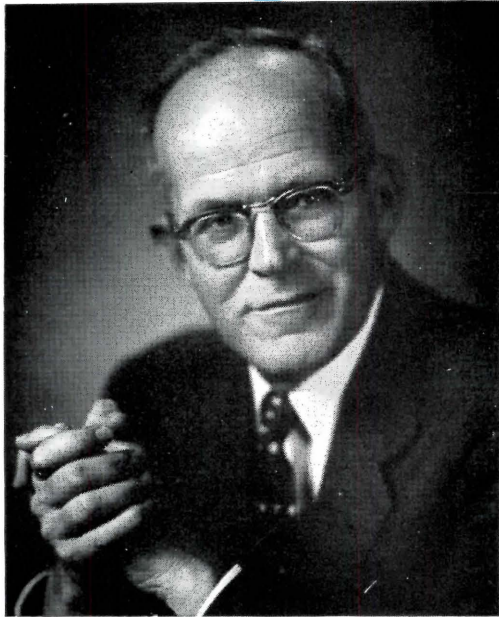
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