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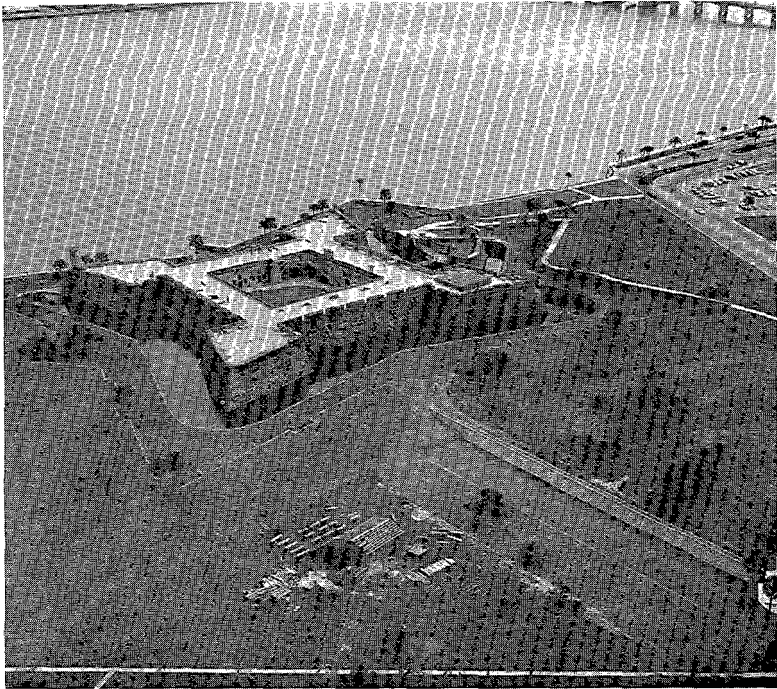
THE ARCHITECTURE OF HISTORIC ST. AUGUSTINE: A PHOTOGRAPHIC ESSAY

by F. BLAIR REEVES

HISTORIC ST. AUGUSTINE, its limits precisely defined by Matanzas Bay, San Sebastian River, and Macaris Creek, occupies a site unsurpassed in East Florida. The generous plaza, narrow streets, and public spaces establish a comfortable pedestrian scale, an attribute produced by age and isolation. Dominating the city's historic character is its architecture, a curious indigenous blend of foreign and domestic styles, eclectic designs both careless and academic, and restorations by fact and by fancy.

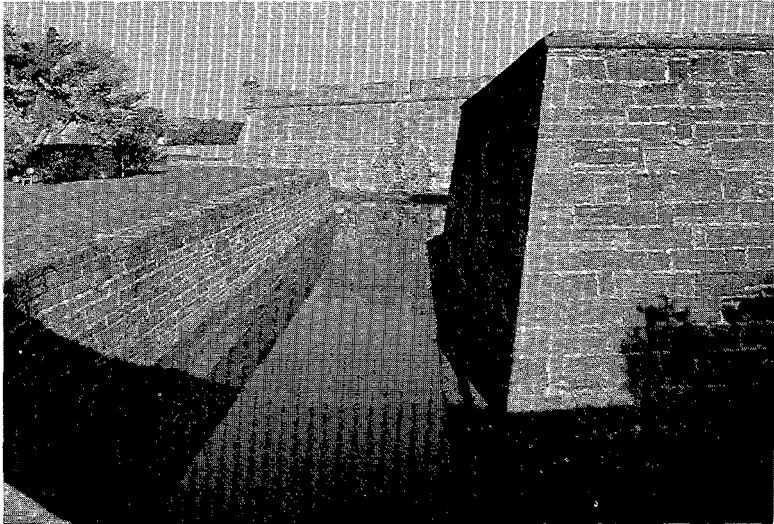
This photographic essay presents the finest examples of historic architecture of St. Augustine. Each structure is the product of careful preservation by responsible groups dedicated to this purpose. The photographs, beautifully documenting the physical features of each subject, were selected from the expanding archives of the Historic American Buildings Survey.

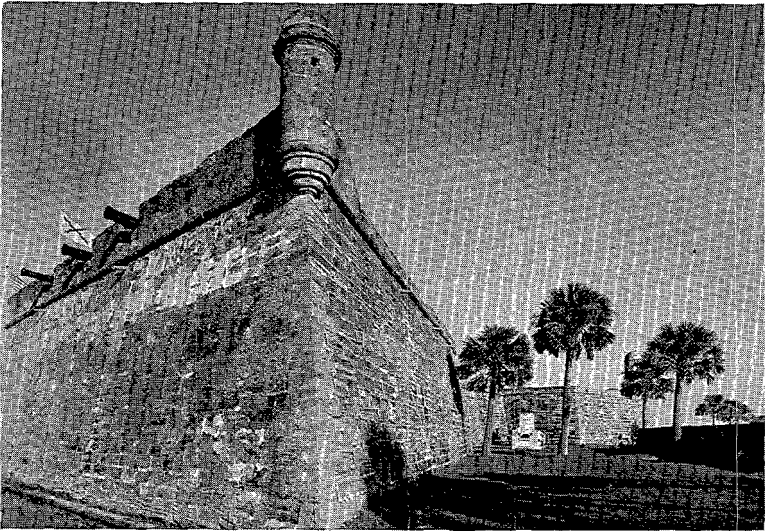
Even among those knowledgeable in history and architecture, the Historic American Buildings Survey requires some explanation. HABS, as it is often called, is a long-range program for assembling a national archive of American architecture. This library, one of the world's largest, consists of 30,000 measured drawings, 40,000 photographs, and 6,000 pages of architectural and historic data recording 10,000 buildings throughout the United States. It provides unrestricted information for architects, scholars, editors, and publishers available at moderate cost from the Division of Prints and Photographs, Library of Congress, Washington. There are two geographically arranged guides, an illustrated *Catalogue* (1941), and a *Supplement* (1959). Both references, now out of print, are available in public and college libraries as well as in the collections of many historical societies.



1A Castillo de San Marcos and its Outerworks

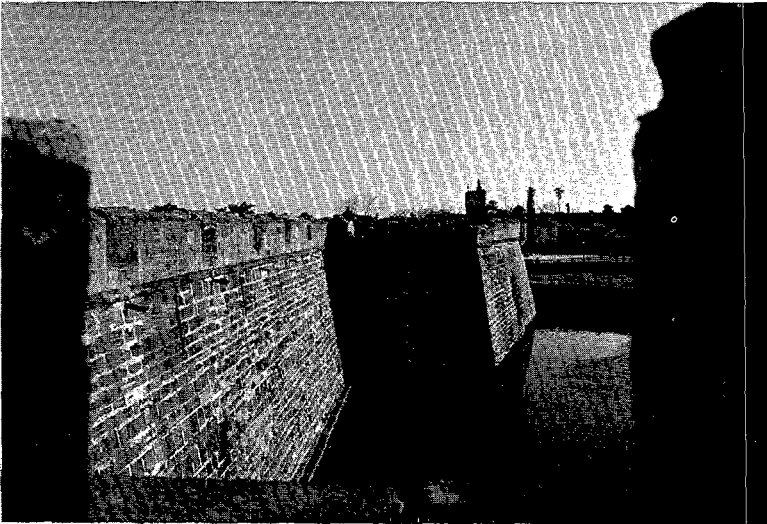
1B Moat, Castillo de San Marcos

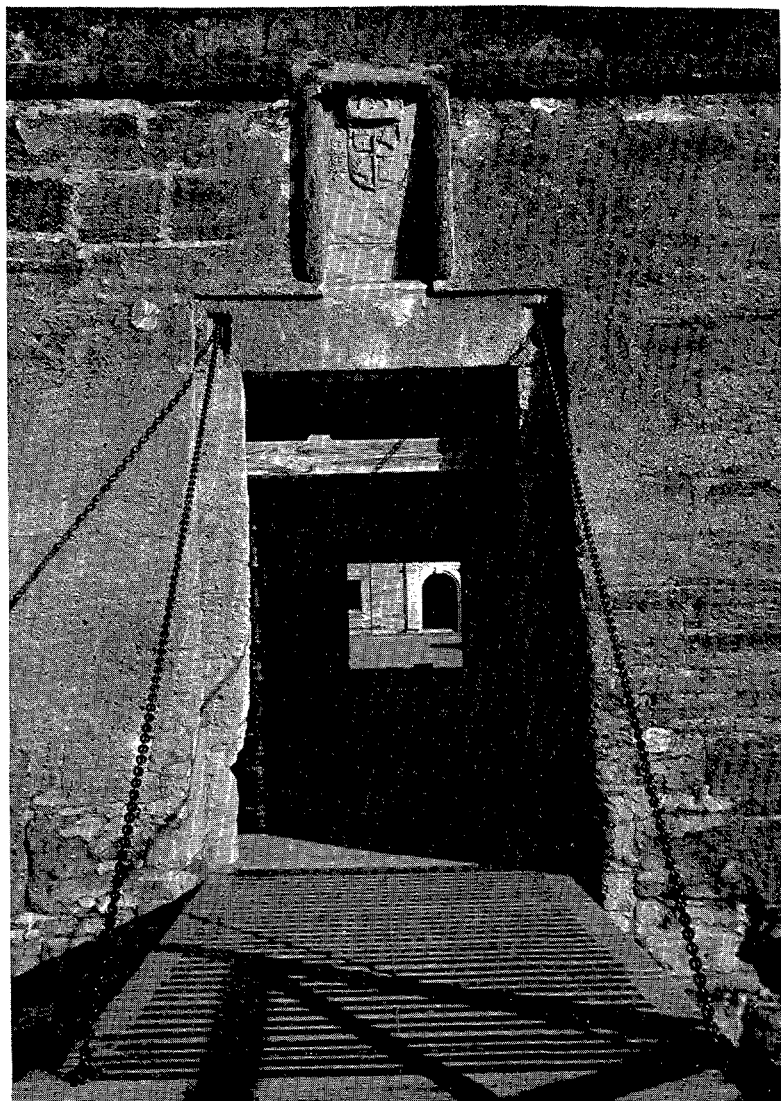




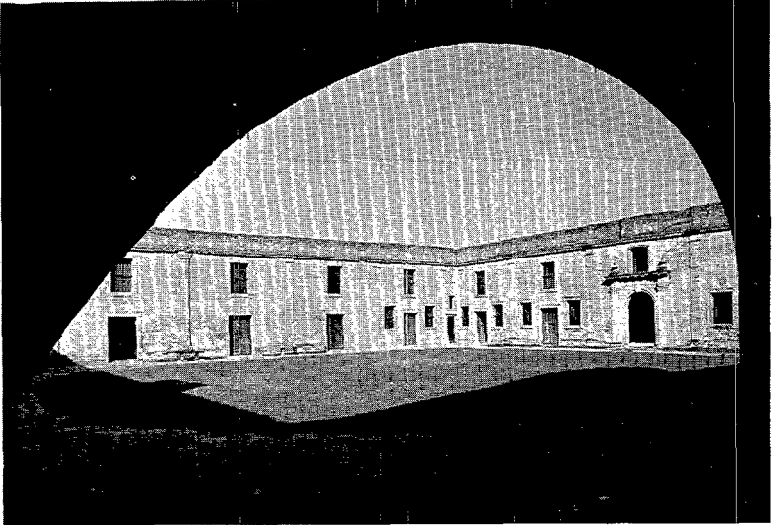
2A *St. Augustine Bastion, Sentry Box, and Covered Way, Castillo de San Marcos*

2B *Parapet and Gun Embrasures, Castillo de San Marcos*



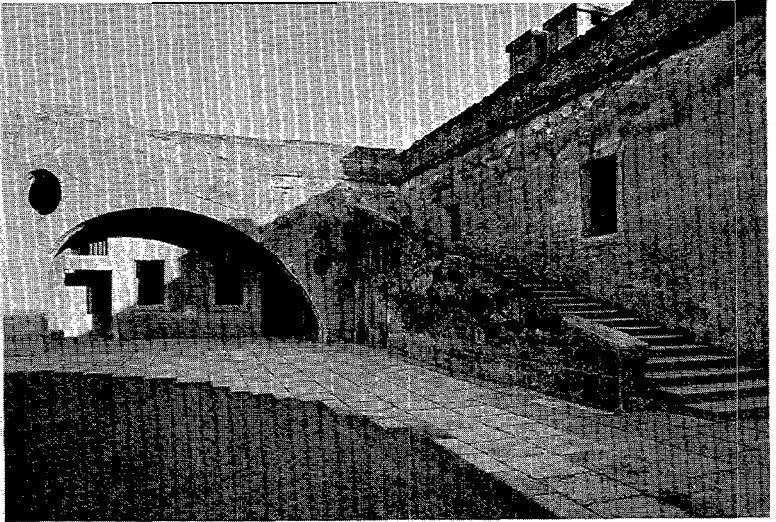


3 *Drawbridge and Sally-port, Castillo de San Marcos*



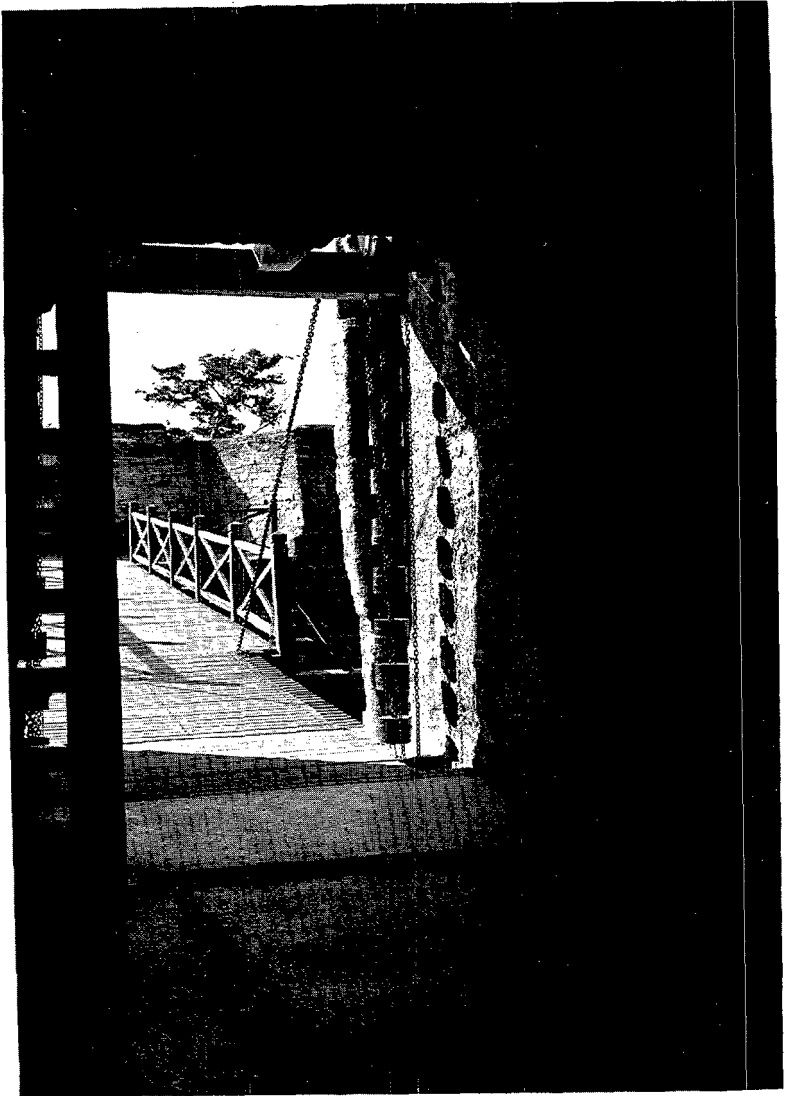
4A General View of the Parade, Castillo de San Marcos

4B Parade and Stairs to the Parapet, Castillo de San Marcos





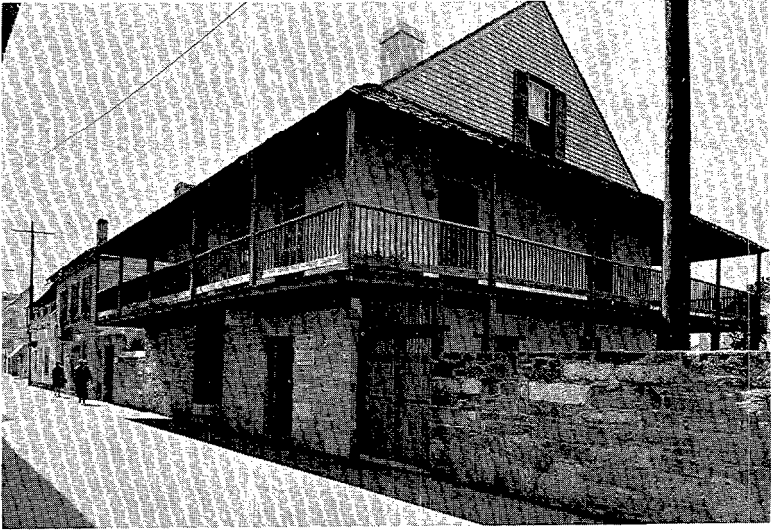
5 *Chapel Doorway, Castillo de San Marcos*



6 *Details of Drawbridge, Castillo de San Marcos*

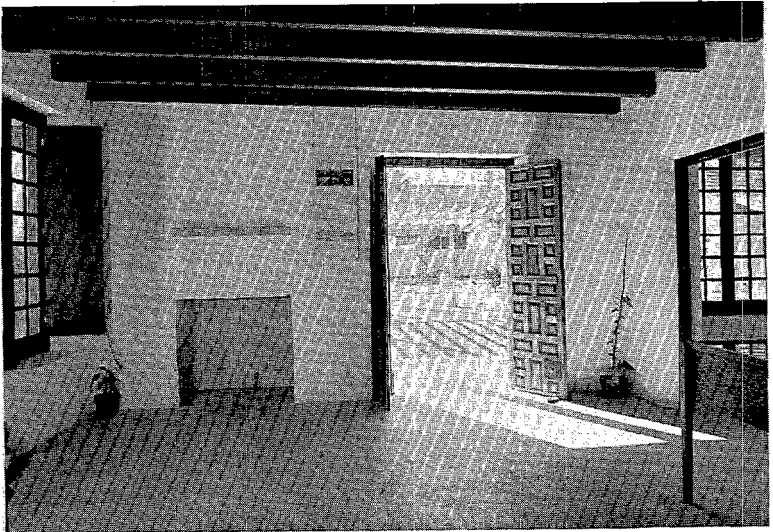


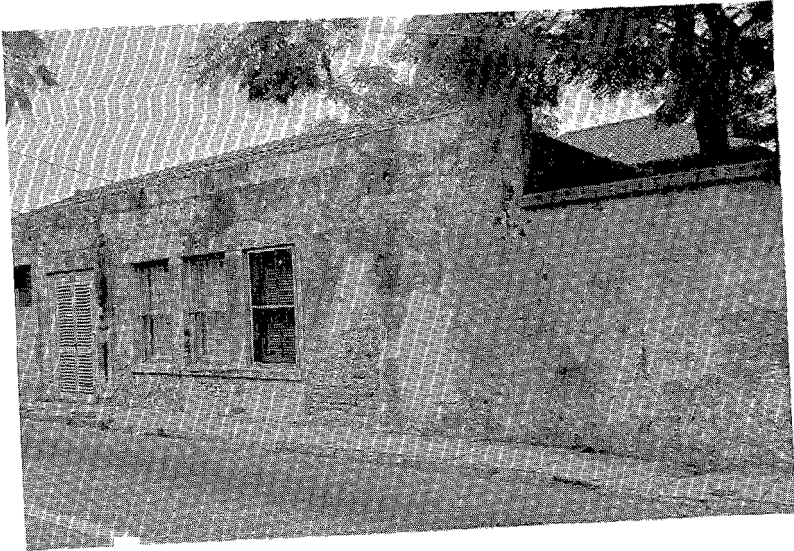
7 *Reconstructed Cubo Line, Castillo de San Marcos.*



8A *Street Facade, Don Raimundo Arrivas House, St. George Street*

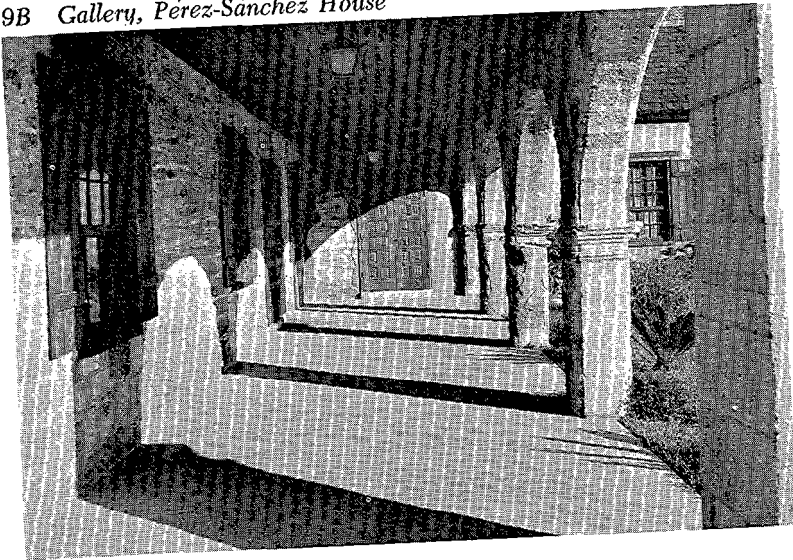
8B *Interior Details, Don Raimundo Arrivas House*

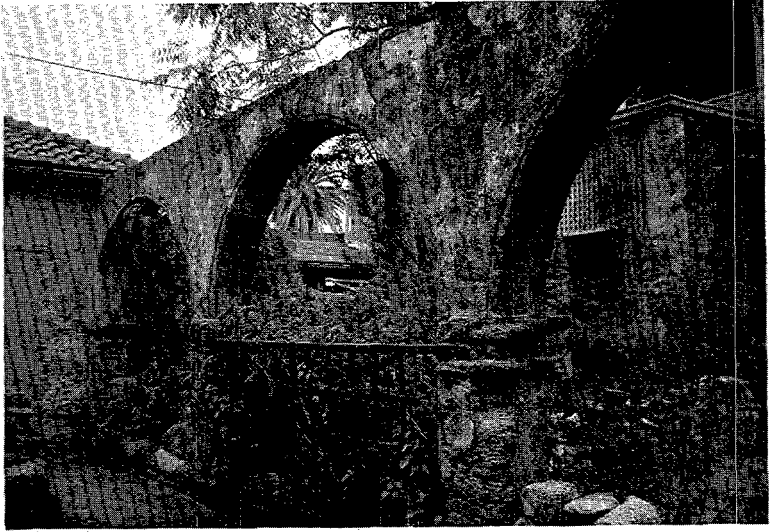




9A Pérez-Sánchez House, Charlotte Street

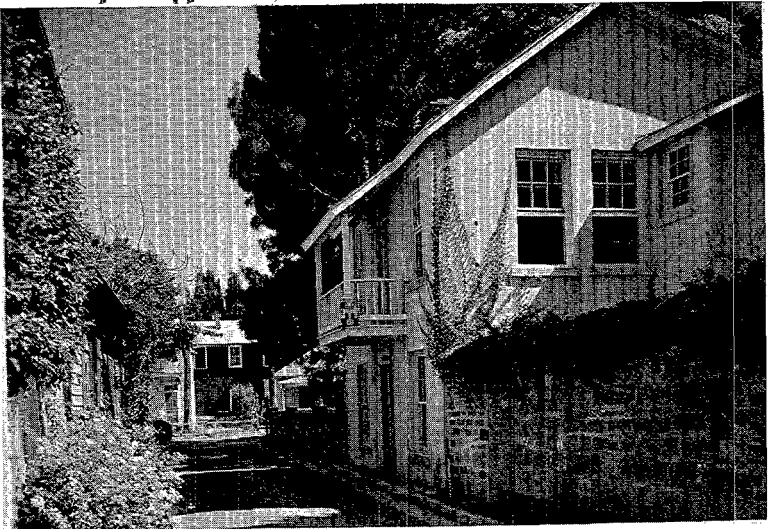
9B Gallery, Pérez-Sánchez House





10A Wall Fragment, Perez-Sanchez House

10B Gaspar Papy House, Aviles Street





11 *Street Facade, Oldest House, St. Francis Street*



12A Garden Facade, Oldest House

12B Gallery, Oldest House

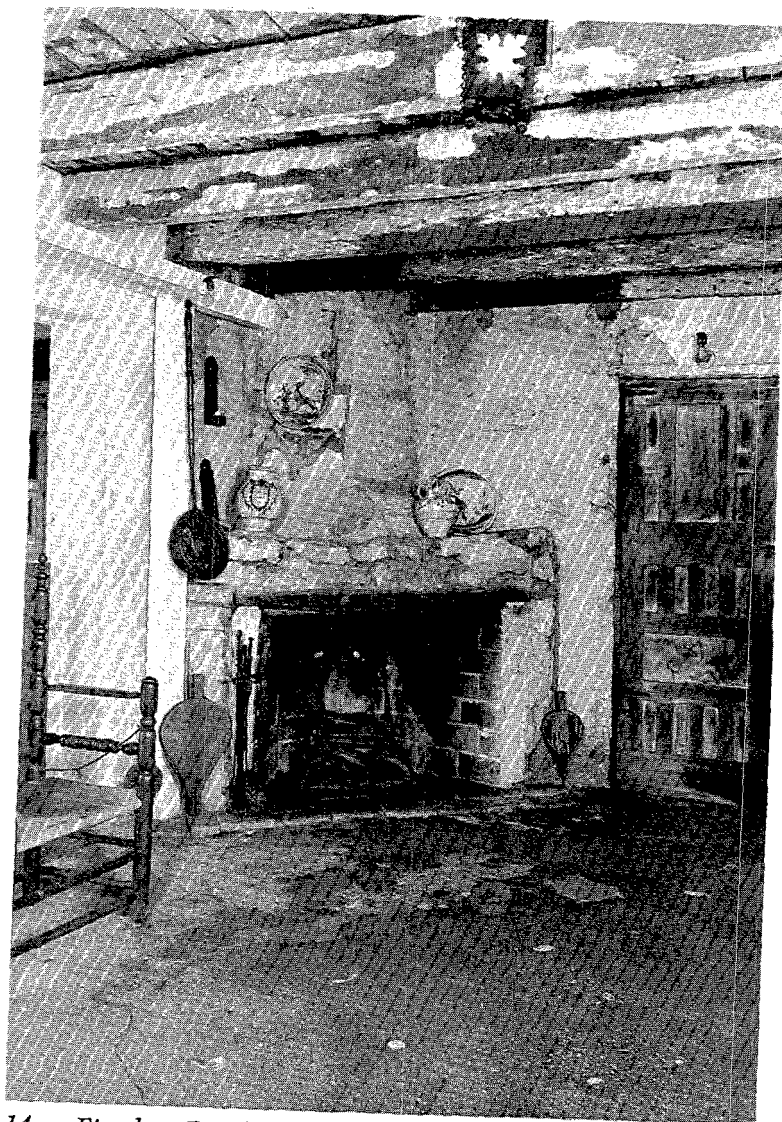




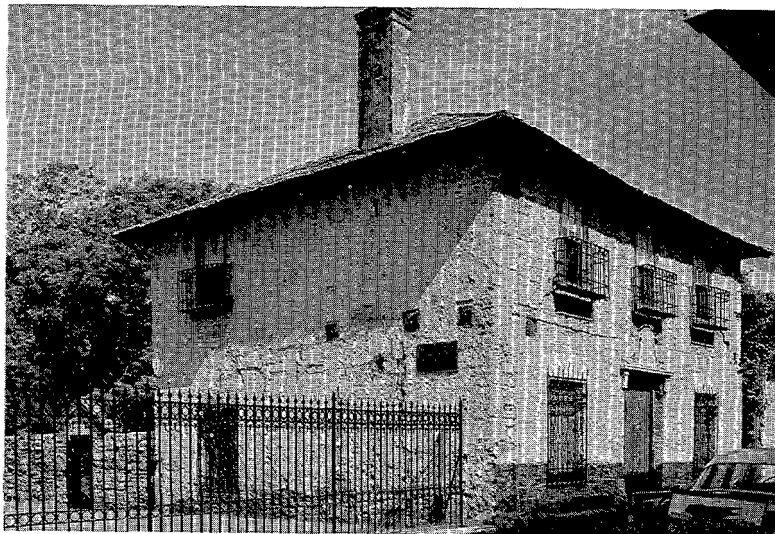
13A Dining Room, Oldest House

13B Parlor, Oldest House



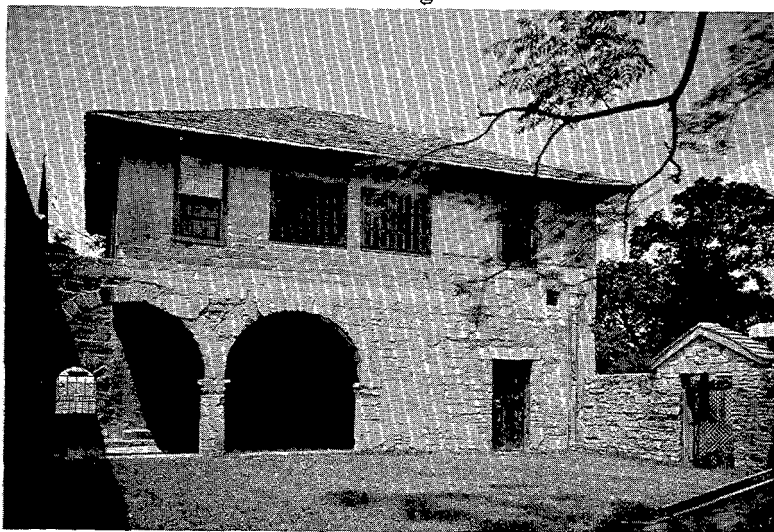


14 *Fireplace Details, Oldest House*



15A *Street Facade, No. 39 St. George Street*

15B *Garden Facade, No. 39 St. George Street*

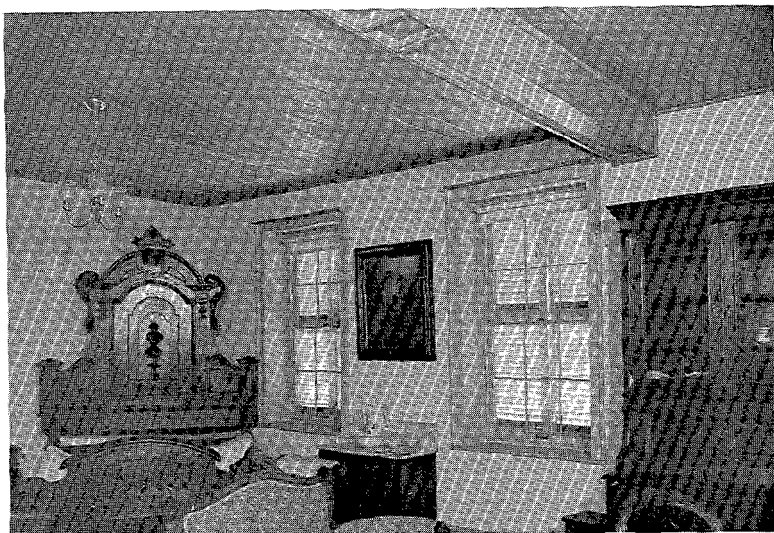




16A Street Facade, Don Miguel de O'Reilly House, Aviles Street

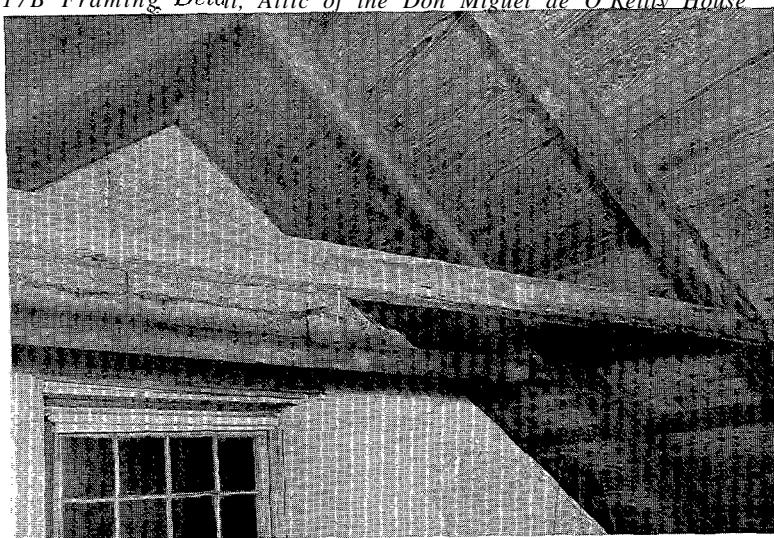
16B North and West Elevations, Don Miguel de O'Reilly House





17A Interior, Don Miguel de O'Reilly House

17B Framing Detail, Attic of the Don Miguel de O'Reilly House





18A St. Francis Inn, Corner of St. Francis and St. George Streets.

18B Dodge House, St. George Street

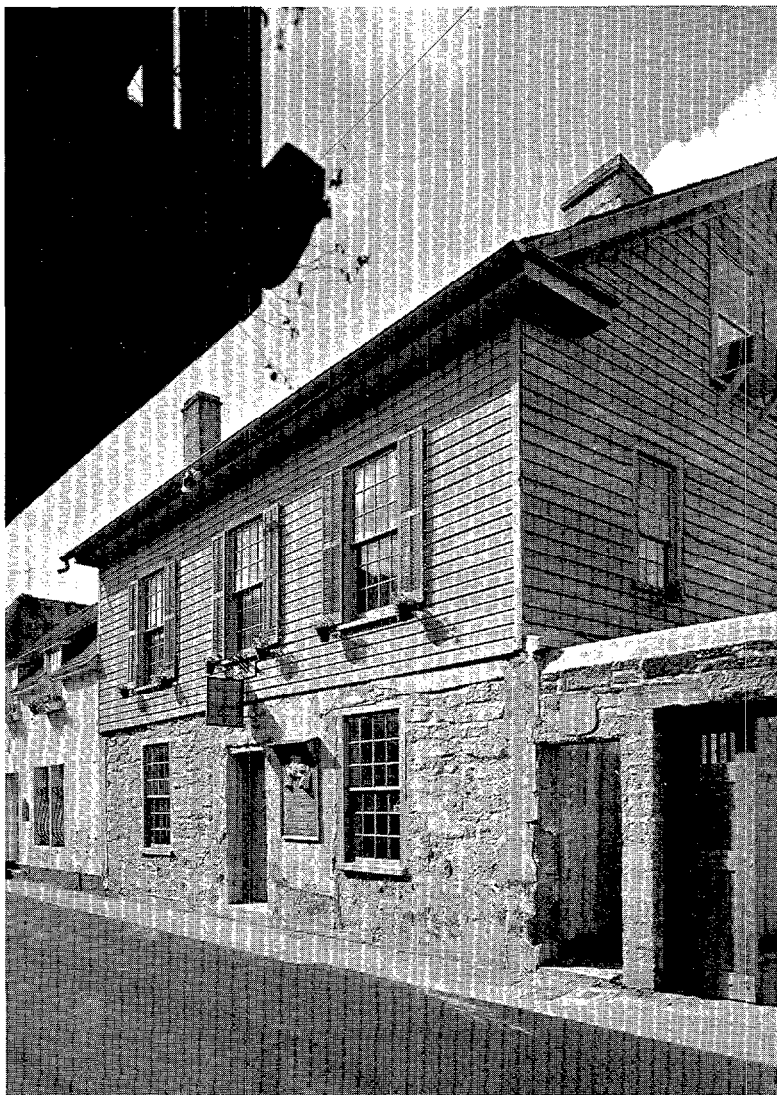




19A Street Facade, Long-Sánchez House, Corner of Bridge and Marine Streets

19B Garden Facade, Long-Sánchez House





20 *Rodriguez House, St. George Street*



21A *Garden Facade, Rodriguez House*

21B *Interior Details, Rodriguez House*

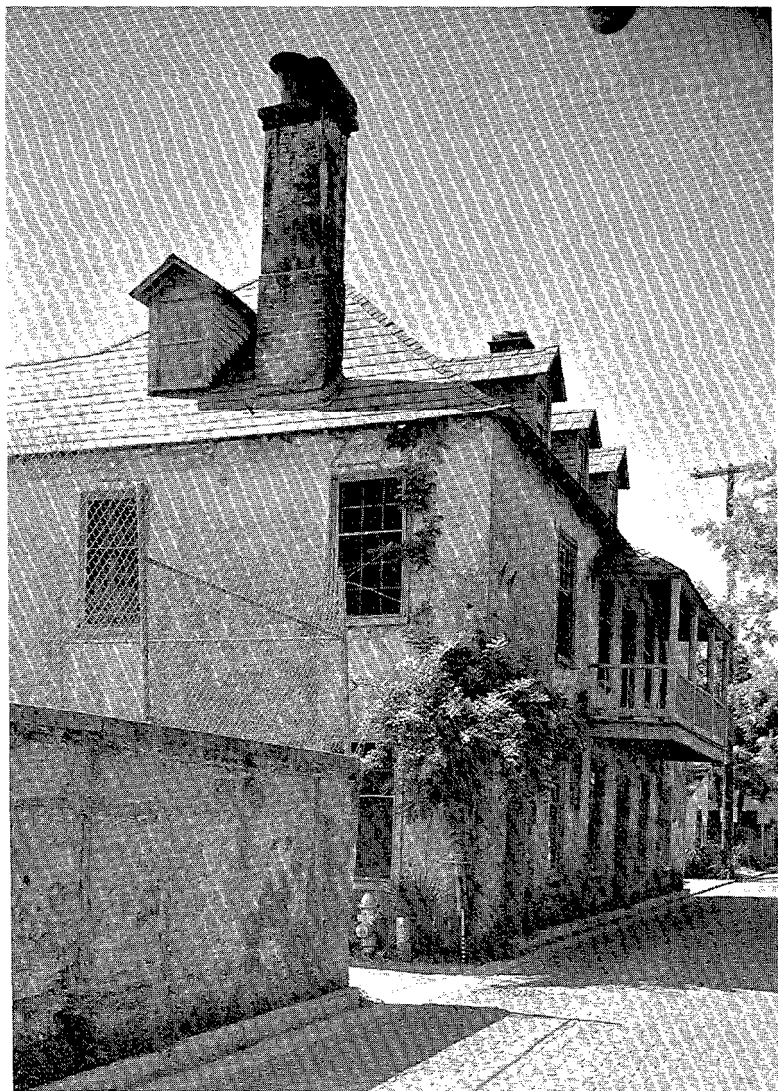




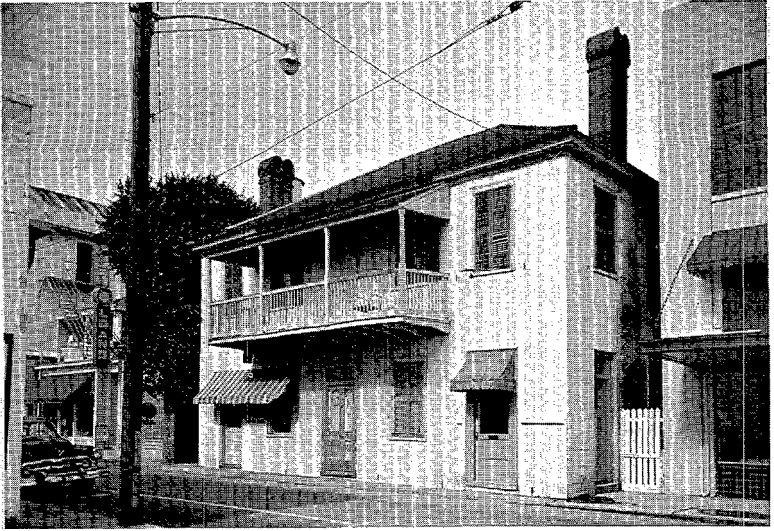
22A *Fernandez-Llambrias House, St. Francis Street*

22B *Public Market, the Plaza.*





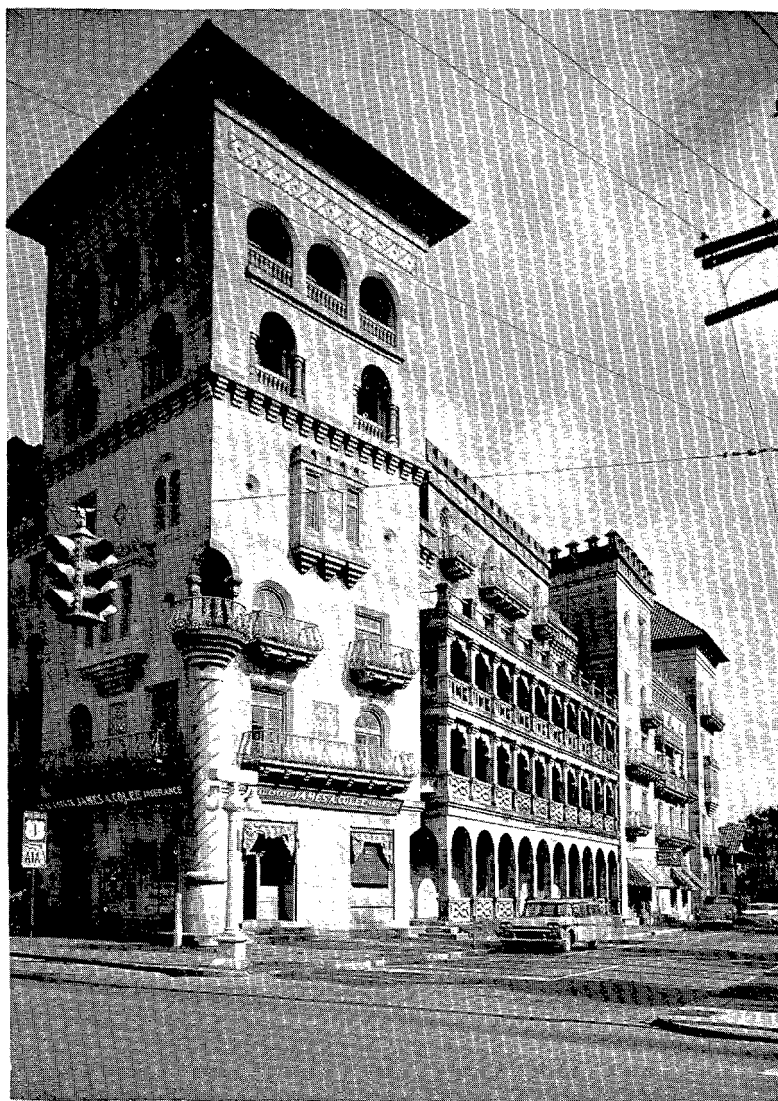
23 *Ximehez-Fatio House, Aviles Street*



24A *Street Facade, Poujoud-Slater House, St. George Street*

24B *Garden Facade, Poujoud-Slater House*





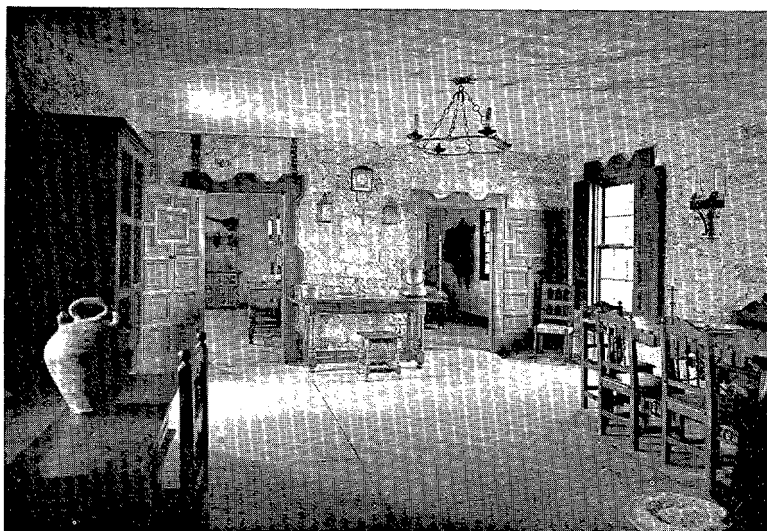
25 *Casa Monica (Cordova Hotel), King Street*



26A *Street Facade, de Mesa-Sánchez House, St. George Street*

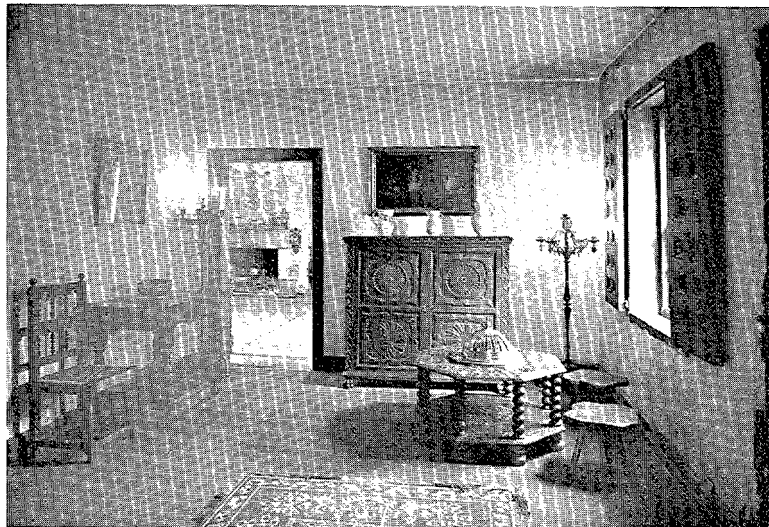
26B *Garden Facade, de Mesa-Sánchez House*

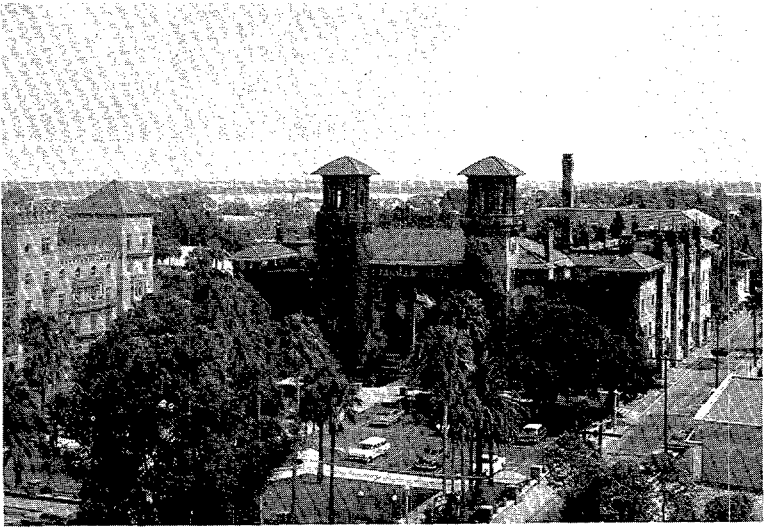




27A Interior Details, de Mesa-Sanchez House

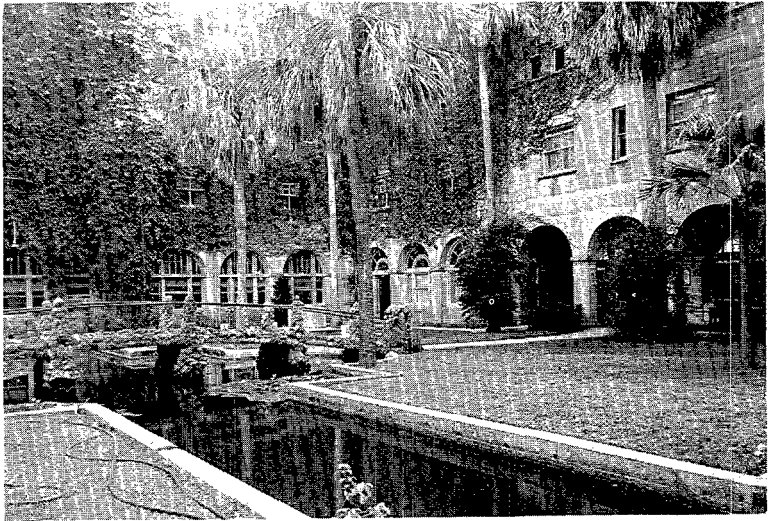
27B Interior Details, de Mesa-Sanchez House

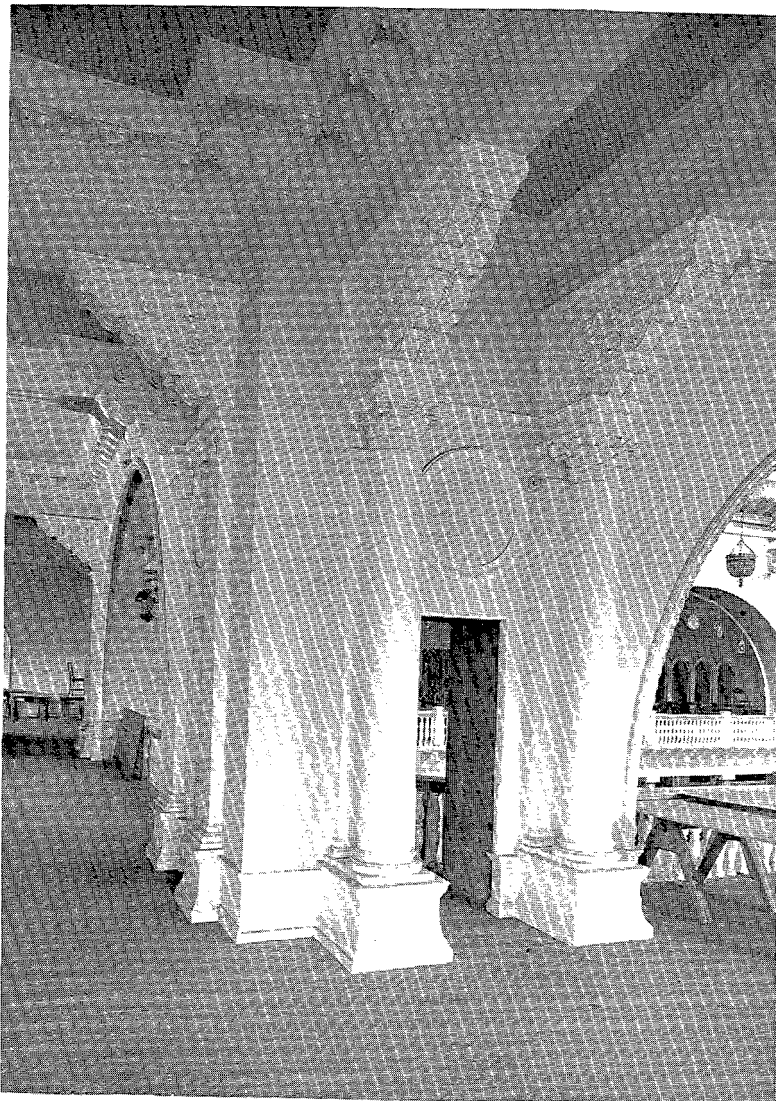




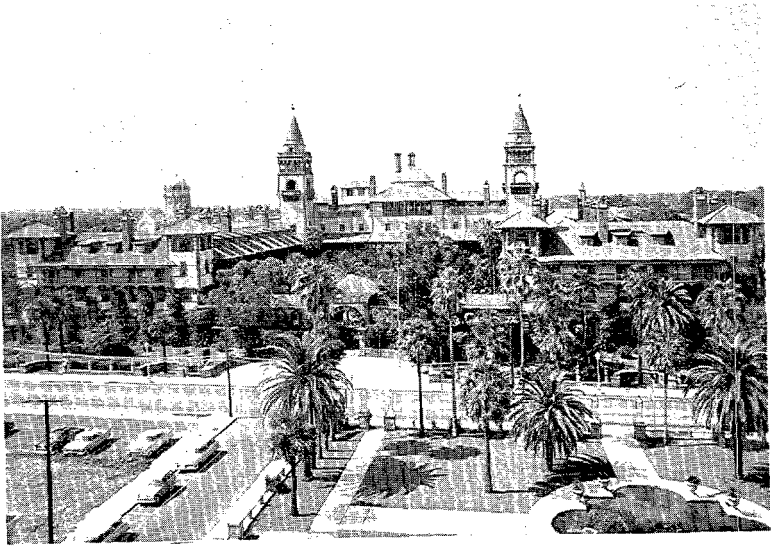
28A Alcazar Hotel, King Street

28B Courtyard, Alcazar Hotel



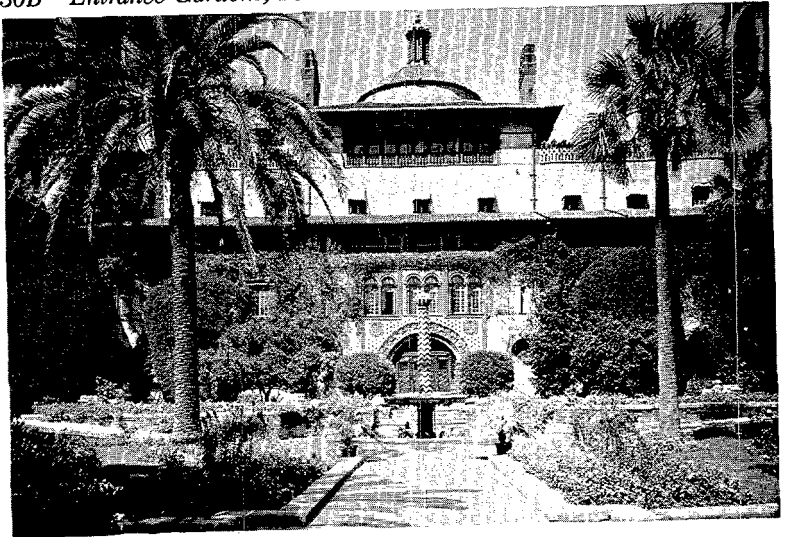


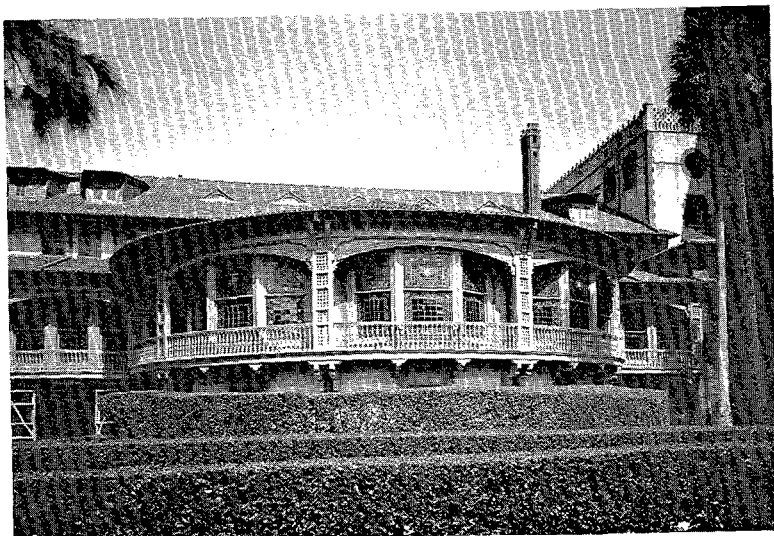
29 *Details, Alcazar Hotel*



30A *Ponce de León Hotel, King Street*

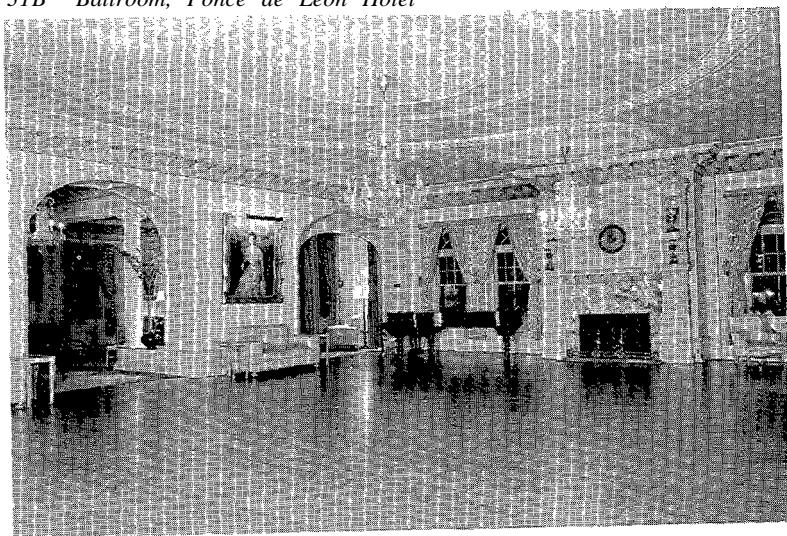
30B *Entrance Gardens, Ponce de León Hotel*

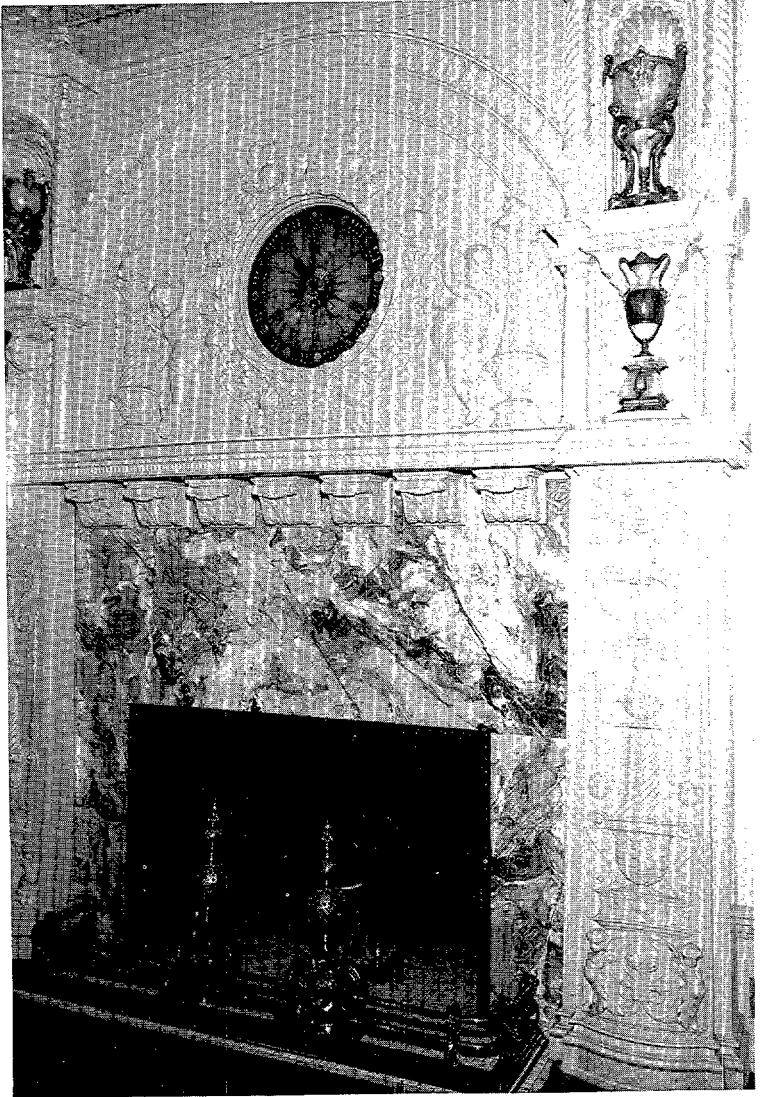




31A *Dining Room Rotunda, Ponce de León Hotel*

31B *Ballroom, Ponce de Leon Hotel*





32 *Fireplace, Ballroom, Ponce de Leon Hotel*

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HABS is a child of the Great Depression of the 1930's, founded for both cultural and economic purposes. Though the desirability of such a survey in this country had long been appreciated, it probably would not have been realized except for the needs of the unemployed. Responsibilities for the survey were divided between three cooperating agencies: National Park Service, to administer the survey and to conduct the field work; American Institute of Architects, to provide personnel and advise as to the selection of structures; and the Library of Congress, to receive the records and arrange the collection for public use. Through funds from the Civil Works Administration, Works Progress Administration, and other governmental agencies, over 6,000 buildings were recorded prior to 1941.

Since World War II, HABS has been revived through summer programs for college students. Measuring teams of three or six carefully selected architectural students, under the supervision of a professor of architecture, are stationed at historic places where they prepare field notes, precise drawings, and written descriptions accurately recording appropriate structures. At each place a professional advisor or local sponsor assists the team's supervisor in selecting the structures to be recorded and in obtaining permission to photograph and measure private buildings. During the past four years, records of 1,500 buildings have been added to the collection.

Subjects to be included in the survey are determined by considerations of architectural merit and historical significance. HABS has recorded a wide variety of building types, public and private, large and small, to insure a thorough record of our varied architectural heritage. During the early history of the survey, most subjects selected for recording were of eighteenth century origin, or built at least before the Civil War. Since 1945, the scope of the survey has been widened to include all of the nineteenth century. In some parts of the United States, where rapid development of highway programs and extensive urban growth have caused a staggering destruction of significant architecture, the limits of the survey now stretch to about 1940. Priority is given to buildings likely to be demolished or extensively altered. Rapid change, characteristic of our society, increases the value of the survey and further intensifies its purpose.

HABS coverage in Florida is concentrated in the St. Augustine-Jacksonville areas, with spotty documentation throughout northwest Florida. Most of the recorded subjects are nineteenth century, leaving recent, but sometimes more significant, work undocumented. It seems almost unbelievable that there are no permanent or available records of the Tampa Bay Hotel, Thomas Edison's house in Fort Myers, mansions designed by Addison Mizner, most of the early subjects in Key West, and many other isolated but important buildings reflecting various eras in Florida history.

The Historic American Building Survey, willing to operate in close collaboration with universities, historic and preservation societies, state and local governments, depends on these groups for initiating programs of inventory and recording. While there seems to be little or no general interest in documenting significant Florida architecture, recognition should be given to isolated but effective projects. The University Foundation of the University of Florida recently donated drawings and photographs of the Marjorie Kinnan Rawlings house at Cross Creek to HABS. The Old Island Restoration Foundation of Key West has prepared records of the Convent of Mary Immaculate, using abbreviated HABS forms and added them to the survey. This project was prompted by the certain destruction of this important structure. The Florida Association of Architects, attempting to stimulate public interest and to forestall thoughtless destruction, is preparing an inventory of the architecture of Florida, listing buildings recorded by HABS and recommending additional subjects appropriate to the survey. These buildings will be recorded with abbreviated HABS forms to provide the basis for further study.

The following photographic essay - a collection of HABS photographs by Prime A. Beaudion and Jack E. Baucher illustrating the architecture of St. Augustine - is not only beautiful but is also unique in that it represents an isolated effort to thoroughly document Florida architecture. It will be a regretful indictment of our cultural apathy if it remains a unique collection.