

United States Department of the Interior
National Park Service

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NATIONAL REGISTER

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Villa Zorayda

other names/site number Zorayda Castle

2. Location

street & number 83 King Street N/A not for publication

city or town St. Augustine N/A vicinity

state Florida code FL county St. Johns code 109 zip code 32084

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Suzanne P. Walker / Deputy SHPO 8/5/93
Signature of certifying official/Title Date

Florida Division of Historical Resources, Bureau of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register. See continuation sheet.

determined eligible for the National Register See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:)

Signature of the Keeper Selma Byers Date of Action 9/29/93

NATIONAL REGISTER

Villa Zorayda
Name of Property

St. Johns Co., Florida
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions)

RECREATION AND CULTURE/museum

7. Description

Architectural Classification
(Enter categories from instructions)

MID-19th CENTURY/Exotic Revival

Materials
(Enter categories from instructions)

foundation concrete

walls concrete

roof composition shingle; steel

other wood

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- Criteria A, B, C, D with checkboxes and descriptions.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- Criteria A through G with checkboxes and descriptions.

Areas of Significance

(Enter categories from instructions)

Architecture
Entertainment/Recreation

Period of Significance

1883-1943

Significant Dates

1883

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- Criteria for previous documentation on file (NPS).

Primary location of additional data:

- Criteria for primary location of additional data.

Name of repository:

Villa Zorayda
Name of Property

St. Johns Co., Florida
County and State

10. Geographical Data

Acreage of Property less than 1 acre

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 7	4 6 9 6 0 0	3 3 0 6 5 6 0
Zone	Easting	Northing	
2			

3			
Zone	Easting	Northing	
4			

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title William R. Adams/Sherry Piland, Historic Sites Specialist

organization Bureau of Historic Preservation date August 1993

street & number R.A. Gray Bldg., 500 S. Bronough telephone (904) 487-2333

city or town Tallahassee state Florida zip code 32399-0250

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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**National Register of Historic Places
Continuation Sheet**

VILLA ZORAYDA
ST. AUGUSTINE
ST. JOHNS CO., FL.

Section number 7 Page 1

SUMMARY

The Villa Zorayda is located at 83 King Street, in downtown St. Augustine, Florida. The two story building, with a three story tower, features liberal use of ornamentation and unusual window shapes. The building, irregular in shape, is constructed of reinforced concrete, with crushed coquina shells used as the aggregate. It rests on a concrete foundation. A flat roof covers the building. In the center of the roof is a pyramidal roofed elevation with clerestory windows, providing light to an interior court. The roof is covered partly with composition shingles and partly with corrugated steel. The overall plan features a tiered gallery that surrounds an internal court. The domestic and bedroom spaces are located off the court or in the south wing of the building. The intricate ornamental detail of the interior utilizes imported polychromatic tile, carved wood, and cast plaster work. Known for more than a half century as the Zorayda Castle, the building is one of St. Augustine's historic house museums, attracting thousands of visitors annually.

SETTING

The Villa Zorayda is located a block-and-a-half west of the city's historic plaza area. The principal facade of the building faces King Street, the city's primary west-east thoroughfare. Across King Street, north of the Villa Zorayda, stands the magnificent Ponce de Leon Hotel, now Flagler College. Surface parking lots are to the immediate east, west and south of the building, which sits back approximately 45 feet from the street. A coquina wall extends across the front property line. Historic photographs indicate that there was originally an ornamental iron fence and a pair of ornamental iron gates in front of the building.

EXTERIOR DESCRIPTION

The main facade of the building faces north (photo 1). The primary entrance is near the center of this facade and consists of double wood ornamented doors approached by a flight of four steps (photo 2). The entry is sheltered by a low hip-roofed, projecting canopy. The canopy has carved

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~~rafters, a beamed ceiling, and is supported by concrete piers~~
resting on squat, slender columns with bulbous bases and decorative capitals (photo 3). An Arabic inscription in cast concrete over the main entrance translates: "There is no conqueror but God." This is also the inscription found over the entry to the Alhambra.

Flanking the main entrance are what appear to have originally been recessed porches, each approached by a few steps with tiled risers. The one on the east side is now an entrance foyer and is ornamented with corbelled arches; the one on the west features two horseshoe arches. Recessed porches also flank the entry bay on the second floor (photo 2). One porch opening to the east of the entrance is divided into three bays by intricate carved wooden arches surmounted by a frieze of carved spindlework. The central bay has a carved latticework panel. The porch opening to the west of the entrance has a grill of carved wood and a central projection of wooden latticework with a small central opening (photo 4).

A three-story square tower rises at the northeast corner of the building (photo 5). At the lower level of tower, facing north is a double window, set in an ornamented masonry surround. Two windows fenestrate the second level of the tower: one consists of two angled windows creating a triangular oriel window projection. The third level of the tower features a wood balcony on the north facade, accessed by double doors. The balcony turns the corner to continue a short distance on the east facade.

The second floor of the north facade is fenestrated with a variety of window shapes. A decorative frieze runs just below the crenellated parapet. The parapet continues along the east facade (photo 6). Also visible on this facade are a pair of poured concrete chimneys that project slightly from the facade, one at the south end of the tower, the other near the southeast corner of the building. Between the two chimneys is an ornamented arched window with a decorative wood balcony.

The west facade is quite plain (photo 7). The ornamented parapet does not continue on this facade. Most of the fenestration on this elevation consists of 6/6 light, double

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hung, rectangular windows. There are a few small decorative openings in unusual shapes.

The rear of the building, the south elevation, is also undecorated. The upper story of the rear wing has a pair of metal sash windows (photo 8). The lower story has two entrances: one is contained under a curved overhang and another is recessed in an alcove under the second story.

INTERIOR DESCRIPTION

Visitors enter the Villa Zorayda through the entrance foyer, located east of the ticket room. The interior of the building is elaborately decorated with cast plaster panels, carved wood, polychromatic tile floors and wainscoting, and interior windows of various shapes. The floor plan of the house is designed around a central, 40 foot square atrium, called the "Court of Lions" (photo 9). This central space rises to a pyramidal roof with clerestory windows that supply a flood of natural light to both floors (photo 10). The court is surrounded by a two-story gallery supported by thirty-six delicate horseshoe arches. The main stair, located on the west side of the court, is accentuated with an elaborate horseshoe arch, and a carved handrail and balustrade (photo 11).

The court, on both floors, is surrounded by a series of rooms. In their function as museum exhibits, the rooms are named according to the theme in which they are decorated. On the east side of the first floor is a long room that extends the length of the building. Now called the "Hall of Justice," it was originally divided into two rooms, a drawing room at the front of the building and a dining room at the rear of the building. Each room had a fireplace (photo 12).

The room at the northwest corner of the first floor, called the "Prayer Room" today was originally a reception room. It also contains an elaborate fireplace (photo 13), beamed ceiling, and a carved frieze (photo 14).

A small second floor room on the north, over one of the first floor porches, is today called the "Harem Room." It has geometrically patterned tile wainscoting and a star shaped

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window (photo 15). Also on the second floor is the "Tower Alcove." Located at the northeast corner of the building, it features an ornamental staircase which turns ninety degrees as it ascends to the tower's third-story (photo 16).

A wing at the south end of the building originally contained a kitchen on the first floor. It has been converted into a gift store. The second floor, which probably was servants quarters, is now an apartment.

ALTERATIONS

The building has experienced little change from its original appearance. Some windows have been infilled with architectural glass blocks or masonry material to provide added security to the building. The ornamental battlements at the top of the tower were removed at an unknown date.

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VILLA ZORAYDA
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SUMMARY

The Villa Zorayda, constructed in 1883, is significant under National Register Criterion A for its long association with the St. Augustine tourism industry and its contribution to the resort aspirations of the small town. It is also significant under Criterion C for its precedent setting architecture. It is the earliest Moorish Revival style residential building in Florida and one of the purest such designs to be found in any location. It is also the first building in Florida that employed a reinforced coquina concrete structural system. Its novel construction made a notable contribution to Florida's architectural heritage and influenced architectural design and engineering in St. Augustine at the turn of the century. The building was designed by its original owner, Franklin W. Smith, and served as his winter residence. Smith was an affluent Boston capitalist and an amateur architect. He had travelled extensively in Europe and the Middle East and borrowed some of the building's design characteristics from the Alhambra, the most famous of Spain's Moorish castles.

HISTORICAL CONTEXT

In the years following the Civil War, the coastal village of St. Augustine was economically depressed, geographically isolated because of inadequate transportation facilities, and lacking new development or population growth. The reversal of this situation began in 1870 with the completion of a rail line from St. Augustine to Tocoli, a town on the St. Johns River, west of St. Augustine. Lacking an adequate port, most supplies to St. Augustine were transported from the river landing. In 1883 the Jacksonville, St. Augustine, and Halifax Railroad opened, providing a more direct line to the north. As a result of the improved access, St. Augustine began to attract winter visitors, the population began to grow, and new subdivisions were opened. Between 1880 and 1890 the population more than doubled, and St. Augustine's political and economic power burgeoned within the state. St. Augustine's prosperity was enhanced by the investments made by Henry Flagler, beginning in 1885. Flagler, who had amassed a fortune as a partner in the Standard Oil Company, launched a new career building hotels and improving rail transportation in Florida. St. Augustine was the early focus of his operations and he conceived the idea of converting the town into a resort for wealthy Northerners. He began construction of the Hotel Ponce de Leon in December of 1885.

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ST. JOHNS CO., FL.****Franklin W. Smith (1826-1911)**

Among Flagler's St. Augustine associates was Franklin W. Smith, who exerted significant influence upon Flagler's choice of architectural style and methods of construction. Smith was born October 9, 1826 to a Boston family of wealth and social stature. His maternal great-grandfather, Uriah Oakes, had served as the fourth president of Harvard University. Smith's father was collector for the Port of Boston. During the Civil War, Smith was engaged in selling raw metals to the government. In the process of making deliveries to the Navy during the Civil War, he discovered improprieties by government officials and competing businessmen. Despite threat of ruin, Smith exposed the illegal activities in a letter read on the Senate floor by his friend, Senator Charles Sumner. Angry Navy officials had Smith jailed and prosecuted on trumped-up charges, but Abraham Lincoln personally intervened and, in one of the president's last official acts on behalf of a civilian, personally exonerated Smith.

Smith was not formally trained in architecture but adopted the profession as an avocation at an early age. He spent much of his leisure time constructing highly detailed scale models of famous buildings. An elaborate model he fashioned of Giotto's Campanile in Florence, Italy, stood seven feet tall and featured colored marble detailing. In his maturing years, Smith made numerous trips to Europe, intensifying his fascination with architecture. He was accompanied on one of his early trips by his life long friend, architect and critic Russell Sturgis. In particular, he formulated the idea of reproducing in America the classical buildings he observed on his journeys. Smith later recalled that "...the miniature models only stimulated an impatience for architectural reproduction on a full scale."

The Villa Zorayda fulfilled his desire for a full-scale project. Smith and his wife had discovered St. Augustine and its Spanish heritage while seeking a milder climate in which to spend their winters. While visiting Spain in 1882 Smith decided to build a winter home in St. Augustine, appropriate to the Spanish character of the city. Smith drew inspiration from Spain's most famous Moorish castle, the Alhambra, in creating the building, which he named for one of the princesses in Washington Irving's "Tales of the Alhambra."

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The Villa Zorayda was Smith's winter home and a center of social life in St. Augustine until 1899. During this time, Smith continued his architectural avocation. In 1891 he embarked upon his most ambitious project, the creation of a National Gallery of History and Art in Washington, D.C. His prospectus for the concept (A Design and Prospectus For a National Gallery of History and Art at Washington Washington, D.C., 1891), was published by James Renwick, the noted architect, a friend of Smith's, who was attracted to the idea. Smith hoped to create in the capital city a collection of buildings representing the great architecture of the world that would house collections of art, sculpture, textiles, handicrafts, documents, and other cultural materials. Failing health, however, prevented Smith from pursuing the concept with his usual vigor and the project never materialized. Smith's last years, before his death in 1911 at the age of eight-five, were spent in Boston and New York.

Smith and Flagler

Flagler first visited St. Augustine in December of 1883, during a trip to Florida with his wife. It was perhaps during this visit that he became acquainted with Franklin Smith. Flagler returned to the city in February of 1885 and proposed a business plan to Smith. Flagler wanted to build a hotel and entertainment center. As a silent partner, he would provide three-quarters of the necessary \$200,000 and Smith would provide the additional funds. When Smith was unable to provide the needed capital, Flagler financed the construction of the magnificent Hotel Ponce de Leon alone.

Flagler was undecided whether to construct the hotel of brick or of concrete. The more traditional brick would have been expensive because of transportation costs. Franklin Smith encouraged Flagler to consider the use of concrete, citing his success with this material in his Villa Zorayda. Thus, Smith's 1883 residence exerted a profound effect on architectural design and construction methods in St. Augustine, and consequently, Florida.

After their initial attempt at a business partnership, Flagler and Smith became competitors in late 1885. Smith built a luxury hotel, the Casa Monica on an adjacent block across Tolomato Street (now Cordova Street). In this hotel Smith again used poured concrete and Moorish design elements. The hotel

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~~opened within days of the opening of the Ponce de Leon in~~
January, 1888. Smith operated the hotel for only one season and sold it to Flagler in April, 1888. Before reopening it in 1889, Flagler renamed it the Cordova Hotel.

Construction Innovations

Construction of the Villa Zorayda featured the unusual use of poured concrete to form the external walls. The use of poured concrete construction was not new to Augustine. The first use of concrete in America appears to have been in the floor of the Castillo de San Marcos, built by the Spanish in St. Augustine in the mid-17th century. Their concrete was composed of oyster lime, sand and shell aggregate. The commercial manufacture of portland cement in the United States began in the 1870s and its early use was primarily as a mortar to hold bricks and stones together. However, concrete slowly gained acceptance as a building material. In the mid-nineteenth century a number of houses were constructed in San Antonio, Texas of poured concrete. A major factor in the expanded use of concrete as a building material was the development of reinforcement to increase the tensile strength of the material. Reinforced concrete is strengthened by the insertion of iron or steel bars. A patent for reinforced concrete was obtained by S.T. Folwer in 1860. In 1889 Ernest Ransome perfected techniques to make reinforcement more practical and promoted the use of reinforced concrete. As a result, its use was widely accepted after 1900.

Smith traced his interest in this building material to his observation of a concrete building being constructed in Geneva, Switzerland. Recognizing the poor tensile strength of concrete, Smith elected to strengthen it by the addition of locally-produced crushed coquina stone. Coquina is a type of shell limestone found in a narrow strip along the east coast of Florida. Smith also used iron reinforcement. Smith described the construction of the building:

"The first course around the lines of the dwelling ...was laid in planks 10 inches high, and filled with the mixture. In two days a range of handsome smooth sonte was revealed. It was followed by another immediately, and these hardened sufficiently to allow the raising of the walls a course every other day. The partition walls were cast in with the main walls in even courses, also the arches of the court, so that the building is practically a monolith. Arches like

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the first cast, were re-inforced and anchored to the walls by round iron rods."

The strength, durability, and cost-effectiveness of Smith's Villa Zorayda undoubtedly influenced Flagler's choice of materials when building his hotels. The Ponce de Leon Hotel uses unreinforced concrete on a grand scale.

Stylistic Considerations

The Moorish Revival was one of a number of exotic revival styles that appeared in the United States about the mid-nineteenth century. It drew upon variants of Moorish or Islamic architecture found in regions that stretched from the Middle East through North Africa and into Spain, where the Moorish culture reigned from the eighth through the fifteenth centuries.

Moorish revival buildings echoed St. Augustine's Spanish heritage and the style was popular in the city in the 1880s and 1890s. However, they differ significantly from other nationally well-known Moorish buildings like P.T. Barnum's 1847-48 mansion, "Iranistan," in Bridgeport, Connecticut, and Henry Plant's 1888 Tampa Bay Hotel, which sprouted minarets and onion domes. Those buildings drew from the Middle East and from a later time period in the Islamic world. The St. Augustine Moorish Revival buildings were inspired by precedents found in the Iberian Peninsula. They formed part of the mix of exotic styles, generally filtered through Spain. Although the Moorish Revival buildings in St. Augustine do not have any onion domes they frequently use the horseshoe arch motif, ornamental tilework, and a variety of door and window ornament. A few have towers that resemble minarets. They often have flat roofs with heavily decorated parapets. Smith's Villa Zorayda is the earliest of the Moorish revival buildings in St. Augustine. It appears to have been influential both in its style and its construction technique, for a number of the later Moorish revival buildings are also of poured concrete. The style was used for a variety of building types. While the Ponce de Leon Hotel (1888) and the Alcazar Hotel (1889) are characterized as Spanish Renaissance Revival, both feature elements inspired by the Moorish Revival. The other important late 19th century hotel, Smith's Casa Monica (later called the Cordova Hotel and now the St. Johns County Courthouse) is an outstanding example in large scale of the Moorish Revival style. Other residences in the style were constructed after the Villa Zorayda. The imposing Castle Warden

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at 19 San Marco Street was constructed c. 1887 as a residence for W.G. Warden, a former partner with Flagler in the Standard Oil Company. Like the Villa Zorayda, the poured concrete structure features a central court. The c. 1894 Villa Flora at 240 St. George Street and a residence at 33 Old Mission Road, built c. 1894, are also in the Moorish style. Even commercial buildings received a Moorish gloss. The Lyon Building, a poured concrete building at 206 St. George Street was designed in 1887 to conform to the neighboring Cordova Hotel. The following year the Mission Building, a two-story, poured concrete, Moorish Revival commercial building was constructed at 152 St. George Street.

Building History

Franklin Smith and his wife and daughter played an active role in the social life of St. Augustine during a time when the city was populated in the winter season by many of America's economically and socially elite families. The architectural flamboyance of the building and Smith's connections made the Villa Zorayda a centerpiece for many events during the "season," including fundraising dinners and charity receptions. The first formal tennis tournament held in St. Augustine took place on the private court of the Villa Zorayda in March of 1886. The tournament evolved into the "Tropical Championship of the United States" and beginning in 1888 was held at one of the palatial hotels. By 1899, because of his declining personal fortune and his infrequent use of the residence, Smith decided to place the Villa on the market. When it failed to sell, he leased it in 1903 to Ira Rinehart, for operation as the "Zorayda Club." The Villa Zorayda was thus launched as an important entertainment and tourist attraction for St. Augustine. For the past ninety years it has served variously as a club, restaurant, gambling casino, hotel, and residence.

When Smith died in October 1911, the Villa Zorayda was acquired by Abraham S. Mussallem. A native of Lebanon, Mussallem had emigrated to the United States to study law, but instead settled in St. Augustine and became a prominent businessman. He continued to maintain the club which Rinehart had established in the Villa Zorayda. It became, along with the Alcazar, the most fashionable setting in the city for casino gambling, an industry which thrived in St. Augustine as in many Florida cities during the 1920s and 1930s with the silent consent of local law enforcement officials.

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In 1934 the Mussallem family closed the club and began to exhibit the building as the "Zorayda Castle," an interpretation of a Middle Eastern villa, which, in fact, was approximately what Smith had designed it to emulate. Mussallem had purchased with the building the furniture that Smith had imported or acquired to fit his image of the "Villa Zorayda." To such items Mussallem added his own collection of oriental rugs and antiques and a set of inlaid chairs presented to him by the Egyptian government in gratitude for his work on that nation's display at the Chicago World's Fair in 1933.

The Villa Zorayda has remained the property of the Mussallem family since 1912. The building was closed during World War II and reopened in the late 1940s. It was closed again from 1954 to 1964. In 1964 the sons of Abraham and Olga Mussallem, Wally and Edward, took up management of the museum which has since remained a staple St. Augustine tourist attraction.

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VERBAL BOUNDARY DESCRIPTION:

Lot 10 and the west 60 feet of Lot 9, Block 46-A, Model Land Company, City of St. Augustine Subdivision (Probate Case #03547).

BOUNDARY JUSTIFICATION:

The boundary shown on the accompanying site plan encloses the property historically associated with the Villa Zorayda.

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Section number Photo Page 1

1. Villa Zorayda
2. St. Augustine, Florida
3. Robert Bennett
4. 1992
5. Historic Property Associates
6. North elevation on right, east elevation on left. View looking southwest
7. Photo No. 1 Of 16

Numbers 1-5 are the same for the remaining photographs.

6. Detail, central section, north facade. View looking southwest
7. Photo no. 2 of 16
6. Detail, main entrance, looking south
7. Photo no. 3 of 16
6. Window detail, north facade, looking southeast
7. Photo No. 4 Of 16
6. Tower, north facade, looking south
7. Photo No. 5 Of 16
6. East elevation, looking northwest
7. Photo No. 6 Of 16
6. West elevation, looking northeast
7. Photo No. 7 Of 16
6. South elevation, looking northeast
7. Photo No. 8 Of 16
6. Interior of atrium ("Court Of Lions"), looking southwest
7. Photo No. 9 Of 16
6. Atrium, second tier and clerestory windows, looking northeast
7. Photo No. 10 Of 16

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Section number Photo Page 2

- 6. Detail, main stair, looking north
- 7. Photo No. 11 Of 16

- 6. Interior detail, dining room ("Hall Of Justice") fireplace.
View looking southeast
- 7. Photo No. 12 Of 16

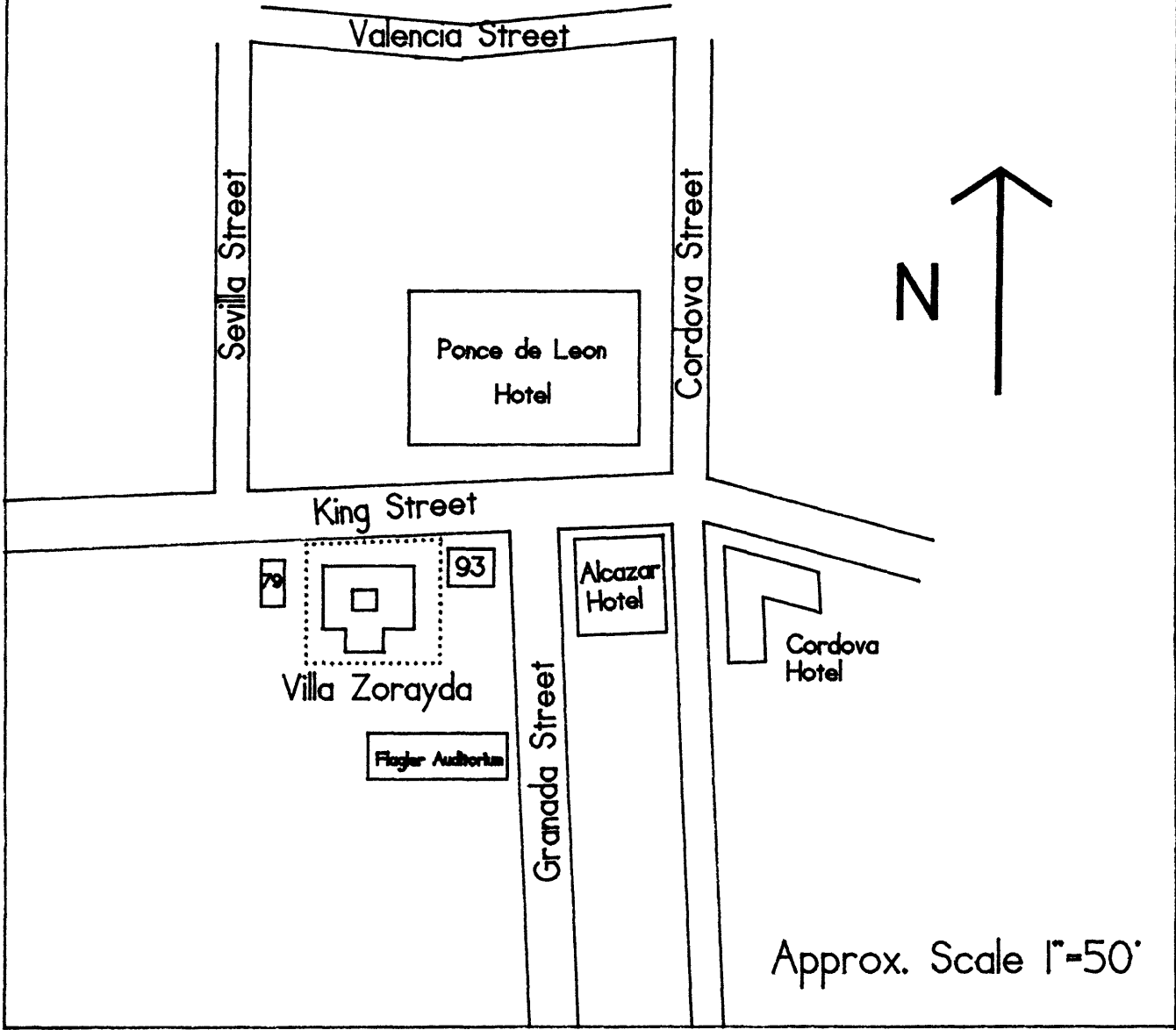
- 6. Interior detail, reception room ("Prayer Room") fireplace,
looking southwest.
- 7. Photo No. 13 Of 16

- 6. Interior detail, reception room ("Prayer Room") overmantle
and ceiling, looking southwest
- 7. Photo No. 14 Of 16

- 6. Interior detail, Harem Room, second floor. View looking
southwest
- 7. Photo No. 15 Of 16

- 6. Interior detail, Tower alcove stair, looking northwest
- 7. Photo No.16 of 16

Villa Zorayda
St. Augustine
St. Johns Co., Fl.
Site Plan Boundary

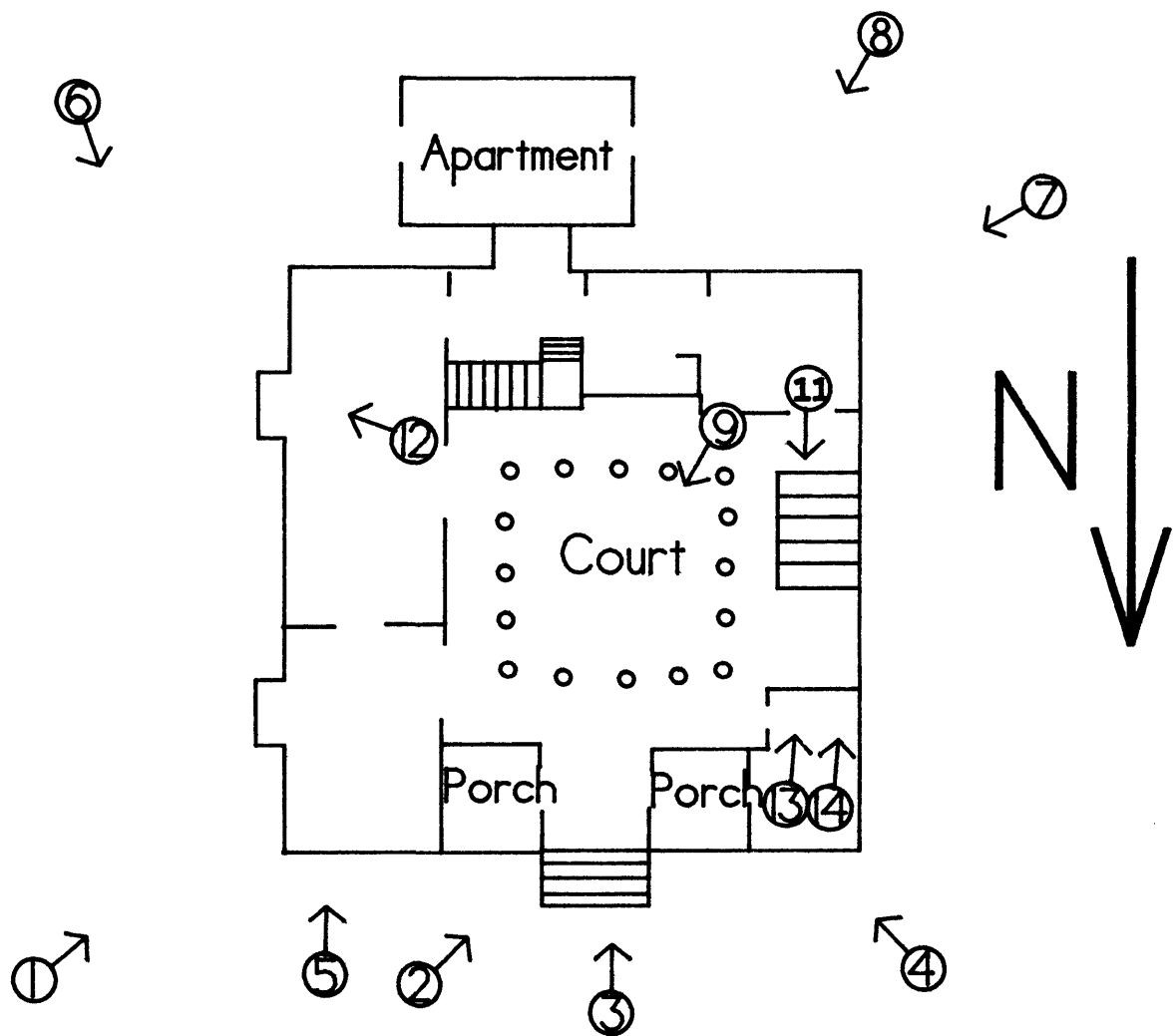


VILLA ZORAYDA
St. Augustine, St. Johns Co., Fl.

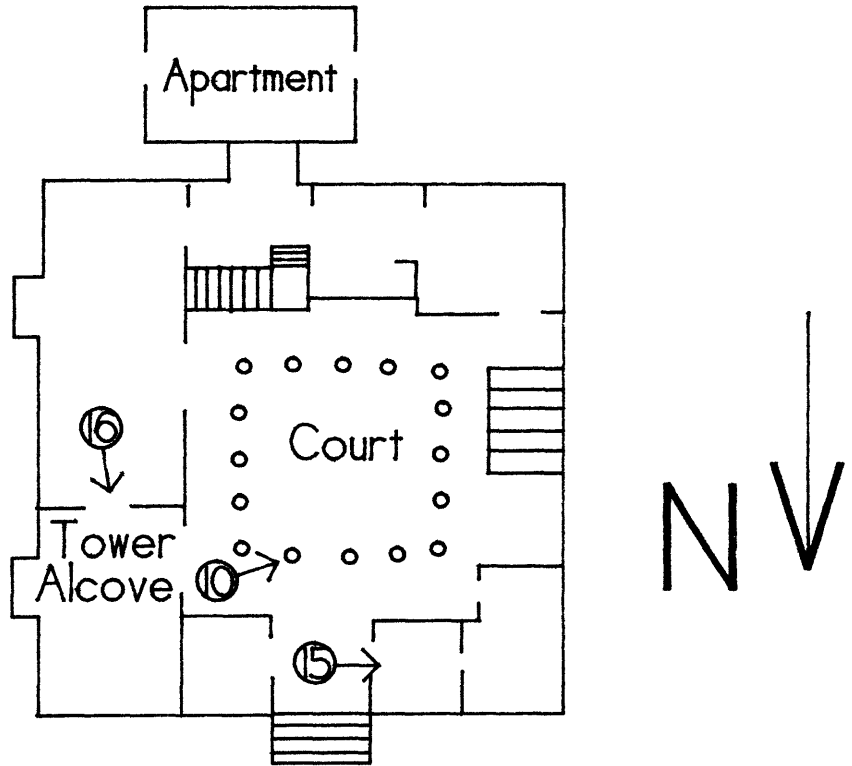
First Floor Plan

Photo Direction ○→

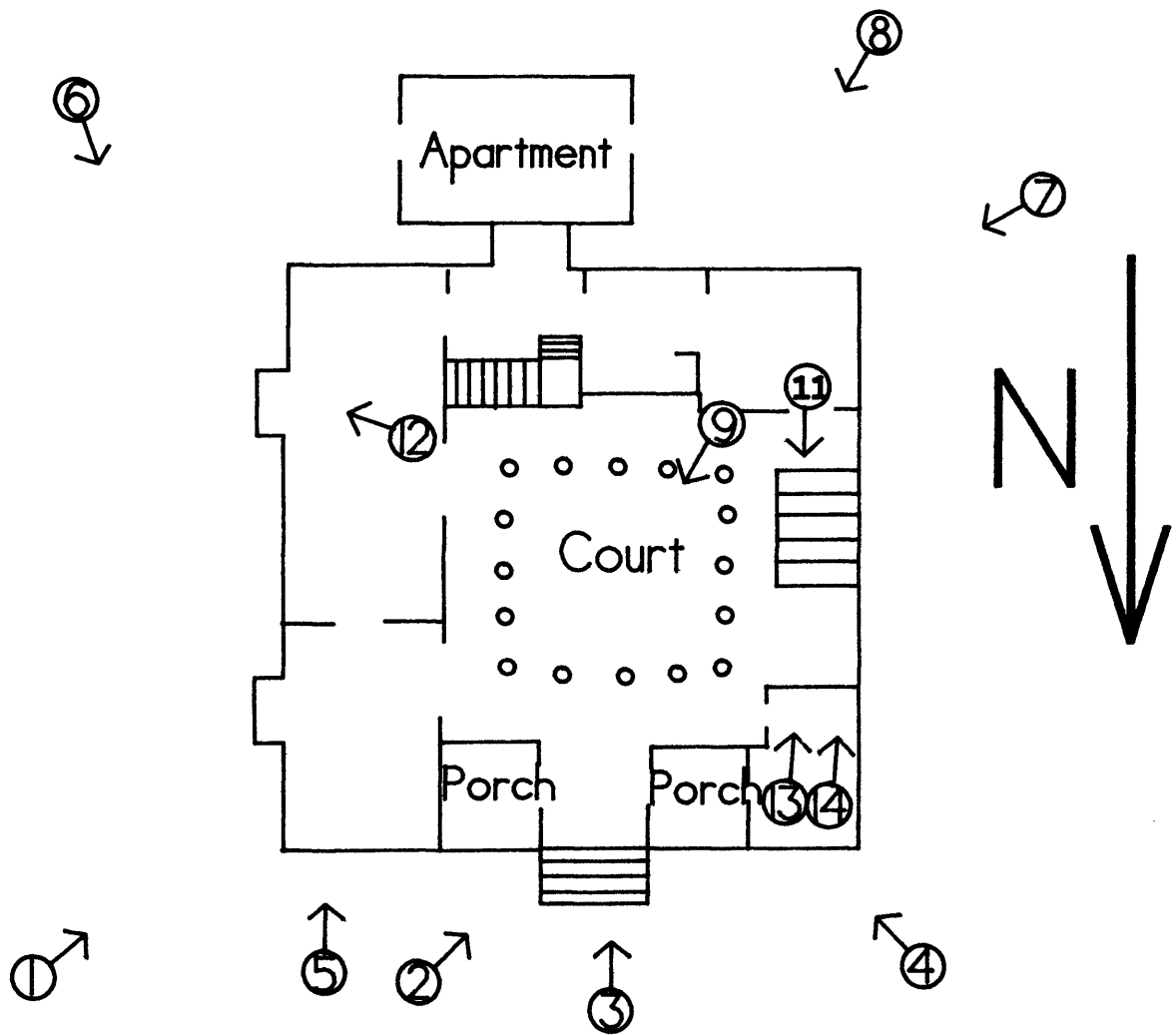
Scale: 1 inch = 25 feet (approx.)



VILLA ZORAYDA
St. Augustine, St. Johns Co., Fl.
Second Floor Plan
Photo Direction $\bigcirc \rightarrow$
Scale = 1 inch = 25 feet (approx.)



VILLA ZORAYDA
St. Augustine, St. Johns Co., Fl.
First Floor Plan
Photo Direction $\bigcirc \rightarrow$
Scale: 1 inch = 25 feet (approx.)



VILLA ZORAYDA
St. Augustine, St. Johns Co., Fl.
Second Floor Plan
Photo Direction $\bigcirc \rightarrow$
Scale = 1 inch = 25 feet (approx.)

