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United States Department of the Interior
National Park Service

APR 5 1993

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 Solla-Carcaba Cigar Factory

other names/site number Pamies-Arango Cigar Factory

2. Location

street & number 88 Riberia Street Not for publication

city or town St. Augustine N/A vicinity

state Florida code FL county St. Johns code FL109 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.)

Supreme P. Walker / Deputy SHPO 3/29/93
Signature of certifying official/Title Date

Florida Division of Historic Resources, Bureau of Historic Preservation
State of 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

Debra Byers

**Entered in the
National Register**

Date of Action

5/6/93

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)

Industry/Processing/Extraction

manufacturing

Current Functions

(Enter categories from instructions)

Commerce/Trade

Business

7. Description

Architectural Classification

(Enter categories from instructions)

Other/Vernacular

Materials

(Enter categories from instructions)

foundation concrete

walls brick

roof asphalt; tile

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.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

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):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

COMMERCE

ARCHITECTURE

Period of Significance

1909-1930

Significant Dates

1909

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Arch: Fred A. Henderich

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

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ST. AUGUSTINE, ST. JOHNS CO.,
FL.****SUMMARY**

The Solla-Carcaba Cigar Factory Building is located at 88 Riberia Street in downtown St. Augustine, Florida. The rectangular, three-story buff brick building is approximately 40 feet wide and 100 feet in length. It has a deck-on-hip roof, with tiles covering the narrow hip portion. The building sits on a raised basement constructed of concrete in which loose coquina has been used as an aggregate in place of gravel. The structure is a good example of masonry vernacular architecture.

SETTING

The building occupies the northwest corner lot where Lorida Street intersects with Ribera Street. Across Lorida Street, to the south, is a two-story masonry commercial building. Surface parking areas are located to the north and west. To the east, on the other side of Ribera, is a two-story storage building.

EXTERIOR DESCRIPTION

The main facade of the Solla-Carcaba Cigar Factory building faces east (photo 1). The entrance is centrally located and is approached by a staircase with solid balustrade walls that flare outward at the bottom steps. A transom is positioned over the double entry doors. Single rectangular windows flank the entrance. Between the rectangular window and the corner of the building, on each side, is a small arched window. A series of five rectangular windows set in segmental arched openings fenestrates the second floor. These are fixed windows with small hinged bottom panels. The third floor windows are the same configuration, but smaller in height. Brick piers define the corners of the building and function visually as quoining. A corbelled brick stringcourse runs between the second and third floors of each elevation of the building (photos 2 and 3). Other features include a water table which defines the transition between the poured concrete foundation, and the brick upper stories. Tiles cover the

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narrow hip portion of the deck-on-hip roof and carved brackets support the projecting hip (photo 4).

The north (photo 5) and south (photo 2) elevations are identical. These facades are divided into three bays by brick pilasters. Fenestration consists of a series of symmetrically placed window openings with segmental arched tops and a series of rectangular windows located at the basement level. An entrance at the basement level is located near the east corner of the building (photo 6).

The west elevation features a projecting bay that contains a staircase, and a series of windows (photo 7). The stair bay exhibits its original cast concrete coping plate and window configuration. Symmetrically placed, the windows that light the stair bay are scaled down in height and width to those on the main portion of the building. A glass atrium serves as the roof of the stair bay. Other features include an entrance door located at the basement level of the stair bay.

INTERIOR DESCRIPTION

The primary entrance for visitors to this office building is presently located at the east end of the north elevation. This basement entrance opens into a foyer containing an elevator, restrooms, and a receptionist's office. The remainder of the basement is divided into a series of offices flanking an L-shaped corridor which terminates in an exit at the west end of the south wall. Another exit is located in the projecting stairwell at the west end of the basement level.

The first floor is accessed through the main (east) entrance or by elevator. This floor is comprised of a foyer and two office suites. The foyer, located at the east end of the building, contains an elevator, a stair, and the main entrances to the office suites. The stair located at the south end of the foyer is finished with solid railing walls and natural oak banisters. The two office suites run the length of the building. Each suite contains a conference space, a bathroom and an exit that provides access to the rear stairwell.

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The second floor is accessed by the east staircase or elevator and is comprised of a foyer, a center hall, and a series of offices. The foyer, located at the east end of the building, contains a stair and elevator (photos 8 & 9). The offices are situated to either side of a central hall, which terminates at an exit door to the rear stairwell.

The third floor is very similar in configuration and appearance to the second floor. An exit at the west end of the building was added to meet fire code. To accommodate the exit, a glass atrium was added and stairs built to the second floor landing.

ALTERATIONS

The original 6/6 double hung sash windows have been replaced with fixed windows with hinged lower sash although the original rectangular opening and brick voussoirs have been retained. A glass enclosure has been added to the top of the west stair bay to accommodate a fire exit to the third story. The main staircase on the east facade was removed during renovations in 1943 and a one-story concrete block store front was added. This alteration was removed during the 1985 rehabilitation of the building and a staircase was added to conform to the original.

The interior has been altered to accommodate the building's office use. Modern office infrastructure, such as an elevator, carpeting, and florescent lights, are present throughout the building. All office spaces and the material used to construct them are new to the building.

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SUMMARY

The Solla-Carcaba Cigar Factory satisfies National Register Criteria A and C at the local level. Under Criterion A, the building represents the last remnant of St. Augustine's cigar industry the origins of which date to the early nineteenth century. Later known as the Pamies-Arango Cigar Factory, the building was constructed through public donation under the auspices of the St. Augustine Board of Trade in 1909. The vernacular building is a good example of the work of the locally prominent architect Fred A. Henderich, who designed numerous buildings in St. Augustine in the wake of a 1914 fire, and who was also a pioneer in restoration architecture.

HISTORICAL CONTEXT

Cuban Origins of the Florida Cigar Industry

The cigar industry was one of the first to be developed in Cuba after the island was colonized by Spain beginning in 1794. In the 1840s tobacco replaced coffee as Cuba's most lucrative export. Cuban grown cigar tobacco was considered the world's finest. From its inception the cigar industry was marked by conflict between the Cuban workers and the Spanish manufacturers who owned most of the Cuban factories. The outbreak of the Ten Years War with Spain in 1868 led to the immigration of great number of Cubans. By the end of the first year of the armed conflict some 100,000 Cubans had left the island. The wealthiest sought refuge in Europe; the middle class professionals and businessmen tended to locate in Boston, New York and Philadelphia; Tampa and Key West drew primarily the working class. A number of cigar manufacturers were included in this exodus and they relocated in Key West, Florida and New York City to bypass steep U.S. import duties. Some also made their way at this time to St. Augustine, where the manufacture of handmade Cuban cigars was already a minor industry that dated from the 1830s. For a quarter century after 1868, Key West, close to Cuba, had served as the major center of the industry in the state. The growing strife in Cuba created reverberations of trouble in Key West between manufacturers, mostly of Spanish origin, and Cuban cigar workers. Following a strike by the Cubans in 1894 in protest against the importation of Spanish workers, the manufacturers began to emigrate, many of them to Tampa, where they found a

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haven of sorts. Vincente Ybor, a Spaniard who had emigrated to Cuba in 1832 strongly sympathized with Cuba in its war with Spain. He began manufacturing cigars in Havana in 1856. He moved his cigar factory from Cuba to Key West in 1869, then to New York in 1878. Plagued by labor problems in both locations, he finally settled in the Tampa area in 1886. By the end of the century Tampa was the undisputed capital of the North American cigar industry.

Cigars soared in popularity in the United States in the 1870s and 1880s. Cigar consumption increased 107% during that decade. By 1890 the U.S. was producing 4 billion cigars a year. Between 1869 and 1899 the number of factories rose from 4,631 to 14,522. The majority of cigar leaf was imported and the process of production had completely different requirements from any other tobacco product. From the late 19th century on, a majority of cigar manufactories were small shops. In 1900, 25% of U.S. production still came from shops with only 1-3 workers. The greatest growth in Florida's cigar industry took place between 1914 and 1919 when the number of cigar workers increased from 10,791 to 12,280. Cigars began to be eclipsed in popularity by cigarettes following World War I. The last of Key West's cigar factories closed or moved between 1927-1931. In Tampa the number of large factories decreased 75% between 1919 and 1929.

CIGAR INDUSTRY IN ST. AUGUSTINE

Information on the early history of cigar manufacturing in St. Augustine is sparse. Advertisements in mid-nineteenth century St. Augustine newspapers cite several manufacturers of "segars" and the 1886-1887 Florida State Gazetteer lists three cigar makers in the city. In 1893 P.F. Carcaba, a Cincinnati cigar manufacturer, established a factory in St. Augustine. Manufacturers of hand-rolled cigars could easily transfer factories to new locations. Such moves were generally made in response to labor conditions and costs and that may have been the reason for Carcaba's relocation. Carcaba, a native of Oviedo, Spain had learned cigar making as a youth in Havana and had practiced his trade in Brooklyn before emigrating to Cincinnati to open his own factory. When his first St. Augustine plant was destroyed by fire in 1895, the Catholic bishop made available to him a vacant school building, where Carcaba began the manufacture of pure Havana tobacco

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"Caballeros," whose boxes featured pictures of the great hotels constructed in the city by railroad magnate Henry Flagler. At the turn of the century, Carcaba was among St. Augustine's principal cigar producers. St. Augustine's cigar factories were producing almost five million cigars annually by 1905, the year the city was visited by President Theodore Roosevelt. Three boxes of choice cigars were presented to the President by Carcaba. The boxes, bound in velvet, were fastened with solid silver clasps and trimmed in gold. Carcaba died the following year and his partners, Garcia and Vega, moved their operation to the more established center of Tampa. The loss of the major firm was a substantial blow to St. Augustine's cigar industry. The city's business and civic leaders promptly reacted. For a number of years Tampa had encouraged its cigar manufacturing growth by constructing factory buildings through public subscription. Leaning upon the experience of Tampa, the St. Augustine Board of Trade began negotiations with three relatives of the departed Carcaba, (his son, W.H. Carcaba, his son-in-law, Augustine Solla, and his nephew-in-law, Antonio Martinez), to reestablish a cigar factory that would employ a hundred workers. Money was raised by public subscription to build the factory. A variety of business interests, including banks and organized labor establishments, donated to the cause.

An agreement signed by the Board of Trade and the three manufacturers on October 13, 1908, stipulated that a factory was to be completed by February 1, 1909. In turn, the Solla-Carcaba-Martinez firm, agreed to produce at least eight million cigars annually for the following five years. Upon meeting those conditions, the firm would receive title to the factory. Located on marshland purchased by railroad entrepreneur Henry Flagler in 1885, the lot on which the Cigar Factory stands was filled and raised as part of his plan to convert St. Augustine into a "winter Newport." Flagler's corporate entities, the Florida East Coast Railway and the Model Land Company, retained title to the lot, but agreed to turn it over upon the successful conclusion of the project.

The architect selected by the city for the project, Fred A. Henderich, examined cigar factories in Tampa before designing the St. Augustine building. Bids on the contract came in above the estimated \$12,000 cost, but, in an act of faith that it could raise the additional monies, the Board of Trade signed a contract with the low bidder, B.A. Pacetti and

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Sons, a St. Augustine firm. Though the February deadline was missed, the factory did open on March 18, 1909. By that time one of the partners, Martinez, had withdrawn from the firm. The name of the company "Solla-Carcaba Cigar Co.," was boldly painted on the north side of the building along with the name of the firm's popular brand, "Captain Bravo." One of its cigar boxes featured a portrait of Mrs. S.H. Carcaba. Within a month of opening, the factory was producing 6,000 cigars a day. By the end of the year it reportedly employed over forty workers and issued an average weekly payroll of \$550. Early optimism about the firm's success proved unfounded. It limped through the first five years but failed to reach the eight million goal and went into receivership. On March 20, 1914 the firm's assets were auctioned off from the front steps of the factory. A high bid of \$9,000 put them in the possession of Col. W.A. MacWilliams, former adjutant general of Florida and a future president of the state senate. Carcaba attempted to make a comeback and in 1917 proposed to lease the building from the Board of Trade. Before the Board acted, however, Carcaba was dead. A second auction was held on the steps of the factory on June 9, 1917 for additional assets that included cigars, tobacco, cigar boxes, labels, bands, furniture, fixtures, and other articles that were formerly the property of the Carcaba firm. Those assets were purchased by Pamies-Arango and Company, a cigar-making firm that had been operating out of smaller quarters in St. Augustine's City Building. Principals in the firm were Arthur Pamies, Manuel Arango, and Robert L. Scott. Scott, a wealthy steel manufacturer from Pittsburgh provided additional capital for expansion of the company. By the spring of 1918, the Pamies & Arango company produced 8,000 cigars a day with 50 employees and had hopes of doubling the work force to 100. The litany of brands produced by Pamies-Arango and Company were aggressively marketed, and by 1919 were sold on cigar stands across the country.

The close of World War I was punctuated with a rise in worker militancy in the cigar industry. In September 1919, Pamies-Arango and Company averted a strike with the offer of a 15 percent wage increase. Total output for that year topped 2,735,748 cigars. Production the following year increased by 60 percent to 4,154,175 cigars. The plant's payroll for 1920, combined with that of the smaller operators, made cigars second only to the Florida East Coast Railway among St.

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Augustine's industries. By 1920 Robert Scott was no longer associated with the firm.

In 1921 the level of 100 employees sought by the Board of Trade back in 1907 was finally reached. By 1924 the seven million cigars had been produced and the Board of Trade deeded the factory to Pamies & Arango. Expecting future expansion, the company issued \$80,000 worth of stock and mortgaged the newly-acquired building for additional operating capital. With the advent of the Florida Land Boom the enthusiasm for future growth was understandable. At the same time, however, social and technological changes were working to undermine the cigar industry. Cigarettes were aggressively promoted in the years after World War I with newly-developed marketing techniques. Women of the Flapper Age began smoking publicly - and few chose cigars. There was a speedup of life in general, reflected in such things as automobiles, airplanes and jazz music. Cigars were more suited to a slower pace. Automation of the cigar making process enabled the modern manufacturer to produce a cheaper product, although of inferior quality to the hand made variety. The 1920s and 1930s saw a rapid decline in consumption, production, employment and the number of establishments. The number of cigar manufacturers in St. Augustine fell from a high of eight in 1922-23 to only three by 1937. Along with the social and technological factors that impacted the industry, St. Augustine lacked the advantage of several rail connections and a port to ship its products enjoyed by the competing City of Tampa. The collapse of the Florida Land Boom in the fall of 1926 wielded a crushing blow to the Pamies & Arango company. Salvaging what they could, Pamies & Arango offered to sell the cigar factory to the city for use as a fire station or city offices. No sale was made. The Pamies & Arango company was reduced to a small operation that A.L. Pamies ran out of his home in St. Augustine.

The mortgage on the old cigar factory was foreclosed and the building taken over by the Peoples Bank in 1930. Then the bank collapsed, its tangled affairs taking years to work out. The factory remained vacant until 1943, when it was purchased by J.C. Sterchi of Jacksonville, who set up a furniture and storage company in the building. He remodeled the building to suit his needs, removing the front steps and adding a one-story storefront with large glass display windows along Riberia Street. The building was renovated in 1984-85 by a local architect, Howard Davis, for use as an office. The 1943

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storefront was removed and a facsimile of the original steps rebuilt.

ARCHITECTURAL CONTEXT

Vernacular architecture is defined as the common construction techniques of lay or self taught builders. Prior to the Civil War these techniques were local in nature, transmitted by word of mouth or by demonstration, and relying heavily upon native building materials. As the industrial segment of the American society grew, mass manufacturing became a pervasive influence over vernacular building design. Popular magazines featuring standardized manufactured building components, design plans, and decorating tips flooded consumer markets and helped to make building trends universal throughout the country. The railroad also aided the process by providing cheap and efficient transportation for manufactured building materials. Ultimately, the individual builder had access to a myriad of finished architectural products from which he could pick and choose to create a design of his own.

Vernacular buildings used for commercial or industrial purposes frequently utilize masonry materials while residential vernacular architecture is predominantly wood. In Florida, most examples of commercial or industrial vernacular buildings predating 1920 were brick. The vernacular designs of the 1910s and 1920s in Florida were often influenced by popular Spanish designs of the period. During the 1930s vernacular buildings, influenced by the International and Modernistic styles and the increased use of reinforced concrete construction techniques, took on an increasing variety of forms. Since World War II concrete block construction has been the leading masonry building material used in Florida.

Cigar factories in Florida are typically constructed of brick, usually three stories in height, and generally rectangular in shape. The long side of the rectangle, with the greatest number of windows, commonly is oriented to the north to provide the best lighting for the workers. The first floor is typically used for office space and for storage. The second floor is generally a large open space where the hand-production of the cigars took place at specially designed

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tables. The third floor and basement areas would also be used for storage purposes. These basic characteristics are present in the Solla-Carcaba building.

The Solla-Carcaba Cigar Factory was designed by Fred A. Henderich. Henderich was a native of New York City and a graduate of the Columbia University School of Architecture. He settled in St. Augustine in 1905 as one of the architects for the Florida East Coast Railway. He soon embarked in private practice, becoming St. Augustine's premier designer of bungalow residences. He experimented with Spanish themes in his larger public buildings. After a disastrous fire swept through the downtown bayfront area in 1914, Henderich was often called on to create replacement buildings, many of which he designed in the Mediterranean Revival style. His major works include the Flagler Hospital, the Plaza Bandstand, Excelsior School, and much of the campus of the Florida Normal and Industrial College. He pioneered restoration architecture in St. Augustine with his work on the historic La Leche Chapel. At the height of the Florida land boom during 1925, Henderich was elected president of the state architectural association. He was one of two architects who in 1937 designed the innovative complex at Marineland, now listed on the National Register of Historic Places. Henderich continued to work through the Depression era and had just completed a term a president of the Florida chapter of the American Institute of Architects when he suffered a fatal heart attack in 1941.

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Vollbrecht, John L. "Ancient Crafts and Modern Industry in Florida's Oldest City, St. Augustine." Industrial Florida 28(October 1950):5-8.

Newspapers:

The St. Augustine Evening Record; St. Augustine Record, 1904-1950.

The Tatler (St. Augustine) January 13, 1894; February 18, 1899; February 17, 1906.

Other Materials:

Florida Master Site File, Historic St. Augustine Preservation Board, Site No. 8SJ1811 (88 Riberia Street).

St. Johns County Abstract Company, No. 7360, Abstract of Title to Lands in "Cigar Factory Lot: Block 46-D".

St. Johns County Courthouse, Miscellaneous Book H.

St. Augustine Historical Society, biographical files, cigar files, and city records on deposit.

Sanborn Fire Insurance Maps of St. Augustine, 1910, 1917, 1924, and 1930.

Oral Interviews:

Carcaba, Hubert. Son of W.H. Carcaba of Solla-Carcaba Cigar Co. Telephone interview, February 14, 1984, St. Augustine, Florida.

Longo, Mel and Patricia. Owners of cigar factory building since 1964. January 31 and February 15, 1984 at 88 Riberia Street, St. Augustine.

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Pamies, Juis. Son of A.L. Pamies of Panies & Arango Cigar Co.
Telephone interview, February 2, 1984, St. Augustine,
Florida.

Pellicer, X.L. Retired banker whose family home was across the
street from the cigar factory. January 30, 1984 at 101
Oglethorpe, St. Augustine, Florida. Additional telephone
interviews, February 1 and 2, 1984.

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VERBAL BOUNDARY DESCRIPTION:

The property occupies Lot 14 and the west 26.9 feet of lot 15 of Block 46-D in the Model Land Company of St. Augustine, Florida.

BOUNDARY JUSTIFICATION:

The boundary encloses the property which has been historically associated with the Solla-Carcaba Cigar Factory.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number Photo Page 1

**SOLLA-CARCABA CIGAR FACTORY
ST. AUGUSTINE, ST. JOHNS CO.,
FL.**

1. Solla-Carcaba Cigar Factory.
2. St. Augustine, Florida
3. Robert Bennett
4. 1992
5. Historic Property Associates
6. Looking west at east elevation
7. Photo no. 1 of 9

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

6. Looking northeast at south and west elevations
7. Photo no. 2 of 9

6. Looking northwest at south and east elevations
7. Photo no. 3 of 9

6. Looking southwest; detail of north elevation
7. Photo no. 4 of 9

6. Looking southeast at north and west elevations
7. Photo no. 5 of 9

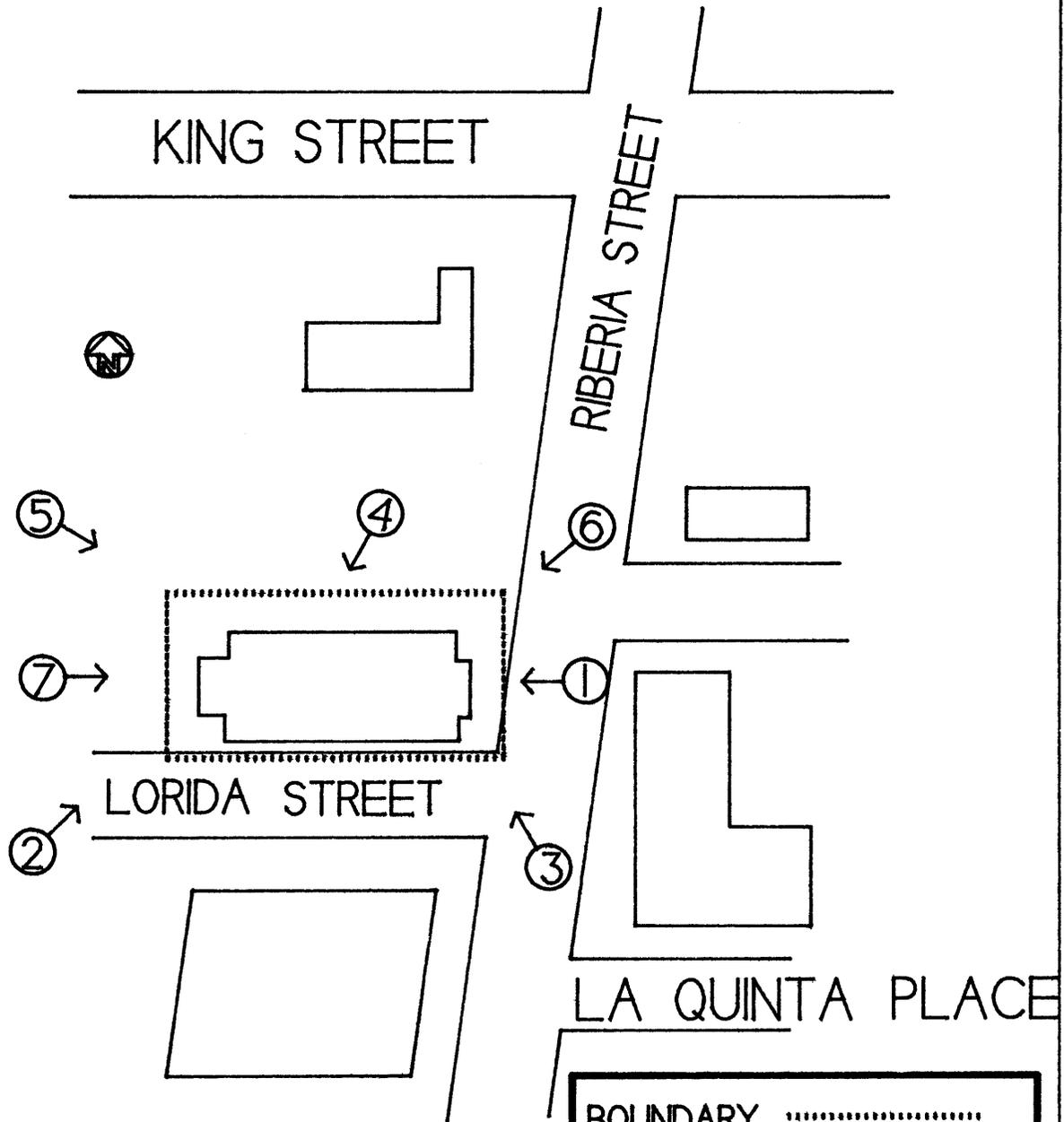
6. Looking southwest at east and north elevations
7. Photo no. 6 of 9

6. Looking east at west elevation
7. Photo no. 7 of 9

6. Looking southeast at interior of second story stair foyer
7. Photo no. 8 of 9

6. Looking northwest at interior of second story stair foyer
7. Photo no. 9 of 9

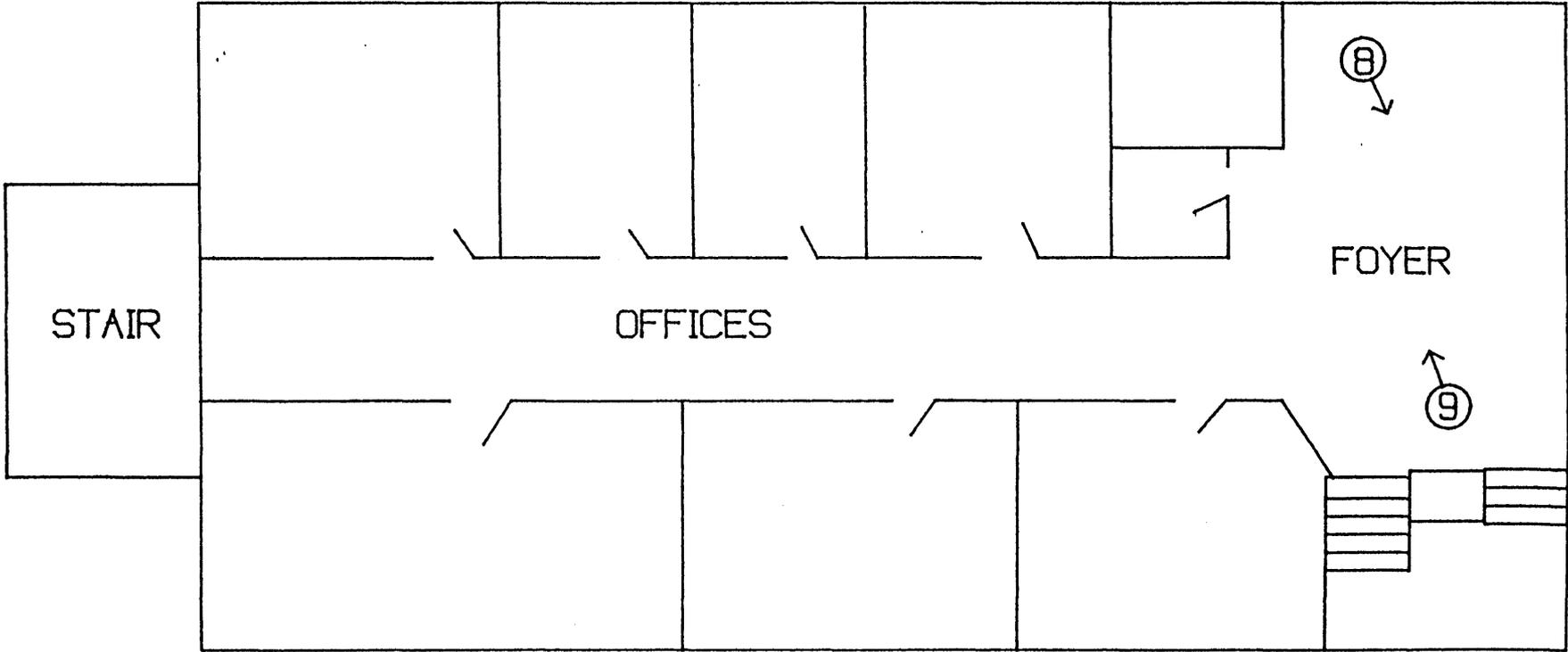
SOLLA-CARCABA CIGAR FACTORY
ST. AUGUSTINE, ST. JOHNS CO., FL.



approx. scale 1" = 66'

BOUNDARY
PHOTO DIRECTION ○→

SOLLA-CARCABA CIGAR FACTORY
ST. AUGUSTINE, ST. JOHNS CO., FL.
Second Floor Plan
Photographs ○→



Approx. scale 1" = 11'