

Ybor City Historic District

USDI/NPS NRHP Registration Form (Rev. 8-86)

United States Department of the Interior, National Park Service
Registration Form

National Register of Historic Places

1. NAME OF PROPERTY

Historic Name: Ybor City Historic District

Other Name/Site Number: _____

2. LOCATION

Street & Number: _____ Not for publication: _____

City/Town: Tampa Vicinity: _____

State: FL County: Hillsborough Code: 057 Zip Code: _____

3. CLASSIFICATION

Ownership of Property	Category of Property
Private: <u>X</u>	Building(s): _____
Public-local: <u>X</u>	District: <u>X</u>
Public-State: <u>X</u>	Site: _____
Public-Federal: _____	Structure: _____
	Object: _____

Number of Resources within Property	
Contributing	Noncontributing
<u>856</u>	<u>393</u> buildings
_____	_____ sites
_____	_____ structures
_____	_____ objects
<u>856</u>	<u>393</u> Total

Number of Contributing Resources Previously Listed in the National Register: 84

Name of related multiple property listing: _____

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1986, 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.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I, hereby certify that this property is:

Entered in the National Register _____

Determined eligible for the _____
National Register

Determined not eligible for the _____
National Register

Removed from the National Register _____

Other (explain): _____

Date of Action

Signature of Keeper

6. FUNCTION OR USE

Historic: Industry/Manufacture Sub: _____
 Commerce/Trade/Business _____
 Commerce/Trade/Specialty Store _____
 Domestic/Single Dwelling _____

Current: Industry/Manufacture Sub: _____
 Commerce/Trade/Business _____
 Commerce/Trade/Specialty Store _____
 Domestic/Single Dwelling _____

7. DESCRIPTION

Architectural Classification: Mission/Spanish Colonial Revival
 Materials: Foundation: (???)
 Walls: Brick
 Roof: Stucco
 Other Description: _____

Describe Present and Historic Physical Appearance.

Situated a short distance northeast of Tampa's main business district, the Ybor City Historic District includes more than 1,300 buildings, nearly a thousand of which are historic, in three major enclaves. Constituting the most outstanding collection of such structures associated with late 19th- and early 20th-century Cuban and Spanish settlement in the United States--and with strong Italian and other ethnic associations--it contains buildings that illustrate the key aspects of those immigrants groups' experience.

The buildings include an impressive array of cigar factories--the largest such collection in the United States--and related industrial structures; a major collection of commercial and commercial-residential structures; a group of ethnic clubhouses; and historic worker housing. Many of the buildings, erected between 1886 and World War I, display a marked Spanish and Cuban influence, as in their distinctive wrought-iron balconies, that, in conjunction with the residents, gives the whole area a pronounced Latin atmosphere. This is despite the fact that the architects in the area were mainly "Anglos."

Developmental History

Vicente M. Ybor began developing the land he had purchased near Tampa in October 1885. Even before the sale was finalized, he hired Gavino Gutierrez, one of the individuals who had called his attention to Tampa, to plan his factory and housing layout. Workmen felled trees, cleared underbrush, and filled in small lagoons and alligator holes that covered the site. Shortly afterwards, Ybor contracted for a wooden factory and 50 houses, and construction activity was soon in full swing. During the spring of 1886, Ybor's concept of the project changed, and at his behest Gutierrez drew up a plan for a full-fledged city. Gutierrez utilized a grid pattern based on

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200' by 350' blocks with 50' rights-of-way and 10' alleys through the middles of the blocks. Initially, north-south streets were given numerical designations and east-west ones were named for the States. Later, however, numerical designations were used almost entirely.

By the end of 1886, Ybor City had become a reality. In the area between present 6th and 9th Avenues and from 12th to 14th Streets, the Ybor and Haya cigar factories were in full operation, several hundred worker houses completed and occupied, and many commercial establishments open for business. The town was by no means complete, however. Ybor continued to work to draw other cigar manufacturers to move to Ybor City.

Ybor City grew rapidly until well into the late 1920s, by which time it was a thriving community that encompassed a 2-square-mile area with a population approaching 20,000. Early in the 20th century, many frame commercial and commercial-residential buildings were replaced with brick ones, particularly after a disastrous fire in 1908, in which 350 buildings were destroyed in the area between 16th and 20th Streets and 12th and Michigan Avenues (Columbus Drive). Also, during this period, and into the 1930s, many property owners added wrought-iron balconies, stucco, and Spanish tile, features much like those in Spain and Cuba, to new and existing buildings.

To a large degree, Ybor City's history in the 1930s and after paralleled the decline of the cigar industry. Little construction occurred in the community, and much of the existing housing and building stock deteriorated. In 1965 Ybor

City became the target of a major urban renewal project. During the next few years, 70 acres, including 660 frame houses, two ethnic club buildings, a fire station, and a cigarmakers' school were leveled. Although plans for redevelopment were announced, they largely came to naught because expected Federal urban renewal money did not materialize. The construction of Interstate 4 also split the community.

During this same period, however, the Latin community and other citizens became interested in preserving Ybor City's historic buildings and ethnic culture. Presently the community is being redeveloped through the joint efforts of the Hillsborough County Preservation Board; the Barrio Latino Commission, the area's architectural watchdog^[1]; the Ybor City Chamber of Commerce; and a number of civic organizations and individuals.

Inventory

A discussion of the principal building types in Ybor City, along with descriptive material on both significant and representative structures, follows. A complete inventory of the buildings in the Ybor City Historic District has been prepared by the Historic Tampa/Hillsborough County Historic Preservation Board and is on file in the offices of the Board in Ybor City. An abstract of that inventory is appended to this section.

Contributing Buildings and Features**Cigar Factories and Industrial Buildings**

Ybor City's surviving cigar factories vary in size and building materials and are widely dispersed throughout the district. The industry was so significant in the city's history that it strongly influenced housing patterns, with the factory proprietors sometimes providing housing adjacent to their facilities, or the workers choosing to build their own homes nearby.

The factors exhibit similar characteristics that take advantage of the climate provide optimum working conditions for producing hand-made Havana cigars.

The buildings are typically oriented on east-west axes with ranges of windows lining their north and south elevations to light large unpartitioned work areas. The exteriors, normally brick because of the risk of fire and Florida's termite problems, often feature decorative brickwork. The sole wooden factory was elevated on brick piers.

The interiors were subdivided for specific purposes in the manufacturing process. Curing and storage normally occurred in the basements or side additions. Packing and shipping typically took place on the first floors. Actual manufacture, whether by hand rolling or machine, normally took place on the second floors. If a building had a third story, it was usually used for blending the distinctive mixtures needed for "brand name" cigars.

Ybor Factory Complex:

1910-1916 Avenida Republica de Cuba/14th Street

(Ybor-Manrara Cigar Factory--1886-99)

(American Cigar Company--1901-54)

(Hava-A-Tampa--1955-72)

The significance of the cigar industry to Tampa and Ybor City can be illustrated by no building better than the red brick Ybor Factory Complex, which occupies almost the entire block between 8th and 9th Avenues and 13th and 14th Streets. The interconnected complex, the oldest in Ybor City, consists of two 3-story factories and a 2-story warehouse. The oldest portion of the plant, at the corner of 14th Street and 9th Avenue, two blocks north of the main commercial strip on 7th Avenue, was completed in 1886 and its 1-story side addition was added in 1895. The second factory (the Stemmerly) on the south corner of the block and the warehouse were built in 1902.

Vicente Ybor died in 1896 and the Ybor factory was left in the control of his partner, Eduardo Manrara. Sold in 1899, to the Havana America Company, it passed into the hands of the American Cigar Company in 1901 and to Hava-A-Tampa in 1954. Hava-A-Tampa utilized it for storage and shipping operations.

Both factories rest on brick foundations over partially raised basements which feature numerous tobacco storage crypts. Exterior wall ornamentation is provided by dentilled brick belt courses at the bases of the second and third stories and along the roofline. The windows are set in arched surrounds featuring brick hood moulds. Both buildings feature overhanging bracketed cornices at the roofline and are capped with hipped roofs. Packing and shipping took place on the first floor, cigarmaking on the second, and filling of cigars on the third.

The 1886 section has a small, square-shaped observatory near the center of its roofline.

Originally an open-air platform, it was later enclosed. The warehouse is a much simpler, windowless, flat-roofed structure whose only exterior ornamentation is provided by decorative brick corbelling along its roofline.

Both factories have ornate main entranceways which exhibit the influence of Spanish and Cuban architectural styles. The eastward-facing platform portico of the 1886 factory on 14th Street features ornate graduated cast-iron steps and is capped with a flat red tile roof supported by plain wooden columns and featuring a bracketed cornice. In 1893 Cuban patriot Jose Marti delivered a speech from the steps urging the cigar workers to join the fight against Spanish oppression. (The portico was taken to Havana and enshrined; the present one is a reproduction.)

The newer factory has a 3-bay westward-facing portico; constructed of brick, it features square-shaped columns with white stone bases and capitals, a dentilled cornice along its roofline, and a flat roof capped with ornate wrought-iron grillwork.

Hav-A-Tampa utilized the Ybor Factory only for storage and shipping operations. In 1972 that firm sold the facility to Trend Publications, which began converting it into a company headquarters and developing the Ybor Square shopping mall in it. Trend has remodeled the structure, using the historic preservation tax act, and made a conscious effort to retain as much of its original fabric as possible. Little was done to the exterior except to stabilize it, although the factory's water tower was taken down. Interior alteration was minimal, and most of the huge workrooms with their beamed ceilings were retained. Presently, the complex houses the offices of Trend Publications, restaurants, gift shops, an antique market, and a small cigar shop where visitors can see cigars rolled made by hand as they were when the plant was in full operation.

(The Ybor Factory is recommended for individual designation as a National Historic Landmark.)

Havana-American Cigar Company--1894-1911 (J. Seidenberg & Co.)
2205 N. 20th Street

This 3-story brick building, completed in 1895, is the second oldest masonry cigar factory in Ybor City. Occupying the block bounded by 11th and 12th Avenues and 20th and 21st Streets, it is set on an east-west axis. Although laid in common bond, the structure displays elaborate brickwork details on the cornice and sawtooth belt courses that separate the stories. Metal brackets appear in the eaves. The building has a metal tall hipped roof.

The 5-bay west, or main, facade has a projecting central bay which features a pedimented parapet. The raised porch at this bay has been removed. The 18-bay north and south elevations are very similar. Minor modifications have been made. The east elevation has a 1-1/2-story rear addition tacked onto it across the three central bays. The addition is more simply detailed than the main block.

Used for storage from the 1950s to 1980s, the building, although altered by the blocking in of its windows with stucco panels in the 1950s, remains in good condition, although vacant. Tall palm trees along the south side of the site surpass the building in height and are likely the remains of early landscaping.

R. Monne and Brothers Co.--1890-97**2008 North 18th Street****(Jose Lovera and Co.--1902-23)****(Perez and Co.--1925-41)****(Lopez, Alvarez and Co.--1947-63)****(Oliva Tobaccopost 1963)**

The Robert Monne and Brothers Company, a simple 2-story frame building built about 1890, and now largely sheathed with asphalt shingles, is the only totally frame cigar factory surviving in Ybor City. It occupies the southwest corner of Palm and 18th Streets. An austere 3-by-11-bay building, with a gable roof, it displays nine gabled dormers with wide eaves across both its long north and south elevations.

The current principal entrance is on the 3-bay west facade. The entry is composed of double-leaf wooden doors, surmounted by a filled in transom, that open onto a concrete loading dock across the first level. The original main entrance was on the east facade. That elevation has now been entirely enclosed with asphalt shingles. Most of the windows and shutters were removed and the shingles applied to the building in 1963, when the building was converted into a cold storage bonded warehouse. A 1-story concrete block office addition, constructed in 1980, is attached at the southwest and is covered with white stucco. Despite these alterations, the building is largely intact.

Gonzalez, Fisher, and Co. Cigar Factory (1908-10)**2311 North 18th Street****(Berriman Brothers--1911-30)**

One of the more architecturally elaborate and distinctive cigar factories, representing the middle period of cigar factory construction in Ybor City, this brick structure was built in 1908 by Gonzalez, Fisher, and Co. (1904-10) to replace the factory the firm had lost in the great 1908 fire. It was added to substantially and architecturally embellished in 1911 by Berriman Bros. The building has subsequently been used by several other companies: Sanchez & Haya (1930-34), Gradiatz Annis (1934-62), and General Cigar (1962-76).

The factory is a Mediterranean Revival-influenced building, three stories over a raised basement. The main block is 5 bays wide and 18 bays long. Beltcourses of basket weave brick separate the stories, and decorative brickwork and corbelling appear at the cornice directly below an exaggerated stepped and curved parapet. The roof is flat. The windows were closed in 1962.

The west, or main, elevation has a 2-bay wide office building attached which formerly served as the main entry to the building. Its impressive entry porch is offset and reached by a elaborate tiled staircase flanked by a brick balustrade with concrete coping. The Spanish tile hipped porch roof displays decorative rafter ends and is supported by simple square brick posts and large decorative wooden braces.

The north and south elevations originally had similar details. The north elevation is little altered, but the south has additions of both historic and recent vintage. Historic additions include a 2-

story, 2-bay wide office building at the west end of the south elevation. This addition is of brick with similar belt coursing and a 2-story arch now filled in. More recent additions include a concrete block shaft for a freight elevator, a 1-story concrete block addition behind the office building, and changes to the central portion of the south elevation to allow basement entry and loading docks.

The east (rear) elevation is similar to the west, but has less detail. The entry has a Spanish tile half-hipped roof supported by Craftsman style heavy wood brackets and simple square posts. Poured concrete steps provide north entry to the portico.

Two features on the site can also be noted. One is a well preserved metal water tower. The other is a small 1-story brick entry structure, originally a cafe, that has been incorporated into a larger brick garage.

The complex is in use as a storehouse for household goods by U-Haul.

E. Regensberg & Sons aka S. Fernandez and Co.--1910-52

2701 North 16th Street

(Standard Cigar--1952-86)

("The Clock Factory")

The only major Ybor City factory still manufacturing cigars, this building was designed by a New York architect, S.S. Schwartz, in 1910 and displays distinctive Italianate influences, the most striking of which are its tall clock tower, with wide eaves and brackets, which rises from the right side of the main (west) facade, and a similar entry portico fronting the tower.

The building has a main axis 23 bays long. An arcaded addition to the office area of the main facade, to the left of the entry portico, is the principal alteration.

At the same time they built the factory, the builders constructed 20 singlefamily concrete houses, four frame multi-family residences, and a concrete hotel nearby.

Corral-Wodiska and Co.

1302 N. 19th St.

This impressive 4-story brick factory was built in 1908. It resembles factories contemporary with it in its segmentally arched windows, belt courses, and decorative brick details. A stepped parapet appears at the roofline and brick medallions decorate the facade. The main, or east, entrance features a bracketed portico and a transom above double-leaf doors. The factory is currently vacant.

Arturo Fuente Cigar Factory

1310 N. 22nd St.

This 3-story flat-roofed brick factory was built for Garcia and Co. (1895-99) in 1895. Dentil moulding and brackets occur at the cornice. A flat-roofed porch, supported by fluted columns, projects at the main entrance, in the third, projecting, bay of five, on the east side. The steps are of metal grating. A low brick wall and plain cast-iron fence surround the property. The Arturo Fuente Factory serves as a cigar warehouse.

F. Lozano & Sons--1905-ca. 1920 (Lozano, Niztal, and Co.--ca. 1920-1930) 1408-1410 N. 21st St.

The brick Mediterranean Revival main building is built over a raised basement. It rests on the northeast corner of its block with the sites of its former outbuildings still indicated by the concrete slabs of their foundations, including ruins of the original circular brick cistern, which remain behind the main building. A two-foot masonry wall, which probably once surrounded the block, still remains on the south, east, and west edges.

The main building has a low hipped roof and stepped parapet and is basically shaped like an inverted small letter "h" with a narrow courtyard between the wings, which run on an east-west axis. The original, or northern, of the two wings, 10 by 5 bays, is much more massive. The first two stories of this factory were built in 1905. There are decorative beltcourses between levels and at the cornice. The third story and the hipped roof of the main block, with its decorative rafter tails and French terra cotta roof tiles, were put up in 1907, and the 2-story pent-roof wing on the south side was added to an ell, of unknown earlier date, in 1916. New main entrances have been provided; the former ones are modified.

Used by a casket company after 1940, the building was renovated for office space in 1985.

**Arguelles Lopez and Brothers--1903-30)(Villazon--1932-1960s)
2500-2511 N. 21st St.**

The original section of this 3-story factory is a frame section constructed in 1903 that measures 40' x 90'. This portion of the factory has been covered with asbestos shingles sprayed with concrete. The brick sections, which are additions at the east and southeast, were completed in 1922.

They feature corbelling, pendants, and segmental arched windows. The gabled entrance portico sports columns.

Florida Brewing Co. (1223 E. 5th Ave.)

The brewing company complex has three historic portions: a 1-1/2-story Iceworks constructed in 1897 of masonry brick and now faced in stucco; a 5-1/2-story brick Brew House of the same date; and a 4-story brick Storage Building. The facility is unkempt, but is structurally sound; even its interiors have not been heavily modified. It is used as a warehouse.

The Iceworks is divided into four sections. Two are oriented south with a third section spans the two. At the north end of the easternmost section of the building is a slightly larger plain structure with a flat roof. The southeastern portion of the building was most likely used as the

main entrance. This facade is divided into three bays by pilasters, in the central bay of which is the entrance. It has a gabled roof with a stepped parapet. A post-1935 alteration in stuccoed permastone faces the center bay around the entrance. The longitudinal side of the Icehouse is 7 bays. The southwestern portion of the Iceworks, likely the historic main entrance, rises to 1-1/2 stories with a flat parapet. The portion of the structure spanning the two above mentioned sections is divided into 5 bays by pilasters.

The red brick Brew House, originally 6-1/2 stories, abuts the southwestern portion of the Icehouse, and was the tallest building in Ybor City when built in 1897. The top floor, with its steep gable roof and stepped parapet, was removed sometime after 1935. The structure is one bay wide and three deep; a 5-story addition, ca. 1900, extends the east end of the brew house by two bays.

The Storage Building abuts the Brew House on the west. The eastern portion, bounded by brick pilasters, is two bays with a door in the eastern bay. The central portion is three bays formed by bricked recesses, with round arch surrounds spanning the second through fourth floors. (The stepped parapet of this section has been removed.) The western portion is similar to the central section, but with arched window surrounds on only the second and third levels.

A 6-bay modern addition, faced with brick, has been added to the western elevation of the Storage Building. Small brick pilasters divide it into the bays. Other 1- and 2-story unadorned additions have been added to the north elevation.

G.R. Ferlita Macaroni Company Factory (1609 N. 22nd St.)

Guiseppe Ferlita ran a macaroni factory in this Colonial Revival brick building in 1923-33. The north half of the building served as the factory; the south as a residence for Ferlita and his wife, who continued to live there until 1938. It has served various uses since then.

Commercial-Residential Buildings

During its heyday, Ybor City was distinguished by its rather ornate buildings that housed small businesses and shops on their bottom floors and living space on the upper levels. Constructed either of brick or stucco and featuring balconies that extended over the sidewalks and other Spanish and Cuban architectural elements, these buildings were found chiefly in the main commercial area along 7th Avenue and to a lesser extent on 8th Avenue. Most were erected from around 1900 to World War I as part of an effort to beautify Ybor City and replace early wooden structures in more permanent materials.

In the 1940s and 1950s, many of the balconies disappeared, as property owners "modernized" their buildings' facades. In the 1960s, more balconies as well as buildings disappeared due to urban renewal. A few buildings do retain original balconies, however. Recently, some property owners along 7th Avenue have expressed interest in returning balconies to their buildings.

Ybor City's principal commercial strip along 7th Avenue is essentially intact and presents an impressive streetscape. It includes several restaurants, clubs, and other features that are

described elsewhere in this nomination. The strip's key buildings, described below, in order from west to east, are still mostly commercial-residential, however. Except where noted, the buildings are in generally good condition and serve a variety of commercial purposes.

7th Avenue Commercial Strip

1316-1318 and 1320-1322 E. 7th Ave.

These two pairs of 1-story buildings were constructed before 1895, possibly in 1893, making them four of the oldest buildings on the street. They form a commercial row with altered storefronts. Their parapet treatments are ornate, possibly the finest in the area, including corbelling, checkerboard detail, arches, pendants, and spires.

1324-1326 E. 7th Ave.

The storefronts of this 1-1/2-story brick and stucco building have been altered, but little is changed above window level. A belt course separates the store windows from the half-story, which is treated as a cornice. Six metal attic grates appear with much corbelling and decorative brickwork below a stepped parapet. The building composes part of a commercial row of identical storefronts.

Bank of Tampa Building (1327 E. 7th Ave.)

Dating to 1909, this 2-story building occupies the southwest lot at the intersection of 14th Street and 7th Avenue. It originally housed a hotel, a restaurant, and a bank. It retains its original wrought-iron balconies and double-hung sash windows in segmental arches on the upper level. The storefronts have been altered but many other original elements survive. Beltcourses delineate the stories. The facade is decorated with inset tile and corbelling.

1330-1332 E. 7th Ave.

This 2-story brick building, at the northwest corner of 7th Avenue and 14th Street, originally housed a saloon. It has been altered on the lower level but retains many original features on the upper level, including beltcourses, label molding over windows, and round attic vents. Bracketing appears in the eaves.

Ritz (Rivoli) Theater (1501-1505-1/2 E. 7th Ave.)

The Ritz Theater, which served Ybor City's "Black Wops," or Afro-Cubans, was built in two stages: a 2-story Classically influenced red brick theater building with office/apartments above, erected in 1917, and a concrete and steel auditorium addition, in similar style, from about 1929. The addition has commercial store units along its west (15th Street) facade.

The 7th Avenue, or main, facade has two commercial store units flanking the entrance to the theater. The triangular marquee above the theater entrance remains, as does the metal and neon "Ritz Theater" sign above the marquee. The second story is divided into 7 bays. The plain

headed windows are linked in three groups by cast sill courses. Above the windows is a high entablature consisting of a narrow molded architrave, a wide plain frieze highlighted by groups of small white squares, and a narrow cornice. The architrave and cornice are linked by widely spaced pairs of white glazed modillions that divide the frieze into four sections. Above the cornice is a shaped parapet surmounting the flat, built up roof. The center of the parapet features a pediment motif. This decorative plan is generally carried around onto the west elevation of the original portion of the building.

The addition features a shaped parapet, metal balconets, arched niches, stucco wall finishes, and use of clay tile on the parapet above the shops. The storefronts have been altered. The Ritz is being renovated by a local theater group.

Gutierrez Building (1601-1605 E. 7th Avenue)

Gavino Gutierrez, who persuaded Ybor to locate in Tampa and drew up the original plan of Ybor City, erected this northward-facing 2-story brick building in 1904 on the southeast corner of 16th Street and 7th Avenue. Among other commercial uses, it once housed the Pathe Theater. On the ground floor, the edifice houses shops, and on the upper floor are apartments. Single doorways and wood sash windows set in arched surrounds in 10 bays on the second floor open onto an original balcony, one of the first in Ybor city, that spans the width of the front facade and continues around onto the first bay of the west side. The balcony rests on thin iron poles, features decorative wrought-iron railings, and is covered with a metal shed roof. Above the balcony is a plain brick parapet topped by a corbelled brick band. Despite a fire that damaged the second floor, the building is in good condition.

E.H. Steinberg Building (1611-1615 E. 7th)

This 2-story brick building, located in a row of similar masonry structures, retains many original features, including corbelling and decorative brickwork. Its storefronts and windows have been altered. Its wooden canopy remains in place.

Stein Building (1617-1619 E. 7th)

The Stein Building is a 2-story brick building dating to 1924. Its first-floor storefronts have been altered, but the upper levels retain many original features. Its metal awning rings and decorative brickwork of contrasting colors survive. The store's name and the date appear in a panel within the pediment.

Wolfson Building (1621-1625 E. 7th)

The Wolfson family built this 1-story brick structure in 1922. It retains its metal awning rings and a water table. Its decorative brickwork bears the family name.

B.F. Marcos Building (1610-1612 E. 7th Avenue)

Probably the most pristine commercial-residential edifice in Ybor City is the B. F. Marcos Building, next to the El Centro Espanol mall. Baldomero F. Marcos had this 2-story red brick building erected in 1908. He and his family lived on the top floor, and two shop spaces on the lower floor, into which the space was divided soon after construction, were rented to commercial tenants.

The building's most notable exterior feature is its well-preserved second-floor balcony, which has rather elaborate and distinctive cast-iron railings and brackets formed with a variety of decorative ovals, circles, and scrolls. The balcony rests on 3" pipe columns and is covered with a galvanized metal shed roof. The building's beauty is further enhanced by its brickwork, which includes a plain entablature at the base of the first story; radiating voussoirs over the arched surrounds of the double-hung second-floor windows; a gabled roof parapet with decorative corbelling that bears a pediment; and projecting piers with flat caps that rise the building's full height at its outside corners and flank the parapet.

S.H. Kress and Co. (1620-1626 E. 7th)

Built in 1913, as a Kress Co. store, this 3-story blond brick building reflects the popular commercial style of its period of construction. Brick pilasters and string courses decorate the facade. Egg-and-dart molding appears at the cornice. A stepped parapet bears the "Kress" name. The Kress Co. store expanded into the first floor of an adjacent structure built sometime between 1903 and 1915.

Old Ybor City Bank (Latin-American Bank of Ybor City) (1702-1706 E. 7th)

A 2-story brick building erected in 1910 to house the Ybor City Bank, this structure served as a bank until 1955. It is relatively unaltered. The first-floor storefront is covered with concrete in a rusticated pattern. A wide awning features egg-and-dart molding and bracketing. The two east storefronts feature brick pilasters.

Newark Shoe Store Building (1708-1710 E. 7th Avenue)

This building was constructed soon after the disastrous fire of 1908. A 2-story brick structure, it retains most original features on the upper level, including decorative brickwork, corbelling, and a stepped parapet; the first-floor storefronts were altered in the Art Deco style during the 1930s.

Cohen Building (1712-1714 E. 7th Avenue)

A 1-story concrete block building, faced with stucco and inset decorative tile, erected about 1920, the Cohen Building retains most original elements. A stepped pointed parapet with tile appears at the roofline. The structure has had a variety of tenants. Currently, it is occupied by Arnold's Art Center.

Juan Boamonde's Furniture (1718-1720 E. 7th Avenue)

Built about 1910, this 3-story building is impressive because of its relative height and because it is one of the few buildings in the area to retain its original cast iron storefront elements, including posts. Tile also appears on the first floor. The upper stories are relatively unaltered. Decorative brickwork adorns the facade and a stepped brick parapet appears at the roofline.

Adolph Katz Dry Goods (1724-1726 E. 7th Avenue)

The Katz Dry Goods store was erected about 1924 as office space for the Italian Club. The balcony on this 2-story brick edifice, unlike many other originals, is entirely of cast iron, rests on sturdier posts, and is not covered with the familiar galvanized metal roof so typical of Ybor City. The building has a stepped parapet. The storefronts have been altered.

F. Leto and Son Grocery (1802-1804 E. 7th Avenue)

The Leto Grocery building occupies the northeast corner lot at 19th Street and 7th Avenue. It is a 2-story brick building constructed in 1900. Many original features survive, including segmentally arched windows and an awning. Pilasters and "checkerboard" brick appear on the main facade as do decorative brickwork and corbelling at the cornice.

Scozzari Building (1901-1905 E. 7th Avenue)

A 2-story red brick edifice erected in 1905, the Scozzari Building is on the corner diagonally opposite the Leto Grocery. Its outstanding balcony, with distinctive decorative ironwork, was taken down and restored in 1980 before being put back in place. The balcony extends the entire length of both street facades, 8 bays on the front, or 7th Avenue side and 7 bays on 19th Street.

Simovitz Building (1902-1906 E. 7th Avenue)

Constructed in 1909, the Simovitz Building originally housed a saloon and dry goods store. It is a 2-story brick structure that retains many original characteristics. The storefronts have been altered but the upper level remains virtually intact. The double-hung sash windows on that level are circle-headed; those on the south facade are open, but those on the west have been bricked up. Decorative brickwork and corbelling appear at the cornice. The stepped parapet bears a panel with the Simovitz name in it. The building is in use as a nightclub.

Blue Ribbon Cafe (2017-2023 E. 7th Avenue)

A 1-story brick building, the Blue Ribbon Cafe was constructed in 1926, and reflects the decade in its design. Transoms survive above the store windows. A stringcourse appears on the main facade and diamond-shaped inset tile decorates the storefronts.

Bergman Building (2025-2029 E. 7th Avenue)

The Bergman Building, on the southwest corner of 21st Street and 7th Avenue, also reflects the

design of its date of construction -- 1925. Blond brick covers its exterior. Beltcourse and other details are of cast concrete. The window sills are bracketed and inset tile decorates the facade.

Columbia Restaurant (2101-2119 E. 7th Avenue)

The Columbia Restaurant is Ybor City's most famous and oldest continuously operating eating establishment. Casimiro Hernandez founded it in 1905 as a corner bar and coffee shop, still intact within the restaurant. Later he added a dining room and other facilities, and by the 1930s the restaurant had taken on its present dimensions. It is still operated by the same family.

Occupying an entire block, the restaurant consists of a 2-story center section and adjoining 1-story wings. This masonry edifice shows the combined influences of Spanish and Moorish architecture. Its most notable exterior feature, dating to 1963, is a delicate partially latticed arcade capped with a red tile roof which covers the sidewalks around the 1-story sections. Exterior wall ornamentation is provided by numerous inlaid color tiles at ground level and around window and door openings. The tiles depict flowers, animals, and scenes from Spanish history, as well as cartouches and heraldic devices. The building is capped with a red tile-covered flat roof. Its overall condition is excellent.

S.N. Reina Building (2102-2104 E. 7th Avenue)

The Reina building, a 2-story vernacular brick structure, was built in 1927. It features a stepped parapet with a panel enclosing Reina's name and the date. Most original elements of the building remain, including inset brick and tile.

Other Commercial Buildings

El Pasaje Hotel (Cherokee Club) (1318 E. 9th Avenue)

Because of the necessity and desire of most Ybor City merchants to live above their businesses, purely commercial edifices were rare. Ybor City's best known commercial building is the El Pasaje Hotel, situated a short distance north of the Ybor Factory complex, on the northwest corner of 14th Street and 9th Avenue. Vincente M. Ybor and Eduardo Manrara erected it in 1895 to house the Cherokee Club, a somewhat exclusive social organization for men, that nevertheless accepted both "Latins" and "Americans." At the time of its completion it was only the second brick building in Ybor City. Because Tampa had only one really good hotel, the club offered sleeping accommodations for its members and distinguished guests, who included such prominent individuals as Grover Cleveland, Gen. Leonard Wood, and artist Frederick Remington.

This 2-story, eastward-facing red brick building resembles an Italian palazzo of the Renaissance era. On its south side and front (east) first-floor facades, the edifice features 38 arched brick columns with granite capitals and bases, which provide an arcaded effect at ground level. Long windows set in rounded arches with radiating voussoirs and a continuous stone label give a similar effect on the upper level. Originally, there were wrought-iron balconies on this level, but they, as well as iron finials that dotted the roofline, were removed sometime after the 1950s.

Window treatment varies, with large fixed panes being utilized on the first floor and moveable double-hung sash on the second. The building is capped with a flat roof which features a heavy parapet decorated with recessed rectangular panels and corbelling. Early in 1988, a major restoration of the El Pasaje Hotel was completed, and building again functions as a restaurant and private club.

Llano Building (Antonio del Rio Building) (1514 E. 8th Avenue)

A 2-story red brick edifice erected for del Rio around 1906, the building has a noteworthy balcony whose railing and brackets are of wrought iron and second floor posts and bracketing are of wood. The building has been renovated into office space using the historic preservation tax act.

Ferlita Bakery (Ybor City State Museum) (1818 E. 9th Avenue)

The bakery was built in 1923 by an Italian immigrant and continued to operate until 1973. It is a 1-story brick building of Mediterranean influenced design that presents an ornate main facade to 9th Avenue. This main facade, of yellow brick, is divided into five bays by six capped pilasters that extend above the massive curved parapet. Below the parapet a large awning with decorative wood eaves runs the full width of the building and is supported by original chains that are attached to the wall surface. The bottom half of the facade, below the awning, is symmetrical with two sets of double door entrances separated by a large fixed window, and flanked by similar single windows. Brick is used to form rectangular panels below each window and above the awning between each pair of pilasters. A large circular motif, centered on the top part of the facade, gives information about the building. The side walls of the bakery are faced with grey, sand-lime brick, rather than the blond brick of the main facade.

The State acquired the Ferlita Bakery in 1976, restored it, and opened it to the public as the Ybor City State Museum in 1980. The interior was modified to meet museum needs, but the original ovens, one of which dates to the Ferlitas' earlier bakery on the same site, remain in the building. The west and east sides of the building have been landscaped within a wall of blond brick pillars spaced by wrought-iron fencing; the west side features a courtyard and fountain.

King-Greco Building (1901 N. 15th Street)

The King-Greco Building, a 2-story brick structure, occupies the northeast corner of 8th Avenue and 15th Street. It retains many original features, including its chamfered corner entrance. Store windows appear on the first floor west elevation with original wood spandrel panels below. The second story windows are segmentally arched. Decorative curvilinear cutouts appear in wood panels above the windows and below the brick arches. Corbelling appears at the cornice.

El Encanto Building (1814-1/2 N. 15th Street)

Anchoring the southwest corner of 8th Avenue and 15th Street, the El Encanto is a 2-story brick building built in 1904 that originally housed a grocery. It retains many original features. Its

storefronts have been only slightly altered. The second-floor windows are arched. A balcony appears on the exterior end of the central hall that runs through the upper level. A great deal of corbelling and houndstooth brick work appears at the second-story windows and above. A near arcade has been enclosed but its arches remain visible.

La Casa Manrara (Gonzalez Clinic) (1915 N. Avenida Republica de Cuba)

This 2-story commercial edifice dates to 1901, but was extensively remodeled in Mediterranean Revival style in 1930. First called La Casa Manrara in honor of Edward Manrara, Ybor's principal financial advisor, the building, directly east of the Ybor Factory complex, on the southeast corner of 14th Street (Avenida Republica de Cuba) and 9th Avenue, housed the offices of their Ybor Land and Improvement Company. El Bien Publico, a hospital and clinic, was the principal early occupant, beginning in 1903. From 1939 until 1983, the building housed the clinic of Dr. A.A. Gonzalez. He provided medical services to Circulo Cubano, the principal Cuban ethnic club of Ybor City, which was founded in this building in 1912. The building is currently unoccupied.

La Casa Manrara is described here as it has appeared since the remodeling. The west elevation is in three sections: a central section with a rectangular parapet extending upward and two side elements with Spanish tile covering sections of the parapet. The parapet has a large crest-like motif dotted on both sides by three cast stone pyramid-shaped finials. The main entrance consists of a double door at the northern end of the facade, and there is a single entrance on the first level at the south end of the facade. Both entrances feature heavy metal awnings. The second level's high windows and doors feature decorative iron grills and similar iron balconettes, respectively.

The north (9th Avenue) elevation is divided into two sections by quoins and a cast-stone pyramidal finial at the roofline. The window and door treatment is similar to that on the main facade. The eastern section is an addition of concrete block. Because both the original building and the addition were faced with stucco in 1930, the appearance is compatible on this elevation. The east elevation shows the 1- and 2-story concrete block additions, while the south has not been stuccoed, with the contrasting materials of the main block and additions clearly visible.

Perez and Castillo Cafe Building (1902 Avenida Republica de Cuba)

Constructed about 1890, this 2-story brick building, is one of the oldest in Ybor City. It originally had a wooden balcony on the south and east sides fronting on 8th Avenue and Avenue Republica de Cuba. The early storefronts on the first level have been modified. Above the first level, some decorative brickwork and corbelling remain, although stucco now covers the bulk of the brick.

Civic and Social Organization Buildings

Ybor City's clubs provided social recreational outlets for their members, attracted talent and entertainment, and provided medical care as well. Their elegant and impressive buildings reflect this diversified blend of functions.

El Centro Espanol (1526-1536 E. 7th Ave.) (NATIONAL HISTORIC LANDMARK)

El Centro Espanol, erected in 1912, is a long rectangular-shaped building with a 2-1/2-story main block and a 3-1/2-story rectangular wing attached to its rear (north) facade. This dark red brick edifice shows the influence of French Renaissance Revival, as well as Moorish and Spanish modes. This blend of styles has been dubbed Mediterranean Revival. It is architecturally striking, compatible with surrounding historic structures in such features as its wrought-iron balconies, which are among the finest in Ybor City, and occupies a key location on Ybor City's main street. It also possesses impressive interior spaces.

The main block consists of a 1-story base with rectangular-shaped window and door openings, and features, and, on its main (south) facade, a projecting highly decorative Moorish entrance arch with cast-iron trim. The long palazzo-like east facade and horizontal divisions of fenestration are typical of the Renaissance Revival style popular late in the 19th century.

The second-story body features arched window and door openings with white stone keystones, labels, and decorated slipsisills, and is highlighted further by projecting cast-iron balconies with a Spanish motif on the front (south) facade. The upper half story features eyebrow windows with white stone trim and inlaid decorative stone work. This portion of the edifice is capped with a red tilecovered hipped roof.

The attached rear wing is less ornate and consists of a 2-story base with brick wall pilasters and wood sash windows set in rectangular surrounds; a 1-story body featuring moveable double-hung sash windows set in arched surrounds and decorated with white stone labels, keystones, and plain slipsisills; and a crown made up of the upper half story with eyebrow windows similar to those of the main block and a roof parapet decorated with recessed brick panels. This portion of the edifice has a flat roof.

The cantina is richly embellished with pressed metal ceilings, hexagonal tile floors, and glazed tile wainscoting. Tuscan colonnades divide the 5,000-square foot-room into three sections. The theater is less elaborately finished in wood. The original oak parquet floor and elevated musicians' gallery survive in the ballroom.

With the exception of reroofing in 1953 and minor changes to the southeast portion of the first floor during restaurant use, El Centro has undergone few changes.

El Centro Espanol sold the building in 1983. Since vacant, the building was deteriorating rapidly. The cantina and ballroom are in fair condition, but the theater has obviously suffered. The building has recently been purchased by the State of Florida and is in the process of renovation. (El Centro Espanol has already been designated a National Historic Landmark.)

Centro Asturiano (1913 N. Nebraska Street)

Completed in 1913-14 at a prominent spot on the southeast corner of Palm Street and Nebraska Avenue, this 3-story yellow brick and stone structure has a highly decorated facade with Beaux Arts characteristics. Facing west on Nebraska, the facade is a 5-part composition, with monumental Doric columns rising to the cornice and dividing the building vertically. The building is constructed on a tall granite base, the windows of which are partly below ground and have radiating voussoirs. The columns rest on this base as does the wide sweeping stone stair leading to the double-door main entrance.

The windows on the first floor are arched with massive Tuscan pilasters between them. Five flat terra cotta panels with bas-relief designs are located between the first and second floors and between the columns. Above them are five round-arched windows on the second floor. This Neoclassical composition is surmounted by a plain wide entablature consisting of a decorative tile pattern above each column capital at the frieze and a simple egg and dart molding and dentil band as a cornice. The water table and beltcourse are also of egg-and-dart design. There are six small eyebrow windows in the architrave, which is surmounted by a wide plain cornice supported by scroll brackets. The flat roof is surrounded by a stone balustrade running between piers. The 11-bay north elevation is treated identically, and is interrupted at its midpoint for wide curving stairs. The south facade is a stripped down version of the north; it has simple yellow brick pilasters with plain brick capitals and no stone or tile detail. At the extreme rear of the building is a 4-story section, the stagehouse, which is devoid of exterior decoration, except at its eastern end, with plain pilasters dividing the facade into five bays.

Centro Asturiano's most important interior space is its 1062-seat theater, although the 50' onyx bar in the basement lounge, reputedly the longest in the world, is also impressive, and the gymnasium has interesting period features.

The building has never been vacant. It has been continuously supported by its members.

El Circulo Cubano (2010 Avenida Republica de Cuba)

In 1902, the Cuban population of Ybor City organized El Circulo Cubano, choosing this name because the founders sat in a circle when meeting to establish it. In 1917 the present 4-story, yellow brick, Beaux Arts edifice was completed on the southwest corner of 7th Avenue and 14th Street.

This rectangular building rests on a quoined brick base over a partially raised full basement which is delineated from the first story by a projecting stone belt course. Brick piers rise uninterruptedly from the belt course, spanning the first 2 stories, before they culminate in a decorative frieze with an overhanging cornice capped with a balustrade. The use of 4-bay-deep setbacks at the third-story level heightens the importance of the centrally located, 5-bay-wide projecting covered portico, capped with a large triangular pediment, on that level. Wall treatment is similar to that on the first 2 stories, and the combination of decorative frieze with overhanging cornice capped with a balustrade along the roofline is repeated as well.

The main entrance, reached by a double stairway covered with red tiles and featuring elaborate metal railings, is flanked by engaged Corinthian columns and capped by a broken pediment with

decorated brackets. A stained glass representation of the Cuban seal is displayed over the main entry.

The building, still utilized by El Circulo Cubano, is in fair condition. It is undergoing restoration. The large upper level ballroom features attractive ceiling murals. The cantina and medical clinic still operate.

L'Unione Italiana (Italian Club) (1731 E. 7th Ave.)

Ybor City's Italians formed L'Unione Italiana in 1894. The club erected the present 3-1/2-story Neoclassical building, which it still occupies, on the southwest corner of 7th Avenue and 18th Street, in 1918.

The exterior walls are constructed of red brick and rest on a rusticated stone foundation over a partially raised full basement. Along its front (north) facade the edifice features four huge Roman Doric columns which mark the main entrance and culminate in a full entablature and cornice capped by a triangular pediment. On the east side the building has six similar columns which provide a sense of underpinning. Multipaned mullion windows are generally used throughout and are set in rectangular surrounds except on the third story where arched ones are utilized. The building is crowned with a half-story flat-roofed penthouse featuring eyebrow windows with decorative metal grills. The canteen, recreation room, theater, and ballroom are notable rooms. L'Unione Italiana's overall condition is good, and it is undergoing restoration.

German American Club (Young Men's Hebrew Association /YMHA/) (Los Caballeros de la Luz) 2105 N. Nebraska)

Built in 1908, and remodeled in 1942, this 3-story building occupies the northeast corner of Nebraska and 11th Street. It served Ybor City's Germans, including Jews, until the club was sold in 1919 in a period of anti-German feeling following World War I. The YMHA occupied it from 1925 to 1944. The Los Caballeros de la Luz, an Hispanic group, acquired it in 1962.

Faced with concrete block covered heavily with applied stucco and molded to form the even appearance of tooled stone masonry, the building has fine Classical details and proportions. External details include the round arched window surrounds, a dentilled cornice beneath projecting eaves, a low wall at the outer edge of the flat roof, four beltcourses, rusticated quoins at the corners on the first level, and windows topped by fanlights and featuring arched lintels with goddess masks at the keystones.

The symmetry of the 5-bay by 5-bay building is emphasized by raised porticos resting on stylobates on each face of the building over the raised basement. The square porch columns are Roman in character. The porticos are all flat-roofed with wrought-iron balustrades and with wrought-iron roof deck balustrades on the north and south sides. The porticoes on the west, or main, and south facades are 3 bays wide with the main entrance to the building in the central bay on the west; the other porticoes are only one bay in width. The north and south porticos are reached by elaborate double stairs with wrought-iron railings.

The interior of the building, now vacant, features a swimming pool, theater, and bowling alley; it retains some of its original decorative schemes. The most notable German influence is a decorative band around the theater's proscenium arch which displays a distinctive Bavarian foliated curl motif.

Marti-Maceo Club (1226 E. 7th Avenue)

The present clubhouse, replacing one demolished by urban renewal, was acquired by the club in 1960, but is classed as contributing to the district because of its exceptional importance. It serves Ybor City's Afro-Cubans, who were excluded from Ybor City's other Cuban and Spanish clubs. A converted plain 1-story commercial building with a stepped parapet, it has since been modestly embellished with a mezzanine, a tile-roofed awning, small metal grills over its slit-like upper level windows and a panel of tilework, centered on the front elevation, that celebrates the clubs' heroic namesakes. The entrance is to the right of the 7th Avenue facade.²

Las Logias Unidas (The United Lodges)(La Beneficia)

In the 1920s five Ybor City fraternal groups erected the 2-story Spanish-style edifice at 10th Avenue and 15th Street which became known as Las Logias Unidas ("The United Lodges"). This masonry building features large round arched windows on the first level and carved stone balconies at small windows on the second level. It is capped with a red tile-covered hipped roof. Later, it is used by La Gaceta, a local newspaper published in Spanish, Italian, and English, and said to be the only such trilingual newspaper in the United States. The building is now used for offices.

Labor Temple (1520 N. 16th Street)

In addition to its Latin clubs, Ybor City had numerous labor and other fraternal organizations as well. The most important preserved building associated with labor and unionism in general is the Labor Temple at the corner of 9th Avenue and 16th Street. Ybor City's cigar worker and restaurant unions jointly occupied this building, although it was originally constructed for the Order of the Golden Eagle. It is an eastward-facing 2-story yellow brick edifice erected in 1930. With cast-iron grillwork, round arched stone window and door surrounds, white stone balconies, oriel windows, and square-shaped tower capped with a crenellated parapet, this edifice bears a striking resemblance to a Spanish castle.

Churches and Schools

Our Lady of Perpetual Help Church (1723 E. 11th Avenue)

This Romanesque Revival style buff brick church, built in 1937, replaced a wooden church that had served Roman Catholic communicants of all nationalities--with sermons in English, Spanish, and Italian--since 1891. The church is basically rectangular in plan, with a tower on the west elevation, a 5-sided bay on the east, and an apse on the south, or rear.

The church is set within its site, on the southeast corner of 11th Avenue and 7th Street, by a concrete half wall with iron railing along the north elevation. The tri-arched entrance is approached by an entry of concrete block pilasters with retractable grille gates and header of decorative ironwork. Each cast iron concrete archway is supported by unfluted columns with Corinthian capitals and each voussoir is decorated with a single flower motif. Above the entry are the stone seal of the Redemptorist congregation and Palladian style stained glass windows. A cast stone cross is placed at the apex of the triangular parapet.

A 1-story octagonal bay topped by a small cross projects from near the northern end of the east facade. Its windows are stained glass set in round arch surrounds. The west facade is dominated by a 3-story tower, which has small round arch windows at the first level, a decorative motif surmounting fixed windows on the second level, and paired arched vents on the third. The tower is crowned by a cross.

Side aisles project from the nave at the first-floor level and are covered by a metal shed roof. A clerestory of stained glass windows in arched surrounds appears along the second level of the nave.

The apse of the church facing Palm Avenue has a metal roof with a cross at its apex.

Our Lady of Perpetual Help Rectory (1711-11th Avenue)

The rectory is between the church and the academy building, described below, on the south side of 11th Avenue. This 3-story buff brick structure was built in 1940. Its Romanesque Revival facade is compatible with the church.

The rectory is rectangular in plan with an apsis front facade. The single door is surrounded by cast stone trim and topped by a broken pediment which supports a sculpture of the Virgin Mary. The second floor windows are stained glass set within round arch surrounds. The apsis has a metal roof with a metal cross extending from its apex. Behind the apsis extends a triangular parapet and circular vent.

The side elevations feature 11 bays of double-hung sash on each level. The rear has screened balconies, supported by brick pillars, at the first and second floor levels. A triangular parapet extends above the metal clad gable roof. An asphalt shingle overhang supported by metal posts extends over the first floor.

The rectory, which retains its central hall plan, is in excellent condition. It contains the church office, a large meeting room, and the priests' private quarters.

St. Joseph's Academy of Our Lady of Perpetual Help (1721-11th Avenue)

This former Catholic academy is east of, but on the same block as, the rectory and church to its west. It is a massive 3-story stucco over brick building with a "W" shape floor plan and a relatively plain appearance.

The front facade, which faces north, has the most detailing. It is symmetrical in shape and appearance with one central hall and two side wings. Flanking the entrance are 5-sided bays each with a narrow window located on each floor. Wings to either side of these projecting bays are divided into 3 bays by paired windows. The end bays project slightly. Cement coping at the roofline is an early modification of the original crenelated parapet. It is adorned by a modest cornice and a metal cross over the center of the front elevation. The east elevation is divided into two principal sections. The northern portion is original while a 1927 addition extends to the south end of the block. The addition provided classrooms, living quarters for the teaching staff, and a social center.

The original portion is divided into five bays by paired windows. The double door entrance is centrally located. A small 1-story addition of concrete block with a flat metal roof was added to the northeast corner in the 1940s.

The 1927 addition is a 3-story, 4-bay concrete block structure added to the south end of the original east wing. It is a simple unadorned building similar to 1920s industrial architecture.

The west elevation mirrors the original portion of the east facade.

The south facade contains the most irregularities. From this elevation two wings and a central stairhall extend from their rectangular base. The south end of the west wing consists of 3 bays with single windows and 1 bay with paired ones.

Fire escapes appear along the recession between the west wing and the central stairhall. Exit doors are to the western side of the facade, flanked to the east by three bays of single windows. Small 1-story additions adjoin the 2-bay stairhall on its east and west sides. Within the second recession are two entrances.

The Academy closed in 1975 and has been used as a recreational building and as a home for senior citizens. It is currently vacant and in a state of disrepair and deterioration.

V.M. Ybor Elementary School (1406 E. 15th Ave.)

One of the first public schools in Ybor City, the school consists of two structures. The original (ca. 1911) is a small 2-story red brick building, square in plan. The later portion (1920s) is 3 stories, except for its 1-story auditorium, and is of red brick in a style imitating the Ybor City cigar factories and warehouses.

The original building is on the northern end of the block, and is almost square in plan. It has a hipped roof with intersecting gables at both the north and south ends. The main entrance fronted Columbus Drive. The south elevation is somewhat reflective of the north with gable end, chimneys, and entranceway. The brick stepped entrance is covered by a hood roof and brackets.

A long metal-covered walkway connects this building with the later one.

The 1920s school building is a massive vernacular structure with slightly projecting side wings to the front. Detailing is limited to a grand entranceway fronting 15th Avenue. The entrance is centrally located on the second floor and is approached by a central stairway with brick cheeks supported by a double stairway on the first floor. The recessed double entry is detailed with a red brick surround and pilasters.

Privately owned at present, the school is in a state of disrepair. Elements of the roof and windows are missing, leaving interior structural members exposed.

Other Facilities

Cuscaden Pool and Park

This is a Depression-era park with swimming pool completed in 1939. A baseball grandstand from the same era survives.

Marti Park (Parque Amigos de Jose Marti) (1300 E. 8th Avenue)

Site of the home of Ruperto and Paulina Pedroso, two Black Cubans who sheltered Marti when Spanish assassins were sent to Ybor City in search of him in 1893. The house burned in the late 1950s. The park, developed in 1960, is technically Cuban property. It features a Spanish Baroque style entry arch in its pier and arched grill perimeter walls. In the park, a larger than life statue of Jose Marti is featured on a pedestal. A solid wall at the rear bears a plaque in Spanish with a portrait in medallion of Paulina Pedroso.

Engine Company No. 2 (2611 N. 12th Street)

Built in 1929 in the Mission style, this 2-story building of irregular rectangular plan is covered with stucco. A tower extends from the southeast corner of the building.

Residential Architecture

Although a large number of Ybor City residents lived in 2- and 3-story masonry commercial-

residential buildings, most resided in single and multi-family frame dwellings, constructed for the most part by the cigar companies adjacent to the factories. The typical Ybor City house before World War I was a gable-roofed "shotgun" edifice. The heaviest concentration of such buildings was in the area between Nebraska Avenue and 22nd Street and 1st and 12th Avenues. In the 1960s urban renewal brought about the demolition of many of them.

The most significant remaining concentration of early worker housing is in the area between 4th and 6th Avenues and 15th and 22nd Streets. They virtually all were constructed before World War I and some date to the late 19th century.

1807-09--1825 E. 4th Avenue

Examples of 2- and 4-family dwellings can be seen on the south side of 4th Avenue between 18th and 19th Streets. Architecturally, these 1-1/2-story double houses are similar to the single-family ones except for their lower support pilings and medium-pitched gable roofs. The 4-family ones, however, stand a full 2 stories tall, have gently pitched gable roofs with projecting rafters, and feature 2-tiered porches. Most of the housing in this section appears to be in generally good condition and to have undergone little alteration.

Cigar Workers Row (2607, 2609, 2611, 2613 N. 15th Street)

Built in 1918-19, this intact row of four houses was built for cigarworkers' housing and is located near many factories. The identical 1-story frame structures have central dormers projecting from their hip roofs. The porch detailing, featuring porch posts and railings over brick piers, is consistent.

2503, 2505 N. 15th Street

These two houses, in the cigar factory quarter of Ybor City, are identical 1-story L-shaped frame structures on brick piers with porches of simple turned posts partially covering their fronts. The houses have cross gable roofs. Sawn wood trim appears on the porches and in the gable peaks.

1020 E. 10th Avenue

Built in 1917, this house is a fine wood bungalow. It presents a gable to the street, An inset porch has roof supports of wooden battered piers atop brick piers with houndstoothing. Fan-shaped porch steps project in front of the main entrance which features a transom and sidelights.

2007, 2009, 2011 N. 18th Street (Ybor City Preservation Park)

These are three 1-story frame "workers" houses moved to their present locations by Tampa Preservation, Inc., in 1984 and adaptively restored for office use by the Historic Tampa/

Hillsborough County Preservation Board in 1986. Now situated in the same block as the Olivas Tobacco Company, a 3-story frame former cigar factory, they approximate an Ybor city streetscape of 1922.

2007 N. 18th Street (formerly located at 1911 E. 11th) was built in 1902. It is a 3-bay center gable house on a center hall plan that reflects Colonial Revival detailing. Original Tuscan columns support the full-width porch, which is lined with a restored balustrade of urn-shaped elements.

2009 N. 18th Street (formerly 1805 N. 23rd Street) was constructed in 1922. A 3-bay center gable "shotgun" house, it incorporates the flat jigsaw cut trim typical of folk Victorian housing. Although much of the eaves trim on the full width porch is original, the balustrade had to be reproduced using original models.

2011 N. 18th Street (originally 1520 E. 4th Avenue), dating to 1905, is the smallest of the three houses in "Ybor City Preservation Park." This rectangular "shotgun" house has a gable roof and a full-width shed roofed porch that is trimmed with Victorian jigsaw millwork.

Yanez House (1301 N. 23rd Street)

Built ca. 1916 by an Italian general contractor, on the northeast corner of 23rd Street and 2nd Avenue, the Yanez House is a fine late Queen Anne-Colonial Revival, or "Eastern Stick" style building, but is now covered in aluminum siding. The white stick-style ornamentation contrasts sharply against its dark red horizontal siding. Deep double-tiered porches project on the south and west elevations. Extremely wide eaves lend a horizontal feeling which is contrasted by a 2-story octagonal tower at the southwest corner. Brick and battered wooden piers support the porch roof on the first floor. At the upper level, wood posts appear with sawn wood decoration but a fine geometric balustrade has been replaced with an aluminum one. Lowered attic dormers project on the south and west. The decorative hexagonal shingles are hidden by aluminum siding that now covers the house.

1217 E. 17th Avenue (Charlie Wall House)

One of the finest Craftsman houses in Ybor City, this residence was built in 1916. It was the home of Tampa bolita king Charlie Wall until his murder in the 1950s.

Urban Design Features

Certain urban design features add to the ambience of the Ybor City Historic District. These include patterned sidewalks on 7th Avenue, brick streets in certain areas, and period street lights, the models for which date to 1909.

Non-Contributing Structures

Heavily altered buildings, those less than 50 years old, cleared sites, and other features that do not contribute to the significance of the Ybor City Historic District are itemized in the inventory of the district's buildings that follows.

Examples of non-contributing buildings include:

the heavily altered Quiros Villazon and Co. (Gradiatz Annis) Cigar Factory at 2112 N. 15th St. Constructed in 1906, this 3-story brick building's windows have been bricked up and the whole building has been sprayed with concrete and painted white.

the Columbia Bank Building, at 2028-2032 E. 7th Ave., a 2-story concrete block building constructed in the 1950s. The facade features rusticated blocks, quoins, and a parapet, reflecting efforts at compatibility with the district.

Las Novidadas (El Goya) Restaurant, at 1422-1430 E. 7th Ave., in a design heavily modified from the original in the 1940s, with large rounded arches providing an arcaded effect on the ground level and other Italian Renaissance motifs, like the square tower capped with a hipped red tile roof at its southwest corner.

Endnotes

1. The Barrio Latino Commission has authority within the locally designated Ybor City Historic District, bounded on the north by the alley north of Columbus Drive, on the east by the alley east of 22nd Street, on the south by the alley south of 4th Avenue, and on the west by the alley west of Nebraska Avenue. Some companies constructed water towers to help protect their factories and workers in case of fire, a real risk because of the flammability of tobacco and a useful precaution because of low water pressure in the municipal system. With one major exception, where the water tower was incorporated into the design of the main building as a clock tower, these were free-standing structures with spherical bottoms and conical tops set on webbed girders.
2. The physical descriptions of Ybor City buildings in the pre-existing National Register District have been abstracted from the Florida Master Site File Site Inventory forms prepared by Deborah Heath, Julie Kaekel, and Diane Greer for the Historic Tampa/Hillsborough County Preservation Board in 1979. M.C. Leonard's "Historic Overview of Greater Ybor City, Historic Structures" and L. Glenn Westfall's studies for the Historic American Buildings Survey have also been useful.

The preparation of this study of the greater Ybor City National Historic Landmark District study would have been impossible without the extensive local survey work performed by Robin Bodo and Lori Smith Miranda, who painstakingly surveyed and photographed every building in the expanded district, and substantially revised and updated many of the 1979 Florida Master Site File Site Inventory forms. Their work, presented in summary form in the lists that follow these notes, was monumental in scope. It was supported in part by a grant from the Elizabeth Ordway Dunn Foundation

and conducted under the direction of Stephanie Ferrell, A.I.A., Director; Donna Hole, Historic Preservationist; and David P. Rigney, Research and Construction Director, of the Historic Tampa/Hillsborough County Historic Preservation Board.

The latter two individuals also tramped the entire enlarged district indefatigably with the author of this form. The insights, advice, and knowledgeable comments of Mrs. Joan Jennewein, Tony Pizzo, Gary Mormino, Susan Greenbaum, Harris and Kay Mullen, and L. Glenn Westfall must also be acknowledged.

3. Susan Greenbaum, Afro-Cubans in Ybor City (Tampa: University of South Florida, 1986), pp. 25-26.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties: Nationally: X
Statewide: ___ Locally: ___

Applicable National
Register Criteria:
A ___ B ___ C ___ D ___

Criteria Considerations
(Exceptions):
A ___ B ___ C ___ D ___ E ___ F ___ G ___

Areas of Significance:	Period(s) of Significance	Significant Dates
Ethnic Heritage:	1886-1940	1886
Hispanic	_____	_____
Industry	_____	_____

Significant Person(s): _____

Cultural Affiliation: N/A

Architect/Builder: _____

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Summary [1]

The rich ethnic mosaic that is Ybor City has been characterized as "unique in America," in that "it was conceived by a Spanish promoter, born of men's craving for good cigars and spanked into robust hectic life by the war that made the United States a world power." [2] Founded in 1886, by Vincente Martinez Ybor, Ybor City was "a company town" whose "foundation was based upon immigrant ideas, capital, and labor." [3] Although it contained numbers of Italians as well as a sprinkling of Germans, Rumanian Jews, and Chinese, the area's cultural tone was set by the overwhelming preponderance of persons of Cuban, including Black Cubans, and Spanish origin. In fact, Tampa historian Karl H. Grismer has described Ybor City as "a city within a city, a city as truly Latin-American in the customs of its inhabitants as though it had been in the heart of Cuba." [4]

The lifeblood of this Latin island that grew and prospered in the segregated Deep South was the cigar industry, and, during its heyday from the 1890s until World War II, Ybor City made Tampa "the leading cigar manufacturing city of the world." [5] Tampa cigars became famous all over the world because of the skilled Latin craftsmen who made them by hand. At its peak, the

industry in Ybor City employed 20,000 persons who handcrafted cigars in 36 sizes and shapes.

The cigar factories of Ybor City are also notable as a nursery for the Cuban Revolution from Spain. The city's Cuban population helped promote the revolutionary activity in Cuba in the late 19th century that culminated in the Spanish-American War and Cuban independence. Jose Marti, the poet-patriot commonly referred to as the "George Washington of Cuba," delivered some of his most significant speeches to the Cuban populace here. As a result of the activities of Marti and other revolutionaries, Tampa became "the principal port through which arms and ammunition were sent to Cuban insurgents" in the 1890s. [6] Also, fittingly perhaps, the U.S. invasion of Cuba in 1898 was launched from Tampa.

In addition, Ybor City's ethnic clubs were the scene of "a progressive scheme of co-operative medicine ... which was to thrive and outlive any similar plan in the United States." [7] In addition to their usual functions, these immigrant social and benevolent organizations contracted with physicians and medical personnel to provide care to their memberships at set rates included in the clubs' dues. Despite the opposition of organized medical groups, these plans prospered and are still offered in Ybor City.

Lastly, Ybor City, as a multiethnic and multiracial community in the American Deep South, is particularly illustrative of the multi-faceted history of ethnic and race relations from shortly after Reconstruction until the 1960s; the association of late 19th- and early 20th-century immigration with industrial communities is not unusual, but it is exceptional in the South, which historically has had relatively little industry and few immigrants. Tampa's ethnics formed a distinct enclave socially and politically. The city's Afro-Cubans, in addition, formed a community within this enclave. Segregated by law, they were long excluded, in many ways, from both the Latin and Black communities in Tampa.

The Ybor City Historic District, situated a short distance northeast of Tampa's principal business section, retains historic commercial and commercial-residential edifices; industrial buildings, mainly cigar factories; ethnic facilities, and early examples of worker housing that powerfully illustrate all these aspects of the community's history. Most of the buildings have architectural features or other characteristics that display their unity with the distinctive ethnic traditions of the city.

History

Late 19th- and early 20th-century immigration to the United States from Spain from Cuba, and from Spain via Cuba, still Spanish territory until 1898, was not massive, but was impressive for the entrepreneurial skills and artistic talents it brought into the country. Aside from New York City, this immigration was localized in the Southeastern United States, especially in Florida, the part of the mainland closest to Cuba. First, Key West was the center of this immigration, bound up in major part with the cigar industry; that isolated island yielded primacy to Tampa after Vicente Ybor founded Ybor City in 1886.

Ybor City's development was influenced by the effects of Spain's policies toward its colony in Cuba, American tariffs on tobacco, and the demand for "Havana" cigars. Although the Spanish

had initially explored and established missions in the area around Tampa, they did little to settle there before ceding Florida to the United States in 1819. In that year, Tampa was a small fishing village with residents of Spanish and Cuban origin. Tampa grew slowly, and as late as 1885 had a population of only around 700.

The Cigar Industry

The seed for future growth had been sown in 1869 when one of the town's Cuban families began rolling and selling cigars for local consumption. Although the Indians had introduced Europeans to the cigar shortly after the discovery of America, this form of tobacco consumption did not become widely popular until the 1850s. Cigars made in Cuba from Cuban tobacco became the standard of quality, and, as Americans began to take up the habit before the Civil War, cigars became an integral part of the Cuban market. The importance of the American consumer became readily apparent with the passage of the 1857 tariff, which placed a heavy tax on Cuban tobacco and resulted in large-scale unemployment there. As a result, a number of Cuban cigarmakers moved to Florida and other areas of the United States. Most remained in Cuba, however, and enjoyed the prosperity resulting from a dramatic increase in American consumption that began in the late 1860s. In that period, the cigar, according to tobacco industry historian Joseph C. Robert, became "accepted as the symbol of wealth, substance, and solidity, traits triumphant in the gilded age." [8]

Cuban cigar manufacturers, faced with political unrest in Cuba and uncertainty about American tariff policy, began establishing factories in New York, New Orleans, and particularly Key West, Florida. The latter became particularly popular because of its proximity to and similarity in climate to the homeland. In 1869 Vicente M. Ybor set the future course of the cigar industry in the United States when he began importing large quantities of Cuban tobacco into Key West and utilizing exiled workers to make "Havana" cigars. His action forced "the existing cigar manufacturers to make cigars from Cuban tobacco in order to compete with" his popular products marketed under the "Prince of Wales" label. [9]

Plagued by distribution problems and strikes in isolated Key West, Ybor established an office and factory in New York City as well. By the mid-1880s, however, he was having difficulties with labor unions, particularly in Key West, and began looking for a location in a less isolated area. Late in the spring of 1885 Ybor was visited by his friends Bernardino Gargol and Gavino Gutierrez, who had just been to Tampa to assess its potential as a center for the manufacture of guava paste and jelly. Although they had failed to find the forests of guava trees said to grow there, both men were excited about Tampa's potential and urged Ybor to consider it as a factory site. At their urging, Ybor, accompanied by his friend and fellow cigar manufacturer Ignacio Haya as well as his two visitors, went to Tampa.

Ybor and Haya recognized the potential in Tampa's excellent port and recently completed railroad line. In addition, according to Cuban historian Jose Rivero Muniz, they realized that "the climate much like Cuba's would help in the production of Havana cigars, while its proximity to Havana would not increase greatly the cost of transporting the tobacco leaf." [10] In late 1885, Ybor and Haya purchased land for factories and worker housing and both began constructing factories.

Immigration

Initially, Ybor apparently planned a small-scale development. In early 1886, however, his Key West factory burned, and after he failed in efforts to buy additional land there, he decided to concentrate his energies on Tampa. With the assistance of Eduardo Manrara, additional land was purchased and Gavino Gutierrez was hired to lay out the factory town which became Ybor City. Shortly before the Key West fire, Ybor and Haya had completed their Ybor City factories and begun bringing in workers from Cuba. By the end of the year, over 3,000, some 15% of whom were Black, had arrived. [11] Although both plants had been completed at virtually the same time, Ybor encountered problems with his workers and tobacco supply, which enabled Haya to get into production first, in March 1886.

In October of that year, Ybor and associates organized the Ybor Land and Improvement Company to construct houses and buildings and sell factory sites to other cigar manufacturers, and shortly afterwards Haya started a similar firm. By the end of the year, Ybor alone had constructed 176 worker houses and purchased a streetcar line that connected Ybor City with Tampa. The town's rapid growth aroused annexation sentiment in Tampa, and in June 1887, it became legally part of that city, although it maintained its separate identity. Ybor City's growth continued, and by 1890 it had a population of around 6,000, which outnumbered the "native" residents of Tampa.

Ybor City developed as an ethnic enclave where English was a foreign language and "English Spoken Here" signs were common well into the 1930s. The largest single group were the Cubans, many of whom in the early years moved in from Key West. Later, most came directly from Cuba, and generally dominated the cigar trade. Next were the Spaniards, who did not begin arriving in large numbers until the 1890s, especially from Asturias and Galicia. Together, these two groups set the cultural tone for the community.

Ybor City also attracted Italians, mostly Sicilians. In many ways culturally similar to the Cubans and Spaniards, partially because Sicily had long been ruled by Spain, they blended easily into the community, with some becoming cigar makers but most engaging in small business and farming. Ybor City also had pockets of German, Rumanian Jewish, and Chinese immigrants as well. The Germans were important to the cigar industry because "German cigar box art was considered the best of its kind in the world, and several early cigar box labels were made by German lithographers." [12] Jews and Chinese were mostly concentrated in the mercantile and service trades.

Like immigrants elsewhere, Ybor City's ethnic groups formed social and benevolent organizations. Those in this community were unique, however, because of their cooperative medical plans. Immigrant organizations contracted with physicians and medical personnel to provide care to their members at set rates, and the members then received attention at no extra charge. [13]

Because many of Ybor City's Cubans were in exile because of revolutionary activity and because of its proximity to the homeland, Ybor City became a major center for the liberation of Cuba from Spanish rule. Jose Marti made several speechmaking trips here to raise money and troops.

Many cigar workers contributed a day's pay to the cause each week, and, in most of the factories, lectores (readers) hired to entertain workers used patriotic texts. As a result, "the cigar factories became without a doubt the most efficient places for the dissemination of the ideal of independence." [14]

Some of the exiles, like Jose Poyo, Ramon Rivero, and Fernando Socarras, returned to Cuba after the Spanish-American War to assume important posts in the new government or simply live there, but the vast majority remained in their new country.

As a quality cigar manufacturing center Ybor City quickly surpassed Key West and eventually Havana itself. Both Ybor and Haya offered plant sites and other incentives to attract other major cigar manufacturers, such as R. Monne and Company; Armo, Garcial and Company; Trujillo and Benemelis; and Arguilles, Lopez and Brothers. Ybor City also had hundreds of small cigar shops as well. Known locally as chinchales ("bedbugs"), or "Buckeyes" (because of their use of southern Ohio tobacco), these enterprises employed only a handful of workers and produced cigars of lower quality.

The growth of the industry can be illustrated by examining the import-export duties collected by Tampa port officials. In 1885 only \$683.08 was collected, but 3 years later the figure stood at more than \$83,000. In 1896 collections totaled more than \$787,000, before declining temporarily because of renewed troubles in Cuba and the Spanish-American War. With peace, however, the cigar industry quickly recovered, and in 1900 the port collectors took in over \$871,000.

By 1900 Tampa had become "the hand-rolled cigar capital of the world." [15] In addition to Ybor City, another cigar-making community, West Tampa, grew up, and together they supported auxiliary enterprises like box factories and printing plants. The success of the Tampa cigar was largely due to the skilled Latin craftsmen, who took an artistic pride in their work and handcrafted cigars in 36 sizes and shapes. Although cheaper machine-made cigars were available, they did not at first compare or compete with the Tampa product either in quality of workmanship or raw material.

The 1920s were the heyday of the hand-rolled cigar and of Ybor City. During that decade, both manufacturers and workers prospered. Despite Prohibition, an almost carnival air prevailed, and, in addition to legitimate businesses, gambling and prostitution flourished as well, patronized by both the Latin and Anglo communities. The seeds of change, however, were being sown for both the community and the industry that had given it birth.

Largely unnoticed due to the demand for good cigars in the prosperous 1920s was the dramatic increase in cigarette consumption. Even more threatening to Ybor City and its economy was the introduction of vastly improved machinery which could produce cigars comparable in workmanship with hand-rolled ones. Because of the popular belief in the superiority of the handcrafted article, however, manufacturers had great difficulty in marketing them. In order to overcome the public's prejudice, producers of machine-made cigars launched a notorious "spit campaign," in which their advertisements claimed that human saliva played a major role in hand manufacture. A major strike by cigarworkers in 1931 also contributed to change in Ybor City.

The owners brought in many lower-paid native workers and removed the lectores from the factories.

The combined effects of the "spit campaign," the Great Depression, and the popularity of cigarettes dealt Ybor City's hand-rolled cigar industry a blow from which it never recovered. Hand manufacturing continued on a small scale, while the large factories either mechanized or went out of business. As machines replaced people in cigar manufacture, many Ybor City residents moved away in search of work. Between 1930 and 1940, one-quarter of the foreign-born whites, and more than one-half of the Afro-Cubans, left Tampa. [16]

Although the Tampa cigar industry recovered during World War II and prospered in the immediate postwar era, Ybor City declined. Prosperity enabled many inhabitants to move to other sections of Tampa. By the late 1950s and early 1960s, Ybor City had begun to take on many aspects of an urban slum.

In 1965 an urban renewal project was launched which led to the demolition of a large portion of the community. At the same time, however, the renewal project sparked a revival of interest in the area among the Latin community to preserve its culture and most significant buildings. As a result, Ybor City in recent years has begun to come back to life and shows signs of becoming a thriving community again.

Significance of Individual Buildings and Groups of Buildings

Cigar Factories and Related Structures

Ybor City's cigar factories are of interest for their architecture, have distinctive features reflective of their ethnic connections, and have major political and social associations, they are also important as examples of industrial architecture. Overall, they are the most important collection of buildings associated with the cigar industry in the United States, if not the world. (The extant cigar factories of Ybor City appear in a list on the next page.)

Ybor Factory

The Ybor Factory was once the largest hand-rolled cigar complex in the world. Its success led other cigar manufacturers to move to Tampa. It is proposed for separate National Historic Landmark designation for its importance as a cigar factory and for its association with Vicente Ybor.

Ethnic Clubs

In every immigrant community, institutions organized and built by the immigrants, such as social clubs, mutual aid organizations, and churches, were central to group identity and acculturation, but the ethnic social and mutual aid clubs of Tampa were extraordinary by any standard. In Tampa, compared to many communities, they played a more robust role than religious institutions. Also, because Tampa was essentially a new city built in a relative wilderness--in contrast to the urban centers of the North--there were no existing philanthropic or charitable

institutions to serve the new arrivals. [17]

The following are the main ethnic clubs of Ybor City:

<u>Club</u>	<u>Date Formed</u>	<u>Present Building and Alterations</u>
Centro Asturiano	1902	1913
Circulo Cubano	1902	1907
Deutsch Amerikanisher (German-American)	1901	1909; 1942
El Centro Espanol	1891	1912
La Union Marti-Maceo (demolished);	1904	1909 1960
L'Unione Italiana	1894	1918

El Centro Espanol, the first ethnic club of Tampa, and Centro Asturiano were the first institutions in Tampa to organize and built major cooperative medical facilities for their memberships, an achievement that presaged modern-day health maintenance organizations. Centro Espanol's Sanatorio, completed in 1906, was probably the most modern and complete hospital in the State at that time. These efforts have been characterized as a response "to the problems of medical care with a dignity and dedication unequalled in urban America." [18] Even examined in the context of immigrant mutual aid efforts nationwide, these efforts appear exceptional in their size and the scope of their efforts and akin more to those in South America and Europe than to their counterparts in the northern cities of the United States. [19]

El Centro Espanol was the first ethnic club established in Ybor City, and reflected the trend-setting influence of the founding Spanish-born elite, who long dominated commercial, social, and intellectual life, even though they were less numerous than other immigrant groups. By 1908 El Centro had 2,687 members. Other nationalities in Ybor City followed suit [20] and erected a grouping of ethnic club buildings that have no surviving parallel elsewhere in the South. [21] (The German club had about 1,000 members in 1912.)

During and after World II, however, the ethnic clubs of Tampa lost much of their vigor. Their social welfare aspects were largely embraced by government and private insurance schemes. Social and cultural changes brought about by immigration restrictions, which stopped the flow of new, young immigrants; Prohibition, which suspended open social drinking; the Great Depression; and World War II also weakened them.

Physically and socially, the Latin community mixed more freely with the general Tampa population in the suburbs after the war. In the 1960s, redevelopment in Ybor City further weakened the residential membership base.

El Centro

El Centro Espanol de Tampa is the best surviving Spanish ethnic and cultural club building in

the Gulf Coast States that were the main focus of immigration from Spain in the last decades of the 19th century and the first years of the 20th and is among a handful of similar structures representing that phase of the immigration of the nationality that survive nationwide. For that reason, it has been individually designated as a National Historic Landmark.

Architecture

Ybor City's architecture is distinctive, particularly for Latin flair, and, for the time and the size of the community, quite impressive. The club buildings, the collection of commercial-residential buildings along 7th Avenue, and even the cigar factories anchor large collections of relatively modest structures that formed the residential quarters.

Ybor City buildings, when planned by architects, were designed almost exclusively by the "Anglo" architects of Tampa, although a few outside architects were retained. None of the architects had a national reputation, but many of their buildings are handsome and have endured.

M. Leo Elliott, who was associated first with B.C. Bonfoey, and then with Elliott C. Fletcher, was among the most prolific. Elliott and Bonfoey designed Centro Asturiano, L'Unione Italiano, and El Circulo Cubano, among others.

Francis J. Kennard was the architect of the Ritz Theater, the Marcos Building, the Katz Store, the Wolfson Building, and the Sanchez and Haya Building.

C.E. Parcell was the architect of the Ybor Factory.

Endnotes

1. This statement of significance is a revamped version of the corresponding section of a draft National Historic Landmark nomination prepared in 1979 by Ralph Christian for the American Association for State and Local History under contract with the Heritage Conservation and Recreation Service.
2. Quoted in Charles E. Harner, A Pictorial History of Ybor City (Tampa, 1975), p. 1.
3. L. Glenn Westfall, Research Study for the Development of the Ybor City State Museum (Tallahassee, 1978), p. v.
4. Karl H. Grismer, Tampa: A History of the City of Tampa and the Tampa Bay Region of Florida (St. Petersburg, 1950), p. 204.
5. Ibid., p. 181. An oddity of life in Ybor City is that, historically, the factories were integrated but parks, schools, churches, trolleys, and theaters were segregated.
6. Westfall, op. cit., p. 77.
7. Durward Long, "An Immigrant Co-Operative Medicine Program in the South, 1887-1963,"

Journal of Southern History, XXXI (November 1965), p. 417.

8. Joseph C. Robert, The Story of Tobacco in America (Chapel Hill, 1967), p. 173.
9. Westfall, op. cit., p. 9.
10. Jose Rivero Muniz, The Ybor City Story (Tampa, 1976), p. 7.
11. Susan Greenbaum, Afro-Cubans in Ybor City (Tampa: University of South Florida, 1986), p. 1.
12. Westfall, op. cit., p. 111.
13. Long, op. cit., p. 434.
14. Muniz, op. cit., p. 36.
15. Westfall, op. cit., p. 135.
16. Greenbaum, op. cit., p. 31.
17. This insightful observation was made by Gary R. Mormino and George E. Pozzetta, The Immigrant World of Ybor City, Italians and Their Latin Neighbors in Tampa, 1885-1985 (Urbana: University of Illinois Press, 1986), p. 176.
18. Ibid., p. 205.
19. Mormino and Pozzetta, op. cit., pp. 178.
20. Ibid., pp. 203-204.
21. By comparison, in New Orleans, the other principal city in the region with a pronounced ethnic flavor, only the German club survives. A March 31, 1988, memorandum by Donna Hole, Historic Preservationist, Historic Tampa/ Hillsborough County Preservation Board, "Centro Espanol, Ybor City, in the Gulf Coast Immigration Context," provides documentation for the rarity of the El Centro Espanol as a surviving ethnic club and for its preeminence among Spanish clubs.

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_____.

Ybor City Historic District

USDI/NPS NRHP Registration Form (Rev. 8-86)

United States Department of the Interior, National Park Service
Registration Form

National Register of Historic Places

The Immigrant World of Ybor City, Italians and Their Latin Neighbors in Tampa, 1885-1985.
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No. 45).

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. (One Property)
- Recorded by Historic American Buildings Survey: # _____
- Recorded by Historic American Engineering Record: # _____

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other: Specify Repository: _____

10. GEOGRAPHICAL DATA

Acreage of Property: _____

UTM References: Zone Easting Northing Zone Easting Northing

A _____ B _____

C _____ D _____
E _____ F _____

Verbal Boundary Description:

South Portion of District:

Beginning at the center of the intersection of Nick Nuccio Parkway with 5th Avenue extended, east on 5th Avenue extended and 5th Avenue to its intersection with 13th Street, north on 13th Street to its intersection with 6th Avenue, east on 6th Avenue to its intersection with 17th Street, south on 17th Street to its intersection with 4th Avenue, east on 4th Avenue to 18th Street, south on 18th Street to 2nd Avenue, east on 2nd Avenue to 20th Street, south on 20th Street to Frank Adamo Drive, east on Frank Adamo Drive to 21st Street, north on 21st to 2nd Avenue, east on 2nd Avenue to 22nd Street, south on 22nd Street to _____.

Thence, north on 23rd Street to 2nd Avenue, east on 2nd Avenue to 24th Street, north on 24th Street to 5th Avenue, west on 5th Avenue to 23rd Street, north on 23rd Street to 8th Avenue, east on 8th Avenue to 25th Street, north on 25th Street to 9th Avenue, east on 9th Avenue to 26th Street, north on 26th Street to 10th Avenue, west on 10th Avenue to _____, west on 11th Avenue to 24th Street, north along 24th Street extended to _____, north along _____ to _____.

Thence, south along 22nd Street to 11th Avenue, west along 11th Avenue to 21st Street, north along 21st Street to 12th Avenue, west along 12th Avenue to 19th Street, north along 19th Street to 13th Avenue, west along 13th Avenue to 18th Street, south along 18th Street to 12th Avenue, west along 12th Avenue to 15th Street, south along 15th Street to 9th Avenue, west along 9th Avenue to 14th Street, north along 14th Street to Palm Street, west along Palm to 13th Street, south along 13th Street to 6th Avenue, west along 6th Avenue and 6th Avenue extended to the east edge of the Nick Nuccio Parkway, and then south along the east edge of the Nick Nuccio Parkway to the point of beginning.

Northwest Portion of District:

Beginning at _____ east along Palm to Lowe Street, north along Lowe Street to 11th Avenue, east along 11th Avenue to _____, north along 13th Street to 13th Avenue, west along 13th Avenue to _____, west along 12th Avenue to Nebraska, south along Nebraska to the point of beginning.

North Portion of District:

Beginning at the intersection of Nebraska and 14th Avenue, east along 14th Avenue to its intersection with 10th Street, south along 10th Street extended to _____, north along 12th Street extended and 12th Street to 14th Avenue, east along 14th Avenue to _____, north _____,

Ybor City Historic District**Page 41**

USDI/NPS NRHP Registration Form (Rev. 8-86)

United States Department of the Interior, National Park Service
Registration Form

National Register of Historic Places

west along 15th Avenue to 20th Street, north along 20th Street ____, south along 19th Street to 18th Avenue, west along 18th Avenue ____, north along Owen to ____, west along _____ to 14th Street, south along 14th Street to ____, south along 13th Street to 20th Avenue, west along 20th Avenue to 12th Street, south along 12th Street to 19th Avenue.

Thence west along 19th Avenue to Nebraska, south along Nebraska to _____, south along __ to 17th Avenue, east along 17th Avenue to 9th Street, south along 9th Street to _____, south along _____ to Columbus, west along Columbus to 9th Street, south along 9th Street and 9th Street extended to 15th Avenue, west along 15th Avenue to _____, south along __ to 14th Avenue, the point of beginning.

Boundary Justification

The boundary described contains 1,349 structures, of which 956 contribute to the district's significance. The boundary includes three historically related portions of Ybor City that retain their architectural integrity and original character, based on the predominance of contributing buildings relating to the period of significance within the historic boundaries of Ybor City.

The three components of the district, though discontinuous, are within those boundaries. They formed an intact area until sundered by two major public construction projects: the construction of Interstate 4, which cut a swath through the northern part of the district, separating the northern component (described below) from the remainder of Ybor City; and an urban renewal project beginning in 1965, which demolished all housing between the 7th Avenue commercial core and the Interstate, and that in the Nick Nuccio Parkway corridor to the northwest and west of the 7th Avenue commercial area, separating the northwest salient (described below) from that strip. Both projects destroyed significant numbers of historic buildings. Urban renewal did leave much of the street pattern intact in the affected area and spared some major non-residential structures, such as cigar factories and religious buildings.

The north element is roughly bounded on the north by 21st Avenue, on the east by 20th Street, on the south by Interstate 4, and on the west by Nebraska Avenue. Historic buildings and structures in the north section include 24 concrete houses, an array of other worker housing, a 2-story concrete hotel, the Regensburg Cigar Factory, the Perfecto Garcia Cigar factory, the Ybor Elementary School, and the Cuscaden Swimming Pool.

The west section is roughly bounded on the north by Interstate 4, on the east by the Nick Nuccio Parkway, on the south by Palm Avenue, and on the west by Nebraska Avenue. This area includes two major buildings, the Centro Asturiano and the German-American Club, and a fine collection of early 20th-century housing stock, including many bungalows and frame vernacular buildings. Many of the streets in this section retain their brick paving and granite curbing. The retention of street tree also adds to the historic residential character.

The largest of the three components of the historic district contains the existing Ybor City

Ybor City Historic District

USDI/NPS NRHP Registration Form (Rev. 8-86)

United States Department of the Interior, National Park Service
Registration Form

National Register of Historic Places

National Register Historic District, listed in 1974, which includes mainly the 7th Avenue commercial corridor and adjoining cigar factories, but adds residential components to the south and northeast of the 7th Avenue strip as well as much of the area north to Interstate 4. The additional areas includes the principal Catholic church, Our Lady of Perpetual Help with its historic rectory and academy, and seven cigar factories.

11. FORM PREPARED BY

Name/Title: _____

Organization: _____ Date: _____

Street & Number: _____ Telephone: _____

City or Town: _____ State: ___ ZIP: _____