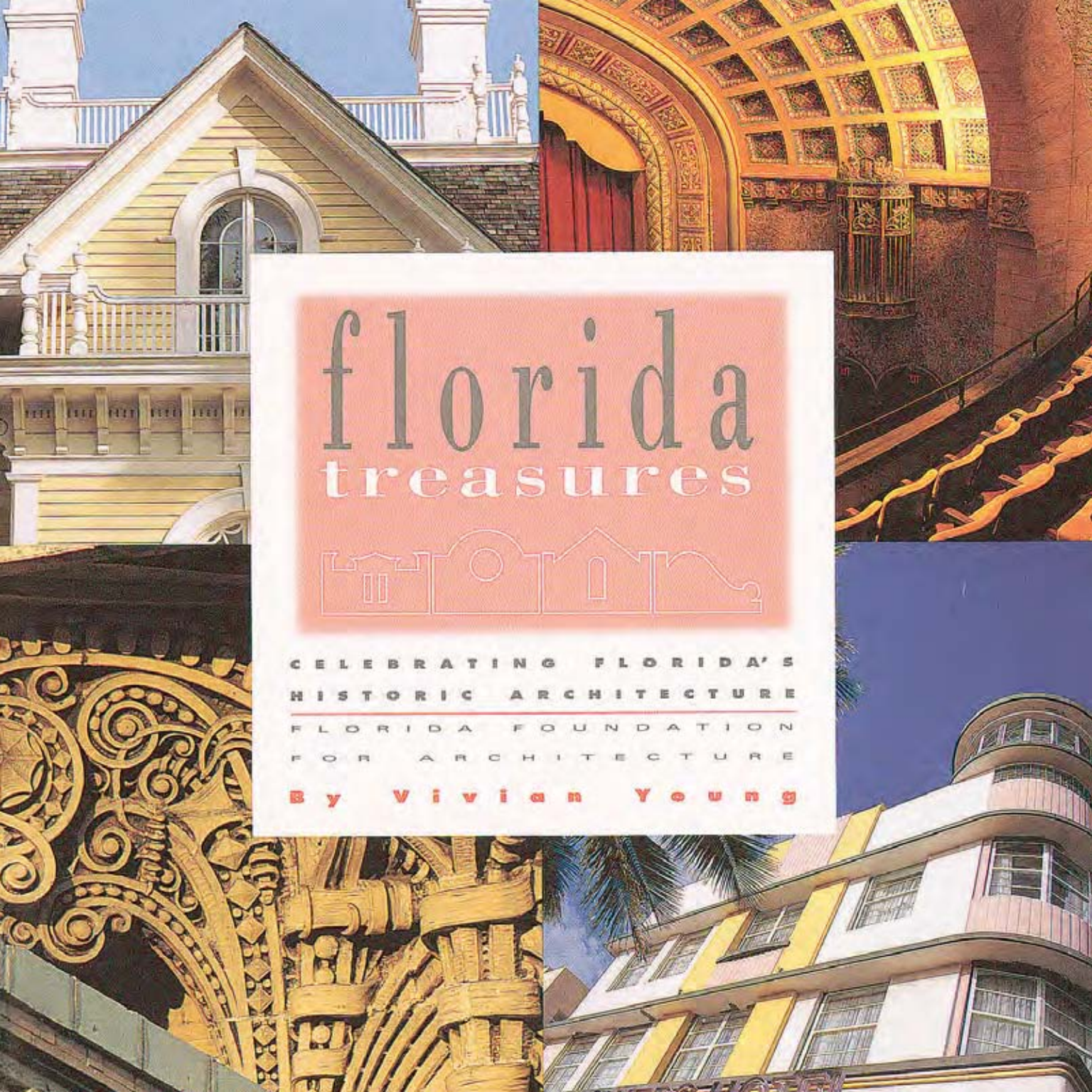


florida treasures

CELEBRATING FLORIDA'S HISTORIC ARCHITECTURE

FLORIDA FOUNDATION FOR ARCHITECTURE

By Vivian Young

Florida Department of State, Division of Historical Resources
Florida Historic Preservation Advisory Council

AIA Florida Northwest Chapter, *Pensacola*
AIA Florida, *Tallahassee*
Boyd Brothers, Inc., *Panama City*
Bullock/Tice Associates Architects, *Pensacola*
John Ehrig, FAIA, *Merritt Island*
Gannett Papers
Johnson Peterson Architects, *Tallahassee, Sarasota*
KBJ Architects, Inc., *Jacksonville, Orlando*
Mateu Correno Rizo & Partners, *Miami*
Pappas Associates, Architects, *Jacksonville*

John M. Barley, II, FAIA, *Jacksonville*
Gresham Smith & Partners, *Jacksonville*
Huey Guilday & Tucker P.A., *Tallahassee*
Hunton Brady Pryor Maso, Architects, *Orlando*
Tom Marvel, FAIA, *San Juan, Puerto Rico*
Roger Schluntz, AIA, *Miami*
Tilden Lobnitz & Cooper, *Orlando*

Jim Anstis, FAIA, *West Palm Beach*
Architects Schlitt & Brenner, *Vero Beach*
Joanna Booth, *Tallahassee*
Wayne Drummond, AIA, *Gainesville*
Filer & Hammond Architects, *Miami*
Fleischman-Garcia, Architects, *Tampa*
Frank Folsom Smith, AIA, *Sarasota*
Graves & Klein Architects Engineers, *Pensacola*
D. E. Holmes, FAIA, Architect, *Tampa*
Debra Lupton, AIA, *Orlando*
Vivian Salaga, AIA, *Tampa*
Stanley Schachne Architect, P.A., *Sunrise*
Donald Singer, Architect, P.A., *Ft. Lauderdale*

Special recognition to:
Ted Pappas, FAIA, Florida Foundation for Architecture Trustee and other Jacksonville community leaders who originally recognized the importance of Florida's sesquicentennial and supported this project.

This publication has been financed in part with historic preservation grant assistance provided by the Bureau of Historic Preservation, Division of Historical Resources, Florida Department of State, assisted by the Historic Preservation Advisory Council. However, the contents and opinions do not necessarily reflect the views and opinions of the Florida Department of State, nor does the mention of trade names or commercial products constitute endorsement of recommendation by the Florida Department of State.

Printing By:
Boyd Brothers Printing
Panama City, Florida

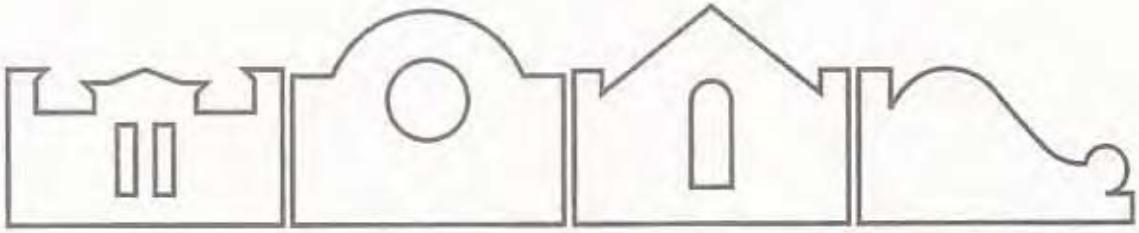
Design By:
Celander Creative
Tallahassee, Florida

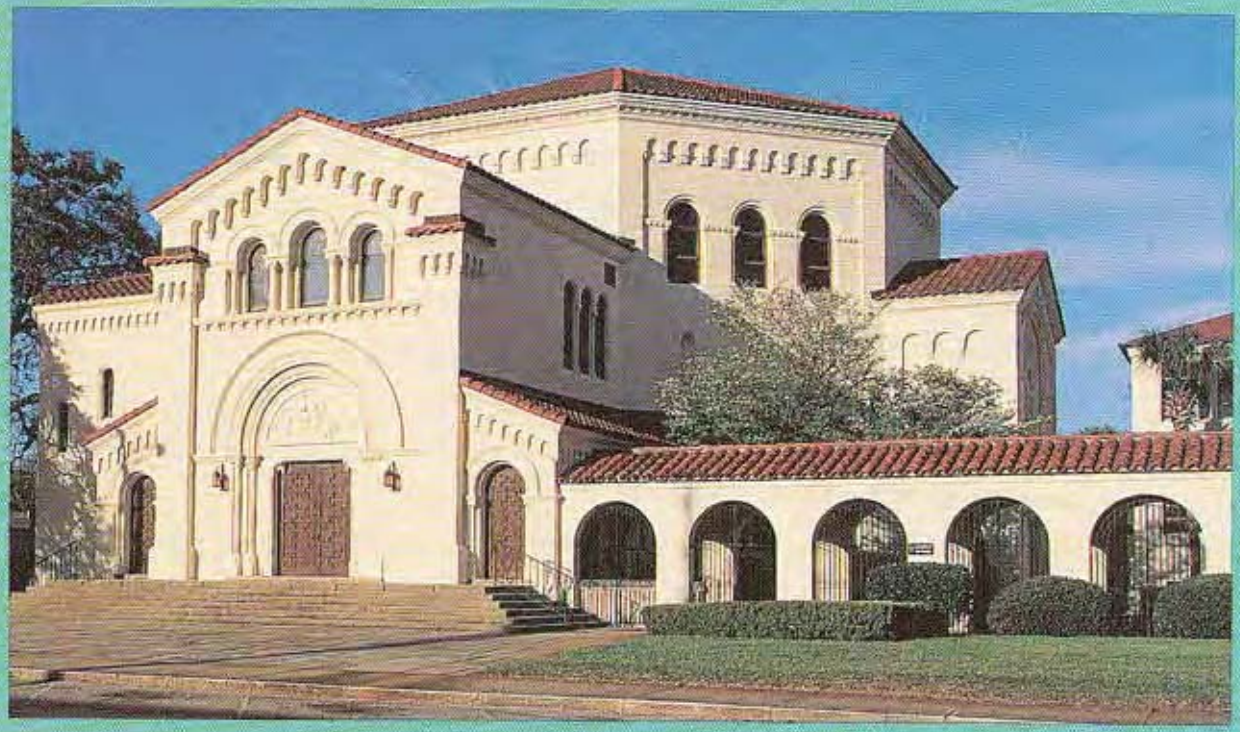
acknowledgments

Many people made this project possible. Ivan Johnson, President of the Florida Foundation for Architecture, and Joanna Booth of AIA Florida were inspired to call for the development of an exhibit, booklet, and slide presentation highlighting Florida's historic architecture in honor of Florida's Sesquicentennial of Statehood, and secured official Florida Sesquicentennial designation. They have provided constant support and inspiration throughout the course of this project. While the author takes full responsibility for any errors or omissions in the text, a special thanks goes to Professor Blair Reeves, David Ferro, RA, Barbara Mattick, Kevin McGorty, and Sherry Piland for their review of the draft documents. Many individuals spent a great deal of time going through their personal slide collections and donating images, especially Dana Bryan, David Ferro, RA, Walter Marder, AIA, Kevin McGorty, Kenneth Treister, FAIA, Sharon Wells, and Michael Zimny. Thank you to Rusty Ennemoser of the Division of Historical Resources, Florida Department of State, Dixie Nims of the Florida Department of Commerce, and Steven Martin and Brian Polk of the Florida Park Service for making their agency slide collections available for this project. Finally, special appreciation goes to Dee Dee Celander of Celander Creative for her striking design for this publication.

Vivian Young

January 1996





Page i, clockwise: Burroughs House, C.S. Caldwell and G.T. Barker, architects, 1901, Fort Myers; Tampa Theater, John Eberson, architect, 1925, Tampa; St. James Building Detail, Henry J. Klutho, architect, 1912, Jacksonville; Waldorf Towers Hotel, Albert Anis, architect, 1937-1938, Miami Beach

Page iv: Riverside Baptist Church, Addison Mizner, architect, 1924-1925, Jacksonville

Page v: Biltmore Hotel, Schultze and Weaver, architects, 1925, Coral Gables

Page vi: Fort Barrancas, 17th to 19th century, Pensacola

contents

Marjorie Kinnan Rawlings House
c. 1890, Cross Creek

From simple vernacular buildings....

....to "Florida fantasy" landmarks, historic architecture tells us much about the history of Florida.

Ca'd'Zan
Dwight James Baum, architect
1920, Sarasota

From earliest European contact *La Florida*—the land of flowers—has been a state of adventure, hardship and promise. All of these facets are melded into Florida's historic architecture. From modest pioneer homesteads to opulent fantasy mansions, historic buildings reflect this state's unique heritage. • Rural and agricultural, with a population of 70,000 in 1845 when it became a state, Florida today is rapidly growing and cosmopolitan, with more than 14 million people and an economy that rivals that of many nations. Population has shifted from north to south, and from country to city and suburbia.

As we zoom along the interstates and back roads of Florida, abandoned farm buildings and picturesque homes tell tales few now recall. Lighthouses and railroad stations, once Florida's lifeline to civilization, are only quaint reminders of the past. But these historic buildings reflect the dreams and aspirations of early Floridians. They have much to tell us. • Florida's intensely hot, rainy climate, and its abundance of readily available building materials shaped its early architecture. Spaniards, British and later Americans found coquina, a natural lime and seashell conglomeration from Florida's shores, admirably suited for construction. Native longleaf pine, once blanketing much of the state, provided lumber for many a pioneer homestead.

Initially, Florida followed rather than led in architectural design. Its buildings, both in style and technology, lagged behind much of the nation. Builders designed Florida's early structures, using native materials to craft sturdy buildings reflecting Florida's pioneer status. By the late 1800s, architects began designing exotic buildings to millions synonymous with the Florida fantasy of sun, sand and adventure. • One common thread linking these historic buildings, from early times through the 1900s, is that through materials and design they reflect Florida's unique development and history.

Native Americans traversed Florida as long as 10,000 years ago; about 3,000 years ago they began settling in villages. They crafted their buildings of locally available materials, but participated in trade with areas as far away as Illinois and Ohio. Europeans arrived in the early 1500s, and by the early 1700s virtually none of these Native Americans remained because of disease and war.

Crystal River Indian Mounds ⊶ **1000 A.D. - 1500 A.D., Crystal River**

A ⊶ indicates that the property is open to the public. Please do not trespass onto private property.

St. Augustine Map of 1769
Early maps of St. Augustine reveal its military features, including fort, encircling walls, and public plaza.

St. Augustine Plaza 1598, St. Augustine
Reflecting early town planning in Florida, the Spanish governor called for the establishment of a town plaza and public market in St. Augustine in the late 1500s.

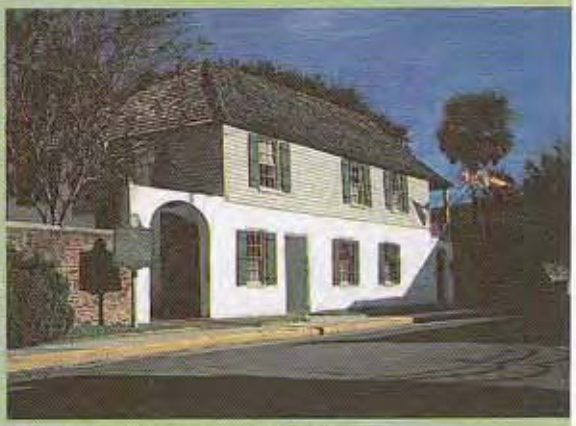
An attack by the English in 1670 solidified Spanish resolve to better fortify St. Augustine. Groundbreaking for the fort, Castillo de San Marcos, took place in 1672, with the basic structure completed by 1696. Constructed of massive blocks of coquina stone quarried nearby, the fort was built by Cuban engineers including Ignacio Daza. Skilled stone masons from Havana, slaves and Indians participated in its construction. With its twelve-foot thick walls, encircling moat, dependable water supply and latrine flushed by tidal action, the entire 1,500 residents of St. Augustine found refuge here in times of trouble.

Castillo de San Marcos
Ignacio Daza, engineer
1672-1696, St. Augustine

Florida's colonial history reflects an international struggle for power between three world leaders—Spain, France and England. Credit for Florida's discovery goes to Juan Ponce de Leon. Landing in 1513, he named the new territory in honor of the Easter Feast of Flowers, *Pascua florida*. Other explorers soon came, but in search of riches rather than settlement. Early attempts to colonize Florida, first by the Spanish in Pensacola and then the French near Jacksonville, failed. • In 1565 the Spanish sent Pedro Menéndez de Avilés to establish a permanent settlement in Florida. Menéndez claimed Florida in the name of the Spanish crown, and established St. Augustine, Florida's first permanent European settlement. • St. Augustine evolved over the years, from a fledgling settlement of wooden buildings, to more durable structures of native coquina and tabby, a man-made conglomerate of lime, sand and crushed oyster shell. In design the buildings were of Spanish inspiration, with simple facades, small, unglazed windows, and interior courtyards to provide privacy from the bustling streets. By the early 1600s, St. Augustine boasted a fort, town plaza, public market, church, seminary, hospital, and 120 shops and houses.

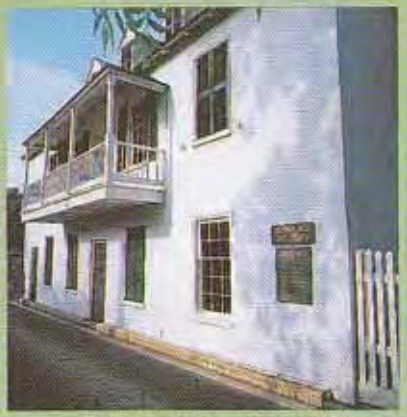
Spaniards also established a chain of missions in *La Florida*, with Christianizing the natives a primary goal. Native Americans provided valuable labor, growing foodstuffs to support the Spanish military. By the mid 1600s, around 30 missions and 26,000 Christianized Natives occupied the region. Missions included native homes of wattle and daub—woven twigs and branches covered with a clay mixture—and Spanish homes constructed using European building techniques. British attacks in the early 1700s began destruction of the mission system. • The Spanish crown also oversaw development of Fort Mose two miles north of St. Augustine. In the late 1600s, the King proclaimed Spanish territories a sanctuary for runaway slaves, and in 1728 the Governor freed enslaved soldiers. A decade later Spain established Fort Mose, a fortified town led and occupied by these runaways. They abandoned Fort Mose in 1763, when Spain peacefully transferred Florida to Britain at the end of the French and Indian War.

Fort Mose
1738-1763
St. John's County
Freed slaves settled this early Spanish community.



Gonzalez-Alverez House
(Oldest House)
c. 1706, St. Augustine
St. Augustine has a fine collection of Spanish Colonial architecture.

Julee Cottage
1804-1808, Pensacola
This simple wooden vernacular building, constructed during the Second Spanish Period, was home to Julee Panton, a free woman of color.



Ximénez-Fatio House
1797-1802, St. Augustine
Stuccoed walls and balconies were typical Spanish Colonial features.

Kingsley Plantation c. 1800s, Fort George Island
Built during the Second Spanish Period, Kingsley is the oldest plantation house remaining intact in Florida.

Also still standing are the ruins of Kingsley's tabby slave quarters.

The British divided their new territory in two—East and West Florida—with St. Augustine as East Florida's capital. Tearing down many of St. Augustine's Spanish residences, the British began modifying the rest. They also opened up Florida's hinterlands for settlement, establishing plantations for cotton and rice. • Spanish Pensacola became British West Florida's capital. The Spaniards had established Pensacola in 1698 to protect *La Florida* from French encroachment. Problems with convict labor, several French invasions and two major hurricanes plagued the city in its first 65 years of existence.

One war brought Florida to Britain, while another took it away. Loyal to Britain during the American Revolution, Florida was transferred back to Spain at the end of that conflict. During the Second Spanish Period Pensacola prospered, thanks largely to trading naval stores, furs and barrel staves. • While most British left Florida during this Second Spanish Period, their influence remained strong—particularly through the plantation system. By 1821, St. Augustine had approximately 2,000 residents, with another 2,000 on surrounding plantations. With narrow streets, a public square and formal entrance gate to the north, St. Augustine already had a reputation for its quaint character:

> *The old houses, built of a kind of stone which is seemingly a pure concretion of small shells, overhang the streets with their wooden balconies, and the gardens between the houses are fenced on the side of the street with high walls of stone.*

Americans, convinced Florida would become a U.S. territory, began moving to Florida in the early 1800s to settle the hinterlands. Creek Indians, known as Seminoles or "runaways," and runaway African-American slaves came as well. Recognizing its declining power, Spain transferred La Florida, with its three settlements of St. Augustine, Pensacola and a small military outpost at St. Marks, to the United States in 1821.

"Cracker Homestead,"
Forest Capital State Museum
1864, Perry
Many early Florida settlers lived in simple vernacular cabins, few of which remain today.

Barkley House
c. 1825, Pensacola

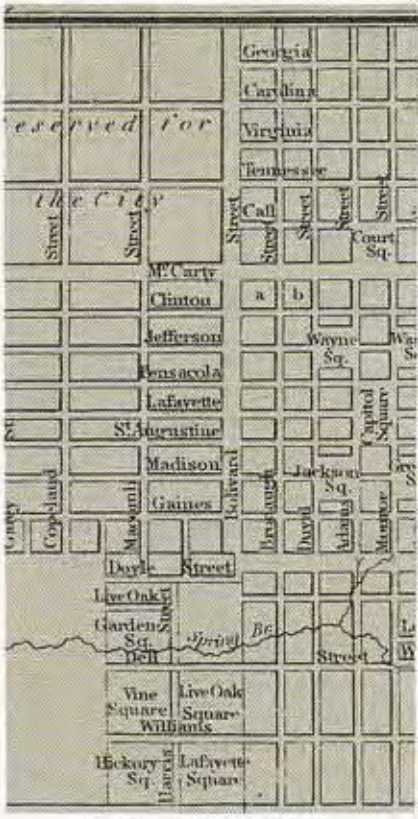
Regional variations of vernacular buildings ranged from the elegant, raised "gulf coast cottage" preferred by Pensacolans....

...to Bahamian-influenced "conch houses" found in the Florida Keys.

Lighthouse Keeper's Home
c. 1846, Key West

In Florida's early territorial years, water provided this land's link to the world. New coastal cities—including Key West, Apalachicola, Fernandina, Jacksonville, St. Joseph, and Cedar Key—became key ports and flourished. • Of Florida's earliest cities, Tallahassee provided an exception to the coastal rule. Selected as Florida's capital in 1824 because of its location between St. Augustine and Pensacola, Tallahassee struggled with its inaccessibility. A mule-drawn railroad, linking Tallahassee to the Gulf of Mexico port of St. Marks in 1836, helped solve that problem. • Floridians quickly opened the vast territory for settlement, surveying the land to make its sale go smoothly. The United States Congress authorized the first public road from St. Augustine to Pensacola, using old Spanish roads. • Agriculture formed the backbone of Florida's economy, and most American settlement took place in "Middle Florida"—between the Suwanee and Apalachicola Rivers in North Florida. With its rich red clay soil, Middle Florida proved admirably suited for growing cotton, corn and tobacco. As with the rest of the South, Middle Florida relied on the plantation system and slave labor. Small yeoman farmers also proliferated.

It is hard today to imagine what life was like for this state's early settlers. In addition to Florida's intense climate, on a regular basis they faced hurricanes, fires, malaria and yellow fever epidemics, conflicts with natives, and other hardships. Rough roads rendered travel a major undertaking. Access to the rest of the world was by ship. • Many Florida settlers built vernacular structures—crafted of locally available materials without formal architectural design. In Florida and much of the south, these buildings, of native longleaf pine with wood siding and sheltering porches, rested on piers. Settlers learned the benefits of high ceilings, cross-ventilation, and good building orientation to take advantage of wafting breezes for relief from sweltering heat. "Florida cracker" as these vernacular structures came to be known, continued to be constructed well into this century, with distinctive regional variations.



Portion of Map of Old Plan of Tallahassee 1824

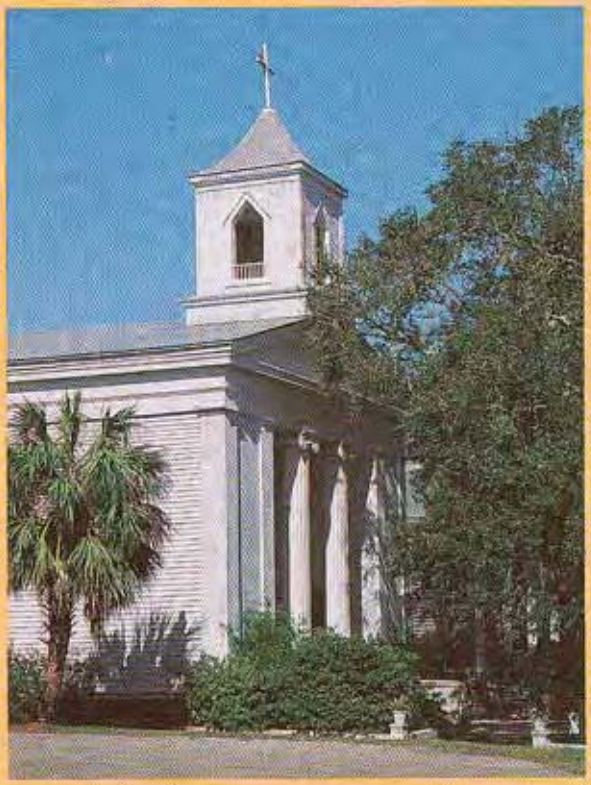
Many early cities developed according to a plan. Tallahassee's original plan included a grid street system, public squares and a 200-foot clearing around the city.

The Grove
c. 1836, Tallahassee
The Greek Revival style, with its classical portico, is epitomized in this antebellum plantation house.

Florida's Capitol
Cary Butt, architect
1845, Tallahassee

Florida's capitol buildings provide interesting parallels to this state's early architectural evolution. The first, built in 1824, was a temporary log cabin. Construction began in 1826 on the first permanent capitol, a two-story wooden structure with classically-inspired portico. Not until 1839, when the United States Congress appropriated $20,000 was a substantial building started. Designed by architect Cary Butt of Mobile, Alabama, the three story masonry building was executed in the Classical Revival style. Completed in 1845, just before Florida became the 27th state to enter the Union, it remained unchanged until the 1890s.

Trinity Episcopal Church
1839, Apalachicola
This Greek Revival church was prefabricated in New York and shipped by sea to Apalachicola.



Bulow Plantation Sugar Mill Ruins
1826, Vicinity of Bunnell
Many of Florida's pre-Territorial sugar mills were destroyed by the Seminoles at the beginning of the Second Seminole War.

Few architect-designed buildings existed in early Florida—most settlers built what they remembered from home. Those attempting an architectural style often chose classical revivals, which by the early 1800s were sweeping the young nation. • These revivals borrowed heavily from ancient Greek and Roman architecture, which to early Americans symbolized the lofty ideals of democracy and enlightenment. With an emphasis on symmetry and columns, Classical Revival styles became popular for churches, plantation houses and other landmarks. They could also be copied from design books, and did not require elaborate millwork difficult to obtain in frontier areas.

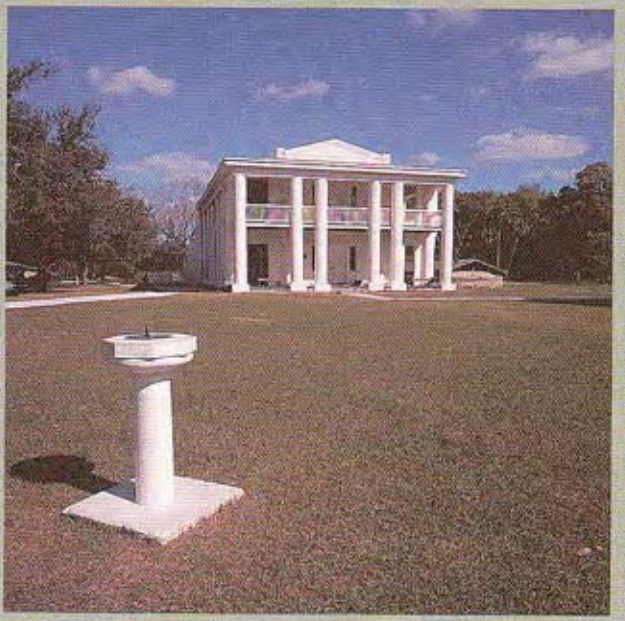
Florida underwent much growth and expansion in territorial times. In the first territorial census of 1825, most people lived between St. Augustine and Pensacola. While Spaniards had co-existed fairly peacefully with the natives under the mission system, expanding settlement by American homesteaders brought increased conflict. • Aggressive American policies of containment and relocation led to a series of three Seminole Wars, one in 1818, the second starting in 1835, and the third in 1855. As a result, thousands of Seminole Indians were either killed or relocated to the American West, and others were pushed progressively further south into the Everglades and Big Cypress. • These wars played an important role in opening Florida for settlement. Many cities started as military forts during the Seminole wars—Tampa (Fort Brooke), Ocala (Fort King), and Fort Myers to name a few. Soldiers explored and mapped much of the peninsula of Florida, laying out roads enabling the settlers to come. Florida's Armed Occupation Act of 1842 provided land grants for settlers in remote areas of the state to quell Indian raids.

While new areas opened to settlement, Florida's road to statehood was not easy. In 1838, delegates convened at St. Joseph to develop a state constitution. But not until 1844 did Florida's legislature request statehood. The U.S. President signed the bill on March 3, 1845, with Florida receiving the official copy ten days later.

Fort Foster ⟵ Originally built 1836, Vicinity of Zephyrhills
This reconstructed Second Seminole War fort reveals the basic construction techniques used in early Florida buildings.

Moss Hill Church
1857, Vicinity of Vernon

Many of Florida's finest architectural landmarks were constructed by slaves—from modest vernacular churches...



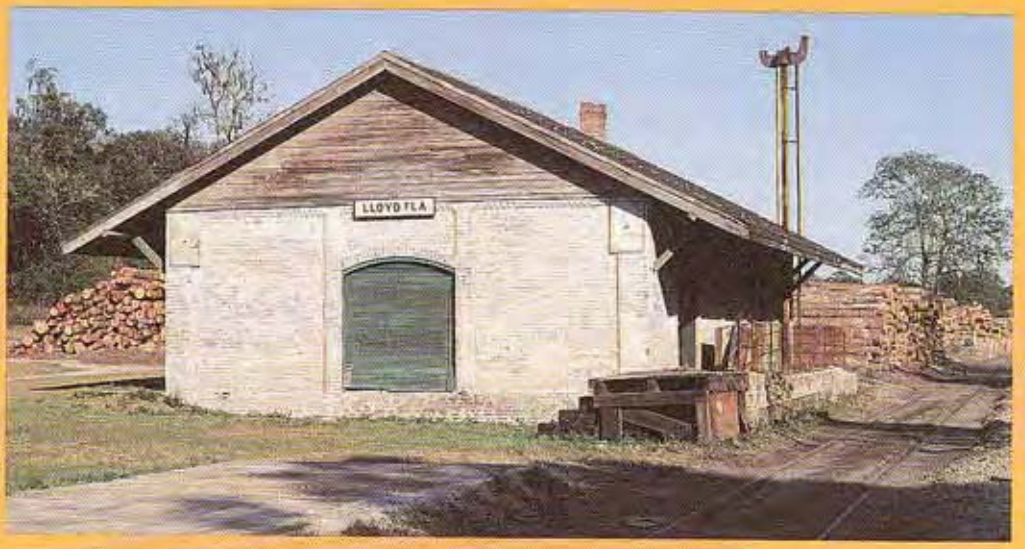
...to elegant Greek Revival-influenced plantation houses.

Robert Gamble House
1845-1850, Ellenton

While 1845 marked a watershed year in Florida's political history, architectural history continued on course. Classical Revivals, particularly Greek Revival, remained popular throughout the antebellum period. But most Floridians, of course, did not live in Greek Revival mansions. Some were yeoman farmers who lived in rough log cabins later replaced by vernacular farmhouses. A small number of blacks were "free people of color," particularly in formerly Spanish Pensacola and St. Augustine. • Throughout most of the antebellum period, however, most blacks were slaves, comprising over 40% of Florida's population. Little still stands as built testimony to how the slave lived. Only through archaeology, oral history, and the written record can we begin to patchwork this aspect of Florida's history together. Considerably more remains as testimony to the accomplishments of slaves who were often trained as craftsmen—carpenters, masons, blacksmiths and wheelwrights. They built many antebellum homes, churches, roads and other early landmarks.

During the antebellum period, Florida remained dependent on agriculture, particularly cotton and corn. Cattle ranching increased in importance, especially on Florida's peninsula. Forest products, particularly turpentining and timbering, also had a growing role. • Technological changes in saws, nail production and building construction revolutionized the building trades. By 1853, twenty saw mills operated in the Jacksonville-Fernandina area, allowing major exportation of timber. No longer did Floridians build their structures using massive hewn logs. Now they could use milled lumber and construct "balloon frame" structures in much shorter time.

Efforts to develop a rail system repeatedly failed until the Florida legislature established the Internal Improvement Fund in 1855. The Tallahassee-St. Marks Company upgraded its track, obtained steam engines to replace the mules, and linked with Lake City to the east. Work began on the Florida Railroad, with a line from Jacksonville to

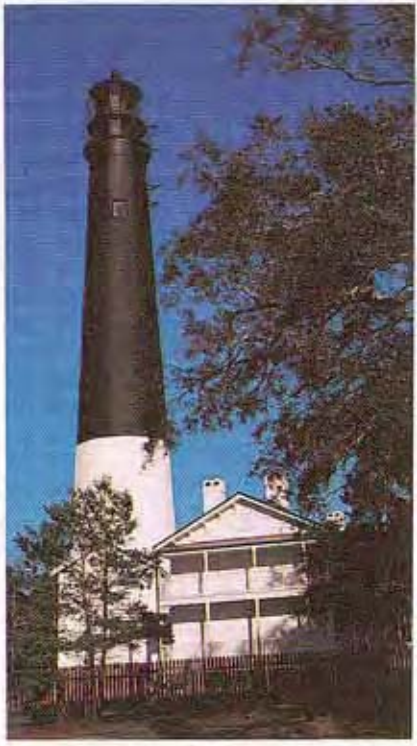


Lloyd Railroad Depot c. 1858, Lloyd
This simple masonry vernacular building is the oldest train depot remaining in Florida.

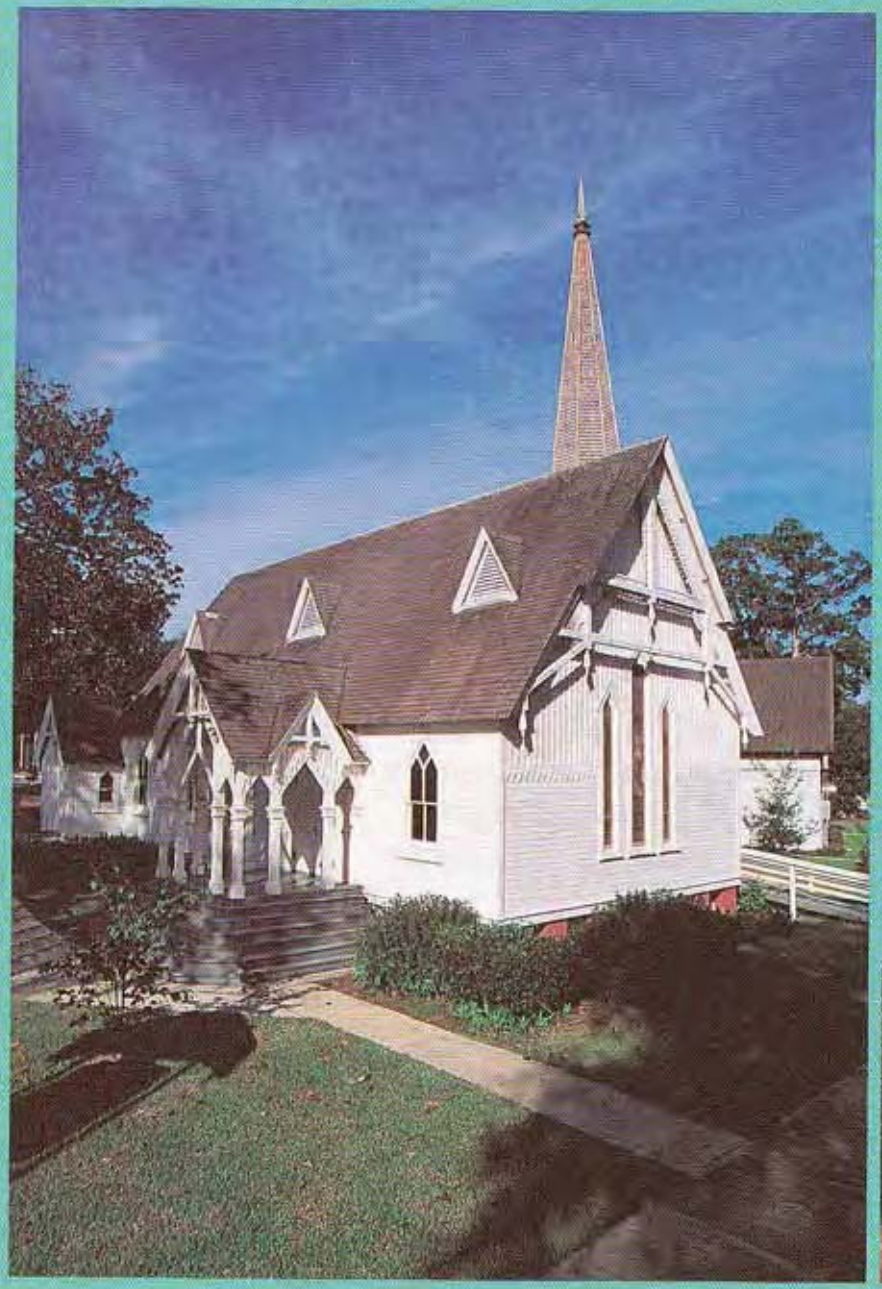
Fort Clinch c. 1847, Vicinity of Fernandina Beach
Florida's numerous forts helped protect the state's long and vulnerable coastline throughout much of this state's history.

Lake City opening in 1860, and a line to Cedar Key in 1861. Florida had no railroad access to the rest of the country.

Florida entered the Civil War ill prepared. With only 400 miles of railroad line and a primitive road system, Florida still relied on water access to the rest of the world. The state had limited manufacturing capacity. With a population of 140,000, Florida had a small number of white males of age to fight for the Confederacy and protect the state. Nonetheless, in 1860 Florida began to develop military companies, seceding from the Union on January 10, 1861. ▪ The Union strategy became obvious. Blockading the coastline, they cut Florida off from the world. Floridians could not get their cotton to market, and key imports virtually halted. Union troops also raided coastal cities on a regular basis, invading Jacksonville four times, taking and evacuating Pensacola, taking Key West, and raiding Apalachicola, Cedar Key, New Smyrna, Tampa, and other communities. ▪ Not until 1864 did Union troops attempted to penetrate Florida's interior, for the most part unsuccessfully. Tallahassee remained the only capital east of the Mississippi not to fall, but when the Civil War ended federal troops occupied Florida's capital city. Around 15,000 Floridians fought for the Confederacy; about a third of them dying in battle or from diseases. Another 2,400, half of them black, fought on the side of the Union.



Pensacola Lighthouse and Keeper's Quarters 1859, 1869, Pensacola
Because of Florida's dependence on water transportation, lighthouses played a key role in this state's early history.



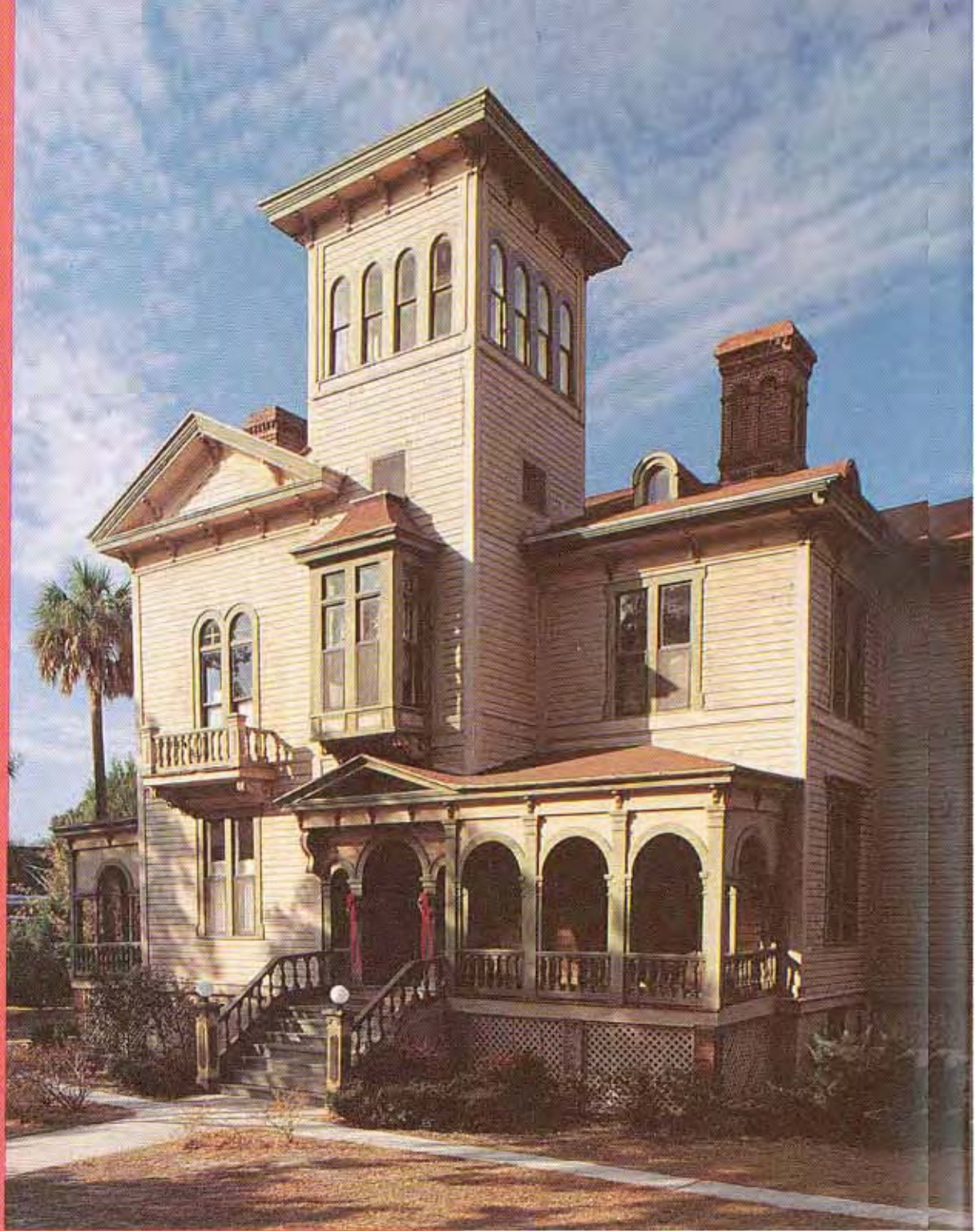
First Presbyterian Church
J.A. Wood, architect
1884, Green Cove Springs
"Carpenter Gothic" applies to wood frame buildings with lacy Gothic detailing.

St. James A.M.E. Church
Prince W. Spears, architect
Sanford, 1913
Gothic-inspired churches have remained popular well into this century, as seen in this church designed by an African-American architect.

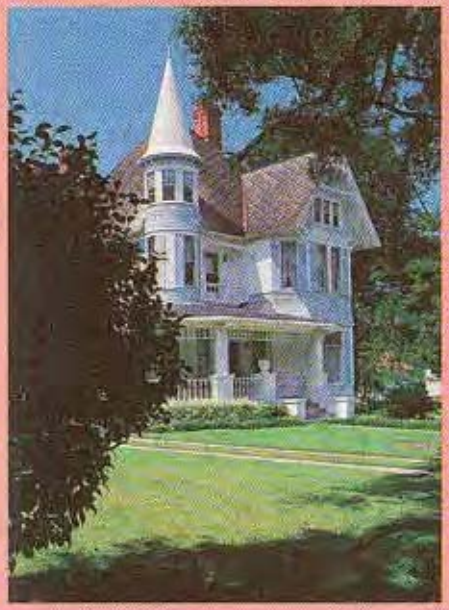
The aftermath of the Civil War threw the South into political, social and economic upheaval. While the Civil War brought an end to slavery, Reconstruction did not bring about meaningful permanent change. The plantation system gave way to sharecropping, with many former slaves and poor whites working the land of others, now for a "share" of the crop. • Construction slowed dramatically during and after the Civil War. As Florida's economy began to recover, new buildings reflected the state's burgeoning prosperity. Architects across the nation sought more picturesque and opulent designs, and turned to other historic styles, such as the Gothic, for inspiration. • Nationally, designers such as Andrew Jackson Downing published books highlighting these new styles in the 1840s. By the 1870s, picturesque Gothic Revival churches and Italianate homes dotted Florida's landscape. While classical buildings harkened back to ancient times, these romantic buildings used medieval and renaissance architecture as their inspiration. • Key West was one of Florida's first cities to regain its economic strength. Founded shortly after Florida had become a territory, Key West owed its early prosperity to sailors who plundered wrecked ships. Throughout much of the nineteenth century, Key West remained one of Florida's largest cities. By the 1870s its population expanded considerably with Cuban cigar makers. Key West would always have an exotic flavor, melded by many peoples, isolation and its tropical climate.

Donkey Milk House 1866, Key West
Key West flourished in the second half of the 1800s, and developed its own distinctive architectural flair.

By the 1880s, Florida's population of 269,500 still was concentrated in North Florida, but this would not last. Three major trends in the late 1800s—swamp drainage, tourism, and railroad development—opened new areas of Florida for settlement, shifting population and political power south. • Anxious to settle Florida's antebellum railroad debts, in the 1880s Governor William D. Bloxham sold 4,000,000 acres of Florida swamp to Hamilton Disston of Philadelphia, who promptly began draining land for settlement and farms.



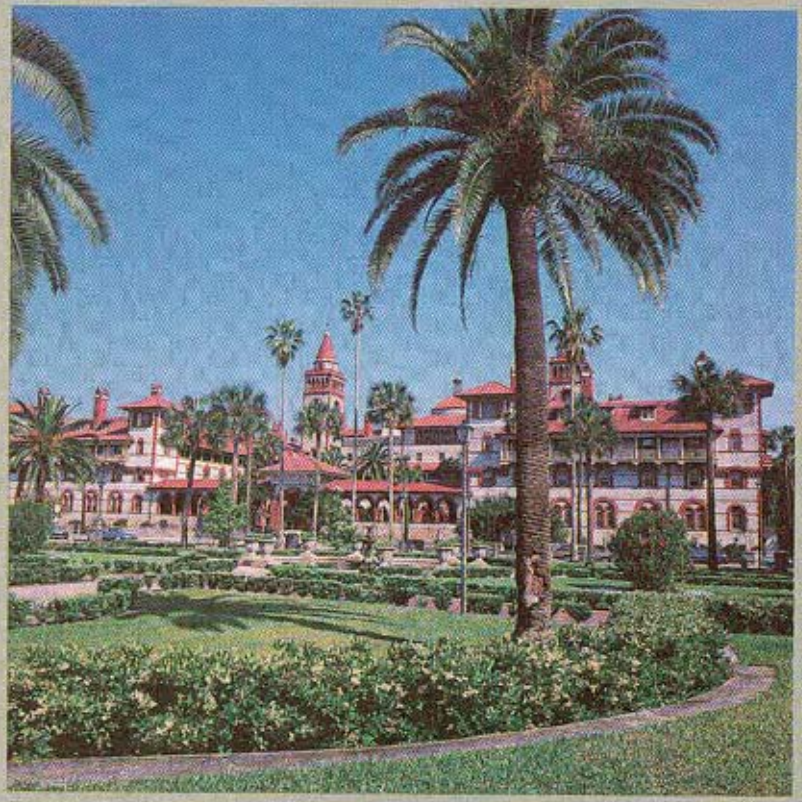
Fairbanks House
R.V. Schuyler, architect
1885, Fernandina Beach
The late 1800s witnessed a playful array of architectural styles. This home reflects an Italianate influence, with its dominant tower, elongated windows, and brackets at the eaves.



Thomas House
De Funiak Springs
Variations of the exuberant Queen Anne style also became popular.

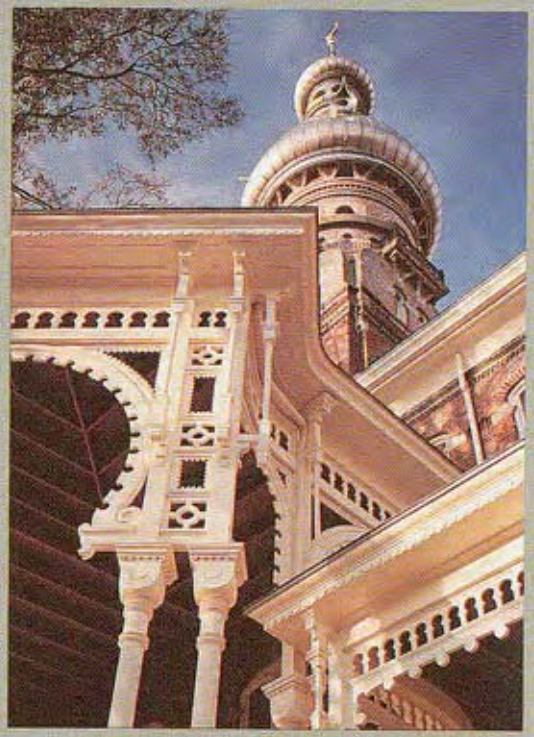
← Thomas Alva Edison House
1886, Fort Myers
Inventor Thomas Alva Edison's winter home was ornamented with decorative woodwork, giving it a Victorian flavor.

Bailey House
George Barber, architect
1895, Fernandina Beach
Queen Anne buildings are characterized by turrets, expansive porches, and decorative woodwork.



Ponce de Leon Hotel
Carrère and Hastings, architects
1887-1888, St. Augustine

Falling in love with St. Augustine, Flagler commissioned two young New York architects—Carrère and Hastings—to build the Ponce de Leon, a 450 suite luxury hotel appropriate for the ancient city. At a cost of a quarter million dollars, they concocted a flamboyant Spanish fantasy of poured concrete, local coquina, and terra cotta, with Tiffany windows and all the opulence imaginable. Capitalizing on the interrelationship between hotels and railroads, Flagler next began acquiring rail lines, opening Florida's east coast for settlement.



Tampa Bay Hotel
J.A. Wood, architect
1888-1891, Tampa
Not to be outdone by Flagler, in 1891 Henry Plant opened the Tampa Bay Hotel, a Moorish fantasy complete with thirteen silver minarets.

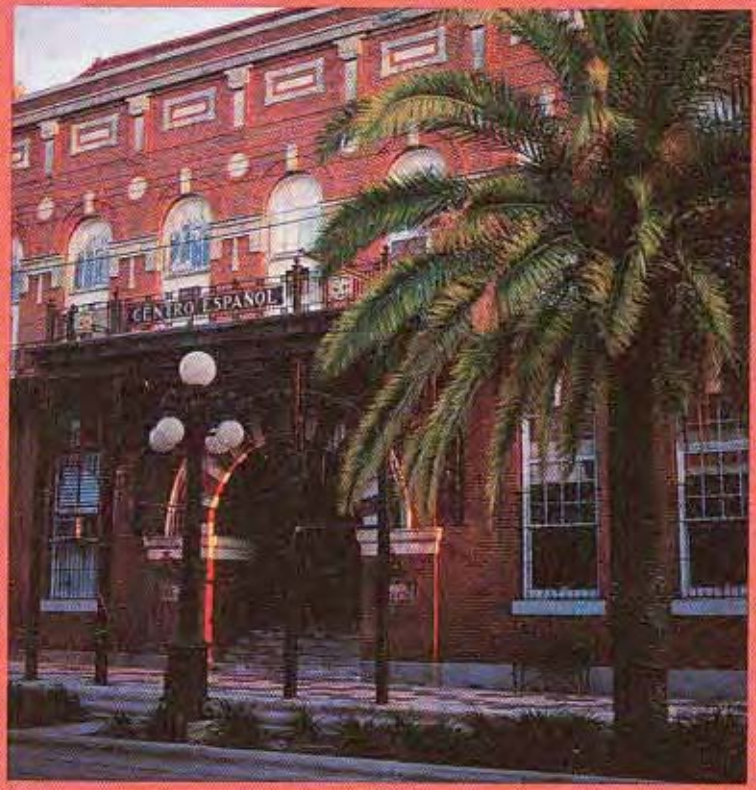
Tourism provided another major impetus for Florida's settlement. By the 1870s, Florida gained its reputation as a winter retreat for the wealthy and the ill, as promoters successfully extolled its beautiful climate and cheap land. Guidebooks and travel writers lured northerners south, but early visitors faced several major obstacles—inadequate transportation and poor accommodations. By the 1880s, wealthy entrepreneurs overcame these obstacles with new rail lines and exotic hotels. ▪ Names synonymous with railroad development in Florida were William D. Chipley, Henry B. Plant and Henry M. Flagler. Chipley established a line across Florida's panhandle, while Plant extended lines to Tampa. His system later merged with the Atlantic Coast Line, linking Tampa to Richmond. ▪ Flagler, John D. Rockefeller's partner in the Standard Oil Company, developed the Florida East Coast Railroad, ultimately terminating in Key West. Flagler and Plant's competing rail lines and hotels reached throughout Florida's peninsula, opening new territory for settlement.

Flagler established a vast empire of rail lines, hotels, land development companies, and public relations operations to lure even more people to Florida, either to holiday or to settle.

While railroad moguls constructed exotic hotels, Floridians built fanciful homes for themselves. By the 1880s the Queen Anne style swept the nation. With its irregular massing, ornate gingerbread detailing, and exuberant porches and turrets, the Queen Anne style represented American architecture at its most playful. Architects designed some, but many were the work of the owner and builder, often assisted by an architectural pattern book. ▪ The local sawmill played an important role too. Now with the equipment and power to economically mill ornamental wood, mills gave the late nineteenth century its distinctive architectural flavor. No longer were ornate buildings solely the province of the wealthy. ▪ The Romanesque Revival style enjoyed popularity as well. This revival of ancient Roman architecture started largely due to one architect, Henry Hobson Richardson. He designed massive masonry buildings with Roman arches. Romanesque Revival became popular, especially for courthouses and churches as it conveyed a sense of stability symbolically important for public buildings.

Old Calhoun County Courthouse
Frank Lockwood and Benjamin Bosworth, architects
1904, Blountstown
With its solid massing and arches, the Romanesque Revival style was particularly popular for civic buildings.

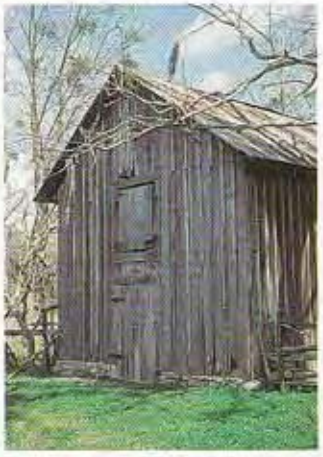
St. Mary's Roman Catholic Church
Henry L. Taylor, architect
1925, St. Petersburg
Romanesque Revival-influenced buildings continued to be popular well into this century.



Centro Español
Francis J. Kinnard, architect
1912, Ybor City
Cubans, Italians and other ethnic groups built substantial "social clubs" following classical architectural styles in Tampa's Ybor City.

Many Florida cities blossomed during this era. Tampa, with only 720 residents in 1880, grew tremendously over the next decade, in part due to Plant's rail lines. Discovery of phosphate for fertilizer started a major regional industry. Tampa's cigar industry began operation, drawing business away from Key West. Cuban workers flooded Tampa, giving it a cosmopolitan flair. Tampa also became an official U.S. port of entry, greatly enhancing its shipping industry. ▪ By the early 1890s, Tampa's Cuban population was around 3,500. Still allied with their homeland, they played an important role in Cuba's fight for independence from Spain. When the U.S. battleship, the Maine, blew up in Havana's harbor in 1898, the U.S. geared up for confrontation with Spain. Thousands of troops moved into Tampa to prepare for a major invasion of Cuba. Florida's railroad system passed the test, facilitating movement of troops and supplies in preparation for the war. By August, with Cuba's independence secured, the Spanish-American War ended. ▪ On the east coast, Flagler extended his Florida East Coast Railroad to West Palm Beach in 1894, building hotels and his residence along the way. To entice Flagler to bring the line further south, Julia Tuttle and William B. Brickell offered him half of their Miami land. A severe freeze in 1894-95, which did not reach Dade County, evidently convinced Flagler of the merits of this proposal. He completed a line to Miami in 1896, opening the Royal Palm Hotel the following year. He extended the line to Homestead in 1903, and Key West in 1912.

Despite these new developments, Florida remained predominantly rural and agricultural. Disasters such as hurricanes, fires and yellow fever epidemics continued to give Florida a pioneer flavor. As the 19th century ended, however, the foundation was laid for Florida's economic strength in the 20th century—tourism, agriculture and development.



Dudley Farm Outbuilding Alachua County
Despite all the development in Florida in the late 1800s, at the turn of the century, this state remained predominantly rural and agricultural.

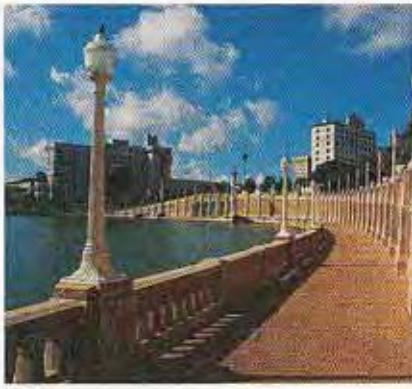
Jacksonville Terminal
K.M. Murchison, architect
1919, Jacksonville
The "City Beautiful" movement inspired a resurgence of classically-inspired buildings early this century. Jacksonville's terminal is one of the finest "Beaux Arts" buildings in Florida.

Burroughs House
C.S. Caldwell and G.T. Barker, architects
1901, Fort Myers
Residential architecture also returned to more classically-inspired styles, including revivals loosely based on America's colonial architecture.

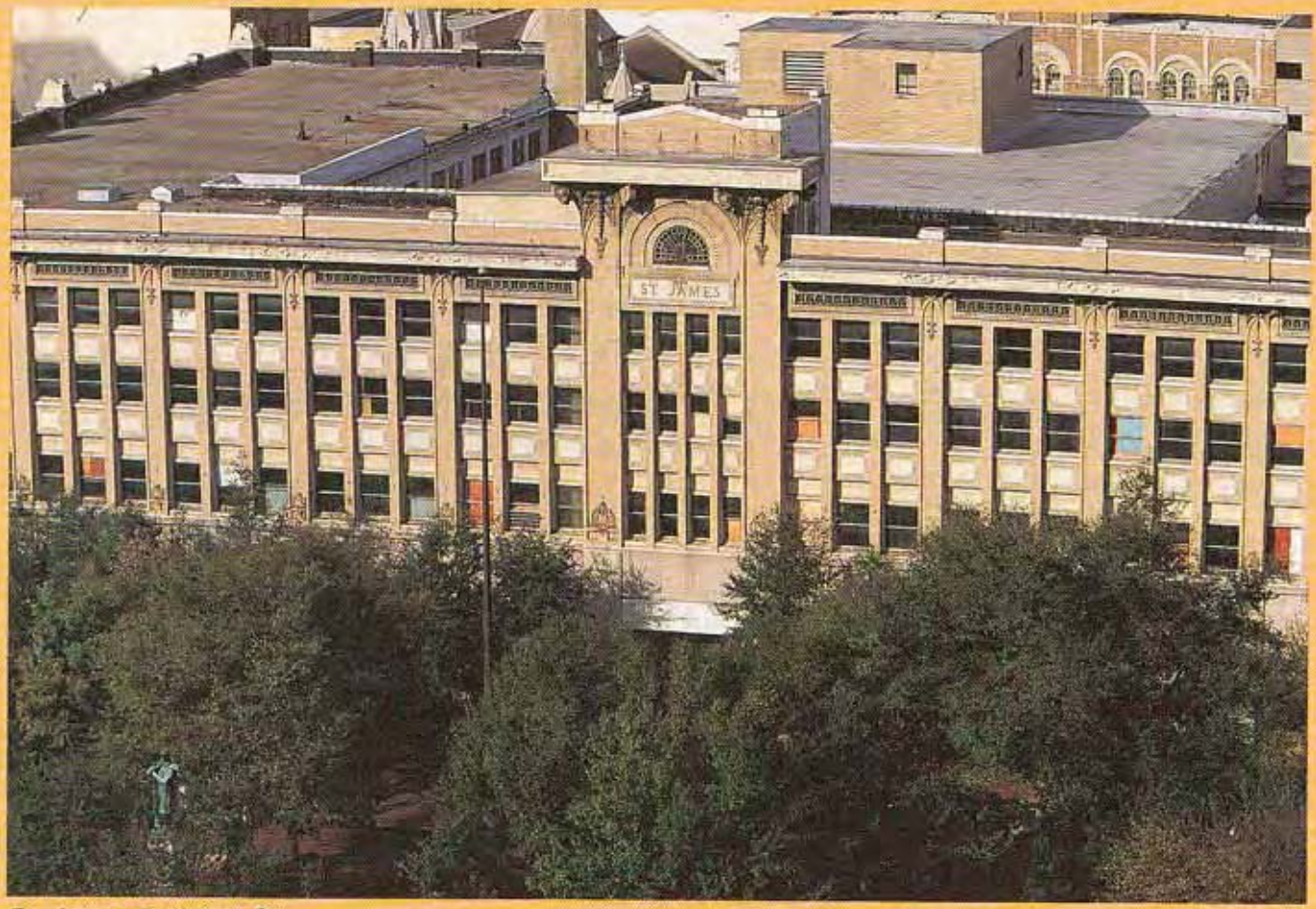
With the dawning of the new century, Florida was poised for major change. Areas of the Everglades were drained for development, and new technology, from cars to planes, changed the face of Florida. The early twentieth century also saw the emergence of professional architects. Beginning in the late 1800s architects—some professionally trained and some self-proclaimed—began establishing practices here. In 1912 architects created the Florida Association of Architects. Three years later, with the support of the Association, Florida created the State Board of Architecture, regulating the profession. Florida gave its first professional state licensing exam for architects the following year—four passed! As the twentieth century progressed, architecture moved in divergent directions.

The City Beautiful

One movement, seeking more academically correct revivals of classical architecture, had its roots in the "City Beautiful" movement. The World's Columbian Exposition, held in Chicago in 1893, expounded the vision of the grand American city, ironically modeled after Baroque Paris! "Make no little plans," extolled architect Daniel Burnham as he transformed part of Chicago's waterfront for the World's Fair. Columned white neo-classical buildings bordered tree-lined boulevards; monumentality became the order of the day. Thousands who visited the 1893 World's Fair brought the City Beautiful concept back to Main Street America. Classical architecture enjoyed a resurgence, and for decades civic leaders included boulevards and plazas in their town design. By early this century, Floridians built Colonial Revival homes, Beaux-Arts commercial buildings, and Baroque public plazas.



Lake Mirror Promenade
Charles W. Leavitt, architect
1926-1928, Lakeland
Town planning was influenced by the "City Beautiful" movement, as can be seen at the Lake Mirror Promenade, with its classically-inspired walkway with Corinthian columns and pavilions.



St. James Building
Henry J. Klutho, architect
1911-1912, Jacksonville

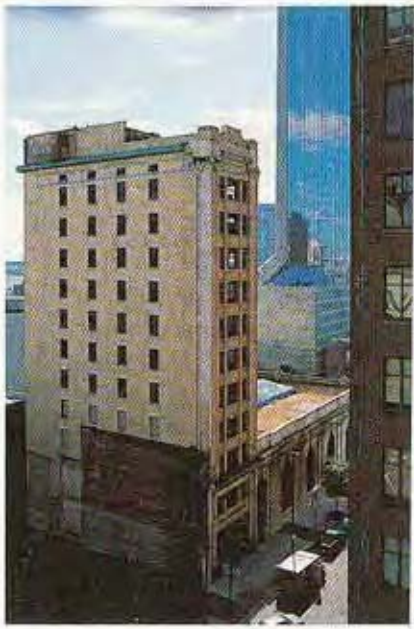
Downtown Jacksonville was destroyed by fire early this century. Architect Henry J. Klutho, who admired the work of innovators Louis Sullivan and Frank Lloyd Wright, quickly set up practice and designed some of Florida's finest landmarks. At the time of construction, the St. James was the ninth largest department store building in the country. Of reinforced concrete construction, the building featured fine ornament of fire-proof terra cotta. In the St. James, Klutho melded the fluid horizontal flow of the Prairie School style popularized by Wright, with elaborate decorative ornamentation reminiscent of Sullivan.

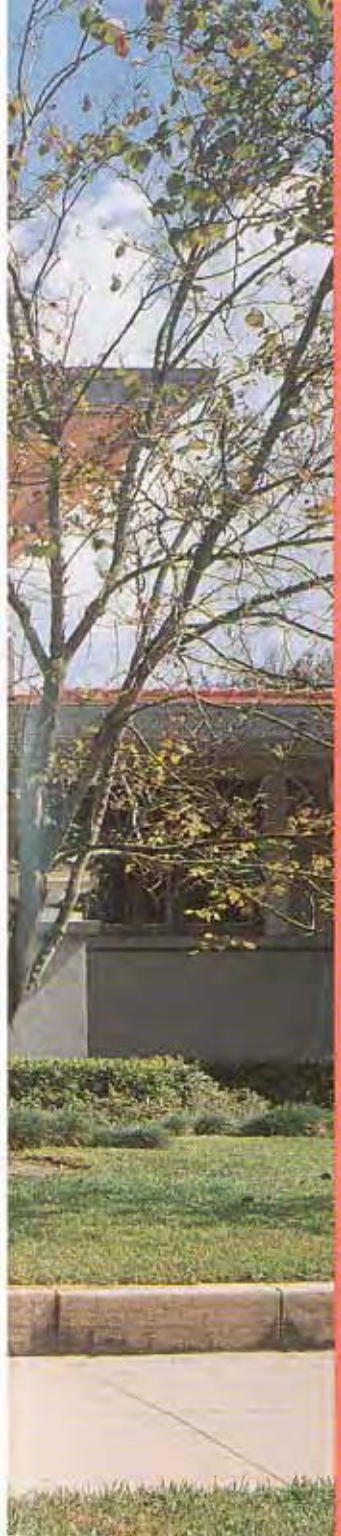
Form Follows Function

While some architects called for a return to classicism, others sought new styles for a new era. In the late 1800s, building technology underwent tremendous changes with the development of the elevator, steel frame construction, and reinforced concrete, making "skyscrapers" possible. Architects such as Louis Sullivan called for new honesty in design, where "form follows function." His disciple, Frank Lloyd Wright, developed the organic and distinctively American "Prairie School" of architecture. Architects, particularly Henry J. Klutho of Jacksonville, brought these new concepts to Florida, where they enjoyed a brief flowering.

At the turn of the century, Jacksonville, with 28,000 people, was Florida's largest city, followed by Pensacola and Key West. Jacksonville began growing in the mid 1800s due to timbering and Northern tourists. A major fire in 1901 devastated downtown, and within a month, Klutho moved to town. As with many architects of the time, Klutho did not have university training in architecture but learned his profession through travel and apprenticeship. Throughout his career, however, he remained devoted to strengthening the profession. • By 1914, Klutho had designed 14 major Prairie School buildings for Jacksonville, and had influenced numerous other architects. While other cities in Florida had some buildings executed in this style, none could rival Jacksonville. But by the end of World War I, these new concepts faded in popularity. • By 1920, Jacksonville retained its place as Florida's largest city, but Miami followed close behind. South Florida would undergo a boom in development that would have a lasting impact on the character of this state.

Florida Life Building
Henry J. Klutho, architect
1911, Jacksonville
With its soaring vertical emphasis, plate glass "Chicago" windows, and terra cotta ornamentation, Florida Life epitomized the concept of the skyscraper popularized by Sullivan.



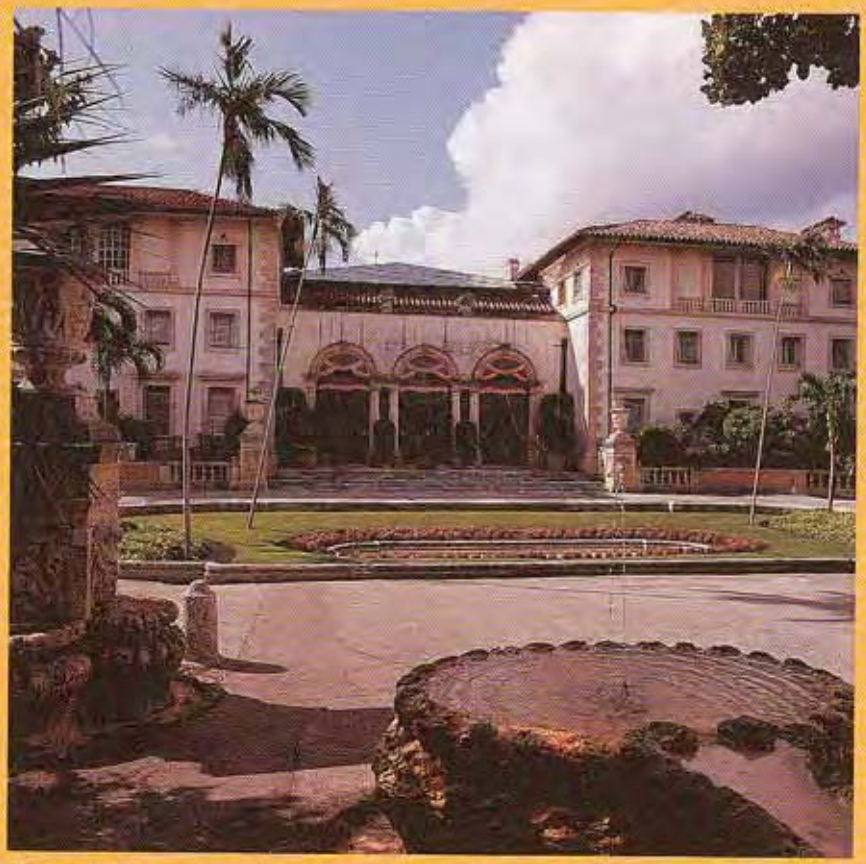


Bungalow
Jacksonville

Inspired by the British "Arts and Crafts" movement, and the Prairie School designs of Frank Lloyd Wright, the Craftsman style became popular early this century. Craftsman buildings were characterized by the use of natural materials such as wooden shingles and stone, broad eaves often with brackets, and porches with massive piers. One story versions are often called "bungalows."

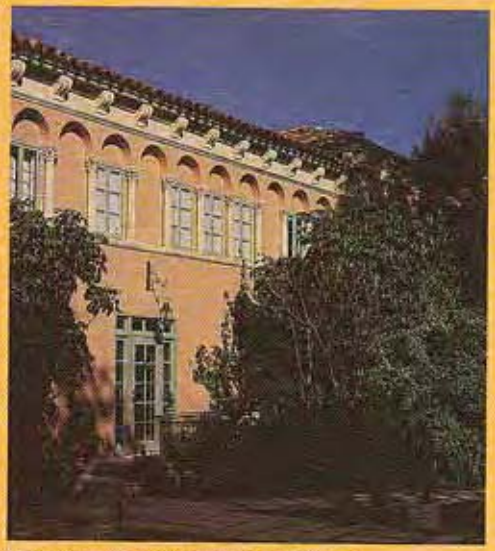
Grady House
High Springs

Leiman House
M. Leo Elliott, architect
1916, Tampa
The Prairie School, with its emphasis on crisp design and horizontal lines, had a strong influence on residential architecture early this century.



Vizcaya
F. Burral Hoffman and Paul Chalfin, architect/designer
1914-1916, Miami

One precursor of the Mediterranean Revival style was Vizcaya. Designed by architect J. Burral Hoffman of the prestigious New York firm of Carrere and Hastings, Vizcaya served as the Biscayne Bay residence of James Deering of International Harvester. In the style of an Italian Renaissance Palace, Vizcaya housed Deering's personal collection of Italian architectural detailing. With seventy rooms, a ten acre formal garden, and twenty-five miles of paths through the garden and surrounding native jungle hammock, the estate was begun in 1914 and completed in 1916.



William Gray Warden House
Addison Mizner, architect
1922, Palm Beach
One of Florida's most emulated architects, Addison Mizner was renowned for his elegant Mediterranean-style homes, with barrel tile roofs and stuccoed walls.

Via Mizner
Addison Mizner, architect
c. 1924, Palm Beach
Mizner housed his Mizner Industries in the Via Mizner complex, leading the conversion of Palm Beach's Worth Avenue into one of this nation's most exclusive shopping districts.

The Florida Fantasy

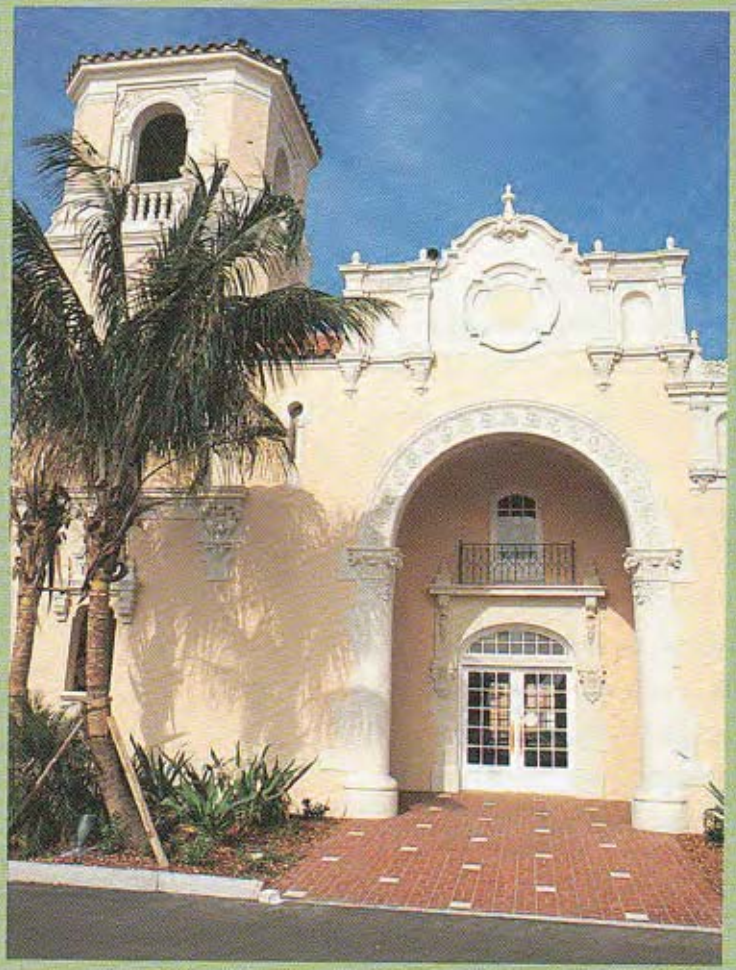
The 1920s brought tremendous population growth to south Florida. Rail lines and public roads underwent a flurry of expansion. Developers tried to accommodate the thousands of newcomers with new homes and towns. The style most closely associated with this Florida Boom was the Mediterranean Revival.

Society architect Addison Mizner, elaborating on the "Florida fantasy" initiated by Flagler, Hoffman and others, brought what is now known as the Mediterranean Revival style into full flower in the early 1920s. Having toured the world he brought back the vocabulary of the Mediterranean—including stuccoed walls and red barrel tile roofs. As with many architects of this time, Mizner had no university training in architecture. • Mizner's buildings were simple yet elegant. His motto for his clients was: "If they have money, let them keep it inside." Having said that, he created Mizner Industries, where craftsmen lovingly fashioned furnishings and decorative elements for these exotic villas, painstakingly antiquing them to give them the patina of age. Mizner himself was an artist and perfectionist. He would spend hours studying a site to determine the quality of its lighting. Mizner said his ambition was:

> *... to make a building look traditional and as though it had fought its way from a small unimportant structure to a great rambling house that took centuries of different needs and ups and downs of wealth to accomplish.*

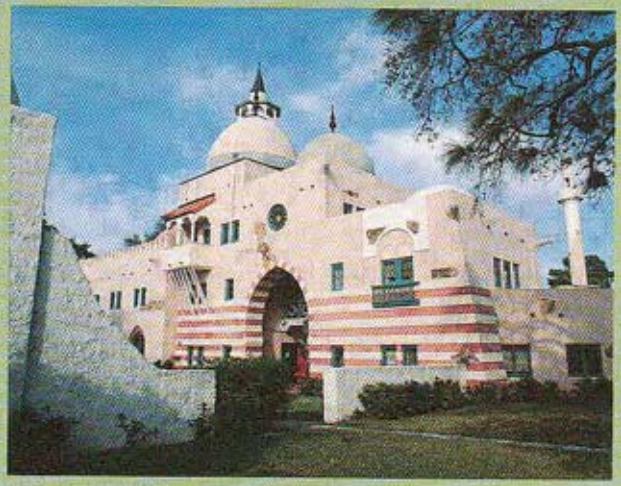
Other architects around the state became proficient in the Mediterranean Revival vocabulary, melding Italian, Spanish and other motifs into buildings they made distinctively "Florida."

Not content to design just buildings, Mizner and several others formed Mizner Development Corporation to develop the upscale community of Boca Raton, an effort cut short by the Florida real estate bust of the late 1920s. • Wealthy aviator Glenn



Seaboard Coast Line Railway Station
L. Philips Clarke, architect
1925, West Palm Beach
Other architects drew from Mediterranean styles when designing their buildings, as shown in this elaborate Spanish Renaissance train station.

Opa-locka City Hall
Bernhardt Muller, architect
1926, Opa-locka
Still other architects were more fanciful, as shown in this Moorish fantasy building. When the first visitors arrived at Opa-locka, the developer and his associates were there on horses, dressed in Arabian clothing.



Curtiss and architect Bernhardt Muller designed and developed the fanciful Moorish city of Opa-locka. Using the Arabian Nights theme and Curtiss' immense wealth, Muller designed some of Florida's most fanciful architecture, complete with onion domes and exotic ornamentation. • The town of Coral Gables was the brainchild of produce farmer George Merrick. He envisioned a beautiful themed development that melded the Mediterranean vocabulary with the planning concepts of the City Beautiful movement. He sold his first lot in 1921; by 1925 sales reportedly had reached $150 million. Denman Fink, Merrick's uncle, developed the plan for the city, while Phineas Paist served as the major architect. Coral Gables was envisioned as a self-contained community, including "theme" residential villages, separate commercial areas, golf courses and churches. Grand entrances welcomed visitors to the community. • But some developers had built new homes and communities on speculation and often fraud. Many of these dreamers saw their visions crash. In 1925, due to unwise and often illegal real estate transactions, South Florida's economy began falling into a downward spiral, and banks failed. The final blows occurred when a hurricane struck Miami in 1926 and another hit Palm Beach in 1928, killing an estimated 2,000. On the eve of the nation's Great Depression, Florida's bubble had already burst.

Venetian Pool
Phineas E. Paist, architect
1924, Coral Gables
The Venetian Pool is one of the highlights of Coral Gables.

Douglas Entrance
de Garmo, Fink and Paist, architects
1925, Coral Gables
Of all of Miami's early planned communities, Coral Gables developed in a manner most consistent with its concept.

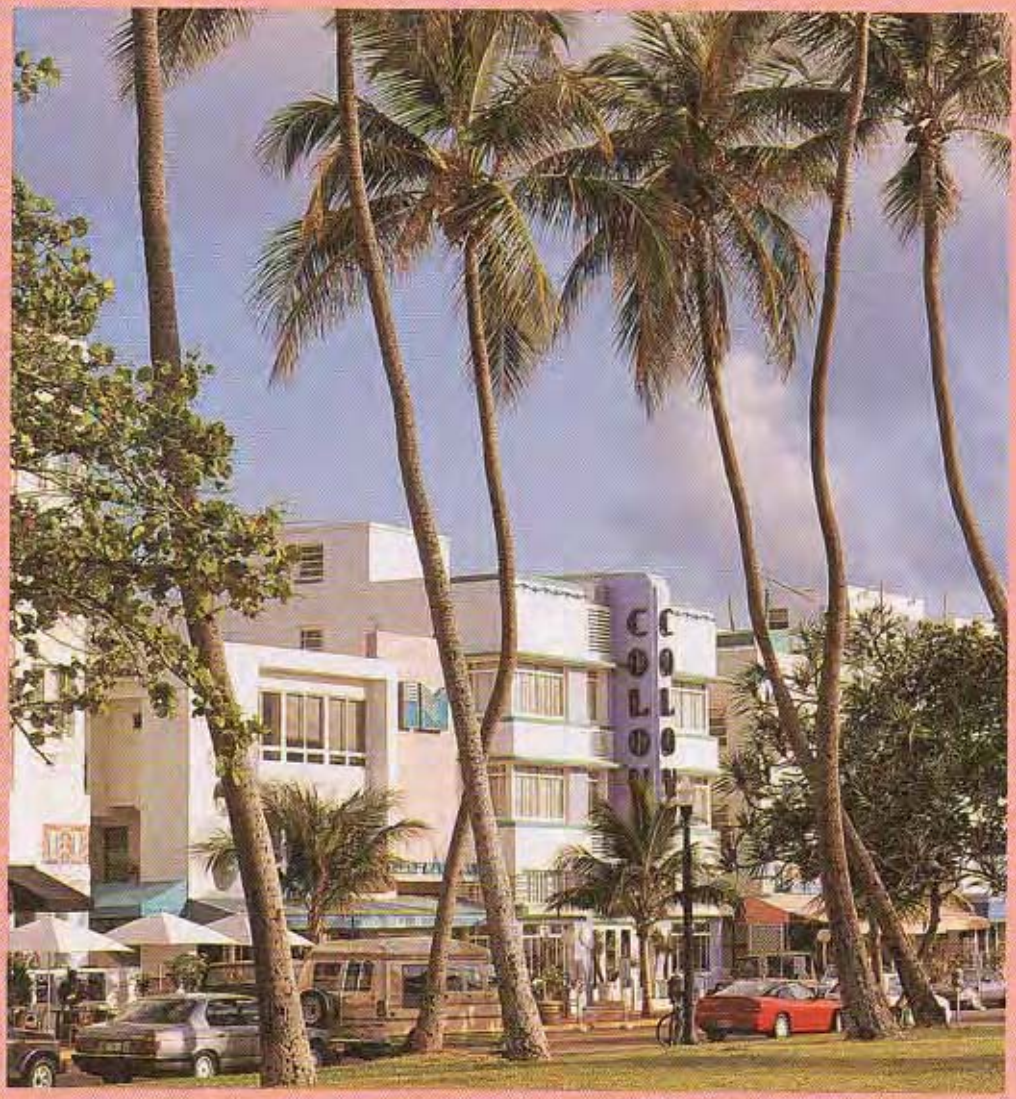
The New Deal

Efforts to revitalize the Florida and national economies were slow. One federal relief program, the Civilian Conservation Corps (CCC), established a lasting legacy. CCC workers planted over 13.5 million trees, cut fire breaks, and constructed recreational facilities in many Florida forests. By 1941, the Works Progress Administration (WPA) and its programs had completed over 6,000 miles of roads, built over 850 public buildings, constructed close to 350 parks and athletic fields, and made other improvements in Florida. Because of serious debt, Key West received assistance from the Federal Emergency Relief Administration (FERA) to convert Key West into the "resort city of the tropics." FERA sponsored artists to paint murals on public buildings, provided classes in local handicrafts, and advertised festivals, drawing thousands of tourists. These efforts ended when a major hurricane in 1935 wiped out the railroad bridge to Key West. With WPA funds, the bridge was rebuilt as a highway and reopened in 1938.

O'Leno State Park Fire Tower Civilian Conservation Corps 1930s, High Springs
The Civilian Conservation Corps gave the nation a lasting legacy of public improvements, particularly to parks and national forests.

Daytona Beach Bandshell ⬅
W.P.A.
1936, Daytona Beach
Many of Florida's important civic structures were built under the auspices of the Depression-era WPA.

With Art Deco buildings, architects took full advantage of new materials in new ways—reinforced concrete, glass blocks and glass panels allowed designers to mold and shape buildings in a manner previously impossible. Miami Beach designers made their buildings distinctively Florida, splashing them with the yellow, sea green and pink of the tropics. Stylized flamingoes, pelicans and heron paid homage to the area's distinctive fauna, while wave motifs, metal railings and portholes reinforced the nautical theme of the beach. In the height of the Great Depression, Miami Beach was a welcome escape. The style reached its zenith in Miami Beach in the 1930s.



Ocean Avenue Streetscape
Miami Beach

"Deco Delights"

As the state and nation struggled, a new architectural movement prospered in the 1930s. With cars on the road, planes in the air, and electric toasters in the kitchen, America's love affair with technology flourished. They reflected this in their architecture—sleek streamlined buildings that appeared better suited to speed across the ocean or take off in flight than to remain anchored to the soil. • Strongly influenced by European designers, the sleek, sophisticated "moderne" style (sometimes called "art deco") for which Miami Beach is synonymous, took hold. Art Deco refers to decoration applied to everything from buildings to jewelry to appliances. "Moderne" refers to the form of the building itself—streamlined, geometric and heavily influenced by industrial design of the period. As Ernest Hemingway's kid brother, Leicester, said:

Architects....smoothed everything until you got the feeling that life was smooth.
The buildings made you feel clean and new and excited and happy to be there.

Carlyle Hotel
Kiehnell and Elliott, architects
1941-1942, Miami Beach
Miami Beach is synonymous with the "Art Deco" style. But Art Deco and Moderne buildings can be found across the state and nation.

Annie Pfeiffer Chapel, Florida Southern College
Frank Lloyd Wright, architect
1941, Lakeland
Designed in harmony with the rolling orange groves in which they are situated, Florida Southern College features the largest concentration of Wright's architecture in one setting.

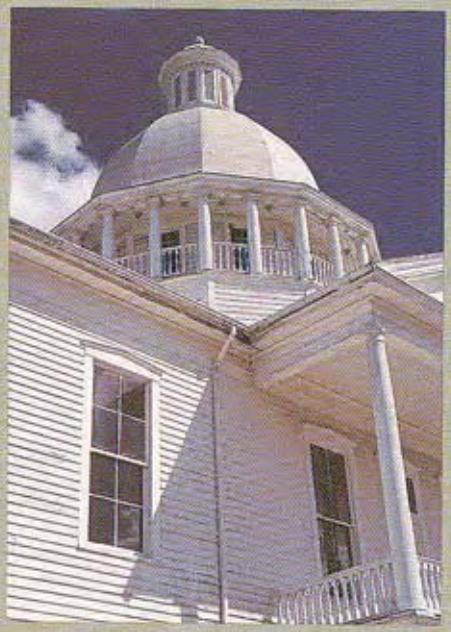
Maitland Art Center
Andres Smith, architect
1937, Maitland
Reflecting designers' desire for new inspiration, artist Andres Smith designed his studio and residence with an exotic Mayan and Aztec flair.

New Directions

Architects continued in their quest to break with tradition. Frank Lloyd Wright, forever an innovator, expanded the horizon of architecture in Lakeland, Florida. Beginning in 1937 he designed seven buildings for Florida Southern College; his student Nils Schweizer designed two others. Wright called for the buildings to rise "out of the ground, into the light and into the sun," using steel for strength, native Florida sand, and glass to bring God's outdoors inside.

Florida and the nation entered a period of economic recovery, in part due to entry into World War II. By now Florida had a population of close to 1.9 million people, making it the twenty-seventh largest state in the nation. To strengthen its defense capacity, in the 1940s the Federal government constructed thousands of miles of road, and established military training schools and airfields across Florida. They converted hotel rooms into accommodations for troops, using 70,000 rooms in Miami Beach alone. With thousands of soldiers in Florida needing to be fed, the agricultural industry boomed. • With the end of the war, many changes came to Florida and the rest of the nation. Florida's phenomenal growth in population intensified. Soldiers returning from war purchased homes under the G.I. Bill. Americans became more automobile oriented, leaving cities for the suburbs. Subdivision development, using streamlined building techniques, splashed across the state. The beginning of widespread use of air conditioning impacted the design of buildings.

Architecture has undergone many changes this century, due to changes in technology, lifestyles, and tastes. But Florida's historic treasures still have tales to tell and lessons to share, if we will only let them.

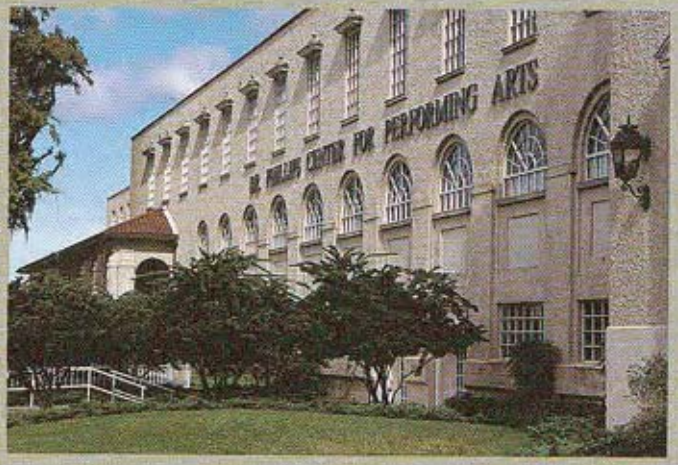


Chautauqua Auditorium
1910, DeFuniak Springs
Many programs have been developed to help preserve this nation's historic buildings. In the 1960s, the federal government established the National Register of Historic Places, an official inventory of historically and architecturally significant resources.

Vinoy Park Hotel
Henry L. Taylor, architect
1925, St. Petersburg
The Federal Investment Tax Credit program has been a major stimulus for preserving income-producing historic buildings.

Lake Ivanhoe Power Plant (Dr. Phillips Center for the Performing Arts), 1922, Orlando
Today, Florida has one of the most progressive historic preservation grant programs in the nation.

Downtown DeLand
Since 1985, Florida Main Street has been bringing life back to historic downtowns.



Architecture. It reflects our history, our technology, our environment, and our aspirations. In Florida, we learn that climate and readily available building materials shape our buildings. That cultural traditions, be they from Spain, or the Bahamas, or North Carolina, influence how we take the available materials and meld them into shelter. We learn that war—or the fear of war—can dictate where we place our settlements, and how they are designed. We also come to realize that fantasy—of tropical breezes, of agricultural bounty, of new land to explore—can propel us into uncharted territory. The architects and builders who designed Florida's historic landmarks were reflecting the fantasies and realities of their time. While Florida's historic buildings are a vanishing resource they have much to teach us. They are the embodiment of history, showing how people of times gone by lived and dreamed. We are indeed fortunate that Floridians are preserving these treasures from the past.

Tampa Theater
John Eberson, architect
1925, Tampa
Florida has a rich architectural legacy. We are fortunate that many of these landmarks are being preserved.

Adams, William R., and Paul L. Weaver, III. *Historic Places of St. Augustine and St. John's County: A Visitor's Guide.* St. Augustine: Southern Heritage Press, 1993.

Broward, Robert C. *The Architecture of Henry John Klutho.* Jacksonville: University of North Florida Press, 1983.

Capitman, Barbara Baer. *Deco Delights: Preserving the Beauty and Joy of Miami Beach Architecture.* New York: E.P. Dutton, 1988.

Cerwinske, Laura. *Tropical Deco: The Architecture and Design of Old Miami Beach.* New York: Rizzoli International Publishing, Inc., 1981.

Curl, Donald W. *Mizner's Florida: American Resort Architecture.* Cambridge, Massachusetts: The MIT Press, 1984.

Deagan, Kathleen and Darcie MacMahon. *Fort Mose: Colonial America's Black Fortress of Freedom.* Gainesville: University Press of Florida, 1995

DeWire, Eleanor. *Guide to Florida Lighthouses.* Englewood, FL: Pineapple Press, 1987.

Dunlop, Beth. *Florida's Vanishing Architecture.* Englewood, FL: Pineapple Press, 1987.

Florida Association of the American Institute of Architects. *Guide to Florida's Historic Architecture.* Gainesville: University of Florida Press, 1989.

Florida Department of State. *Florida Black Heritage Trail.* Tallahassee: Florida Department of State, n.d.

Florida Department of State. *Florida Cuban Heritage Trail.* Tallahassee: Florida Department of State, 1995.

Gannon, Michael. *Florida: A Short History.* Gainesville: University of Florida Press, 1993.

Haase, Ronald W. *Classic Cracker: Florida's Wood-Frame Vernacular Architecture.* Sarasota: Pineapple Press, 1992.

Hatton, Hap. *Tropical Splendor: An Architectural History of Florida.* New York: Alfred A. Knopf, 1987.

Manucy, Albert. *The Houses of St. Augustine.* St. Augustine: St. Augustine Historical Society, 1962.

McCarthy. *Florida Lighthouses.* Gainesville: University of Florida Press, 1990

Metropolitan Dade County Office of Community and Economic Development - Historic Preservation Division. *From Wilderness to Metropolis: The History and Architecture of Dade County, Florida, 1825-1940.* Miami: Franklin Press, 1982.

Tebeau, Charlton W. *A History of Florida.* Coral Gables: University of Miami Press, 1971.

Winsberg, Morton D., compiler. *Florida's History Through Its Places.* Tallahassee: Florida State University, 1988.

Wood, Wayne W. *Jacksonville's Architectural Heritage: Landmarks for the Future.* Jacksonville: University of North Florida Press, 1989.

photo credits

Credits are listed as follows: Page number. Historic site–Photographer

i. **Clockwise from top left:** Burroughs House–Kevin McGorty. Tampa Theater–Florida Department of Commerce, Division of Tourism, S. Jameson. Waldorf Towers Hotel–Florida Department of Commerce, Division of Tourism, H. Milo Stewart III. St. James Building Detail–Bob Self.

iv. Riverside Baptist Church–Bob Self.

v. Biltmore Hotel–Greater Miami Convention and Visitors Bureau.

vi. Fort Barrancas Detail–Vivian Young

2. Marjorie Kinnan Rawlings House–Florida Department of Commerce, Division of Tourism, H. Milo Stewart III

2. Ca'd'Zan–David Ferro, RA

3. Crystal River Indian Mounds–Florida Park Service, Dana C. Bryan

4. Map of St. Augustine in 1769–Florida Photographic Archives

4. St. Augustine Plaza–Bill Adams

4. Castillo de San Marcos–St. Augustine and St. Johns County Chamber of Commerce

5. Fort Mose–Florida Museum of Natural History

6. Julee Cottage–Florida Department of State, Division of Historical Resources

7. Gonzalez-Alvarez House (Oldest House)–Vivian Young

7. Ximénez-Fatio House–Florida Department of Commerce, Division of Tourism, H. Milo Stewart III

8. Kingsley Plantation–Florida Department of Commerce, Division of Tourism

8. Kingsley Plantation Slave Quarters–Kevin McGorty

10. Cracker Homestead–Vivian Young

10. Barkley House–Vivian Young

10. Lighthouse Keeper's Home–Kenneth Treister, FAIA

11. Map of Old Plan of Tallahassee–Florida Photographic Archives

12. The Grove–Vivian Young

13. Trinity Episcopal Church–Vivian Young

13. Florida's 1845 Capitol–Florida Photographic Archives

14. Bulow Plantation Ruins–Florida Department of Commerce, Division of Tourism, H. M. Stewart III

15. Fort Foster–Florida Park Service

16. Moss Hill Church–David Ferro, RA

16. Robert Gamble House–Florida Department of Commerce, Division of Tourism, H. Milo Stewart III

18. Lloyd Railroad Depot–David Ferro, RA

18. Fort Clinch–Florida Park Service

19. Pensacola Lighthouse and Keeper's Quarters–Vivian Young

20. First Presbyterian Church–Bob Self

20. St. James A.M.E. Church–Florida Department of State, Division of Historical Resources

21. Donkey Milk House–Sharon Wells

22. Fairbanks House–Amelia Island Tourist Development Council

23. Thomas House–Florida Department of State, Division of Historical Resources, Michael Zimny

23. Thomas Alva Edison House–Florida Department of Commerce, Division of Tourism, R. Overton

23. Bailey House–Vivian Young

24. Ponce de Leon Hotel (Flagler College)–Florida Department of Commerce, Division of Tourism, H. Milo Stewart III

24. Tampa Bay Hotel (University of Tampa)–Henry Plant Museum

25. Map of the Jacksonville, St. Augustine and Indian River Railway–Florida Photographic Archives

26. Old Calhoun County Courthouse–Vivian Young

26. St. Mary's Roman Catholic Church—Dimensions Photography, Eric Dusenbery

26. Centro Español–Florida Department of Commerce, Division of Tourism, James Gaines

27. Dudley Farm Outbuilding–Walter Marder, AIA

28. Jacksonville Terminal–Florida Department of Commerce, Division of Tourism, R. Overton

28. Burroughs House–Kevin McGorty

29. Lake Mirror Promenade–Lakeland Downtown Development

30. St. James Building–Bob Self

31. Florida Life Building–Bob Self

32. Leiman House–Dimensions Photography, Eric Dusenbery

33. Jacksonville Bungalow–Bob Self

33. Grady House–Florida Department of State, Michael Zimny

34. Vizcaya–Florida Department of Commerce, Division of Tourism, H.M. Stewart III

34. Via Mizner–David Ferro, RA

34. William Gray Warden House–Historic Palm Beach Preservation Board

36. Seaboard Coast Line Railway Station–City of West Palm Beach

36. Opa-locka City Hall–Florida Department of State, Division of Historical Resources

37. Douglas Entrance–City of Coral Gables

37. Venetian Pool–Kenneth Treister, FAIA

38. O'Leno State Park Fire Tower–Florida Park Service

39. Daytona Beach Bandshell–Florida Department of Commerce, Division of Tourism, H. M. Stewart III

40. Ocean Avenue Streetscape–Florida Department of Commerce, Division of Tourism, Robert M. Overton

41. Carlyle Hotel–Florida Department of Commerce, Division of Tourism, H. Milo Stewart III

42. Maitland Art Center–Florida Department of State, Michael Zimny

42. Florida Southern College–Lakeland Downtown Development

44. Chautauqua Auditorium–Florida Department of State, Michael Zimny

44. Vinoy Park Hotel–St. Petersburg/Clearwater Area Convention and Visitors Bureau

44. Lake Ivanhoe Power Plant (Dr. Phillips Center for the Performing Arts)–Florida Department of State, Michael Zimny

44. Downtown DeLand–Florida Department of State, Division of Historical Resources

45. Tampa Theater–Dimensions Photography, Eric Dusenbery