

THE DEMESA-SANCHEZ HOUSE

43 St. George St. Augustine, Florida

HISTORIC STRUCTURE REPORT



dcp.ufl.edu/historic-preservation

Historic Preservation Program, DCP, University of Florida



2023

University of Florida Historic St. Augustine (UFHSA)

UFHSA is a University of Florida direct support organization created to ensure the long-term preservation and interpretation of state-owned historic properties in St. Augustine through historic preservation initiatives and education programs that will be responsive to the state's needs for professionals in historic preservation, archaeology, cultural resources management, cultural tourism, history, and museum administration, and will help meet needs of St. Augustine and the state through educational internships and practicums.

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Preservation Institute St. Augustine (PISA)

PISA offers applied research and learning in the documentation and preservation of cultural resources and historic urban environments, including laboratory analysis and conservation of architectural materials. The work of PISA helps inform ongoing efforts to preserve the oldest continuously inhabited settlement of people of European and African descent in the continental United States.

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Historic Structure Report

The DeMesa-Sanchez House Historic Structure Report is part of a series of studies that are undertaken and published by the PISA.

As defined by the National Park Service and U.S. Department of the Interior:

A historic structure report provides documentary, graphic, and physical information about a property's history and existing conditions.

Broadly recognized as an effective part of preservation planning, a historic structure report also addresses management or owner goals for the use or re-use of the property... The report serves as an important guide for all changes made to a historic property during a project – repair, rehabilitation, or restoration – and can also provide information from maintenance procedures (see *National Park Service Brief 43 – The Preparation and Use of Historic Structure Reports* <https://www.nps.gov/orgs/1739/upload/preservation-brief-43-historic-structure-reports.pdf>).

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INTRODUCTION

The **Demesa-Sanchez House**, a two-story, L-shaped building, is constructed of dressed coquina masonry. The main west facade of building's West Wing is set on the property line and abuts St. George Street. The two-story East Wing extends to the east from the property's northeast corner towards the center of the block. The wood-shingled, side-gabled roof shelters the building's West Wing, its ridge extends in a north-south direction. The roof has a double pitch to the west and intersects with the gable roof that shelters the building's East Wing, set perpendicularly to St. George Street. The stucco, painted pink and ashlar-scored, covers the exterior of the coquina walls. The beaded-edge weatherboard siding clads the westernmost section of the East Wing's second story. The paneled wood doors, flanked by transom and sidelights, are located at the center of the west façade's first level and provides access to the interior from St. George Street. The paneled wood shutters flank single-hung sash twelve-over-eight pane windows on the east façade's first level. The house is an example of the fusion of building traditions of Spanish Colonial and American Territorial periods. Archaeological investigation prior to the 1978-80 restoration revealed the building's development from a single room dwelling of the First Spanish Period, to a three-room house in the British period, to a two-story structure by the Second Spanish Period, and to its current size. The current appearance of the building is the result of the 1978-80 restoration, performed under the supervision of architect Herschel Shepard. To save as much historic fabric as possible, the building was restored to its appearance in the American Territorial period.



Figure 1 Demesa-Sanchez House, S façade, looking NW.



Figure 2 National Landmark St. Augustine Town Plan Historic District. Insert: Location of the DeMesa-Sanchez House.

¹ “Town Plan Historic District. FMSF SJ05567.”

² Preservation Design Partnership, Llc., “City of St. Augustine, Florida. Preservation Plan.,” sec. 4, pg. 19.

Location Map

The **DeMesa-Sanchez House** is located in the central section of the National Historic Landmark St. Augustine Town Plan Historic District, designated in 1970 for the City’s Spanish and British Colonial-era heritage from 1565 to 1821 (Figure 1).¹ The property is located within St. Augustine's Historic Preservation Zone Two (HP-3). The HP-3 Zone is intended to provide a mix of commercial and residential uses that will encourage the restoration of historic structures and maintain the historic and pedestrian scale of the neighborhood.² The property on which the building stands is within Archaeological Zone Number I-A, which consists of an area containing historic resources from the 17th to the 20th centuries.³

Administrative Data

- Building Name: DeMesa-Sanchez House
- Building Address: 43 St. George Street, St. Augustine
- County: St. Johns
- State: Florida
- Section - Township – Range: 18-7-30
- Block 7 - Lot 6; Parcel ID 1964800000
- Acreage: 0.12
- Flood Risk (2020): Moderate. Zone “AE” BFE 7’

Ownership

- Board of Trustees of the Internal Improvement Trust Fund

³ Ibid., sec. 4, pg. 21.

CULTURAL RESOURCE DATA

Current and Historic Names

- St. John's House; Canova House; Old Spanish Inn Museum, Old Spanish Inn Restaurant, Mrs. Margaret Butler Antiques, Fla Times Union Office, Treasure Island Antiques, Mrs. Bertha H. Wiles Gifts; Old Spanish Inn Antiques; and Old Spanish Inn Museum. The addresses for the property has changed several times: 41 St. George St., 43 St. George St., 43 ½ St. George St., 47 St. George St.

National Register Status:

- The DeMesa-Sanchez House is one of the extant 36 Colonial Period structures, that contribute to the significance of the National Historic Landmark St. Augustine Town Plan Historic District

Short Significance Description:

- The DeMesa-Sanchez House contributes to the significance of NHL St. Augustine Town Plan Historic District. The NHL district is located within the present-day City of St. Augustine, in St. Johns County, Florida, and encompasses the site of the oldest, continuously inhabited settlement of people of European and African descent in the continental United States. The St. Augustine Town Plan Historic District is nominated as a National Historic Landmark under Criteria 1, 4, and 6 under the NHL Thematic Framework category of Peopling Places.
- The DeMesa-Sanchez House also contributes to the significance of the NRHP St. Augustine Historic District.
- The building sits above the De Mesa Archaeological Site (BL7 L6) that is a contributing element to the archaeological site Block 7 8SJ05655 that has national significance.

National Register Date:

- NHL - April 15, 1970; NRHP – July 1, 1970

Significance Level: National

Historic Use: Residential and Commercial

Present Use: Museum and Office Space

TIMELINE

- Constructed: construction started ca. 1763
- Additions and alterations: c. 1791, c. 1857; 1959
- Archaeology: Early 1977 investigation accomplished by Florida State University Field School, led by Dr. Kathleen Deagan and James R. Jones III. Excavations from late 1977 until early 1978 were done by Historic St. Augustine Preservation Board (HSAPB), supervised by John Bostwick
- Restoration: 1977-1980, restoration project architect Herschel Shepard of Shepard Associates/Architects & Planners, Inc., documentary, archaeological, and architectural research performed by HSAPB interior restoration led by Robert Stewart, HSAPB

METHODOLOGY

From 2002 to 2023, contributing to the Preservation Institute St. Augustine (PISA) mission, the University of Florida's Historic Preservation Program (UFHP) studied and documented the DeMesa-Sanchez House. The research team used various methods, including 3D laser scanning, digital analysis, CAD drawings, photographic survey, archival research, and field condition assessment. In the Fall of 2022, the graduate students and two instructors of the Built Heritage History and Materials Conservation (DCP 6711c) course visited the site and the UF Research Library at the St. Augustine Governor's House. The class of five Historic Preservation program students with multidisciplinary backgrounds, such as architecture, landscape, education, and interior design, accomplished initial archival research, and preliminary condition assessment report. At the survey time, the building was used as a museum and an office space by the building's tenants, the Colonial Quarter Foundation. The interior spaces, partially filled with furnishings, office appliances, and supplies, challenged the researchers when investigating the building and property. The researchers used terrestrial laser scanning to measure the structure accurately and complement the limited access through a 3D virtual experience, completed by Dr. Sujin Kim and Dr. Lisha Chen. The narrative description of the Joaneda House's evolution is based on previous research completed by numerous historians, archaeologists, and architects.

Archival research

- UF Digital Collections
- UF Library at Governor's House, St. Augustine
- St. Augustine Historical Society

Document review:

- Documents, created by the historic, archaeological, and architectural research performed by St. Augustine Historic Preservation Board and stored within UF Digital Archives
- HABS 1933 photos
- HABS 1961 drawings
- Architectural drawings, created by Shepard & Associates, Architects & Planners, Inc.
- FMSF 8SJ02285
- National Register of Historic Places, St. Augustine Historic District nomination (1970- 2006)
- National Landmark St. Augustine Town Plan Historic District nomination (Draft 2), on file at St. Augustine Planning department)
- Property appraisal database, St. Johns County, Florida





Field work:

- November 1, November 3, and December 3, 2022
- June 2-3, 2023

Material condition assessment:

- January 2023 – June 2023

Digital documentation:

- December 2022 – June 2023

Research Team

- Cleary Larkin, Ph.D., R.A.; Director, Historic Preservation Program; Director, Preservation institutes Nantucket & St. Augustine; Assistant Professor, Department of Urban and Regional Planning, University of Florida
- Linda Stevenson, Ph.D., AIA, Adjunct Assistant Professor, Historic Preservation Program
- Kristīne Ziedīņa, Ph.D. Student, Historic Preservation Program
- Sujin Kim, Ph.D., Research Assistant Professor, Historic Preservation Program
- Lisha Chen, Ph.D., Post-doctoral Fellow
- HP Cultural Resources Class Fall 2022:
Linda Lyons, Hisham Kafaji; Erica Melon; Caleb Arsenault;
David Kim

Photo: Fieldwork, November 3, 2022

Key Issues:

- the stucco and paint coatings that are applied to protect historic coquina masonry are in poor condition in numerous places both on exterior and interior
- the air conditioning system was installed during the 1970s and is not contributing to the preservation of historic fabric
- the electrical system was originally added to serve the needs of the building as a house museum that represented an early 19th century household, contemporary additions and alterations made to the system for other uses (office and storage) are creating a danger to the historic fabric
- current function of second story spaces, especially storage of flammable goods, does not contribute to the building's preservation
- plants that are located along the eastern section of the West Wing and southern section of the East Wing are contributing to the deterioration of historic coquina masonry
- the wooden ticket booth that sits to the south of the West Wing's South façade affects the integrity of the DeMesa-Sanchez house

Short-term priorities include:

- Develop a set of building usage guidelines for tenants; including guidelines for types of materials that are stored in the building. Consider limiting flammable materials and weight for stored items on the Loft floor framing.
- Remove electrical cords that run to exterior on balcony and remove the electrical outlet mounted on board in Room 201 southern-most window on west façade.
- Make repairs to wood elements of the building as needed, including shutters and window frames.
- Keep plantings trimmed and away from the building facades and roofs.
- Monitor and inspect roof condition, make necessary repairs as needed.

Long-term priorities include:

- Develop and implement an overall maintenance plan, including a prioritized set of maintenance guidelines for the property.
- Develop a future use plan for the property taking into account that the building contributes to the national significance of the National Landmark St. Augustine Town Plan Historic District.
- Remove wooden ticket booth structure and provide appropriate garden fence/ wall enclosure that is compatible with the architecture and complies with the City of St Augustine's *Architectural Guidelines for Historic Preservation*.
- Plan for roof replacement within the next 5 to 10 years with appropriate and compatible materials.
- Develop a landscape plan, with considerations for future site drainage and landscape materials.
- Develop a resiliency plan following guidance from the City of St Augustine's *Flood Mitigation Design Guidelines for Coquina Structures*, 2021.

ARCHAEOLOGICAL CONTEXT

Archaeological sites, located within the Town Plan district, contain significant resources that explain the early stages of exploration, colonization, settlement, and integration of native American, European, African, *mestizo*, and *criollo* cultures within the Southeast area of the continental United States (Figure 1).¹

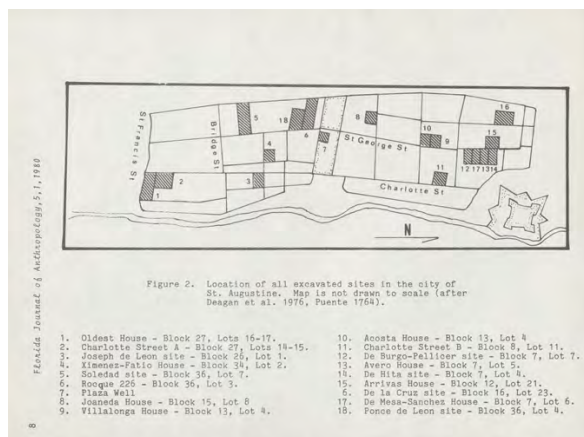


Figure 1 Map of archaeological sites, St. Augustine. 1980.

“Historical archaeology provides unique information on those aspects of culture for whom scarce or no documentary information exists,” stated Dr. Deagan.² While many of the earliest European communities in the Caribbean area and on the Atlantic coast of the American continent were abandoned, the residents of St. Augustine endured natural catastrophes, attacks of European rivalries, and various political and economic changes. The research, completed by multidisciplinary studies of St. Augustine’s cultural heritage, opened issues of colonialism,

¹ “Historic Preservation Element Draft,” 21.

² Deagan, “From Español to Criollo.”

³ Baram and Hughes, “Florida and Its Historical Archaeology,” 1.

identity formation, domination, resistance, ethnogenesis, and gender. The cosmopolitanism coming from historical archaeology situates the region and its sites in a global perspective.³

St. Augustine's long and continuous period of occupation provide and potentially yield rich material for historical, cultural, architectural, and archaeological studies contribute to comparative studies of with similar sites within Florida, the Southeast and Southwest United States, and the Caribbean region. The potential of further findings within the district's archaeological sites will fill still existing gaps in the historical record of urban space occupied during the colonial period, for which no comparable site exist within the continental United States.

The property, on which the Joaneda House stands, is within the Archaeological Zone Number I-A that consist of an area containing historic resources from the 17th to the 20th centuries (Figure 2).⁴



Figure 2 Archaeology Zones.
<https://www.citystaug.com>

⁴ Preservation Design Partnership, Llc., “City of St. Augustine, Florida. Preservation Plan.”

HISTORICAL CONTEXT

First Spanish Period (1565-1763)

Initial Settlement

February 1565, King Philip II of Spain asked Pedro Menéndez de Avilés, an experienced captain-general of the Mexican convoy of Spanish fleets, to summarize what was known about Florida, assess the French threat to occupy the North American east coast, and suggest what could be done to prevent such a settlement.¹ In reply, Menéndez repeated by then well-known news about French intent and the rumors that the English also intended to explore the coast of *La Florida*. According to Menéndez, the settlement in *La Florida* by any of Spain's rivals presented numerous dangers; therefore, Philip II initiated an expedition to *La Florida*. On March 15, 1565, Menéndez de Avilés became *adelantado* and obliged, beginning on May 31, 1565, to explore the Atlantic coast of North America and select a site for his first settlement.

During the next three years, he was obligated to ensure that five hundred settlers, including one hundred farmers and two hundred married men, would arrive in *La Florida* and to establish at least two towns, each adequately fortified to protect the residents against native and European attack.²

On September 4, 1565, the Spanish fleet discovered a good harbor near the Native American village of Seloy. They named their settlement St. Augustine, but the fleet continued north to attack Fort Caroline, established by the French.³ When Menéndez reached Fort Caroline, two fleets engaged in a brief, long-distance skirmish with their cannon. Realizing that the fight for *La Florida*

would have to wait, Menéndez and his fleet returned to St. Augustine.⁴

Arriving back at St. Augustine on September 6, the Spanish started to convert the large house given to them by the local Native American tribe, the Timucua, into a fortification. Menéndez did not step onshore until September 8, when he held a celebration, including a Mass and a meal attended by Spaniards and Native Americans.⁵

In 1566, settlers moved across the Matanzas Inlet to the east, onto Anastasia Island. No single clear source describes and dates the move from St. Augustine's location on Anastasia Island to the mainland where it is today. The archaeological and documentary evidence suggests that starting from 1572, European and African heritage settlers first occupied St. Augustine's Town Plan area.⁶ Having moved back to the mainland, the Spanish constructed a wooden fort in the general location of the present Castillo de San Marcos. They also laid out and built a town some distance to the south of the fort. Further south of the town was a Franciscan monastery intended to support the outlying missions of Spanish Florida.

The Town Plan

Since its beginnings, the town was planned according to the Spanish colonial urban planning tradition, characterized by a gridiron-type plan, square urban blocks, and buildings set on property lines. The English attacked and burned St. Augustine in 1586, describing it as a "little town or village without (fortification) walls, built of wooden houses."⁷ The ca. 1589

¹ Hoffman, *A New Andalusia*, 224.

² Ibid., 228.

³ Barnes, "St. Augustine Town Plan," 89.

⁴ Ibid.

⁵ Ibid., 90.

⁶ Lyon, "On the Edge of History: The Oldest City 1565-1600."

⁷ Manucy, *The Houses of St. Augustine*, 15.

engraving, *S. Augustini: pars est terra Florida, sub latitudine 30 grad, ora vero maritima humilior est, lancinata et insulosa*, is a pictorial representation of the town by Baptista Boazio, an Italian cartographer who illustrated Sir Francis Drake's 1585-86 Caribbean voyage (or raid).⁸ The Boazio engraving, usually referred to as the Boazio Map, is not a strictly precise cartographic depiction (fig. 1)



Figure 1 Boazio, Baptista. "Map and Views Illustrating Sir Francis Drake's West Indian Voyage, 1585-6." Image. London?, c 1589. Library of Congress Rare Book and Special Collections Division Washington, D.C. 20540-4650 USA. www.loc.gov/item/2007626708/.

The Boazio bird's view depiction of St. Augustine is the first known representation of any American city to the north of

⁸ Boazio, "Map and Views Illustrating Sir Francis Drake's West Indian Voyage, 1585-6."

⁹ "Encounters in America."

Mexico.⁹ The street grid, the location of the Plaza, and the organization of the urban environment appear to have followed the 1573 Royal Ordinances, with some departures influenced by the environment and social structure of the residents.

Seventeenth Century Town

In 1570 the Spanish crown assumed financial responsibility for *La Florida*, changing the colony from an intended commercial enterprise to primarily a military defense post to protect Spain's hold on the Atlantic coast.¹⁰ During the 16th and 17th centuries, St. Augustine grew slowly. Before the construction of the Castillo de San Marcos and during its construction years (1672-1695), European settlement was apparently restricted to the area of the *Plaza de la Constitución* and further south approximately to St. Francis Street.¹¹ During this period, settlement north of the Plaza seems to have been restricted to construction crews such as the Native American laborers conscripted by the colonial government.¹²

As the population slowly expanded, new residential lots were allocated north of the Plaza. The significant expansion of roads and the development of the residential lots resumed only during the last decades of the seventeenth century when extensive construction started to occur along St. George Street north of the Plaza. As the capital and northernmost stronghold in *La Florida*, St. Augustine was often threatened by conflicts among colonial empires and their legal and illegal representatives. On March 29, 1668, English pirates led by Robert Searles, also known as John Davis, attacked St. Augustine. An influx of monetary funds, soldiers, artisans, free civilian residents, and enslaved people to St. Augustine began with the construction of the masonry Castillo

¹⁰ Parker, "Historic Development of the Built Environment," sec. 2, pg. 1.

¹¹ Halbirt, "New Evidence for St. Augustine's 16th Century Cultural Landscape."

¹² Bostwick and Wise, "A Sub-Surface Survey of the City of St. Augustine," 9.

de San Marcos in 1672 in response to the privateer Robert Searle's attack (fig. 2).¹³



Figure 2 Aerial View from the Northwest, Showing Castillo and Its Relation to the Town -Castillo de San Marcos, 1 Castillo Drive, Saint Augustine, St. Johns County, FL. Library of Congress Prints and Photographs Division Washington, D.C. www.loc.gov/item/fl0095/.

The beginning of the construction of Castillo de San Marcos influenced the development of new urban lots along St. George Street. After the winter storms of 1678-88 and 1688-89 damaged many buildings in St. Augustine, Governor Quiroga began selling coquina stone to the townspeople. The well-to-do residents replaced their wooden and tabby houses with more permanent coquina buildings.¹⁴ After 1695, the Spanish rapidly constructed dwellings within the town's northernmost area. A few of the more

affluent residents built two-story masonry houses. Started as single or two-room, one-story homes, they maintained a one-room depth but expanded to form "L" and "U" shapes around courtyards. Most appeared to incorporate a commercial as well as residential function.¹⁵ Archaeologists have demonstrated that the town's development continued to adhere to the Spanish colonial urban planning traditions as it grew to the north and south, and during the eighteenth century, reaching the size and configuration that correspond to the contemporary boundaries of the Town Plan district.¹⁶

1702 The Attack

In 1670, the British established Charles Towne in their Carolina colony (modern-day Charleston, South Carolina) and further challenged Spain's dominance in Southeast North America. Throughout the 1680s, numerous raids, often using Native American allies, were conducted by both sides on small outposts. Despite another Spanish attempt to attack Charleston in 1686, most of the fight for territory was occurring away from the major settlements. The death of Spanish King Charles II in 1700 meant that Philip V, who was born into the French Royal family, would succeed to the Spanish throne. This succession was a major threat to the English, as they feared the combination of French and Spanish power in Europe and the New World.¹⁷

The War of the Spanish Succession (1701-1714), known in the North American theater as Queen Anne's War, had severe consequences for the Spanish *La Florida*. The British started to occupy territories southward from their Carolina colony into Spanish lands, and James Moore, the Governor of Carolina, led a major offensive against the Spanish in northeast Florida. British forces overran Spanish outposts north of St. Augustine and, on

¹³ Arana, "The Basis of a Permanent Fortification."

¹⁴ Barnes, "St. Augustine Town Plan," 10.

¹⁵ Bond, "Tradition and Change."

¹⁶ Halbirt, "La Ciudad de San Agustín: A European Fighting Presidio in Eighteenth-Century La Florida."

¹⁷ Barnes, "St. Augustine Town Plan," 96.

November 10, 1702, entered the town along the east bank of the San Sebastian River. During the fifty-one-day siege of St. Augustine, its residents left their houses and gathered behind the masonry walls of the Castillo de San Marcos. The Spanish purposefully destroyed buildings north of Cuna Street to establish a clear field of fire from the fort. Spanish reinforcements arrived from Cuba on December 30, 1702, finally driving Moore from the area.¹⁸ When the Carolinians withdrew, they burned what else the Spanish had not already deliberately destroyed. An inventory made in 1708 of the houses destroyed during the 1702 attack lists 32 houses burned by the Spanish to control the approaches to the Castillo and 123 structures burned by the English.¹⁹ The only surviving structures were approximately twenty houses and the Franciscan hermitage, *Nuestra Senora de la Soledad*, which served as St. Augustine's Parish church until the end of the First Spanish period.²⁰ Four buildings in the northern area of St. Augustine retain walls constructed during the First Spanish Period: the Avero House/St. Photios Greek Orthodox National Shrine (1735-1743) at 41 St. George Street, the Arrivas House (1710-1740) at 52 St. George Street, Rodriguez-Avero -Sanchez House (1753-1762) at 52 St. George Street, and the DeMesa-Sanchez House (ca. 1763) at 43 St. George Street. These remaining walls, and archaeological evidence found in numerous sites throughout the town, reveal the history of the development of the spatial configuration of the houses.²¹

Eighteenth-Century Town

Until the middle of the seventeenth century, the town's urban area was concentrated immediately around and to the south of the

Plaza, extending approximately to St. Francis Street.²² The first half of the eighteenth century in St. Augustine was an era of tremendous expansion. The population increased from 800 in 1710 to over 3,000 in 1736.²³

By 1737, the town's urban area grew to the present configuration of the Town Plan district's area. The 1737 *Plano Ciudad de la San Augustine* (Arredondo Map) is considered the first cartographic representation of the eighteenth-century town and its surrounding area (fig. 3).²⁴

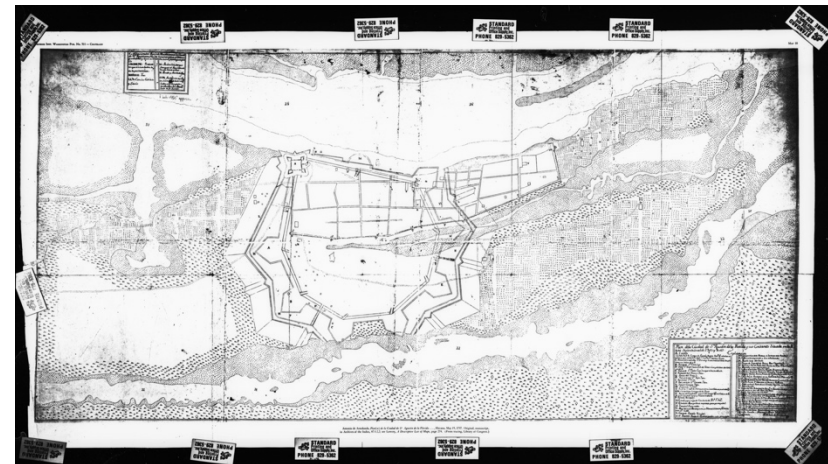


Figure 3 "City Plan of St. Augustine." 1737. Historic St. Augustine Preservation Board Map Collection. University of Florida Digital Collections. <https://ufdc.ufl.edu/USACH00201/00002>.

¹⁸ Hendryx, William, and Salo, "Phase I Cultural Resource Assessment," 4.

¹⁹ Arana, "Private Coquina Construction in St. Augustine, 1689-1702," 30.

²⁰ Koch, "Mortuary Behavior Patterning and Physical Anthropology in Colonial St. Augustine."

²¹ Deagan, "1977 Excavations of the DeMesa-Sanchez House Interior"; Bostwick, "Further Excavations in the DeMesa Sanchez House, 1977-1978"; Deagan, Halbirt,

and Parker Richbourg, "Excavations at the Tovar House"; Shepard, "Tovar House 2016 Excavations."

²² Halbirt, "New Evidence for St. Augustine's 16th Century Cultural Landscape."

²³ Deagan, *Archaeology at the National Greek Orthodox Shrine*, 1975:6.

²⁴ Arredondo, "Plano Ciudad de La San Augustine."

The map depicts the non-extant Cubo Line and Rosario Line, drafted by Spanish military engineer Antonio Arredondo Pirelli, who assessed the town's defenses.²⁵

In 1760, Father Juan Joseph Solana reported on the condition of St. Augustine, its residents, and the surrounding environment. Solana's report gives a detailed description of the town's built environment, including its location, building types, and construction methods:

The city is laid out longitudinally and is 630 *tuesas* [a *tuesa* is approximately 3 *varas* or 3 meters], North-South. Its width is of 200 *tuesas* East to West, to the banks of the river. The number of houses that settle it are 303 of stone and flat roofs; 23 roofed of shingles or boards, of the same material 26; and among one and others, some of 2nd story. Those of one story covered with thatches are 190, and the rest of board or palm thatch.²⁶ The Governor's house is of stone and covered with board..²⁷

The 1764 *Plano de la RL. Fuerza Baluartes y Linea de la Plaza de SN. Agustin de Florida* (Puente Map) depicts the slightly irregular urban blocks, delineated by the streets of various widths and only generally following a strict gridiron pattern (fig. 4). The 1764 Puente Map, drawn by the Royal Spanish engineer Juan Elixio de la Puente, is the earliest measured property map of St. Augustine's urban area and includes information about property ownership and construction materials for all buildings in St. Augustine at the end of the First Spanish period.²⁸ While the Puente Map does not depict the precise scale of urban blocks by

contemporary standards, it is one of the most valuable documents that guide historians and archaeologists.

1763 -1782 British Period

In 1763, in exchange for Havana, Cuba, which had fallen to the British Navy in 1762, Spain ceded its holdings in Florida to Great Britain. The exchange was part of the Paris Peace Treaty's terms, which ended the Seven Years' War (more commonly known in the United States as the French and Indian War) and marked the beginning of twenty years of British rule in Florida. The transfer of power began on July 21, 1763, with the arrival to St. Augustine of four companies of the British First Regiment under the command of Captain John Hedges.²⁹ Florida's first British Governor, James Grant, arrived in St. Augustine in 1764, commenting that "the town consisted of four streets crossing at right angles and walled in."³⁰ Governor Grant initiated the upgrading of the existing military structures, the expansion of infrastructure, and the construction of civic buildings. During the American Revolution, the population of St. Augustine expanded with an influx of Loyalists forced to flee their homes in the colonies of Georgia and Carolina. In part, the town's population increased because, in 1777, the group of indentured servants from Greece, Italy, and Minorca fled the New Smyrna plantation, settled in the north section of the town, and became an integral part of the community.³¹ The British government responded to the need for housing these people by constructing numerous prefabricated, wooden, one-and-one-half-story dwellings.³²

²⁵ Llopis Verdú, Piquer-Cases, and Serra, "Plan de La Ciudad de San Agustín," 190.

²⁶ Solana, "Juan Joseph Solana Report on the Condition of St. Augustine 1760," 564.

²⁷ *Ibid.*, 26–568.

²⁸ Deagan, *America's Ancient City*, xviii.

²⁹ *Ibid.*, 101.

³⁰ *Ibid.*, 102.

³¹ Archaeological Consultants, Inc., "Cultural Resource Assessment Survey. Colonial Quarter, St. Augustine, St. Johns County, Florida," 3–4.

³² Barnes, "St. Augustine Town Plan," 13.



PLAN of the TOWN of
ST. AUGUSTINE
the CAPITAL of
EAST FLORIDA.

SCALE,
660 Feet or 1 Furlong.
0 100 660 Feet.

Figure 5 Jeffreys, Thomas. "Plan of Town of St. Augustine, the Capital of East Florida." London, Great Britain: William Faden, 1777. <https://ufdc.ufl.edu/UF90000096/00001>.

The 1777 *Plan of the town of St. Augustine, the capital of East Florida*, made by Thomas Jeffreys, depicts St. Augustine's town plan during the early British period, enclosed by Spanish defensive walls (fig. 5).³³

Some of the more affluent British residents acquired pre-1763 coquina masonry houses. They expanded them with masonry or wooden second floors, a gable roof with wooden shingles, glass windows, and chimneys. However, the British retained the privacy walls and garden gates that led to the properties. The change of the entrance to the building's interior from the street instead of the courtyard also developed during the British period. The existing British building traditions, and new public-private functions of the buildings, required a change in the entrance placement. During the British period, chimneys were added. The widespread availability of glass during the British period resulted in replacing the Spanish *rejas* with multi-pane windows flanked by exterior shutters. Open two-story porches and balconies for more substantial, two-story houses continued to be constructed well after the colonial period. Several buildings, including the Llambias and González-Alvarez houses on St. Francis Street and the DeMesa-Sanchez House on St. George Street, display this fusion of Spanish and British building traditions.³⁴

1784 – 1821 Second Spanish Period

In 1783, the British returned Florida to the Spanish Crown. While several Floridian families returned to St. Augustine, British, Greek, and other nationalities outnumbered Spanish-speaking residents. While the community significantly changed over the British period, the town's built environment retained its Spanish character. The street grid was not changed, the government and public buildings surrounded the Plaza, and residents' houses

abutted the street lines. With the departure of the British, the town's population decreased and, consequently, created an excess of housing. As a result, many houses stood vacant and therefore deteriorated. When Governor Manuel de Zéspedes assumed control of St. Augustine from British Governor Patrick Tonyn on June 27, 1784, he found the town in disrepair. Like nearly all of the public buildings in St. Augustine, many of the private residences were in a deteriorated state at the end of the British period. Almost one hundred coquina houses still stood in St. Augustine when the Spanish returned; however, historical records estimated that nearly 40% (110 of 277) of the total residencies were deemed uninhabitable.³⁵ Most were the holdings of agent Jesse Fish. Fish had remained in St. Augustine after 1763 and was charged with selling Spanish properties to prospective incoming British buyers. However, most of the houses remained unsold, and after Fish's death in February 1790, the deeds were transferred to the Spanish Crown. Over the next few years, the government auctioned these houses and lots, which led to a "rash of legal suits by the old owners or their children and grandchildren to regain the old homesteads."³⁶ The renovation and construction of new residential buildings significantly resumed after 1791, when the Spanish started to sell properties that previously had an entangled ownership history related to the change of imperial powers in Florida and the unresolved interests of various previous owners.³⁷

U.S. Territorial Period and Reconstruction (1821-1877)

In 1821, Florida became an American Territory. An influx of new settlers arrived in the territory, including St. Augustine. Some Spanish citizens, particularly the Minorcans, remained in East Florida.³⁸ Real estate speculation fueled a boom during the early

³³ Jeffreys, "Plan of Town of St. Augustine, the Capital of East Florida."

³⁴ Barnes, "St. Augustine Town Plan," 12.

³⁵ *Ibid.*, 106.

³⁶ *Ibid.*

³⁷ Adams et al., "Historic Sites and Buildings Survey of St. Augustine, Florida."

³⁸ Oppermann, "The Ximenez-Fatio House. St. Augustine, Florida," 18.

years of the territorial period.³⁹ Despite the expectations of many, the economic boon of the early territorial period was short-lived. An inadequate transportation system was a significant obstacle to the development of St. Augustine and the surrounding area.⁴⁰ While the Second Seminole War (1835-1842) produced temporary economic prosperity, St. Augustine entered a period of economic decline during the 1840s.⁴¹ The American Civil War did little to improve economic conditions, and by 1865 the city was physically dilapidated and economically deteriorated (fig. 6).⁴² Following the war, inadequate transportation facilities still kept St. Augustine isolated.⁴³ Despite its isolation, St. Augustine began developing one crucial aspect of its economy during the territorial period. Invalids seeking refuge from harsh northern winters arrived annually.⁴⁴



Figure 6 St. Augustine, ca. 1861 <https://www.floridamemory.com>

³⁹ Connally, “St. Augustine Historic District. FMSF SJ00010,” 31.

⁴⁰ Ibid., 37.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Ibid.

The early American Period in St. Augustine, from 1821 until the Civil War, saw continuity and architectural change. Most of the colonial Spanish-British defensive structures were considered obsolete. The Cubo Line and the remaining elements of the Rosario Line were allowed to deteriorate. In the early years, vernacular residential buildings were similar to late colonial buildings in materials, size, lot placement, and construction techniques. This was a period when the decorative treatment of ashlar-scored stucco on coquina buildings became a popular design feature.⁴⁵

Tourism and the Flagler Era (1887 -1920)

The transportation problems of St. Augustine and other isolated regions of northeast Florida diminished during the early 1870s when railroad construction began.⁴⁶ In 1870, the St. Johns Railroad completed a line from Toccoi to St. Augustine, and the railroad line from Jacksonville reached the city in 1883.⁴⁷ The northern visitors, who earlier traveled by steamship from Charleston or Savannah, gained easier access to the town, frequently referenced as ‘Ancient City.’ The construction of railroads marked a new period in the history of St. Augustine, resulting in revitalization, growth of the economy, and the influx of new residents. Part of Hypolita Street and both sides of St. George Street became lined with shops, boarding houses, and large hotels. The areas off St. George Street remained essentially residential. St. George Street underwent major changes in the late nineteenth and early twentieth centuries with the construction of the City Hall at the corner of Hypolita Street, the demolition of colonial structures, and the erection of commercial brick buildings.

⁴⁴ Ibid.

⁴⁵ Davenport and Weaver, “St. Augustine Inventory. St. Johns County, Florida,” sec. 5, pg. 15.

⁴⁶ Connally, “St. Augustine Historic District. FMSF SJ00010,” 33.

⁴⁷ Ibid.

Railroad construction was the key event in the city's development during the late nineteenth century, and Henry M. Flagler was the key individual.⁴⁸ Flagler visited St. Augustine in 1885 and soon after transformed the small town into a winter resort for wealthy northerners.⁴⁹ St. Augustine later became known for Flagler's hotels constructed in the 1880s, including the Ponce de Leone, Casa Monica, and Alcazar. However, hotels and boardinghouses served St. Augustine's visitors decades earlier. The Florida House Hotel opened in 1832; the Planter's Hotel at the Corner of Charlotte and Treasury streets was used as a guest house by about



Figure 7 Hotel San Marco, 1891. <https://www.floridamemory.com>

1848.⁵⁰ Isaac W. Crufts, in 1885 opened San Marco Hotel, a 600-room hotel on the land next to the Castillo (fig. 7). H. Flagler and his second wife, Ida Alice Shrouds, spent their honeymoon in this hotel.⁵¹ Flagler not only built hotels, but he also bought railroads and extended the tracks southward.⁵²

The Flagler era in St. Augustine had run its course by the first years of the twentieth century. During the 1890s, H. Flagler was increasingly focused on his railroad and hotel developments in the southern part of the state.⁵³ Nevertheless, St. Augustine continued attracting tourists. By the turn of the twentieth century, the population soared as visitors bought a property and settled, some for the winter and some permanently.⁵⁴ Despite many fears, the local tourist industry prospered during World War I, as people who had earlier traveled overseas instead came to Florida and visited St. Augustine.⁵⁵

Land Boom And World War II (1920-1945)

In the middle of the 1920s, St. Augustine joined the rest of Florida in an unprecedented land boom.⁵⁶ The new subdivisions were created, and the sales were strong, but there was little construction. After the collapse of the land boom in 1926, these subdivisions would mostly lay dormant until the post-World War II population's demand for home sites.⁵⁷

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Oppermann, "The Ximenez-Fatio House. St. Augustine, Florida," 20.

⁵¹ Ibid., 21.

⁵² Ibid., 22.

⁵³ Connally, "St. Augustine Historic District. FMSF SJ00010," 33.

⁵⁴ Oppermann, "The Ximenez-Fatio House. St. Augustine, Florida," 23.

⁵⁵ Connally, "St. Augustine Historic District. FMSF SJ00010," 33.

⁵⁶ Parker, "Historic Development of the Built Environment," sec. 2, pg. 10.

⁵⁷ Ibid.

ARCHITECTURAL CONTEXT

The primary source of the description of the colonial period built environment within the Town Plan area is the 2006 St. Augustine Town Plan Historic District Additional Documentation Study completed by Dr. Mark R. Barnes. The 2006 Study is used throughout the following section and is therefore not footnoted.¹

St. Augustine Plan

Historians, architectural historians, and archaeologists have analyzed various cultural processes that influenced St. Augustine's built environment, such as nature, European vernacular buildings, architectural styles, and emerging Spanish-American material culture. One of the most significant research projects on colonial-period buildings was the historical and architectural research of A. Manucy, whose work on the Spanish colonial masonry dwellings of St. Augustine defined the stylistic term "St. Augustine Plan." Manucy, who traced his family history back to the colonial days of St. Augustine, had for several years been the historian and restoration researcher for the National Park Service at the Castillo de San Marcos and was therefore familiar with the historical records, history, and architecture of St. Augustine. In the late 1950s, Manucy received a Fulbright Research Scholarship to study historic Spanish architecture on the Iberian peninsula and compare it with contemporary colonial buildings in St. Augustine, Florida. With this background, in 1962, he published the seminal work on the residential architecture of colonial St. Augustine, *The Houses of St. Augustine, 1565-1821*.

Considering the long colonial history of St. Augustine, the coquina masonry "St. Augustine Plan" buildings were the logical outcome of an extended Spanish tradition of private dwelling construction that was transferred to the New World but modified to adapt to the environmental conditions of Florida. Manucy, from

his research on Iberian farmhouses, found various similarities. According to Manucy, utilitarian, south-facing Iberian loggia-like areas, used to house the farm cart and shelter access to tool and supply storerooms, were similar to the loggias typical to "St. Augustine Plan" houses. In addition, Manucy analyzed the similarities and differences between the balconies, that in Spain were used for drying grain or clothes and called *solanas* or sun galleries, and balconies of St. Augustine's houses: "the structural members of the balcony became shorter and heavier than the Spanish prototypes, perhaps because lumber was more plentiful, and the depth of the balcony increased from a narrow three or four feet to a comfortable five or six." Manucy admitted that Iberian folk building traditions were significantly influenced by Florida's local materials and construction methods. When British settlers from northern colonies arrived in St. Augustine, they added elements to the distinct vernacular architecture already developed through the Spanish and British Caribbean colonies.

Jay D. Edwards, a professor of anthropology at Louisiana State University and researcher of historic vernacular architecture in the West Indies, noted that it is difficult to attribute the various external factors that influenced the design of Caribbean vernacular architecture. According to Edwards, it is possible that enslaved people of African descent, who constructed many of the earliest dwellings, contributed to the development of the building type, which was characterized by open porches, loggias, and wrap-around galleries. The construction methods of African and European folk housing were similar in several fundamental ways. For example, two- or three-room rectangular houses with mud walls and thatched roofs could have been found as easily in early rural England as in much of West Africa. The galleries, porches, and loggias were functional and characteristic components of Spanish and English vernacular architecture throughout the West Indies. The hip roof form is common to English and colonial

¹ Barnes, "St. Augustine Town Plan."

buildings beginning in the seventeenth century, and many purely British islands, such as Barbados and Antigua, and the mansions of the Virginia tidewater, abound in hip roof structures.² Edwards defined the colonial period building traditions:

It is a complex patchwork of partially shared, partially unique architectural themes. The timing of the development of these themes is often quite separate from the timing of the rise and fall of the parental European and American traditions. In the Caribbean, architectural innovation and borrowing are often an artifact of local island history: economic boom periods, settlement, conquest, and trade relations.³

Throughout the 250 years of Spanish occupation and the brief interlude of British ownership, the vernacular, Spanish-inspired houses changed from wooden dwellings to tabby, and, finally, to masonry structures. However, the basic First Spanish period architectural floor plan of covered porches and galleries on the rear or loggias on the side was retained because it suited the needs of residents and the Florida climate.⁴ The “St. Augustine Plan,” developed by St. Augustine’s residents, and defined by A. Manucy, represents a convergence of many cultural aspects, such as European and African vernacular building traditions disseminated through the Caribbean region, the 1573 Spanish Ordinances that regulated the layout of streets and dimensions of individual house lots, and distinctive building types that developed throughout the Spanish and British colonies (fig. 1).

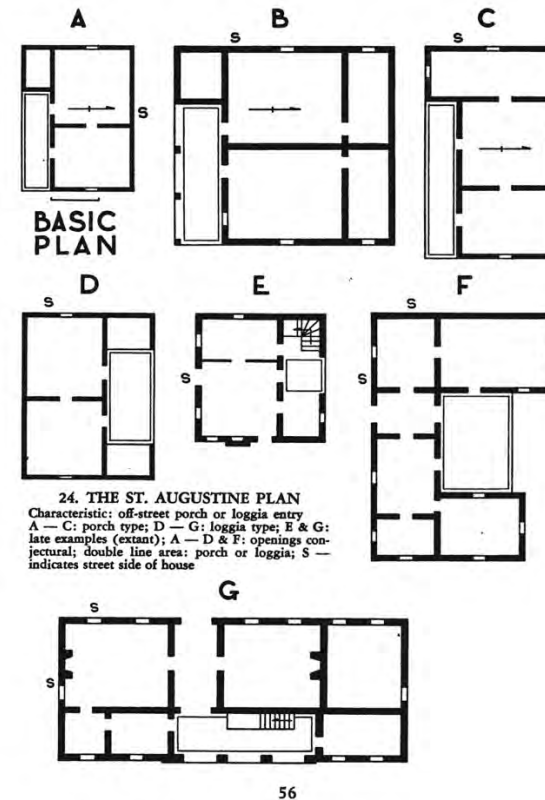


Figure 1 St. Augustine Plan.
 Image source: A. Manucy, *The Houses of St. Augustine*, 1962.

² Edwards, “The First Comparative Studies in Caribbean Architecture,” 197.

³ *Ibid.*, 177.

⁴ Barnes, “St. Augustine Town Plan,” 121.

Coquina Buildings and Structures

The most distinctive building material used in St. Augustine is a native stone called coquina (fig. 2).



Figure 2 Exterior wall of the Rodriguez Avero Sanchez House, 52 St. George Street. Photo: Sarah Rayan.

As early as 1580, Governor Pedro Menéndez Marqués reported the discovery of shell stone, or coquina, deposits on Anastasia Island to the east of the town. In his letter to the Crown, he noted: "... I went to an Indian town four leagues from this [St. Augustine] ... I found an abundance of stone near the sea... I will

endeavor to have some of it brought here..."¹ In 1593 a representative of the governor of Florida in Madrid petitioned to finance the construction of a stone fort.² Despite the availability of financial resources, the work was delayed because of the absence of a skilled workforce in St. Augustine. Governor Gonzalo Méndez Canzo y Donlebún arrived in Florida in 1596, evaluated local unstable geological conditions, and concluded that masonry construction for fortifications was impractical because: "in digging one cubit (about 18 inches) beneath the surface one finds sand and water."³ However, in 1598, Governor de Canzo ordered the construction of a stone structure inside the fort to secure the powder and munitions. In 1604, still lacking stonecutters, engineers, and sufficient funds, Governor Pedro de Ibarra found a compromise and used the stone to construct a wall to enclose the fort's courtyard and possibly the powder magazine. In 1612 Governor Juan Fernandez de Olivera expressed regret that coquina had not been used to construct the fort and remarked how easily that could have been done. The use of coquina for private construction was considered as early as 1655 when Governor Diego de Robello suggested that the town could be improved if the local stone would be used to construct the fort, other public buildings, and private dwellings.⁴

Archaeological evidence suggests that St. Augustine's residents started using coquina to construct wells in the first decades of the seventeenth century.⁵ A well, constructed of coquina blocks fastened by mortar, was revealed when archaeologists excavated the Cofradia site BL30 L3 at 230 Charlotte Street. The well on the Cofradia Site required a large amount of coquina and the work of skilled stonemasons. The discovery of this well and its probable early date of construction (ca. 1614)

¹ Manucy, *The Houses of St. Augustine*, 17.

² Arana, "Private Coquina Construction in St. Augustine, 1689-1702," 25.

³ Manucy, *The Houses of St. Augustine*, 17.

⁴ Arana, "Private Coquina Construction in St. Augustine, 1689-1702," 25.

⁵ Palting, "Excavation of the Cofradia Site: First Spanish Coquina Well in St. Augustine," 61.

changed the long-standing estimate that stone was not used before the military construction.⁶

The sacking of the town by the English pirate Robert Searle in 1668 and the establishment of the British colony of Carolina in 1670 advanced the change in the building material for St. Augustine's private residences. To protect Spanish Florida from future pirate attacks and threats from British colonies to the north, the Spanish Crown authorized funds and technical personnel to open the coquina quarry on Anastasia Island in 1671.⁷ The infrastructure that allowed material production and transportation to the construction site was established. The cornerstone was laid in 1672 for the construction of Castillo de San Marcos, a masonry fort completed in 1695.⁸

The storms in the winter of 1678-88 and 1688-89 damaged many buildings in St. Augustine. On December 5, 1689, Governor Quiroga ordered master carpenters in St. Augustine to inspect three residences – the Governor's House and two residences of Royal Treasury officials. As a result of the inspection, Juan Antonio de Illescas, Diego Tejada, Alnos Garcia de lam Vera, Diego de Rivera, and Juan de Soto recommended reconstruction of the building using stone for the foundations and the first story,

wood for the second story, and wood shingles for the roof, since tiles were unavailable in the city.⁹ After assessing the coquina quarries, and with the recommendation of master stonecutter John Collins, Governor Quiroga allowed the sale of coquina rubble and hewn stone to St. Augustine's residents.¹⁰ Most probably, the reconstruction of the official residence preceded any private house construction. After the 1702 destruction of the town, coquina was used in various forms and for multiple purposes.

During the British and Second Spanish periods, numerous coquina masonry military structures and domestic buildings were constructed. Coquina houses were built at least until 1869, when George Burt started construction of a new store.¹¹ In the 1880s and 1890s, coquina was used as gravel in poured concrete construction. In the early twentieth century, coquina was used for locally produced concrete blocks. Another widespread use was a shell dash finish to stucco exteriors. Coquina is used primarily for architectural details, road beds, and sidewalks. The original Spanish Coquina Quarry, located within the boundaries of Anastasia State Park, was listed on the NRHP on February 1972 (Reference # 72001462).

⁶ Ibid., 64.

⁷ Barnes, "The Eighteenth-Century Gonzalez-Alvarez (Oldest) House," 248.

⁸ Manucy, *The Houses of St. Augustine*, 20.

⁹ Arana, "Private Coquina Construction in St. Augustine, 1689-1702," 27.

¹⁰ Ibid., 28.

¹¹ "News."

ST. AUGUSTINE'S PRESERVATION MOVEMENT

The significant new developments of the 1880s and their need for land influenced the visual appearance of the old town.¹ When in 1821, the United States acquired Florida, the colonial presidio contained some 300 buildings, the most abundant physical legacy of Spain's presence on the North American continent. About ninety percent of these buildings have been lost. They were either demolished by natural forces such as insects, rainfall, humidity, and fire, but most were wrecked for the development of commercial and residential properties.² The loss of colonial architecture contributed to greater recognition



Figure 1 Anonymous. City Gate Looking South on St. George Street. ca 1890. University of Florida Digital Collections.

of their value, and local resistance to Flagler's development had deepened by the 1890s, sparking a renewed interest in preserving the remaining colonial-era properties in the City.³ In 1907, a local women's group prevented the demolition of the coquina City Gates (fig 1).

In 1918, the St. Augustine Historical Society, founded in 1883, acquired and interpreted the Gonzalez-Alvarez (Oldest) House on St. Francis Street.⁴

Inspired by Colonial Williamsburg, the City's government made its first attempt at historic preservation with the assistance of the Carnegie Institute of Washington, D.C.⁵ In 1936 and 1937, the Work of Progress Administration (WPA) conducted surveys of the City's historic buildings. During the 1930s, the Carnegie committee surveyed the resources of St. Augustine, including extant structures, and collected documentary and archaeological information. In 1938, the Carnegie Institute and the St. Augustine Historical Society purchased the Llambias House; they deeded it to the City of St. Augustine. In 1939 the Florida Colonial Dames purchased the Ximenez-Fatio property. The City received a gift in the trust of the Pena-Peck House.⁶ Although the scarcity of funds and local workforce during World War II delayed much of the preservation work during the 1940s and 1950s, the groundwork was set for much of the restoration and archaeology conducted in St. Augustine.⁷

¹ Oppermann, "The Ximenez-Fatio House. St. Augustine, Florida," 25.

² Preservation Design Partnership, LLC., "City of St. Augustine, Florida. Preservation Plan." 4.1.

³ Oppermann, "The Ximenez-Fatio House. St. Augustine, Florida," 25.

⁴ Ibid.

⁵ Parker, "Historic Development of the Built Environment," sec. 2, pg. 11.

⁶ Oppermann, "The Ximenez-Fatio House. St. Augustine, Florida," 34.

⁷ Ibid., 35.

Preservation efforts expanded in the mid-20th century. Until the late 1950s, preservation projects in St. Augustine, except for the National Park Service, were undertaken by private persons or groups.⁸ In 1959 the State of Florida established the St. Augustine Historical Restoration and Preservation Commission



Figure 2 Anonymous. *St. George Street, Looking South. 1971.*
<https://ufdc.ufl.edu/USACH00138/00008/citation>.

(later renamed St. Augustine Historic Preservation Board). The 400th anniversary of St. Augustine's founding in 1965 also

renewed interest in historic preservation among residents and business owners.⁹ The restorations and reconstructions undertaken in the 1960s and 1970s were part of a significant effort to provide St. Augustine visitors with an accurate interpretation of the town's history. These works resulted in numerous reconstructed buildings that returned the Colonial Period's visual appearance to the area along St. George Street (fig. 2).¹⁰ The City Gate and then the north section of St. George Street were closed to automobile traffic as part of the restoration program.¹¹

Until 1997 there were over forty colonial-era buildings restored and reconstructed in the northern section of the colonial area of St. Augustine adjacent to the Castillo.¹² Professional historians and archaeologists produced a rich and abundant body of scholarship. During the 1970s, archaeologists Hale Smith, Charles Fairbanks, John Griffin, Kathleen Deagan, and Robert Steinbach, and historians Albert Manucy, Luis Arana, Eugene Lyon, Paul Hoffman, Michael Gannon, Michael Scardaville, Thomas Graham, and Amy Bushnell established a base of knowledge that supports current research and preservation efforts.¹³

In 1998, the City adopted the Historic Preservation Element of the St. Augustine Comprehensive Plan, followed by the City's designation as a Certified Local Government, one of the first such efforts in Florida.¹⁴ At the time of its preparation, there was a strong emphasis on preserving the Town Plan's earliest buildings and ensuring that new construction was compatible with the colonial context.¹⁵

⁸ Parker, "Historic Development of the Built Environment," sec. 2, pg. 13.

⁹ *Ibid.*, sec. 2, pg. 12.

¹⁰ Barnes, "St. Augustine Town Plan," 116.

¹¹ Parker, "Historic Development of the Built Environment," sec. 2, pg. 14.

¹² Oppermann, "The Ximenez-Fatio House. St. Augustine, Florida," 27.

¹³ Preservation Design Partnership, Llc., "City of St. Augustine, Florida. Preservation Plan."

¹⁴ "City of St. Augustine Historic Preservation Master Plan," sec. pg. 2.

¹⁵ *Ibid.*

DEMESA SITE - ARCHAEOLOGY

The DeMesa-Sanchez House is located within the archaeological site 8SJ05655 (also Block 7) and stands on the archaeological site BL7 6-12 (also documented as SA-7-6 and Spanish Inn site). In 1977-1978, the Historic St. Augustine Preservation Board undertook archaeological excavations at the DeMesa site; the project aimed to determine the construction sequence of the existing structure. Within the DeMesa-Sanchez property, archaeologists were able to document the location of the First Spanish Period structure that was incorporated when various owners enlarged the building.¹ The excavations also revealed pre-1760s cultural activity on the site adjacent to the building, including five individual burials that occurred on the site before the late 1740s.²

The excavations of the De Mesa Sanchez site took place from March through September of 1977 under a grant from the National Park Service. The Florida State University Field School did the work under the direction of Kathleen Deagan in conjunction with the HSAPB. Field supervision was done by James R. Jones III.³ The excavations included the colonial back lot area; the courtyard of the area and nine trenches were excavated inside the DeMesa-Sanchez house to establish the sequence of the construction of foundations, floors, and other building structures found beneath the present rooms and to

determine the evolution of the house and its different occupations through time (fig. 1).

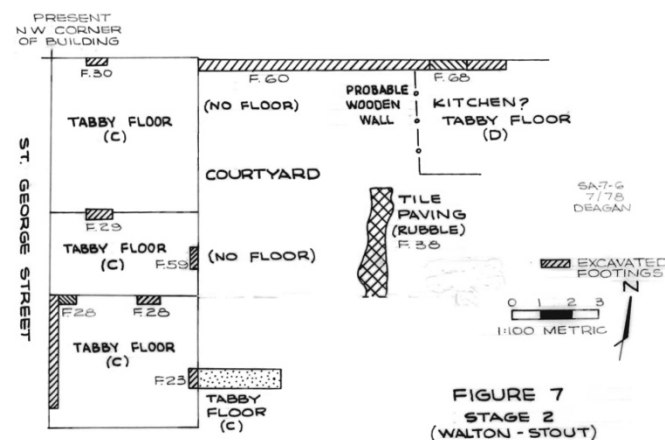


Figure 1 DeMesa-Sanchez House, tabby and coquina floor location. <https://ufdc.ufl.edu>

The excavation inside the De Mesa House revealed at least four stages of construction and evolution of the building. Analysis of the recovered archaeological materials dated the tabby floors to ca. 1760, ca. 1800, and ca. 1813. The development of the structure from its original one-room footprint to its current two-story, L-shape was traced.⁴ Subsequent work to answer architectural questions from the 1977 season was carried out inside the structure from October 1977 to April 1978. John Bostwick supervised these excavations.⁵

¹ Bond, "Tradition and Change," 242.

² Smith, "De Mesa Site, Revisited," 5.

³ Deagan, "1977 Excavations of the DeMesa-Sanchez House Interior," 5.

⁴ "Site 8-SA 7-6: De MesaSt. Augustine Collections."

⁵ Deagan, "1977 Excavations of the DeMesa-Sanchez House Interior," 5.

CHRONOLOGICAL DEVELOPMENT

Ownership History

The DeMesa-Sanchez property changed hands frequently. Since its construction in the late 18th century, the building has been used as a residence, boarding house, hotel, music store, antique shop, and museum. Florida Master Site File SJ02520 describes the ownership in detail and provides researchers with a list of sources that reflect the owners' biographies (see Appendices).¹ However, there were several owners who contributed to the development of the building more than others.

First Spanish Period (1565 – 1763)

The first recorded owner of the house at 43 St. George Street was Antonio de Mesa, a native of Vera Cruz, Mexico, who came to St. Augustine in the 1740s. De Mesa served as a customs official. In 1746 he married Geronima Santollo, who was born in St. Augustine. The family owned an enslaved person. His home was just one room, with a rear loggia, patio, and separate kitchen. When in 1763 Spanish rule gave way to the British, de Mesa and his family evacuated to Havana, where he died two years later.²

British Period (1763 – 1783)

With the British arrival, New York merchant William Walton acquired the de Mesa property and owned it until he died in 1768. Walton's export company had contracted to supply St. Augustine from 1726-1739 and 1754-1763.³ After Walton died in 1768, the property reverted to the British crown. In 1771, East Florida's

Governor James Grant granted the property to Joseph Stout, a former Philadelphian who had arrived in Florida in 1767. Stout enlarged the building towards the south, using it as a townhouse and office.⁴ In 1783 Stout's wife noted: "We have been at a great expense for repairing and raising a new roof to the house in town."⁵ The building was roofed with shingles. It was possibly rented, particularly after the influx of immigrants in the late British period.

Second Spanish Period (1783 – 1821)

When Florida was returned to Spanish rule in 1783, Stout departed for the Bahamas and sold the house to Juan Sanchez, the Chief Master Caulker of the Royal Works.⁶ Sanchez significantly enlarged the structure, adding a second story above the West Wing, a two-story East Wing, and a separate kitchen. Enlargement of the structure possibly related to Sanchez's mercantile activities in the late 1780's – shipping goods between Havana, St. Augustine, and Charleston. Sanchez used the building for storage of supplies and merchandise. Between 1793-94, the Royal Treasury and Treasurer's quarters were located on the second floor. After Sanchez died in 1803, his family inherited the property.

¹ Nolan, "DeMesa FMSF SJ02520."

² Ibid.

³ "Site 8-SA 7-6: De MesaSt. Augustine Collections."

⁴ Nolan, "DeMesa FMSF SJ02520."

⁵ Ibid.

⁶ Ibid.

U.S. Territorial Period and Reconstruction (1821-1845)

Among the Spanish emigrants, who left Florida after 1821, were the widow and daughters of Juan Sanchez. Retaining ownership of the DeMesa-Sanchez house for eleven years after their departure, the Sanchez family sold the building for \$1,000 to Lewis G. Melizet, a merchant who resided in Havana.⁷

In 1835 James Lisk purchased the house and incorporated a freestanding kitchen into the main building. He also added a balcony overlooking St. George Street and painted the house a brilliant pink color with ashlar scoring.⁸ The ground floors of the building were generally used as 'store rooms (with) the families living in the upper story.'⁹ Lisk's heirs sold it in 1837 to Seth Gifford of Camden, S.C.¹⁰

Late 19th Century through mid- 20th Century

Numerous owners held the property until 1912, when it was acquired by Margaret (Mullaney) Buttler, who held the property for nearly 37 years, rented furnished rooms, and operated an antique store. To accommodate these various functions, Mrs. Buttler requested to complete some significant changes in the property, including removing the balcony and adding two large arched openings at the west façade. In 1963 Gerald Horton Bath, who remodeled the building to look like a Spanish Inn of the Spanish and British colonial periods in 1959, purchased the property.¹¹ In 1965 the St. Augustine Restoration Foundation, Inc. acquired the property.¹² Known as the Old Spanish Inn until its restoration, the DeMesa-Sanchez House became a part of the

⁷ Ibid.

⁸ Woodcock, "Report: The DeMesa-Sanchez House," 3.

⁹ Nolan, "DeMesa FMSF SJ02520."

¹⁰ Ibid.

¹¹ Ibid.

¹² Shepard, "Field Inspection November 21, 1978."

Spanish Quarter, a "living history" museum demonstrating everyday life in Spanish St. Augustine.¹³

1977 Historic St. Augustine Preservation Board of Trustees

In 1977 the Historic St. Augustine Preservation Board (HSAPB) purchased the building and launched a major restoration project.¹⁴ HSAPB, Florida's first major historic preservation agency, was created in 1959. In 1997 the HSAPB was dissolved. Local preservation activities, including property management, maintenance of buildings and grounds, including the DeMesa-Sanchez House, became the responsibility of the City of St. Augustine.¹⁵

2007 - University of Florida

In 2007 the University of Florida assumed management responsibilities for state-owned historic properties in St. Augustine. The goal of this action was "to ensure long-term preservation and interpretation of state-owned historic properties in St. Augustine while facilitating an educational program at the University of Florida that will be responsive to the state's needs for professionals in historic preservation, archaeology, cultural resource management, cultural tourism, and museum administration and will help meet needs of St. Augustine and the state through educational internships and practicum."¹⁶

¹³ PBD, City of St. Augustine, Florida, "Architectural Guidelines," 16.

¹⁴ Nolan, "DeMesa FMSF SJ02520."

¹⁵ PBD, City of St. Augustine, Florida, "Architectural Guidelines," 16.

¹⁶ Ibid., 17.

First Spanish Period (1565 -1763)

If not mentioned otherwise, the description of DeMesa-Sanchez House's development is based on the 1994 Report *The DeMesa -Sanchez House, St. Augustine, Florida*, prepared by Julie Anne Woodcock and published on January 17, 1994.¹⁷

Pre-DeMesa Stage

The archaeological investigations conducted in 1977 and 1978 revealed pre-1760s cultural activity on the site adjacent to the DeMesa-Sanchez building (fig. 1). While very little cultural activity occurred on the site before Antonio de Mesa arrived in the late 1740s, the possible evidence for such a stage is a hard-packed clay floor, a short section of oyster shell wall, and five individual burials.¹⁸ These were Christian Native American burials encountered in the back lot area and inside the structure and analyzed at Florida State University.¹⁹ Based on stratigraphic placement (beneath the earliest house level) and historical documentation, these individuals are considered Native people associated with Castillo de San Marco's construction activity during the 1670s.²⁰ Therefore, the site may have functioned as a historic burial ground before its occupation by Spanish inhabitants.²¹



Figure 1 Excavations during an archaeological field school at the De Mesa Sanchez House, 1977. <https://original-ufdc.uflib.ufl.edu>

¹⁷ Woodcock, "Report: The DeMesa-Sanchez House."

¹⁸Smith, "De Mesa Site, Revisited," 4.

¹⁹ Deagan, "1977 Excavations of the DeMesa-Sanchez House Interior," 16.

²⁰ Ibid.

²¹ Ibid.

The Original Construction c. 1760

The precise original construction date of the the DeMesa Sanchez House is unknown. However, it is almost certain that it does not date before 1702 since the entire city was burned during the Carolinian siege on the town. The 1764 de la Puente map (fig. 2) depicts a small, rectangular dwelling on the western end of the property, abutted to the current St. George Street. The map describes the building as a "stone house."

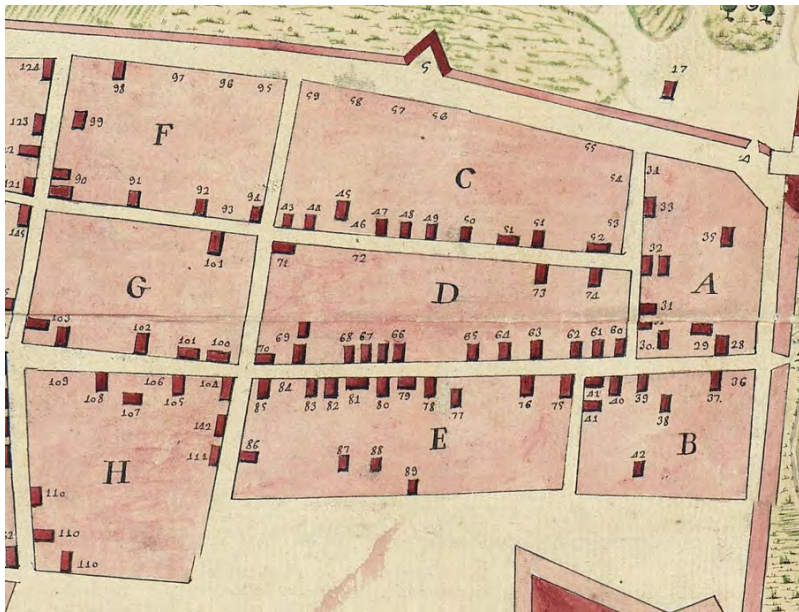


Figure 2 De la Puente, Juan Joseph Elixio. "Plano de La RL. Fuerza Baluartes y Linea de La Plaza de SN. Agustin de Florida," fragment. January 22, 1764. <https://ufdc.ufl.edu/USACH00236/00001>.

During the 1977 excavations, archaeologists uncovered three integrated architectural elements: a small, 16.7 by 26.5 ft. single-

²² Smith, "DeMesa Site, Revisited," 6.

room house constructed of coquina; a larger, partially enclosed central courtyard; and a small, detached rear kitchen (fig. 3).

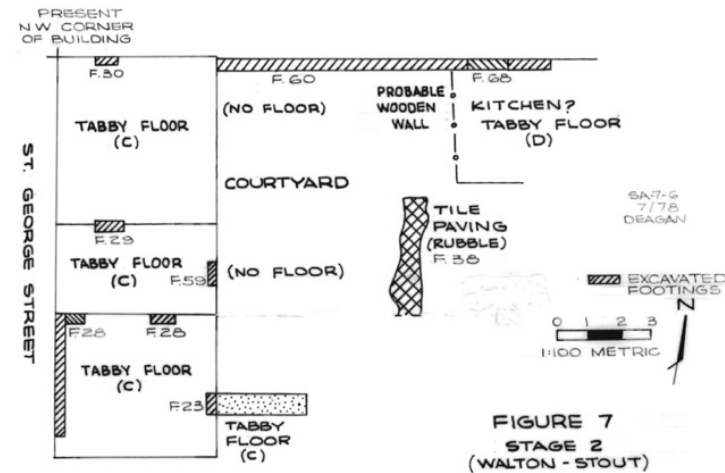


Figure 3 Archaeological findings. <https://ufdc.ufl.edu/AA00013093/00001/citation>.

Archaeologists confirmed that the extant west wall of the DeMesa-Sanchez House's West Wing is sitting on the location of the original west wall. No interior dividing walls are believed to have been present at this earliest stage. The remnants of a well pit and a posthole in the courtyard suggested the possibility of a rear loggia sheltered by a shed roof.²² No wooden construction materials were identified during archaeological investigations.²³

Beyond the evidence relating to the earliest stage of construction on the site, Deagan and Bostwick also uncovered a larger structure to the south of the one-room house. The house's owner, Lucas Escovedo, constructed a two-room tabby house measuring

²³ Deagan, "1977 Excavations of the DeMesa-Sanchez House Interior."

33 ft in length with its gable end fronting St. George Street.²⁴ The building's foundations were later incorporated into the enlarged DeMesa-Sanchez structure.

The British Period (1763 – 1783)

In 1763, when the British took over St. Augustine, the DeMesa-Sanchez House underwent several changes. James Stout, one of the three different owners of the house during the British Period, contributed the most to the development of the property. Stout enlarged the initial one-room structure and created a central hall house with two flanking rooms. This expansion added another room and partition through the interior, providing a six-foot wide entry into the house directly from the street.²⁵ The chimney base was added to the east wall of the building, in the location of the present doorway between rooms 103 and 106.²⁶ The house was roofed with shingles, and it had tabby floors. The expansion to the south suggests that Stout demolished the Escavado tabby house to enlarge his house.²⁷ The kitchen stayed in about the same location as its ca. 1760 predecessor; however, only its north wall remained constructed of coquina. The west and south walls were torn down and replaced by a wood frame construction. The east wall of the freestanding kitchen was not defined during the excavations.²⁸

²⁴ Smith, "DeMesa Site, Revisited," 7.

²⁵ *Ibid.*, 9.

²⁶ *Ibid.*

²⁷ Shepard Associates, Architects, and Planners, "DeMesa-Sanchez House. Design Development Presentation."

Second Spanish Period (1783 – 1821)

In 1784, Florida was returned to Spanish rule, and Stout sold his St. Augustine house for one-third of its appraised value and departed for the Bahamas. The buyer was Juan Sanchez, born in Puerto Real, Andalusia, Spain. Architectural and historical documentary evidence indicate that Sanchez remodeled the building in two stages. Sanchez removed the interior north wall of the West Wing's North Room (Room 103) and created an asymmetrical floor plan. Between 1784 and 1788, he probably added a one-story east wing (rooms 106 and 108) and a separate kitchen (Room 110). The south walls of rooms 106 and 108 had window openings. This addition created an L-shaped floor plan and returned the house to a more Spanish-type architectural appearance.²⁹

It is believed that by 1784 Sanchez constructed part of the second story above the West Wing (Room 202). The 1788 Rocque map depicts a three-room stone house with an outbuilding, a kitchen to the east, and a loggia to the south (Fig. X). Sanchez finished the second story over the West Wing around 1791 (Room 201). Between 1788 and 1791, he added a second floor to the East Wing. The second floor above the East Wing was one room with an inverted 'tea-tray' ceiling with whitewashed planks; it was constructed sometime before 1803 (rooms 206 and 208).

Sanchez also converted the open area along the East Wing's south façade into a covered loggia (present-day Rooms 105 and 107) with coquina masonry arches supporting a probable shed roof.³⁰

²⁸ Smith, "DeMesa Site, Revisited," 10.

²⁹ *Ibid.*, 12.

³⁰ *Ibid.*

The present interior stair (in room 105) was constructed at this time, except the lower flight did not turn south as at present but continued to the east. The stair blocked the window in Room 106.³¹ Sanchez finally constructed an L-shaped balcony east of the West Wing and south of the East Wing.³² The building's roof was covered with shingles. The tabby floor was laid throughout the building and loggia.³³ By 1803, while not all architectural elements were connected yet, the DeMesa-Sanchez House's floor plan developed toward the outline that it displays today.³⁴

The loggia of the previous Sanchez era was enclosed with coquina blocks laid between existing piers at some time before 1815.³⁵ By the early 1820s, the kitchen remained unchanged from its late 18th-century plan.³⁶ The exterior chimney was added to West Wing's south wall by the early 1820s.³⁷

American Territorial Period 1835 – 1837

The separate kitchen was joined to the house's main body before James Lisk's 1835 acquisition of the property.³⁸ The kitchen gained a large interior hearth and chimney at its east wall, a loggia along its southern façade, and probably, the wooden floor.³⁹ Within the house's West Wing, the coquina partition (the former south wall of deMesa's house) was removed, and two wood frame partitions were added.⁴⁰ The architectural evidence suggests that Lisk was an owner who was required to apply ashlar-scored, pink stucco over the exterior facades.

It is possible that between 1835 and 1837, Lisk enclosed the first-floor loggia (rooms 105 and 107) by filling in between the masonry pillars with masonry walls, windows, and a door south of room 107.⁴¹ The deteriorated balcony flooring and floor joists above rooms 105 and 107 were removed and replaced. The masonry wall supporting the south end of this balcony was altered to support a one-story sloping roof above a new enclosed space, Room 104. The north end of Room 104 was left open into the new stair hall, Room 105. The lower flight of the Sanchez stair was altered to its present configuration as required by the partition separating Rooms 105 and 107.

On the second floor, the south edge of the balcony to the south of the East Wing was enclosed by the construction of a wood partition with horizontal exterior siding exposed to view to the interior and whitewashed. This partition enclosed Room 204, the present stair hall.⁴²

³¹ Shepard, "Research Report, 1977."

³² Shepard & Associates, "Design Development Presentation."

³³ Smith, "DeMesa Site, Revisited," 12.

³⁴ Ibid.

³⁵ Ibid., 14.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid., 16.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Parker, "Report on History of the DeMesa-Sanchez House."

⁴² Shepard & Associates, "Design Development Presentation."

Florida Statehood - 1874 - 1888

Before 1888 the west wall of the separate kitchen (Room 110) was removed, as the second floor was constructed above the kitchen (Room 210), and the kitchen was incorporated into the East Wing. A second floor (non-extant Room 205) was added to Room 104, enclosed by wood framing on the east and south. The south walls of Rooms 107 and 205 were probably repaired and slightly altered at this time.⁴³



Figure 4 Historic image of De Mesa Sanchez House (on the right with a balcony) looking north St. George street, ca. 1890. <https://ufdc.ufl.edu/USACH00138/00052>

Late 19th Century

Early photographs show DeMesa-Sanchez House's appearance in 1880s (fig 4). Photographs taken in the 1890's record specific changes in the St. George Street façade. During the 1890s, a wood and glass commercial storefront was installed on the West Wing's main façade. The storefront included a central entrance door flanked by sidelights. Wooden scissors braces were added below the balcony by this time (fig. 5).⁴⁴



Figure 5 Historic image of De Mesa Sanchez House (on the left with a balcony) looking south down St. George street, ca. 1890. <https://ufdc.ufl.edu/USACH00421/00003/citation>

⁴³ Ibid.

⁴⁴ Shepard, "Research Report, 1977."

Early 20th Century

By 1899 a two-story, one-room addition had been made to the east of the kitchen, and a one-room, one-story addition was located to the east of the first addition.. Later photographs taken between ca. 1900 and 1938 indicate that two large masonry arches flanking the central door and sidelights were installed on West Wing's west façade.⁴⁵ The balcony, threatened by traffic, was removed, though its overhanging roof remained, supported by cross braces to the wall (fig. 6). A masonry gate had replaced the wooden gate to the courtyard. By this time, the second-floor window on the south wall of the West Wing had been added. One of the photographs indicates that the scored ashlar stucco is still visible on the north wall of the West Wing.



Figure 6 Spanish Inn, ca. 1937. <https://www.loc.gov/item/2017886069/>

Courtyard photographs suggest that by this time, the crude stucco arches at the south balcony and the concrete stair leading from the balcony to the ground at the east end of the building were installed (fig. 7).



Figure 7 Spanish Inn, 43 George Street, St. Augustine, St. Johns County, Florida
Johnston, Frances Benjamin, 1864-1952, photographer [1936 or 1937].

<https://www.loc.gov/item/2017886070/>

⁴⁵ Ibid.

Old Spanish Inn - 1954-1977

In 1954 the house was converted into a tourist attraction called the "Old Spanish Inn." To give it a look of antiquity, the owner stripped the stucco from the coquina walls. By 1954, the arched storefront opening on the west façade first floor was removed, and windows and doors were installed in a new coquina masonry wall (fig. 8).



Figure 8 West Wing, west façade, prior to restoration of the balcony, looking Northeast, ca. 1958. <https://original-ufdc.uflib.ufl.edu/USACH00551/00080/1x>

In 1959 Gerald Horton Bath remodeled the building to appear as a Spanish Inn that might have appeared during the Spanish period of the town (fig. 9).⁴⁶ Several windows and doors were replaced during the remodeling, but most eighteenth- and nineteenth-century fabric was left intact. The balcony was reconstructed along the length of the west facade. However, because vehicular traffic was still allowed on St. Augustine streets, it was only half as wide as it had originally been. The 1960s images show the sidewalk along the St. George Street balcony, which is narrower than the existing one. A shed roof extended over the balcony and above the street.⁴⁷



Figure 9 Image Source: Historic American Buildings Survey. De Mesa-Sanchez House, 43 Saint George Street, Saint Augustine, St. Johns County, FL. Library of Congress Prints and Photographs Division Washington, D.C. Accessed July 25, 2021. <http://www.loc.gov/resource/hhh.fl0203.photos/?sp=4>.

⁴⁶ "Site 8-SA 7-6: De MesaSt. Augustine Collections."

⁴⁷ Shepard, "Research Report, 1977."

1961 HABS Drawings and description

In 1961 Historic American Building Survey program documented the DeMesa -Sanchez House (fig. 10, fig. 11).⁴⁸

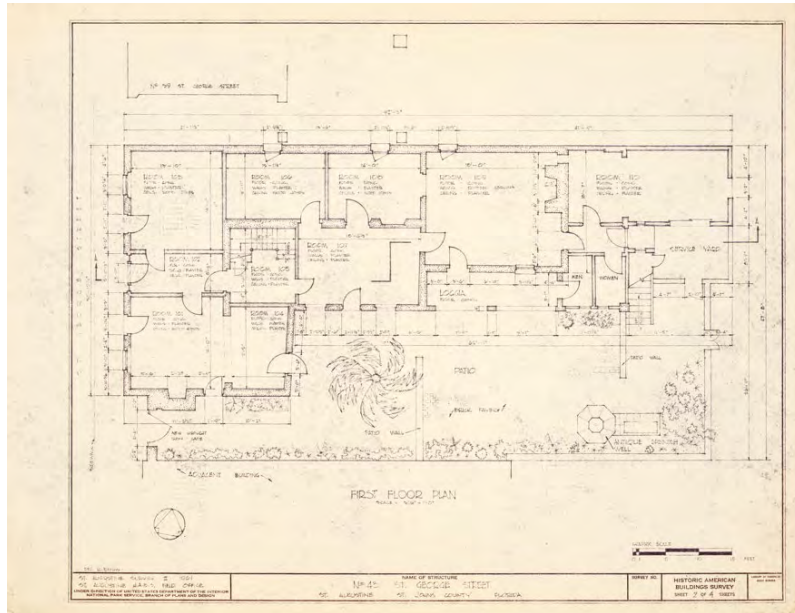


Figure 10 DeMesa Sanchez House, ground floor plan, 1961. <https://www.loc.gov/item/fl0203/>



Figure 11 DeMesa Sanchez House, courtyard, after 1955 <https://www.loc.gov/item/fl0203/>

⁴⁸ Historic American Buildings Survey, "De Mesa-Sanchez House, 43 Saint George Street, Saint Augustine, St. Johns County, FL."

Structural Condition before 1979-80 Restoration and Recommendations

According to the restoration architects, the DeMesa-Sanchez building in 1977 was in fair structural condition. However, architects described specific areas of concern as follows:

- The south wall of the West Wing required tying to the east and west walls by means of straps or other mechanical devices.⁴⁹
- Second-floor joists of the north interior rooms of the East Wing are severely deteriorated at the north wall. The existing joists must be supplemented with scabs or must be replaced entirely. Similar joists above the kitchen and in the north room of the West Wing must be carefully examined for deterioration when finishes are removed.⁵⁰
- Wood pieces built into the masonry at the north wall and supporting roof framing are almost completely deteriorated and must be replaced.⁵¹
- Slow deterioration is evident at exterior coquina masonry exposed to view.⁵² All exterior coquina should be stuccoed to prevent further damage. It should be noted that a stucco or lime plaster finish was continuously in place from the earliest construction until the 1950s.
- There was evidence of a "rising damp" in exterior walls. Restoration must address this problem.⁵³

Other areas of specific concern in 1977 were utilities such as electricity and plumbing to provide facilities for staff and maintenance, as well as air conditioning that would improve the preservation of buildings and artifacts.⁵⁴

For the full report and visual documentation, see H. Shepard's photo documentation that depicts the building's condition before restoration, available at the UF Digital Collections, Herschel Shepard Files for St. Augustine (fig. 9), and Research Report: Restoration of the DeMesa-Sanchez House: for the St. Augustine Preservation Board, December 13, 1977 by Fisher & Shepard, Architects & Planners, Inc.⁵⁵

⁴⁹ Shepard, "Research Report, 1977."

⁵⁰ Ibid.

⁵¹ Ibid.

⁵² Ibid.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

1977 – 1997 Restoration

In 1977 Historic St. Augustine Preservation Board purchased the property, and the research that led to the restoration of the DeMesa -Sanchez House started. After years of architectural, archaeological, and historical research, the house was restored to its ca. 1837 American Territorial period configuration and appearance. This allowed the building to retain much of its original and historic fabric and avoided extensive demolition and removal of portions of the structure. The architectural drawings were first presented in 1977,⁵⁶ then developed during late 1978 1979,⁵⁷ and 1980.⁵⁸

1979 DeMesa-Sanchez House Restoration Manual

To restore the building's ca. 1837 appearance, there was a need to close some door and window openings. Instead of natural coquina, Shepard suggested infilling with concrete masonry units or brick.⁵⁹ As there were many damaged coquina areas, it was suggested to repair the stone and fill all holes and cracks with mortar.⁶⁰

The 1979 DeMesa-Sanchez House restoration manual specified all materials used for the building's restoration. For the entire

document, see DeMesa-Sanchez House – Project Manual, Revised April 20, 1979, available at the UF digital Collections.⁶¹

To restore the building's ca. 1837 appearance, there was a need to close some door and window openings. Instead of natural coquina, Shepard suggested infilling with concrete masonry units or brick.⁶² As there were many damaged coquina areas, it was suggested to repair the stone and fill all holes and cracks with mortar.⁶³

Most 20th-century finishes were removed from all coquina surfaces during the reconstruction. A new layer of stucco has been applied to all exterior walls, except the East Wing's second level's westernmost section, during the 1980 restoration.⁶⁴ The new stucco was specified as follows: for the base coat - 1 part Portland Cement, 1 part lime, and 6 parts sand, 3/8 " thick coat.⁶⁵ In his specifications, Shepard emphasized that the masonry primer needs to be tinted to match the final color.⁶⁶ For the finish coat, the architect recommended using 1 part Portland cement, 2 parts lime, 9 parts sand, 3/8 " thick coat.⁶⁷ Application of stucco was described as follows: "Metal lath on a solid backing, 1-inch minimum on an open stud or framing construction, 1 ¼ inch minimum,"⁶⁸ and "install on self-furring metal lath at an interior

⁵⁶ Shepard, "DeMesa-Sanchez House: First & Second Floor Plans (2 Pages)."

⁵⁷ Shepard & Associates, "Sections & Details."

⁵⁸ Shepard & Associates, "Door Details."

⁵⁹ Shepard & Associates, "Project Manual, 1979," sec. 4A, pg. 2.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Shepard Associates, Architects and Planners, "DeMesa-Sanchez House - Exterior Elevations; West Elevation (St. George St.); South Elevation."

⁶⁵ Shepard & Associates, "Project Manual, 1979," sec. 9A, pg. 5.

⁶⁶ Ibid., sec. 9B, pg. 4.

⁶⁷ Ibid., sec. 9A, pg. 5.

⁶⁸ Ibid., sec. 9A, pg. 2.

surface of exterior walls, and on masonry walls and gypsum lath elsewhere.⁶⁹

Exterior Millwork

For the DeMesa-Sanchez House's restoration, H. Shepard developed schematic design for the typical doors: six-panel door with quirked ovolo, fillet and flat panel both sides; four-panel door with square and flat panel on both sides; and common ledged door, primary face and cleated face.⁷⁰

For the exterior millwork, Shepard suggested choosing between three options. Suppliers of the nominal 1x8 inch size beaded boards were allowed to choose between clear all-heart K.D. California Redwood, Western Red Cedar, or Heart Pine.⁷¹

For the shutters, the options were between Northern White Pine, Idaho White Pine, or Cypress. Construct with water-proof glue as detailed.⁷²

Shakes

During the 1980 restoration the metal roofing was replaced with class "B" wood shingles.⁷³

Size and type of shakes were specified as follows: no. 1, Koppers, red cedar, 24", sawn. The application was requested as follows: "Lay in horizontal courses, straight butt lines, 7 ½" to weather."⁷⁴ The note specified the application of shakes on the roof over the loggia: "Install shingles over stripping to match original so as to

⁶⁹ Ibid., sec. 9A, pg. 4.

⁷⁰ Shepard & Associates, "Door Details."

⁷¹ Shepard & Associates, "Project Manual, 1979," sec. 6B, pg. 2.

⁷² Ibid.

be seen from below. Plywood sheathing and Class B roof shall be installed above these shingles."⁷⁵

Tabby Floor

The concrete floor that resembled tabby was installed in Room 110 and on the ground level of the Loggia. R. Steinbach remembered:

The floors of the bulk of the masonry houses had something called tabby floors. Basically, what it amounted was crushed coquina and lime. And then they tamped it, and would float it. Well, when we got trying to replicate this, lime is very, very soft, and just would not stand up to any traffic at all. So we hit upon a method where instead of using just lime, we use a mixture of crushed coquina. Mostly we used coquina shell, and lime, and cement. We'd pour the floors and float them off, and then we took a terrazzo grinder, which- you've seen cement finishers with the big blades of them? Okay, this was just like that except it had rocks, grinding rocks, which is the way you finish terrazzo floors. So we poured them, and then as soon as they got hard enough, you don't want to get them too hard 'cause then it gets too hard to grind, we get in there with a hose and a grinder, and we grind them, down till we start exposing the shell aggregate.⁷⁶

⁷³ Shepard & Associates, "Sections & Details."

⁷⁴ Shepard & Associates, "Project Manual, 1979," sec. 7A, pg. 2.

⁷⁵ Ibid.

⁷⁶ Robert Steinbach, 34.

1992 Rehabilitation

In 1992, the City of St. Augustine issued the permit to re-paint the facades of the DeMesa-Sanchez House. The paint was specified as:

- St. Augustine Pink – body
- St. Augustine White – scoring
- Clay Red [Moore 1204] – trim.⁷⁷

2005 – 2008 Rehabilitation

In February 2008, the DeMesa-Sanchez house was opened to the public after three years of extensive renovations.⁷⁸ There were no significant changes made to the building's exterior or interior. Significant work was done to update the exhibition and interpretation of the building's history.

⁷⁷ “Building Renovation Permit 92 0725 001.”

⁷⁸ Nolan, “DeMesa FMSF SJ02520.”

PREVIOUS STUDIES

Paint Studies

We recovered a lot of the stucco archaeologically. And there was some left, in situ, on the back of the building. This generated a little bit of controversy in the town. It was pink. Pink.¹

Robert Steinbach

Architectural and photographic evidence indicates the building was stuccoed in a red, simulated ashlar pattern ca. 1874 and later. However, the building may have been refinished in white by 1890 and was probably finished in white during earlier periods.² Frank Welsh, an historic paint color specialist, performed an on-site



Figure 1 Frank Welsh, ca. 1977. Image Source: St. Augustine Historical Society archive.

study of DeMesa-Sanchez House, tracing the authentic paint color history.³ Welsh's task was to collect paint chip samples from various parts of the two-story structure to analyze and evaluate the materials of the different inside and outside surfaces (fig.1).⁴

In the minutes of the November 29, 1979, HSAPB meeting, Robert Steinbach said: "The evidence is incontrovertible that the

¹ Robert Steinbach, 26.

² "DeMesa-Sanchez House - Research Report December 13, 1977 (50 Pages)."

³ Heffernan, "When the Chips Are Down, Call...", 12-B.

⁴ Ibid.

building was "yellowish-pink" with ashlar scoring."⁵



Figure 2 Stucco on East Façade of DeMesa-Sanchez House, 1979. <https://ufdc.ufl.edu/USACH00421/00020/citation>

At the September 10, 1980, meeting, Dr. Gannon displayed a color chip based on research conducted by Welsh, and the board voted to paint the house based on the investigation (fig. 2).⁶ At the board meeting, H. Shepard admitted: "I am sure that it's the ashlar finish that will create much more uneasiness to the public and to the

⁵ Parker, "Memorandum: Controversial Exterior Color of Mesa-Sanchez House."

⁶ Parker, "Memorandum: Controversial Exterior Color of Mesa-Sanchez House."

people here in St. Augustine than any other single thing that we are talking about."⁷ Later, Shepard remembered:

Now, the interesting thing about it is though, because it was in the American Territorial period, it had been painted pink. That was definitely proper by paint analysis. So it was painted pink, and there were some local people who were extraordinarily bent out of shape by that. So they threw some paint on the walls and forced it to be repainted. The board backed off a little. They did repaint it pink, but not quite so bright. I hope that in the future, the right color will be placed back on it again, but it was an interesting lesson. You know, people really are concerned about their communities in this particular area and so you have to hang in there and do what you think is right, but you may get some opposition from unexpected quarters occasionally.⁸

The use of the dark brown paint color on the balcony and trim of the building was documented based on evidence from the mid-19th century. R. Steinbach admitted that the actual color of the balcony in the 1830s is unknown "as there was no balcony remaining on the house from which to take paint samples."⁹ A reddish-brown color was selected because it was used on the exterior trim of the house in the early 19th century. According to newspaper advertisements of ca. 1830, the red and brown pigments were sold in St. Augustine.¹⁰

⁷ "Draft Meeting: The Sanchez-DeMesa Project."

⁸ Herschel Shepard 2011 Interview, 40.

⁹ Steinbach, "Memorandum: New Paint Color on DeMesa-Sanchez House."

¹⁰ Ibid.

1996 Evaluation

The 1996 evaluation described the DeMesa House as follows:

The large L-shaped, two-story coquina masonry structure with masonry gable ends. A part of the building dates to about 1764. It was restored to its ca. 1830 appearance by the Historic St. Augustine Preservation Board in 1978-80 with federal and state grant funds. The house has wood floors throughout, except for concrete tabby in the smaller east addition. The walls and ceilings are plastered. A wooden balcony overhangs St. George Street. The roof is covered with wood shingles. The structure contains architectural elements from the First Spanish, British, Second Spanish, and American Territorial Periods. There are separate HVAC systems for both floors and one toilet on the second floor. The electric service is adequate for current use.¹¹ The condition of DeMesa Sanchez House in 1996 was assessed as good, with some minor roof leakage and other general maintenance needs to woodwork.¹²

ADA compliance status: The first floor was accessible; the second was not. In 1996 it was assessed that ADA accessibility to the second floor would compromise the historic integrity of the building.¹³

¹¹ "An Analysis of the Management of Historical Resources in the City of St. Augustine: A Report to the St. Augustine City Commission."

¹² Ibid.

¹³ Ibid.

2021 Coquina Condition Assessment

In the Fall of 2020, the UF HP Program research team and representatives of Sarah Ryan Architects, Inc. performed research on the condition of the DeMesa-Sanchez House to prepare the 2021 publication "Flood Mitigation Design Guidance for Historic Coquina Buildings." Researchers emphasized that while DeMesa-Sanchez House experienced minor flooding effects in pre-2021 storm events, heavy localized rain poses a periodic concern. The building is air-conditioned, but not enough to cause vapor drive or condensation problems.¹⁴ However, the air conditioning's unique underfloor distribution system provides a potential pathway for water infiltration. The site is not walled and is open to adjacent properties. Of the three ground-floor door openings, the one on the West Wing's west façade has the highest threshold height, with the others are almost at grade level. The first floor suffers from rising dump issues in areas with minimal roof overhangs, and the floor of the kitchen addition is at grade level.¹⁵

Researchers acknowledged that the DeMesa-Sanchez House should be protected against future water damage. They suggest the protection by temporary measures, including removable pressure-fit floodgates at the three doorways. Installing a sump and pump to remove water infiltrating the air condition system would be helpful if the underground floor distribution system is inundated in future flooding events.¹⁶



DeMesa- Sanchez House, Room 104, east wall, looking SE, 2020. Photo: Sarah Ryan

¹⁴ Sarah Ryan Architects, "Flood Mitigation Design Guidance for Historic Coquina Buildings."

¹⁵ Ibid.

¹⁶ Ibid.

STATEMENT OF SIGNIFICANCE

The DeMesa-Sanchez House, which was constructed beginning in 1763 and continued over several centuries, is an important cultural resource due to its architectural significance (National Register Criterion C), strong association with the City of St. Augustine's preservation movement (Criterion A), and for its association with architect Herschel Shepard who contributed to the restoration of numerous buildings, including the Joaneda House (Criterion B). The property is also significant because of the potential to yield information (Criterion D). The De Mesa - Sanchez House survived through the major periods in the City's history and provides physical evidence related to the history of the oldest continuously occupied European settlement in the United States. Visually representing the American Territorial Period (1821 – 1837), the De Mesa-Sanchez House incorporates architectural features that represent the First Spanish (1565 - 1763), British (1763 - 1784), and Second Spanish (1784 - 1821) periods. The building is an integral part of the collection of colonial structures in St. Augustine. Because the property is located within the boundaries of the St. Augustine Town Plan National Historic District, it embodies the national level of significance. The period of significance of the property extends over the period of its construction (ca. 1763 until ca. 1837) and includes the period when the house was restored, 1977-1980.

The DeMesa-Sanchez House represents some of the character-defining features of several historical periods. The First Spanish Period architecture of St. Augustine is represented by the building's placement at the property line. The symmetrical main façade is evidence of the British Period. The second story, added during the Second Spanish Period, is evidence of the growth of the City. The ashlar-scored stucco that covers the building's

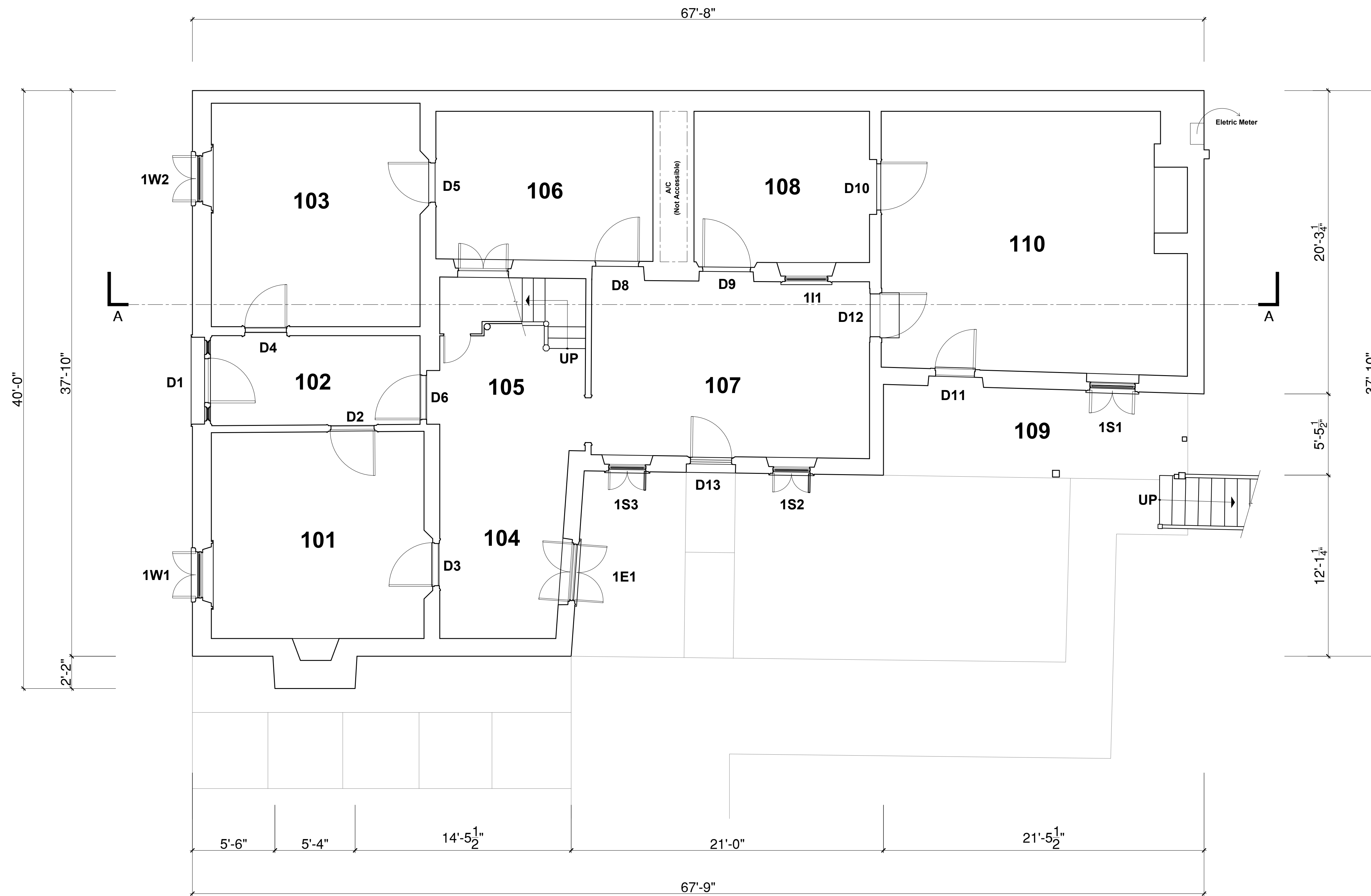
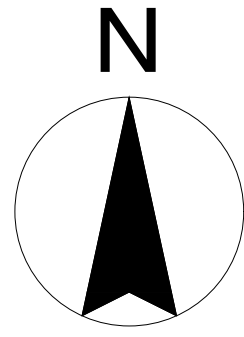
façades is one of the character-defining features of the American Territorial Period.

Restoration of the De-Mesa-Sanchez House was led by Herschel Shepard, an architect who is known for his historically accurate restoration projects. At the time, when “there were not too many architects doing preservation work,”¹ Shepard completed several restoration projects in St. Augustine, including work for St. Augustine Preservation Board. The restored De Mesa-Sanchez House was a successful effort to save as much as possible of the physical fabric that represents the Colonial period and American Territorial period. The evolution of the house is a textbook example of how an early building's physical growth parallels the history of the US's oldest continental City.²

Abutting the St. George Street's eastern line in the central section of St. Augustine, the DeMesa-Sanchez House retains its integrity. It is a continuous visual connection to the City's colonial and Territorial past. It is a significant resource that tells the story of the layered historical context of St. Augustine. At the same time, restored by the Historic St. Augustine Preservation Board under the supervision of Herschel Shepard, the DeMesa-Sanchez House reflects the City of St. Augustine's and its residents' continuous efforts to preserve layers of tangible and intangible history. The DeMesa-Sanchez House contributes to the significance of the National Landmark St. Augustine Town Plan Historic District and the City of St. Augustine National Register Historic District.

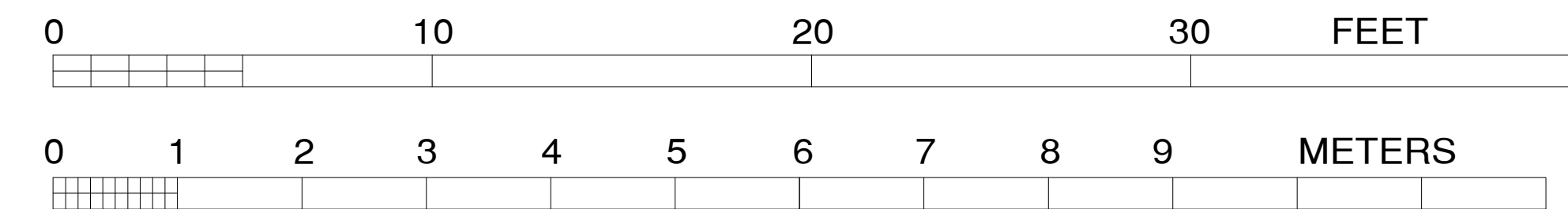
¹ Herschel Shepard 2011 Interview, 37.

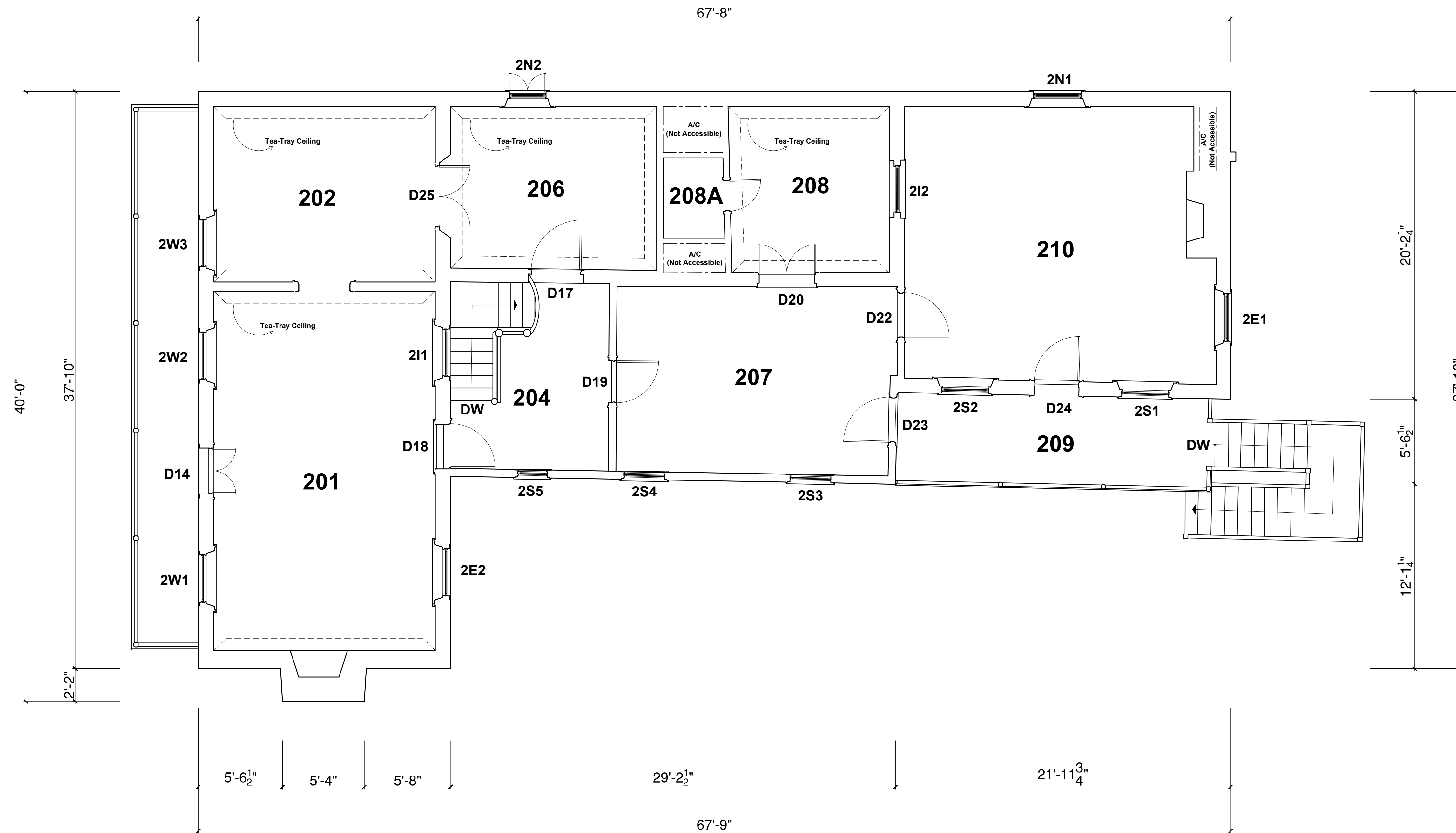
² Smith, “De-Mesa Sanchez House. DeMesa Site, Revisited 1981.”



FIRST FLOOR PLAN

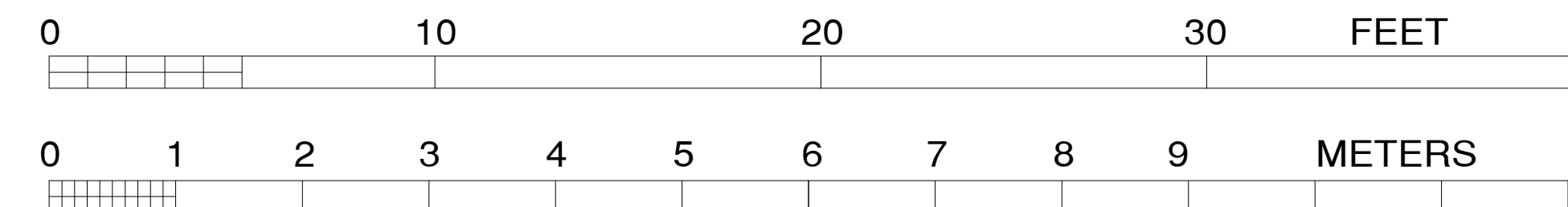
SCALE: 1/4" = 1'-0"





SECOND FLOOR PLAN

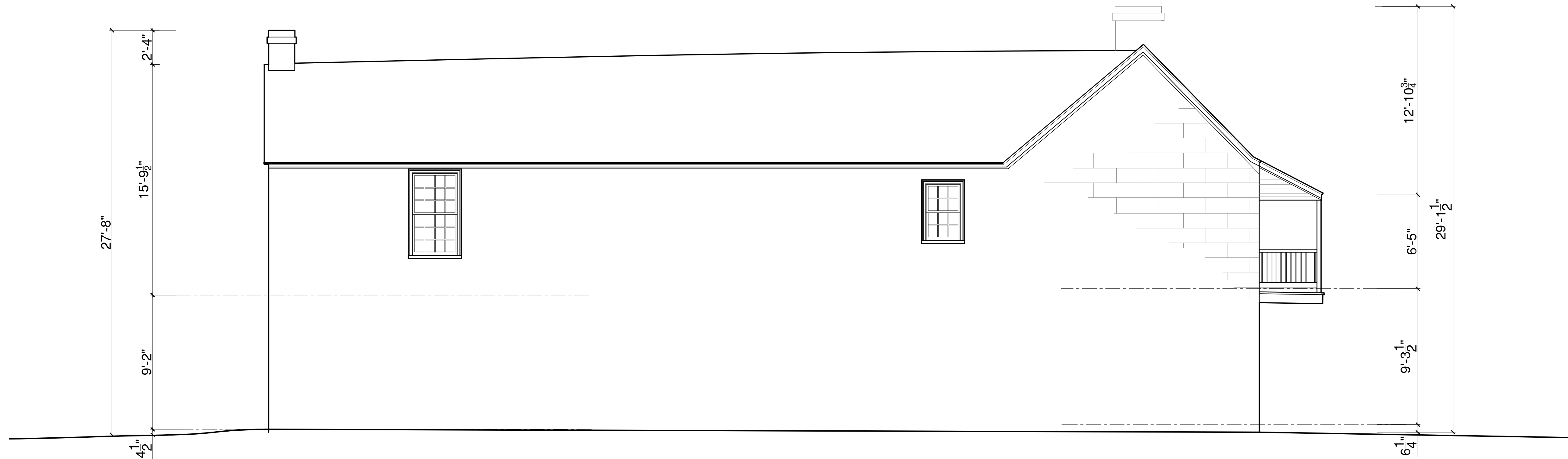
SCALE: 1/4" = 1'-0"





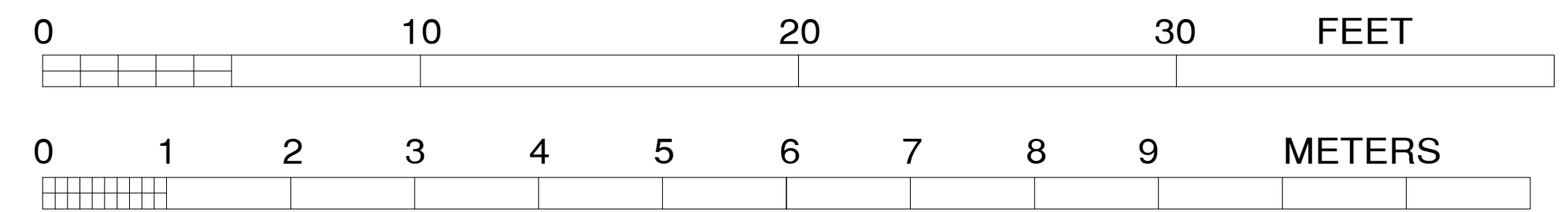
SOUTH ELEVATION

SCALE: 1/4" = 1'-0"



NORTH ELEVATION

SCALE: 1/4" = 1'-0"





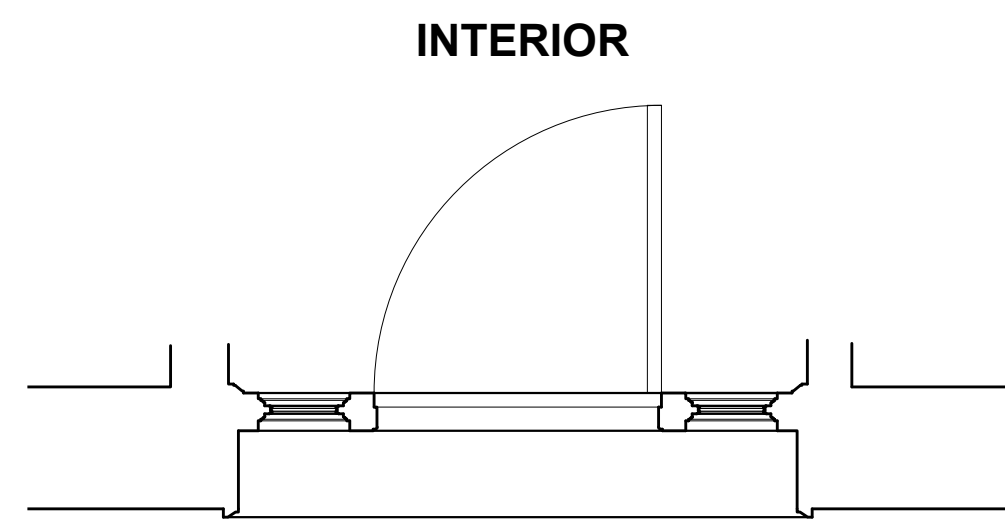
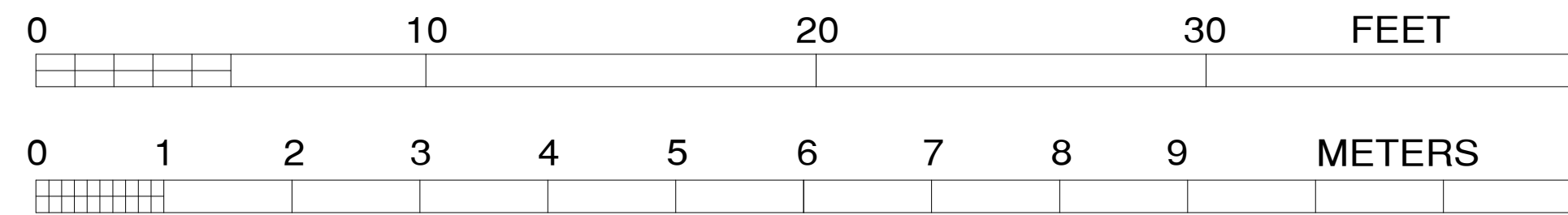
WEST ELEVATION

SCALE: 1/4" = 1'-0"



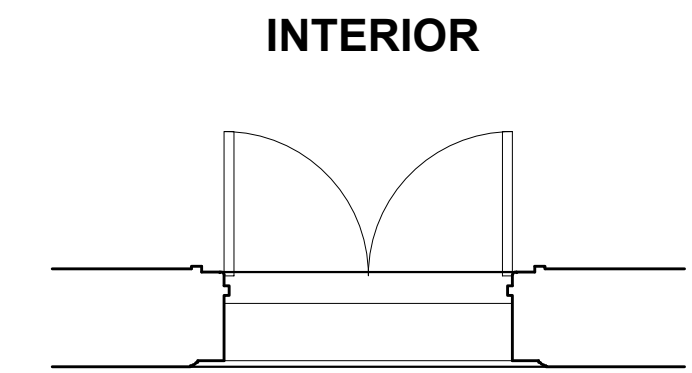
EAST ELEVATION

SCALE: 1/4" = 1'-0"



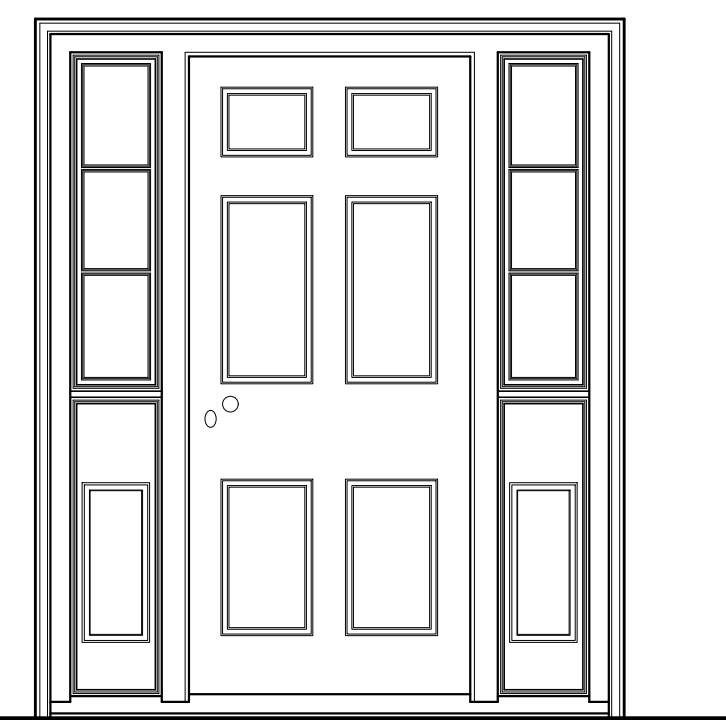
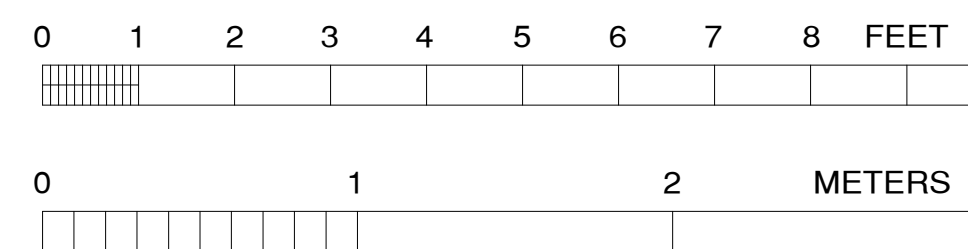
INTERIOR

EXTERIOR
PLAN

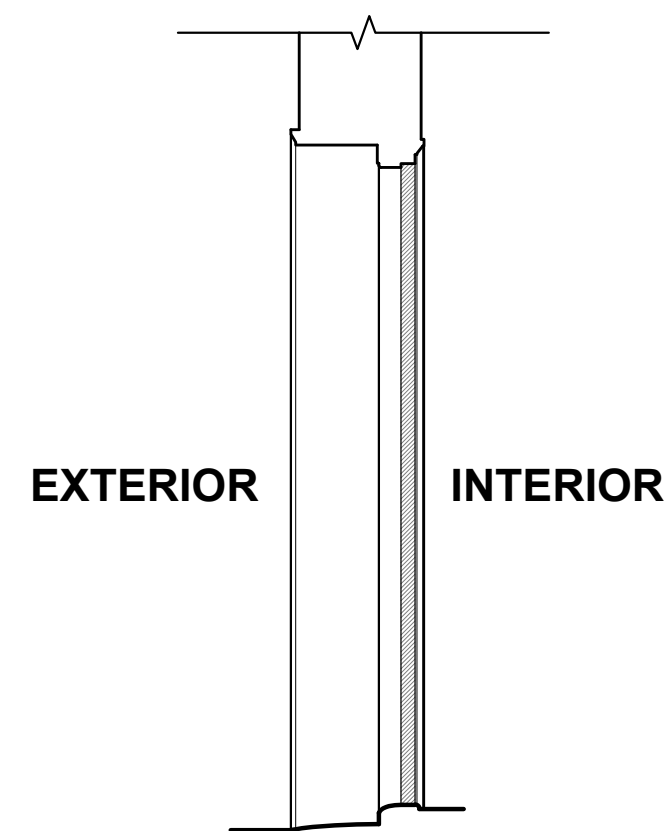


INTERIOR

EXTERIOR
PLAN



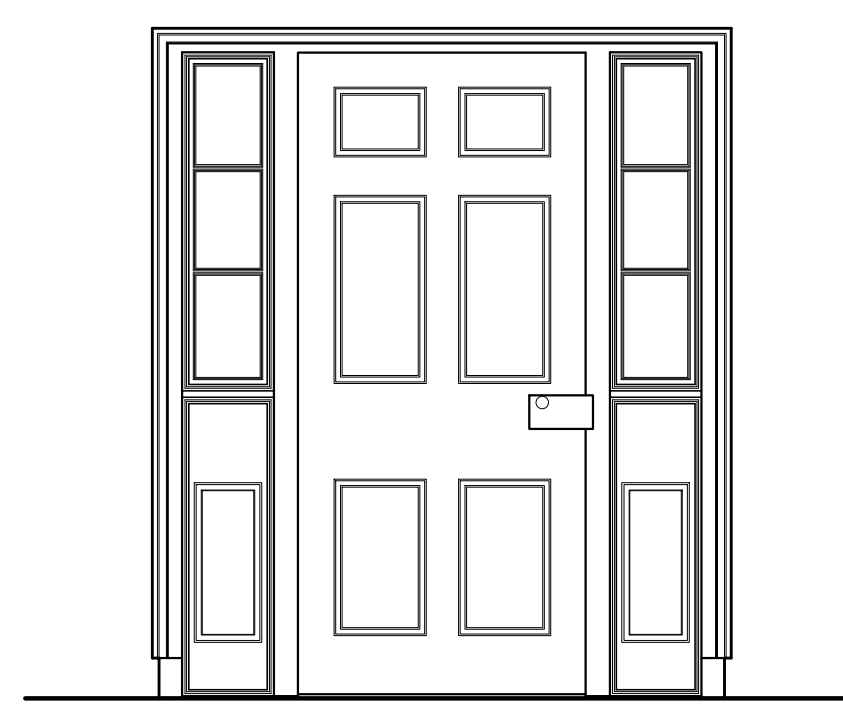
ELEVATION



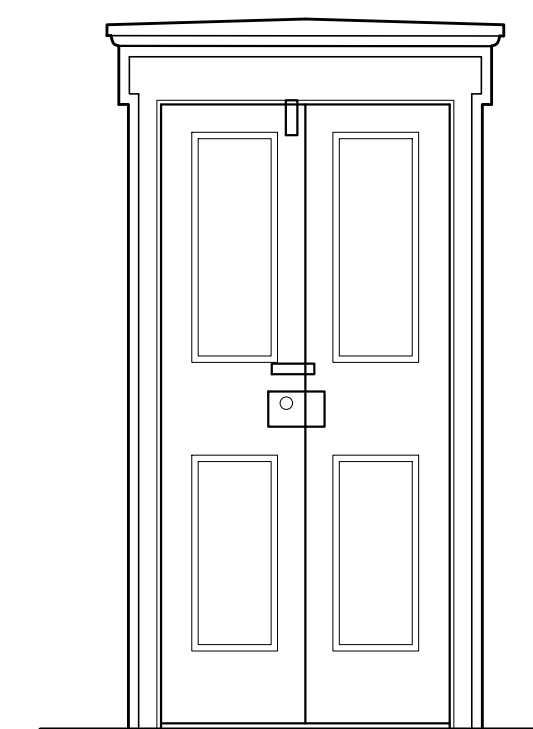
EXTERIOR

INTERIOR

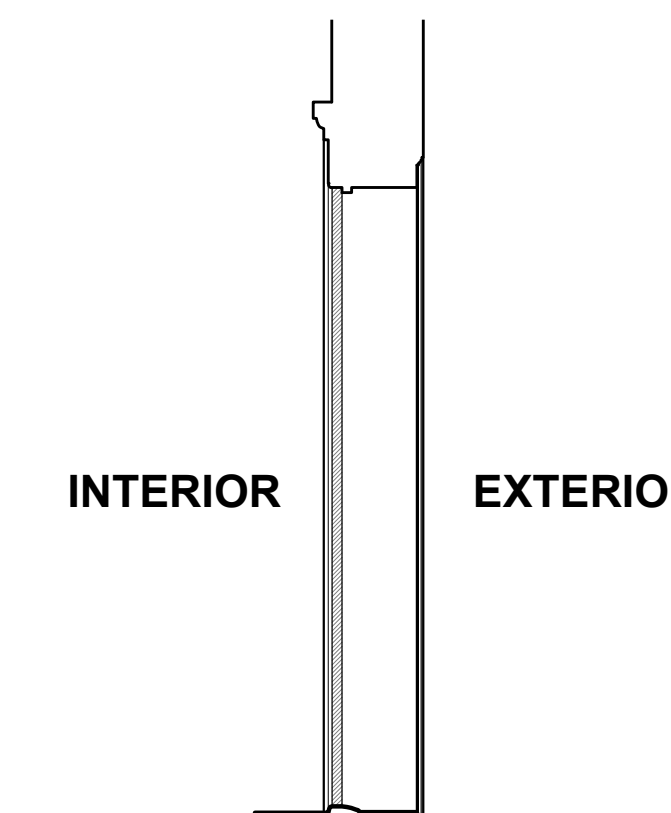
SECTION



ELEVATION



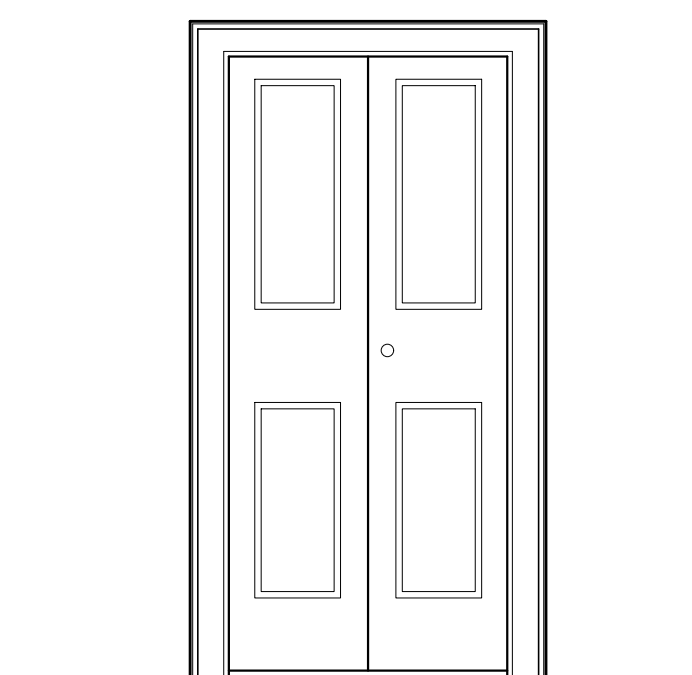
ELEVATION



INTERIOR

EXTERIOR

SECTION



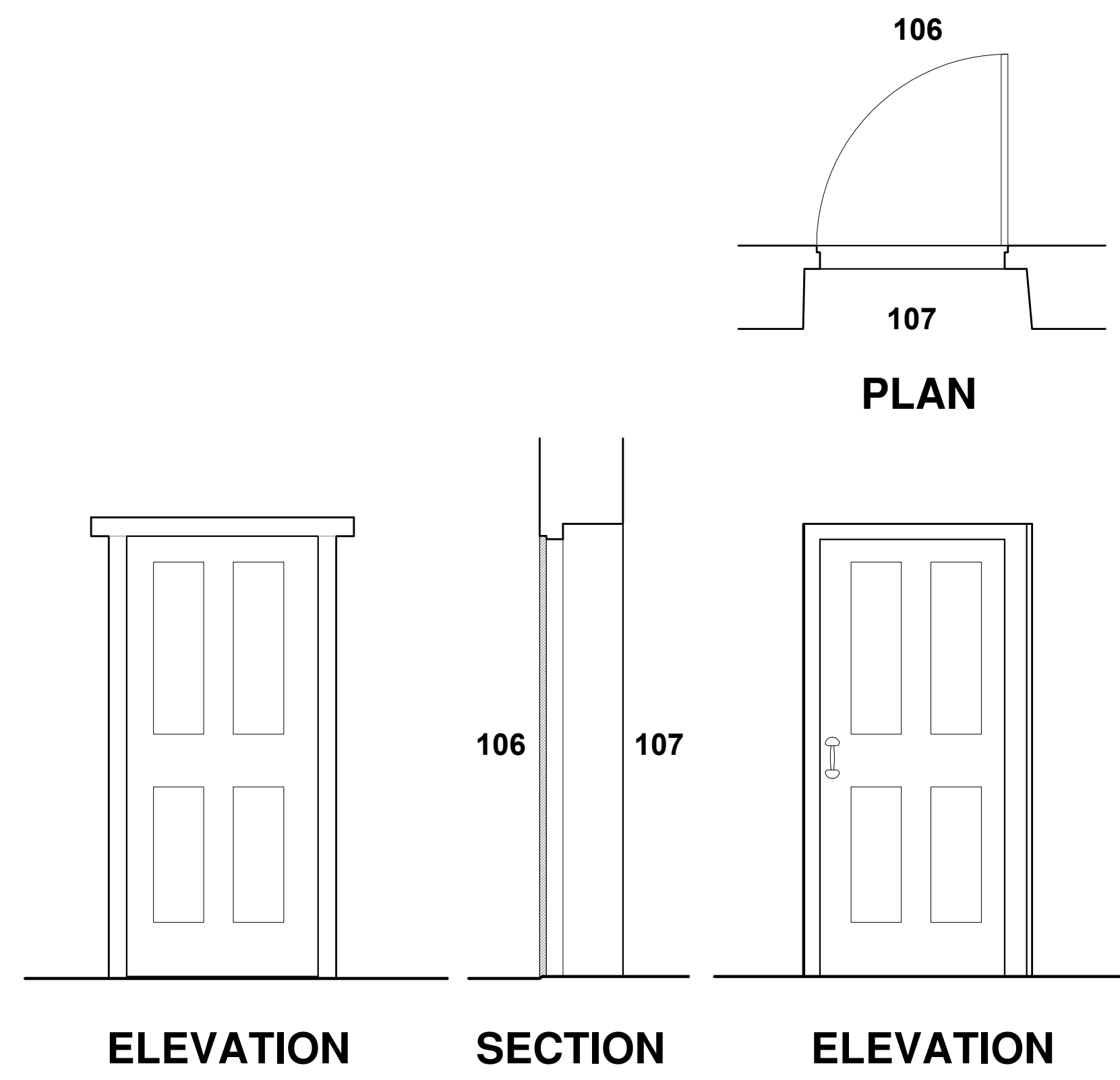
ELEVATION

D1 DOOR

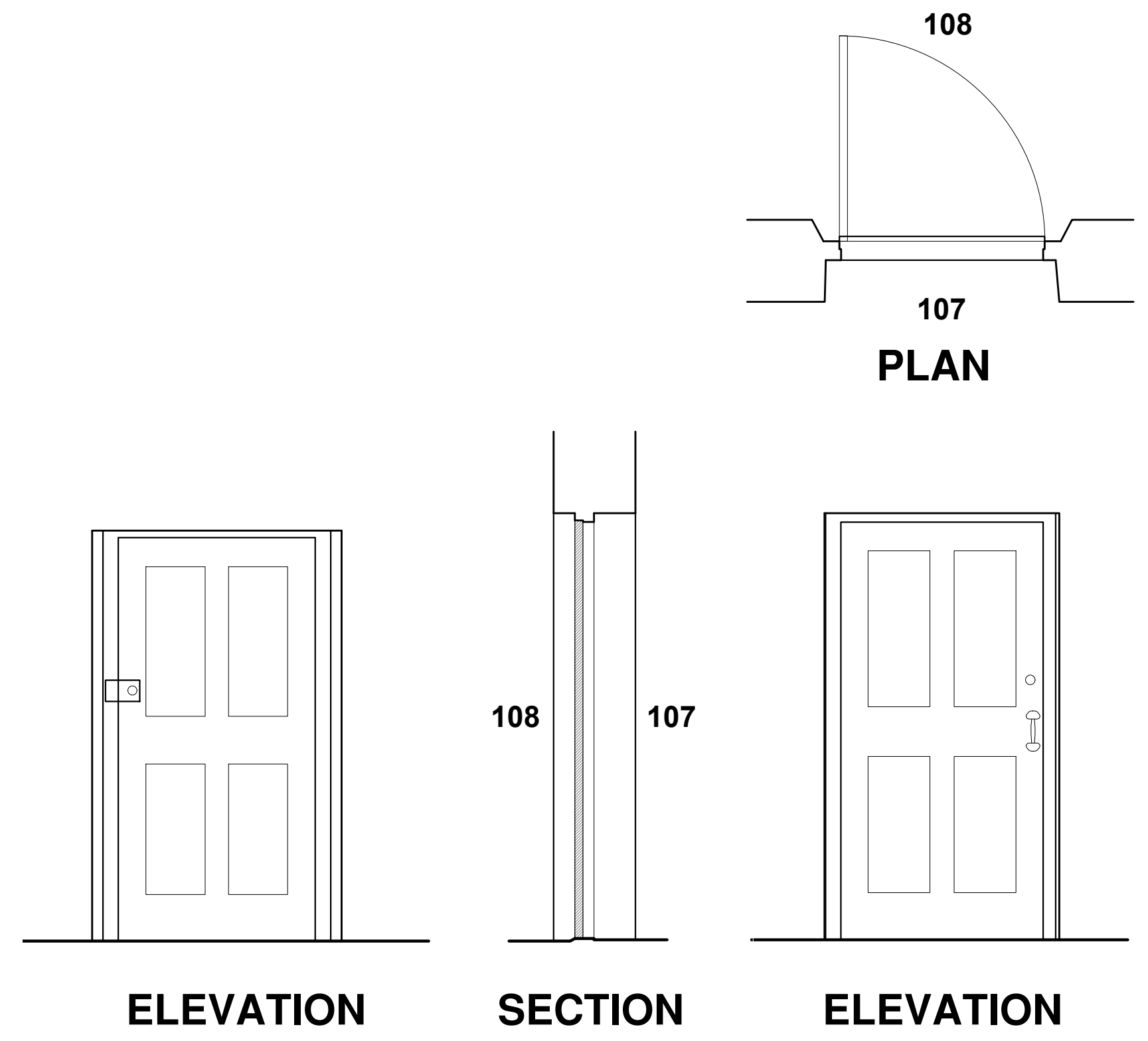
SCALE: 1/2" = 1'-0"

D14 DOOR

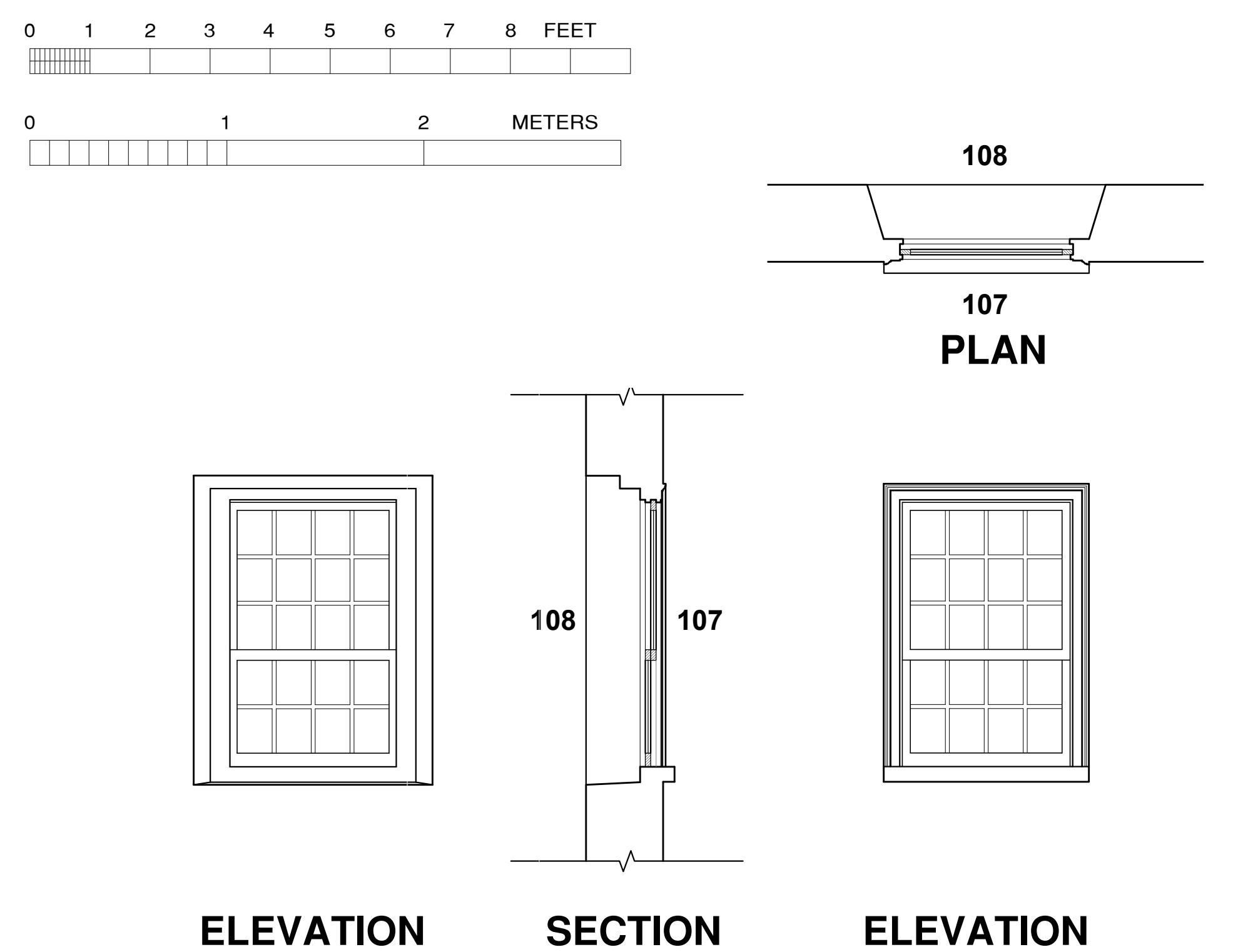
SCALE: 1/2" = 1'-0"



D8 INTERIOR DOOR
SCALE: 1/2" = 1'-0"



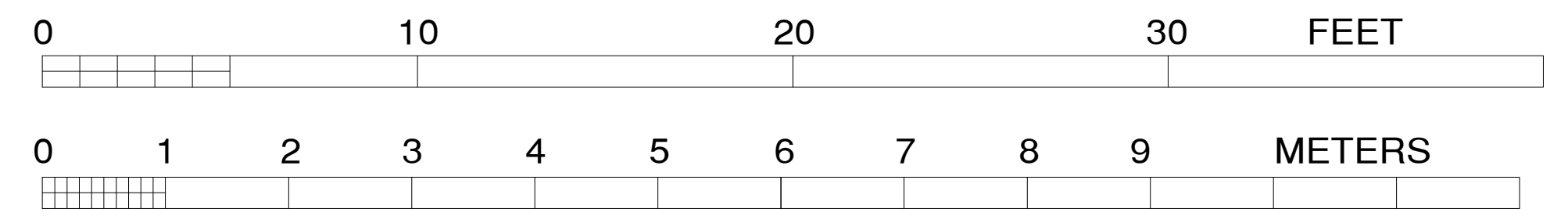
D9 INTERIOR DOOR
SCALE: 1/2" = 1'-0"

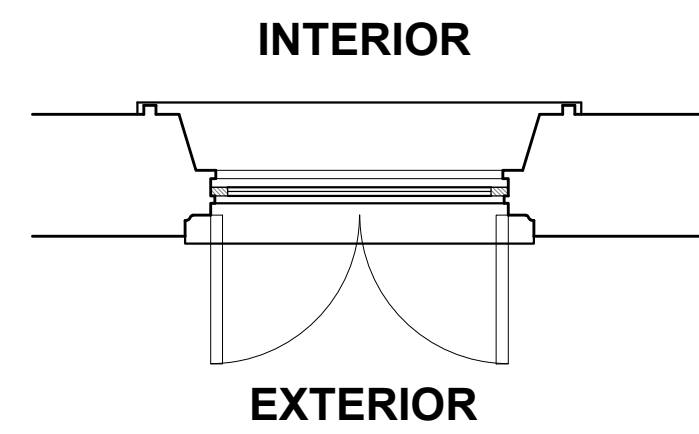


111 WINDOW
SCALE: 1/2" = 1'-0"

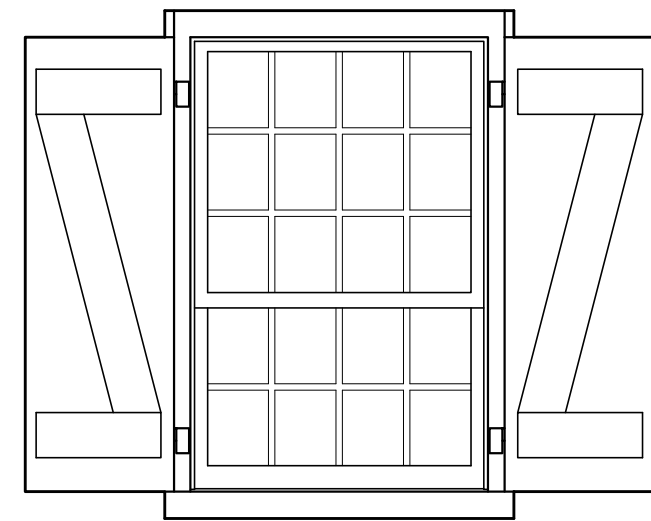


SECTION A-A

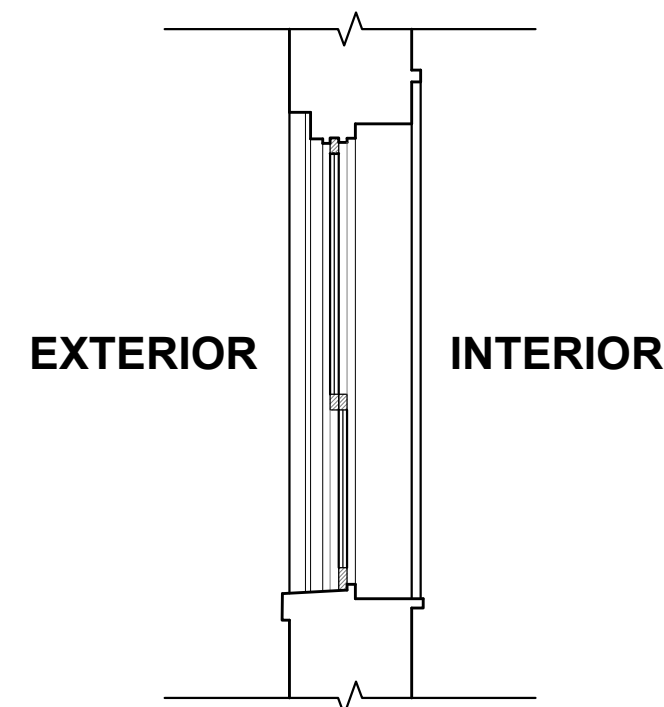




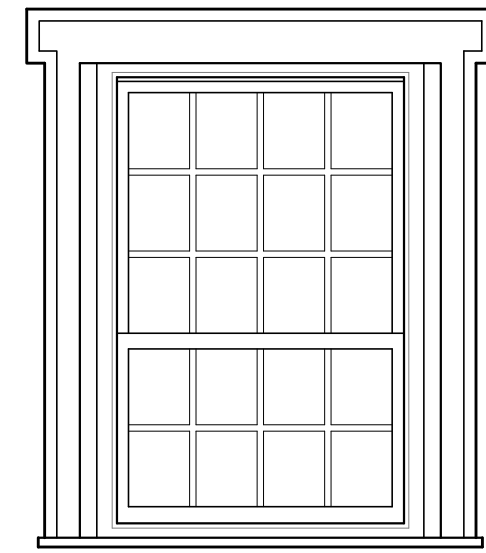
PLAN



ELEVATION



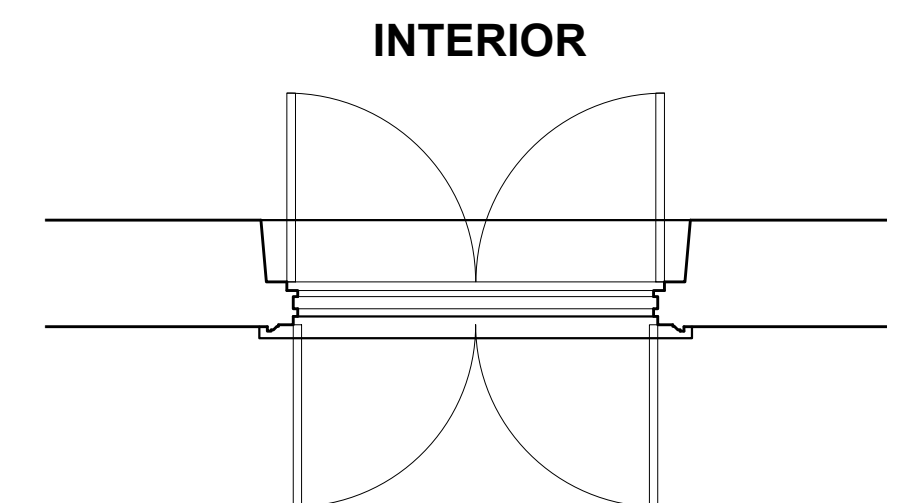
SECTION



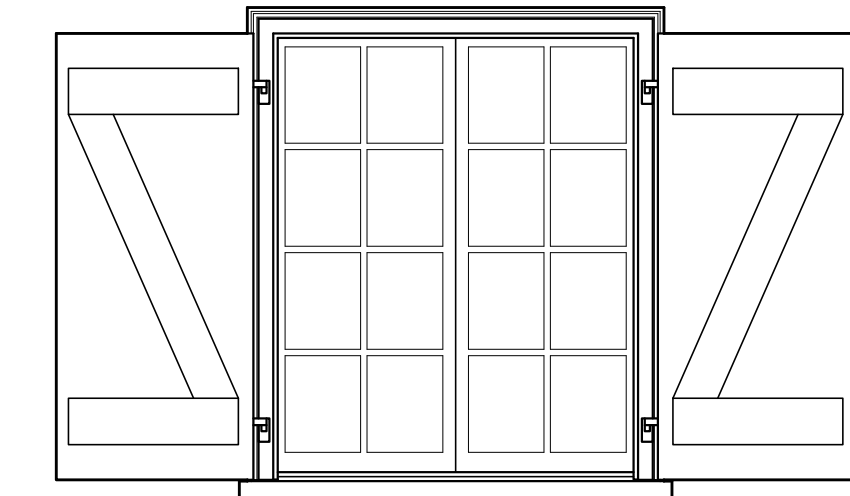
ELEVATION

1W1/1W2 WINDOW

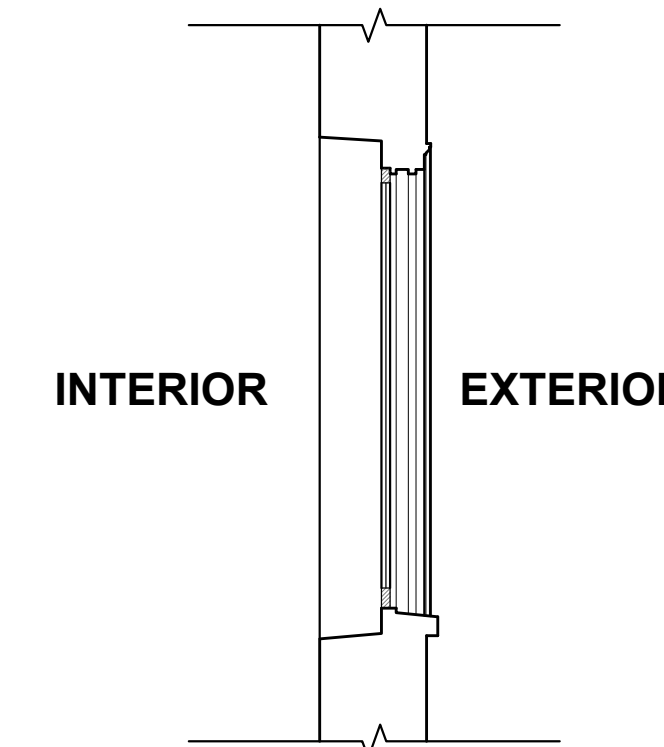
SCALE: 1/2" = 1'-0"



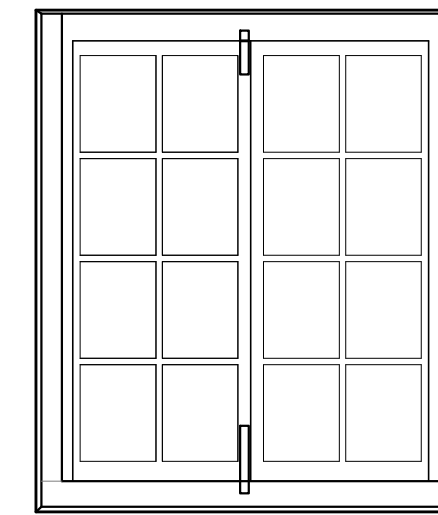
PLAN



ELEVATION



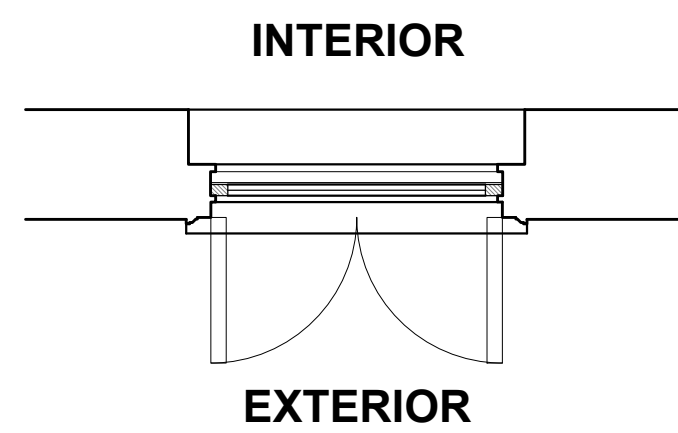
SECTION



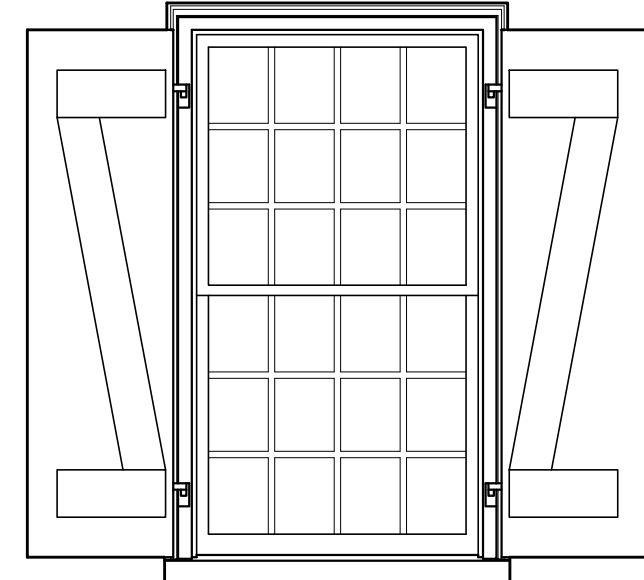
ELEVATION

1E1 WINDOW

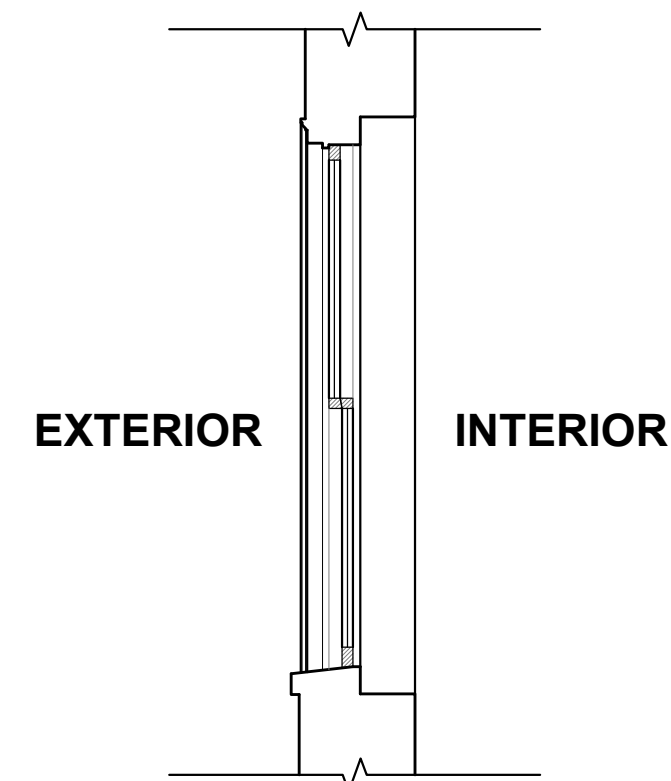
SCALE: 1/2" = 1'-0"



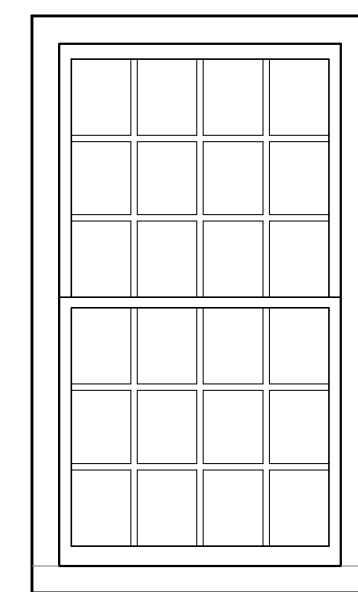
PLAN



ELEVATION



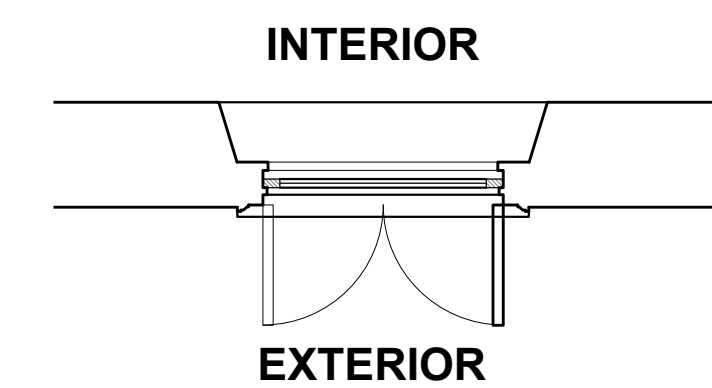
SECTION



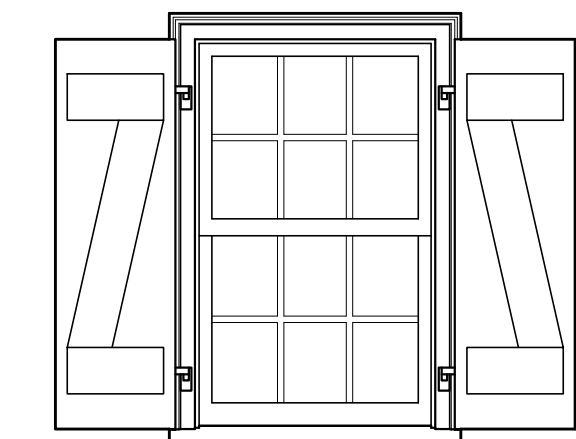
ELEVATION

1S1 WINDOW

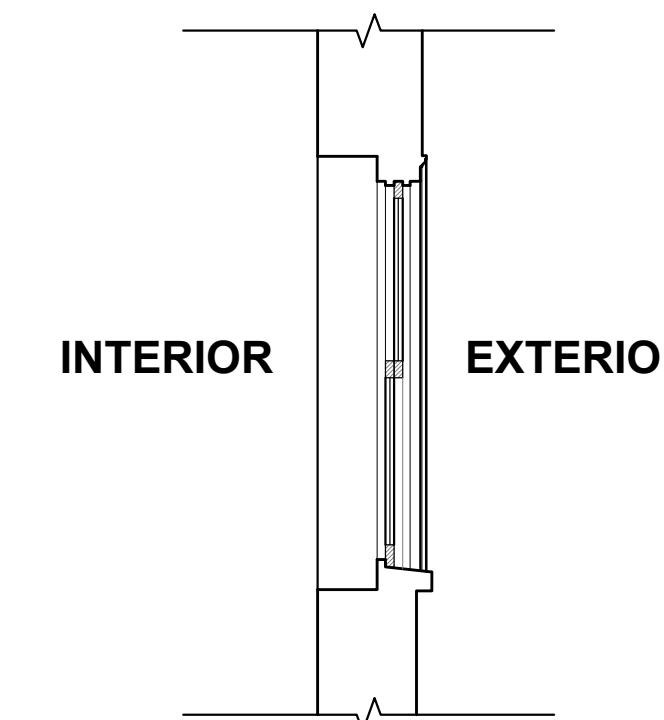
SCALE: 1/2" = 1'-0"



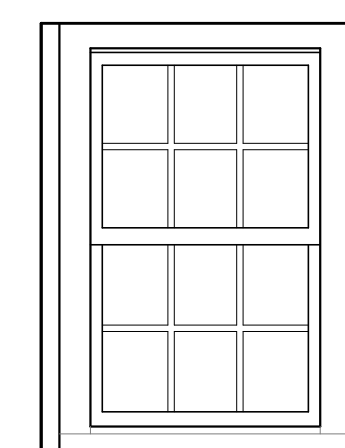
PLAN



ELEVATION



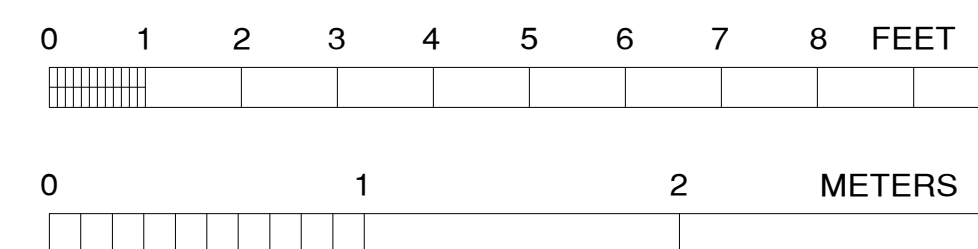
SECTION

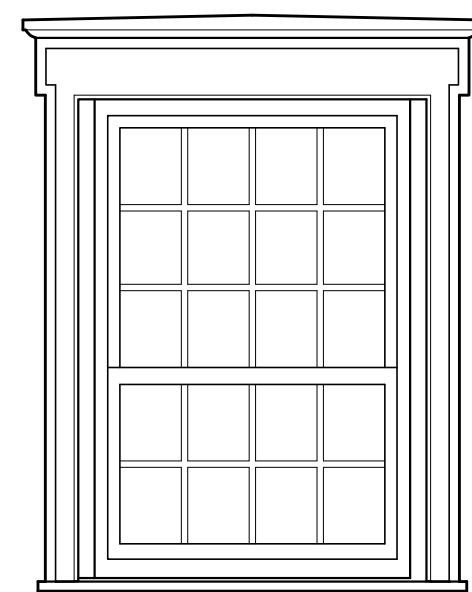
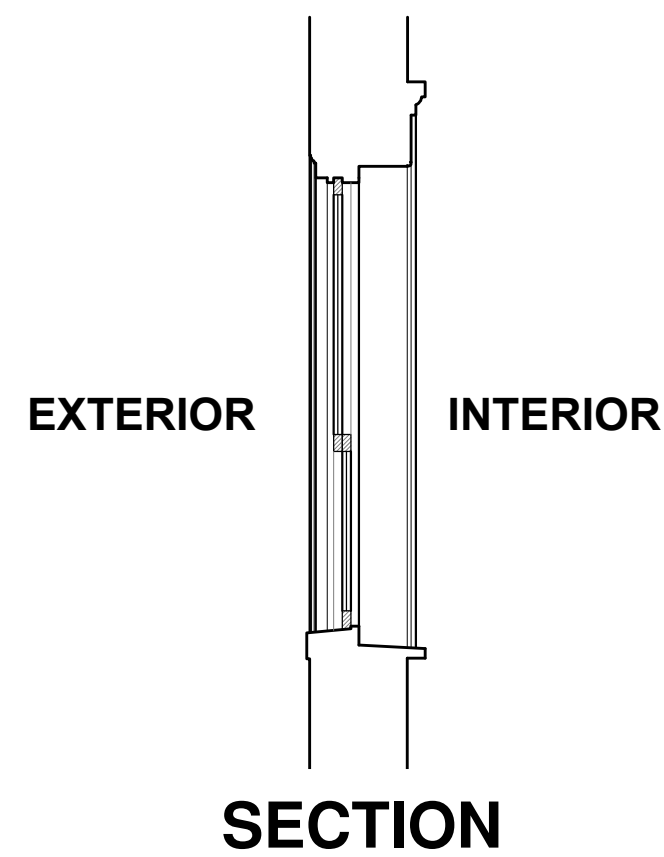
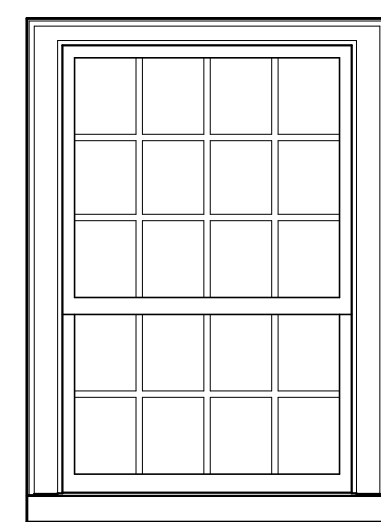
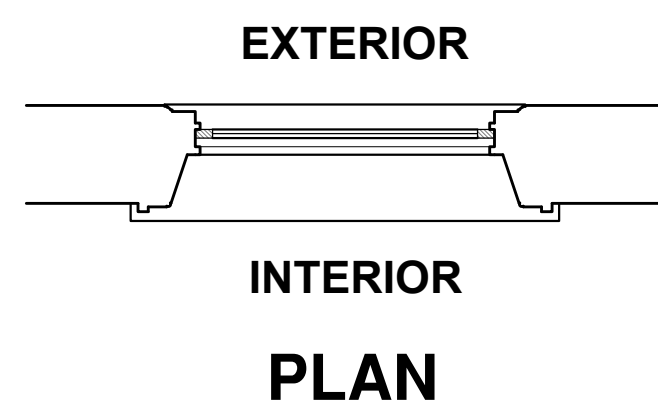


ELEVATION

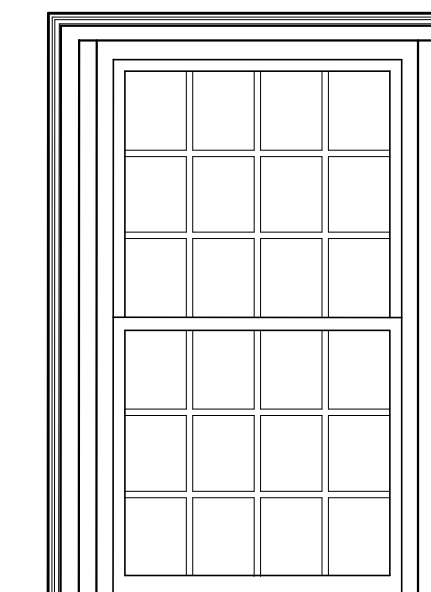
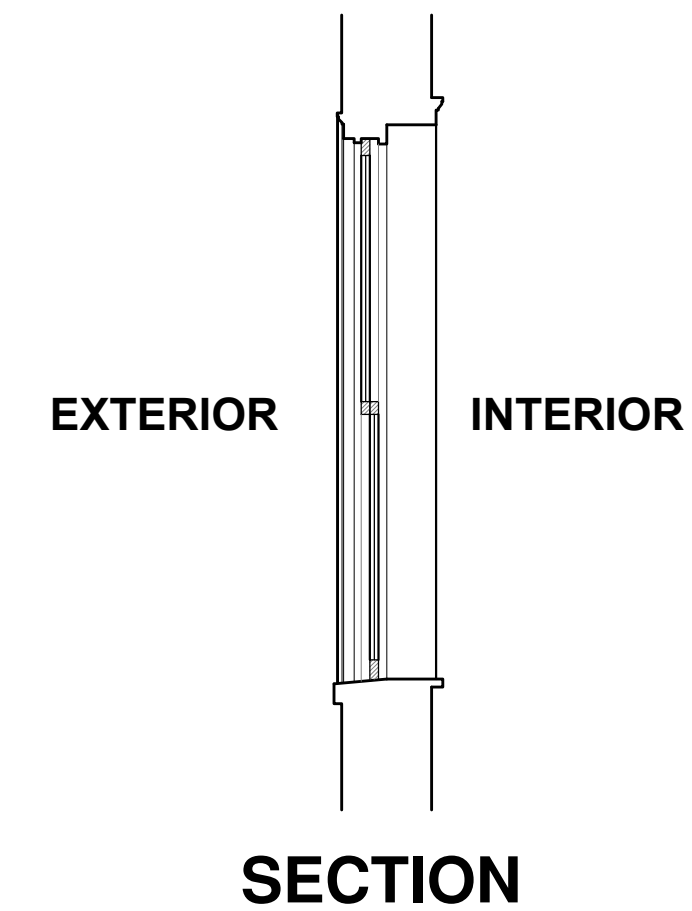
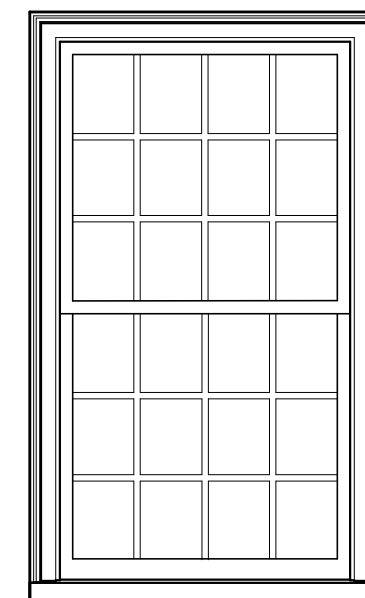
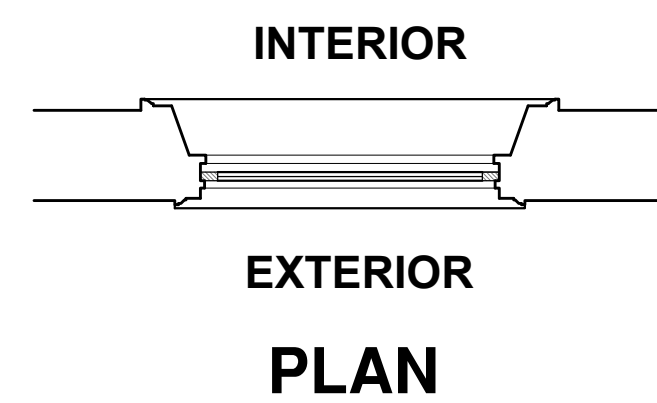
1S2/1S3 WINDOW

SCALE: 1/2" = 1'-0"

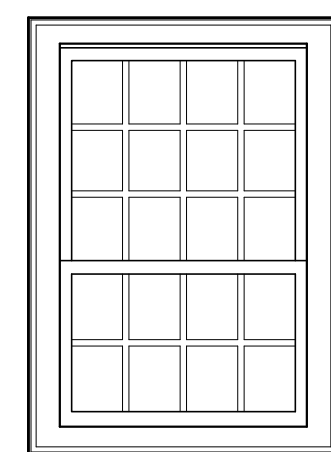
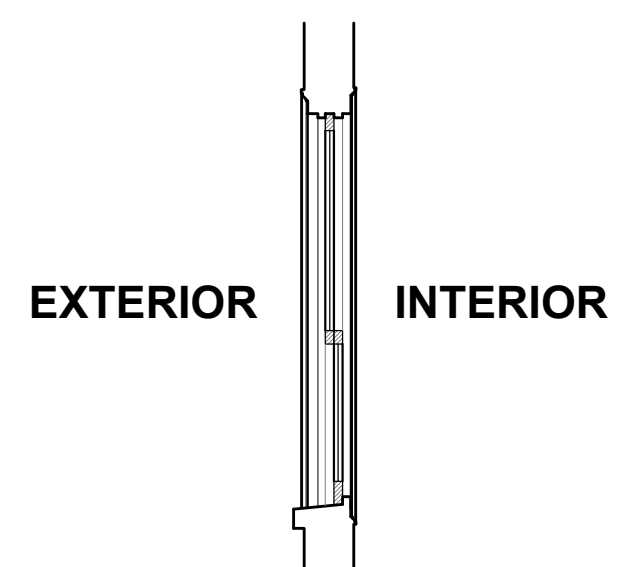
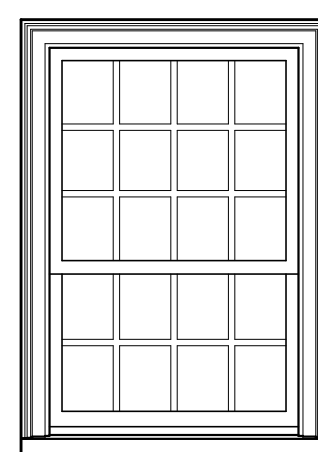
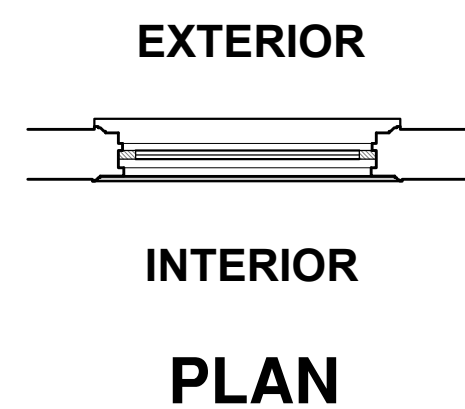




2E2/2W1/2W2/2W3/2I1 WINDOW
SCALE: 1/2" = 1'-0"



2S1/2S2/2E1/2N1 WINDOW
SCALE: 1/2" = 1'-0"

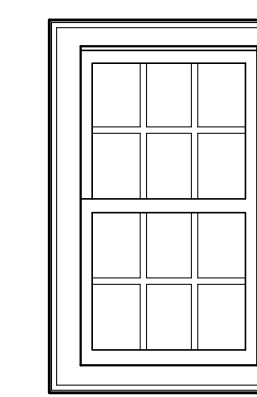
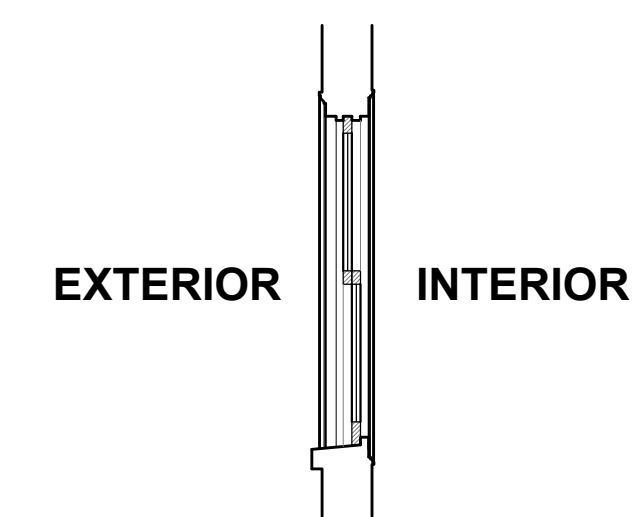
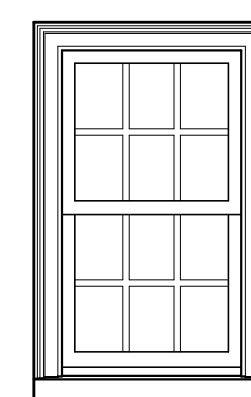
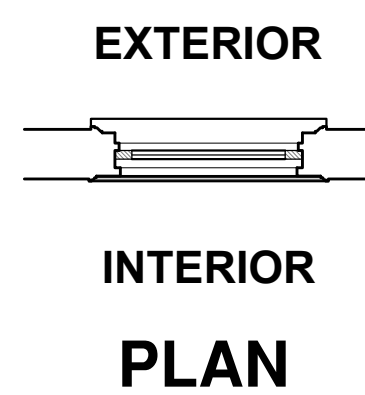


ELEVATION

SECTION

ELEVATION

2S3/2S4 WINDOW
SCALE: 1/2" = 1'-0"

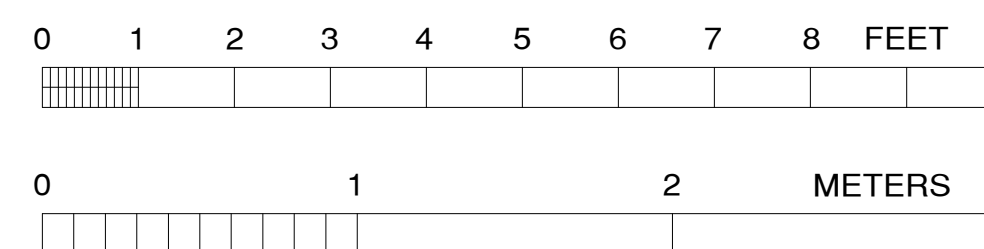


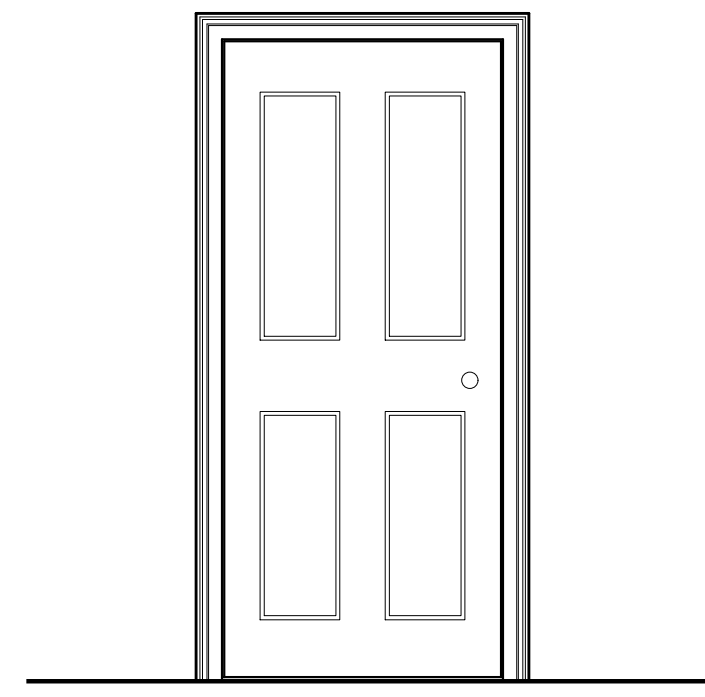
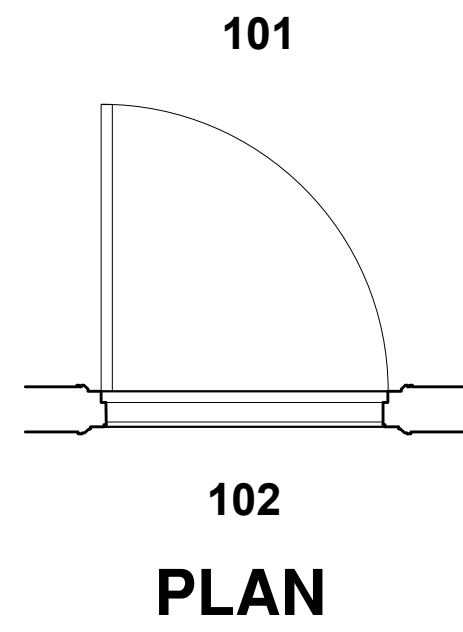
ELEVATION

SECTION

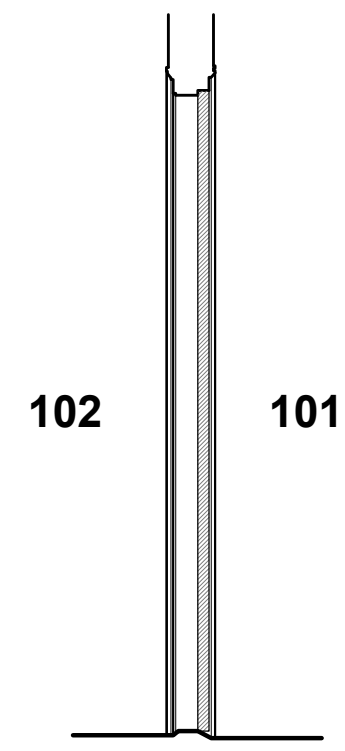
ELEVATION

2S5 WINDOW
SCALE: 1/2" = 1'-0"

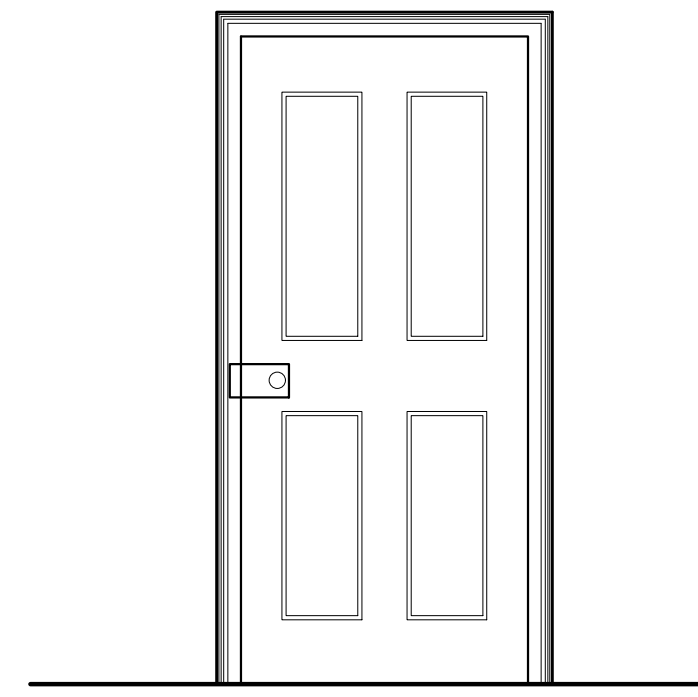




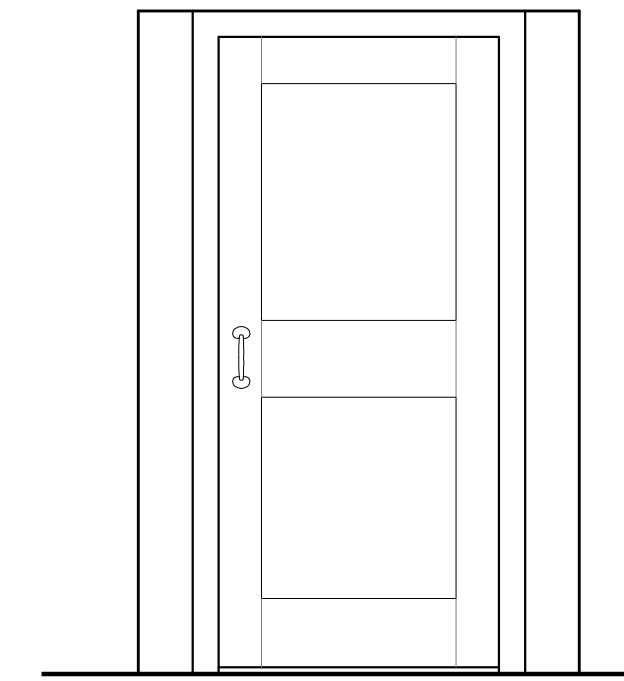
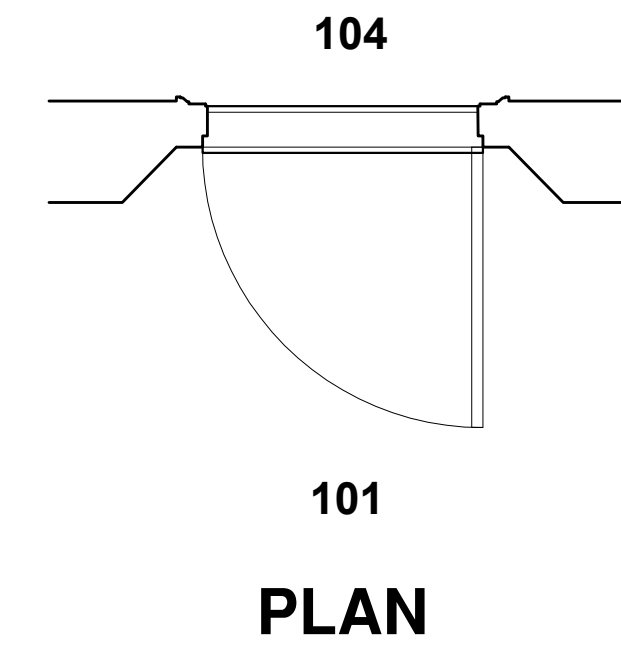
ELEVATION



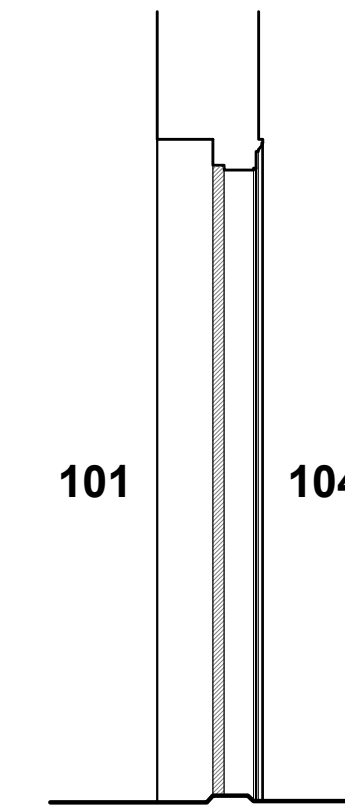
SECTION



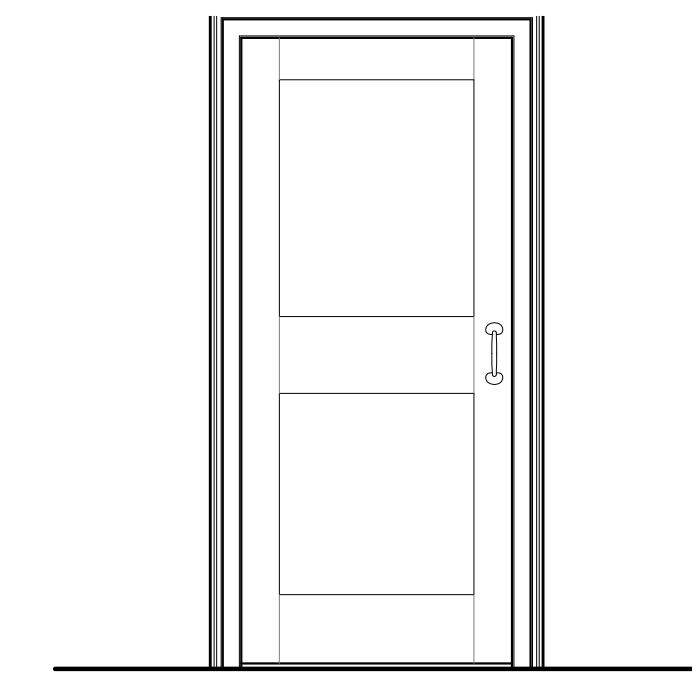
ELEVATION



ELEVATION

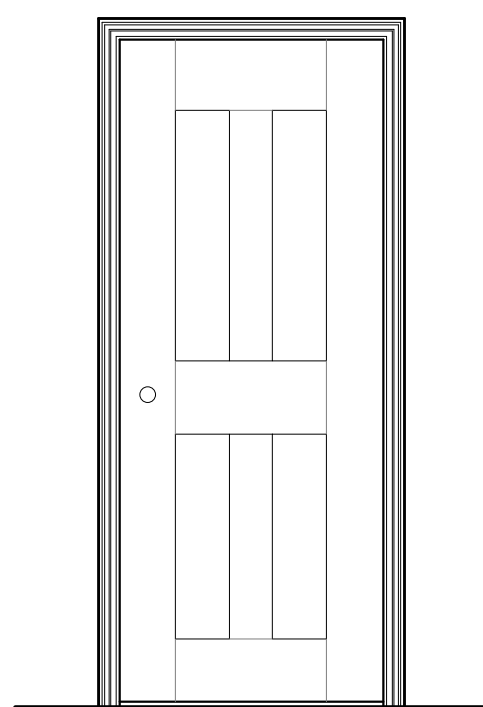
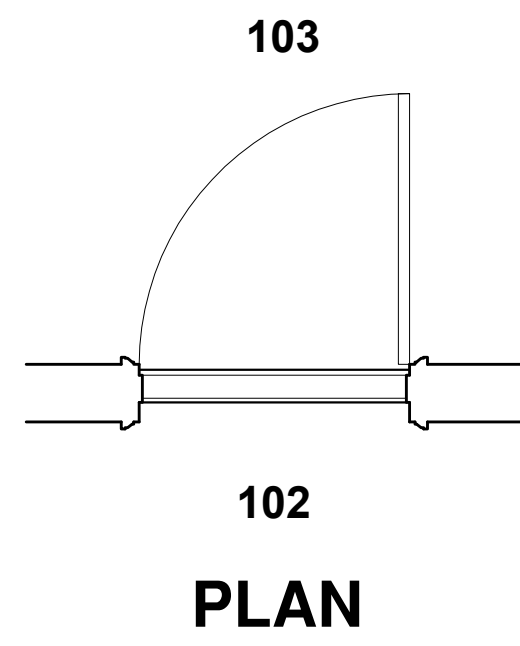


SECTION

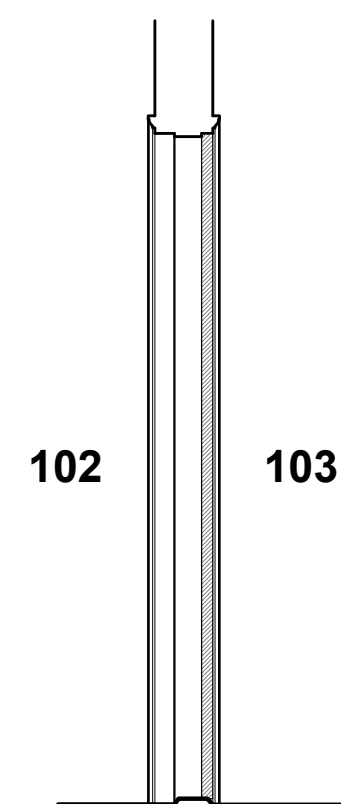


ELEVATION

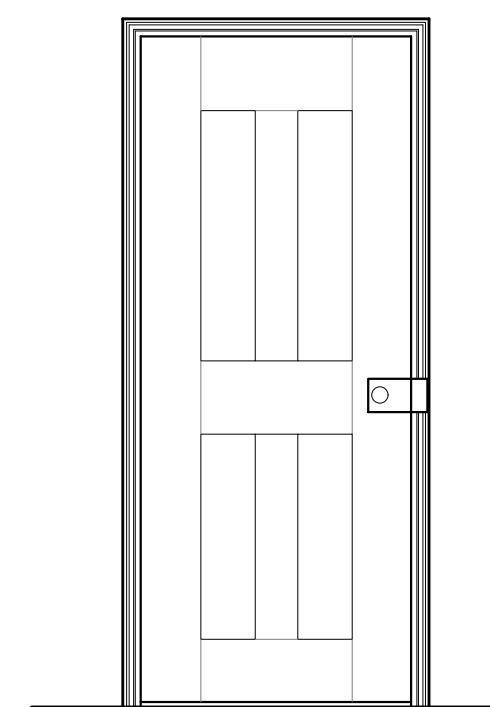
D2 DOOR
SCALE: 1/2" = 1'-0"



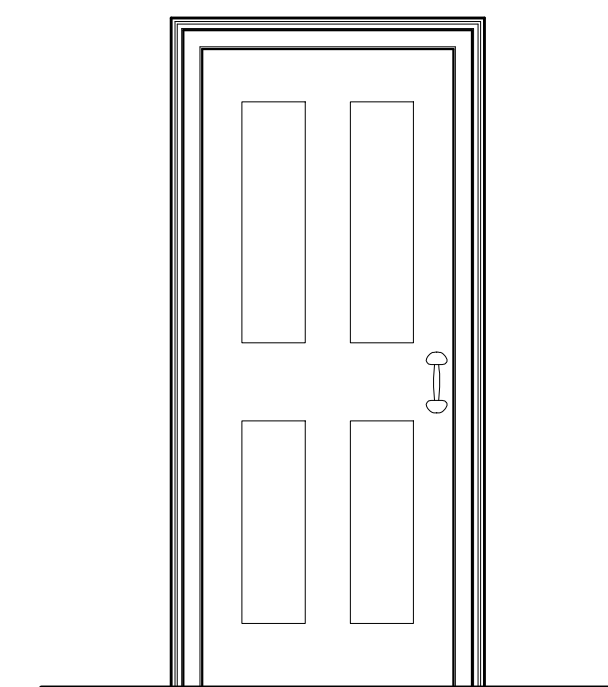
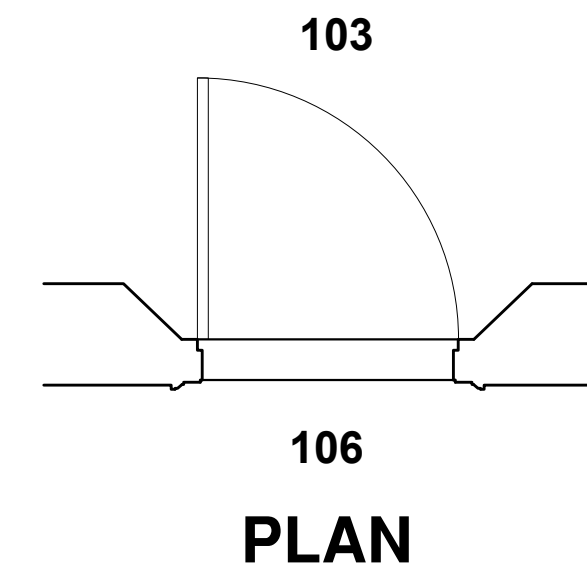
ELEVATION



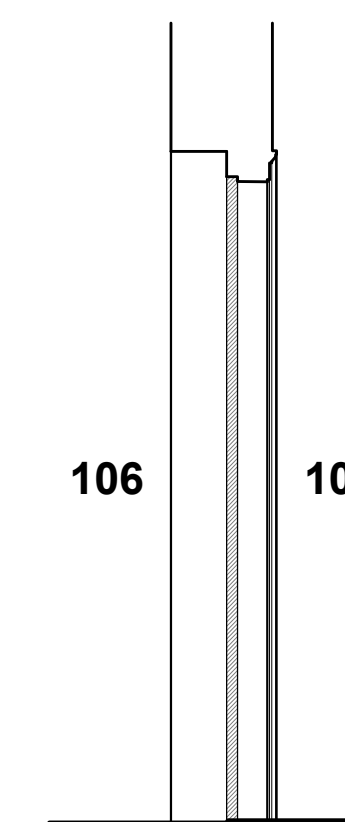
SECTION



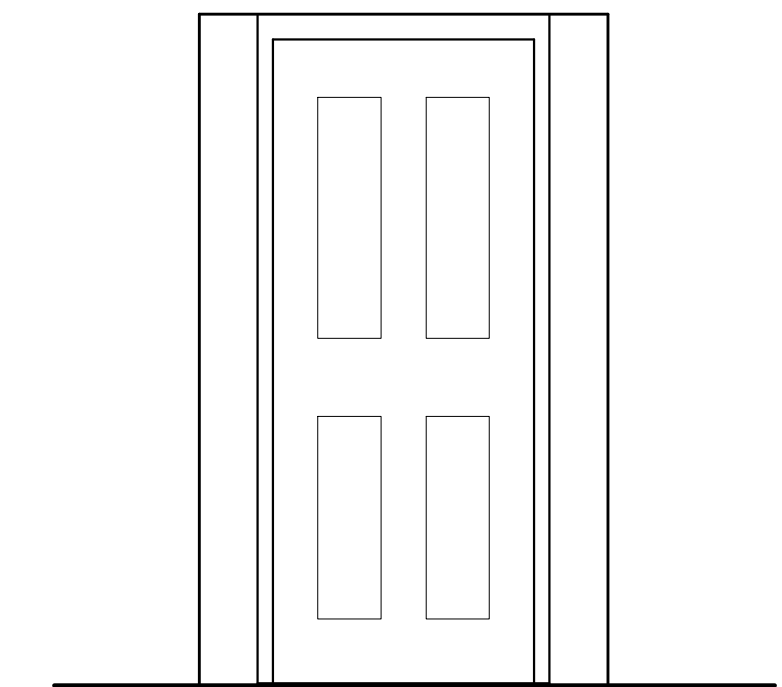
ELEVATION



ELEVATION



SECTION

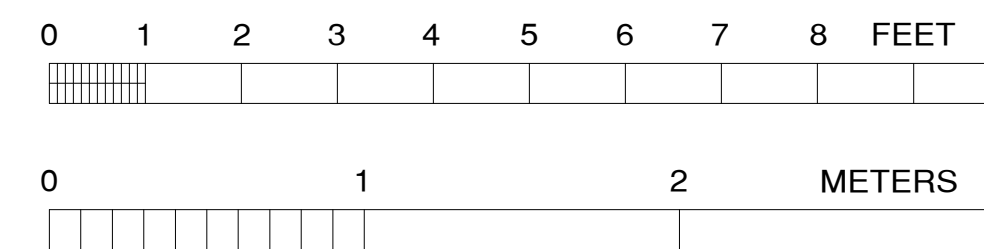


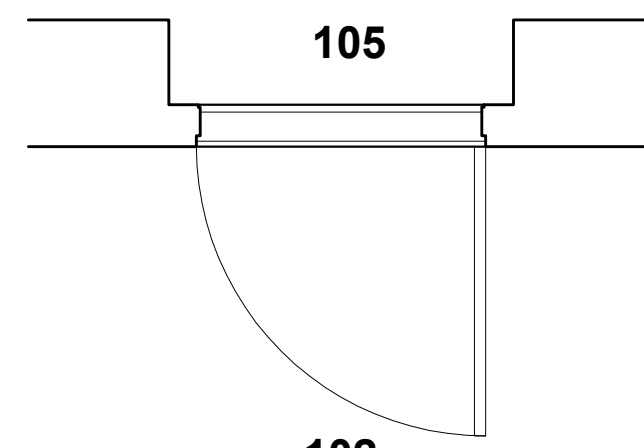
ELEVATION

D3 DOOR
SCALE: 1/2" = 1'-0"

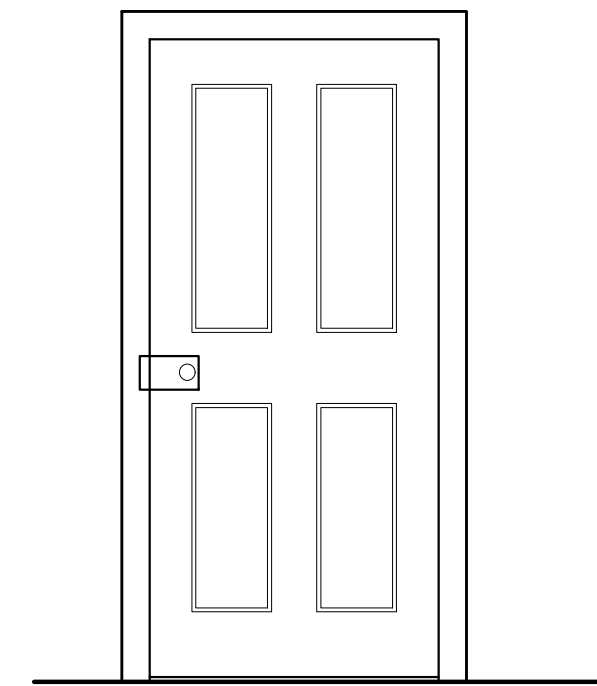
D4 DOOR
SCALE: 1/2" = 1'-0"

D5 DOOR
SCALE: 1/2" = 1'-0"

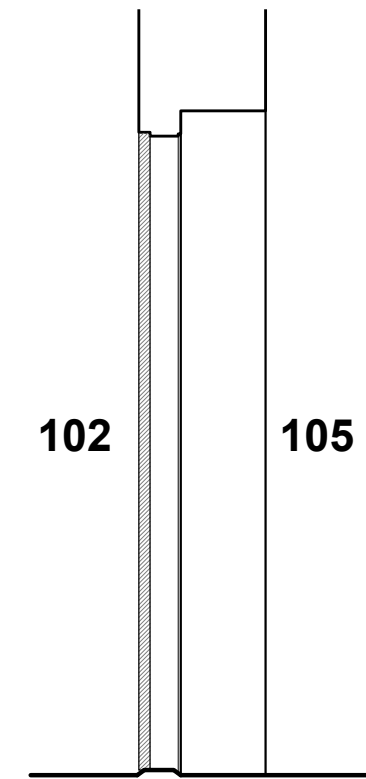




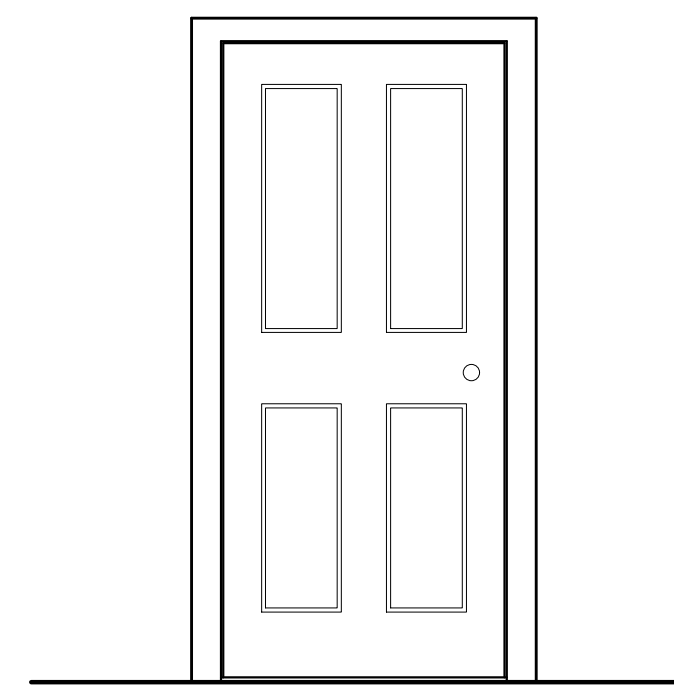
102
PLAN



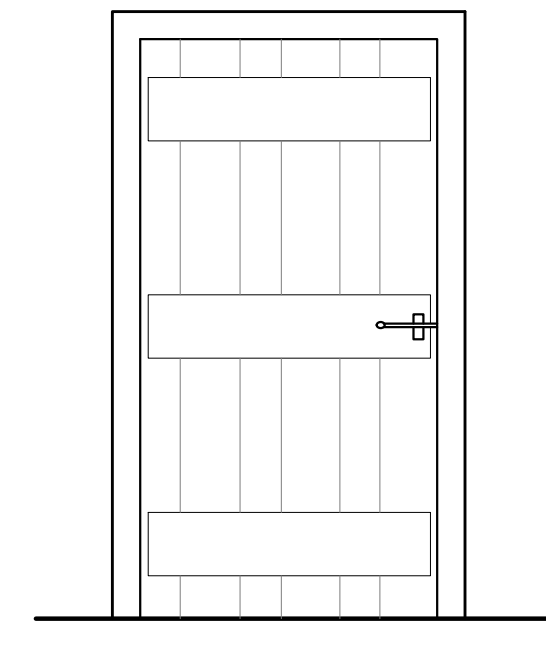
ELEVATION



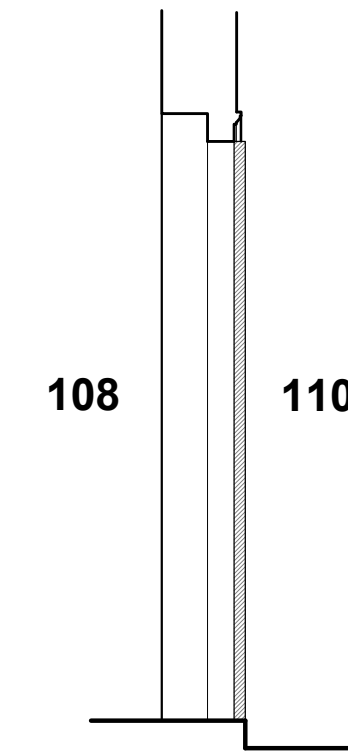
SECTION



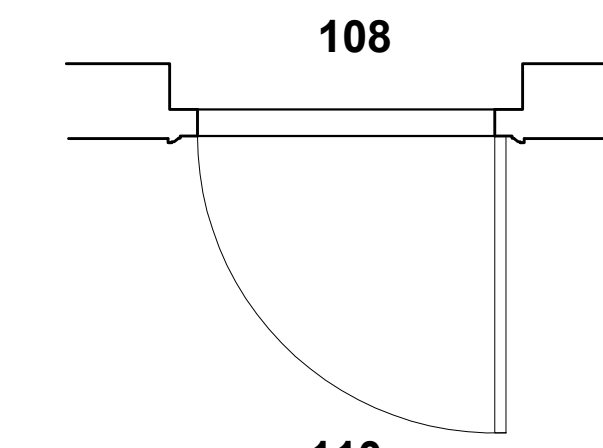
ELEVATION



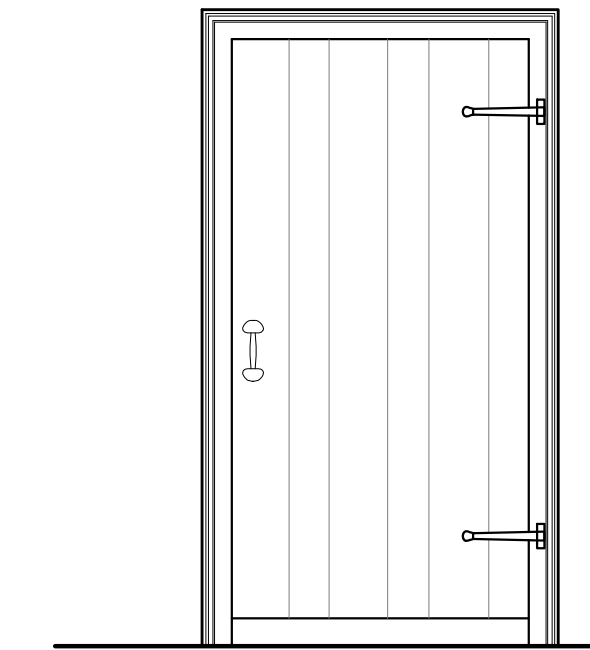
ELEVATION



SECTION



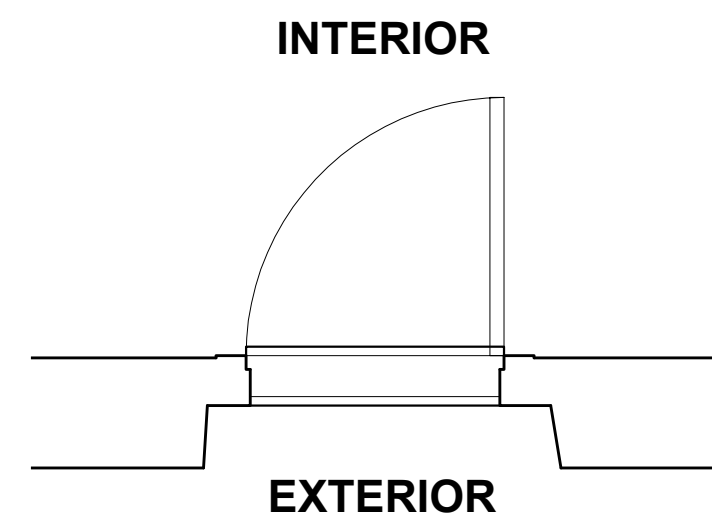
110
PLAN



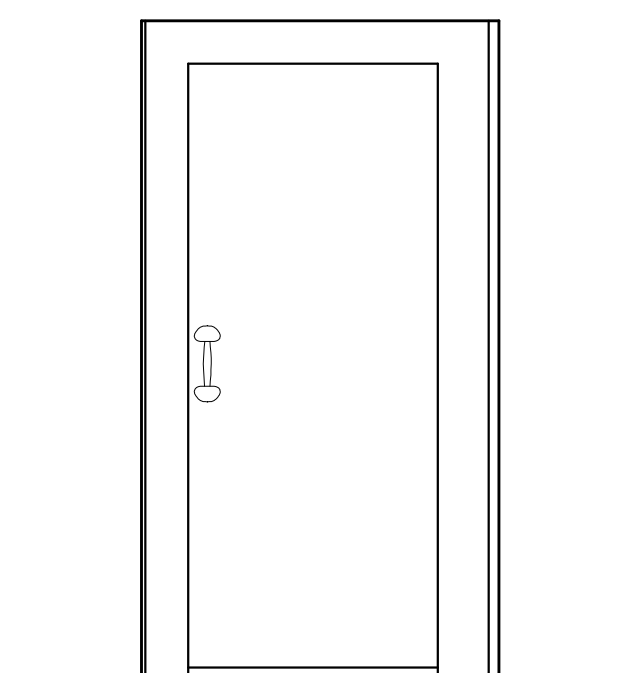
ELEVATION

D6 DOOR
SCALE: 1/2" = 1'-0"

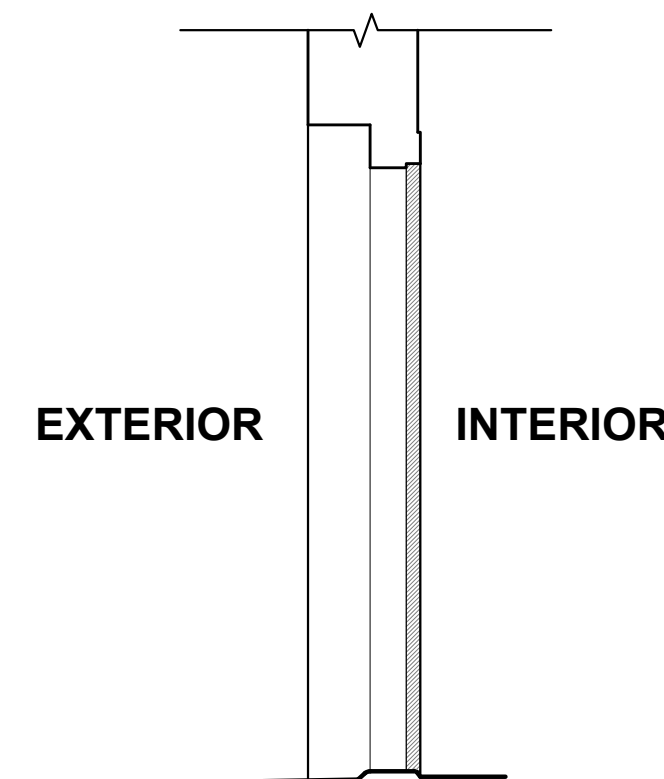
D10 DOOR
SCALE: 1/2" = 1'-0"



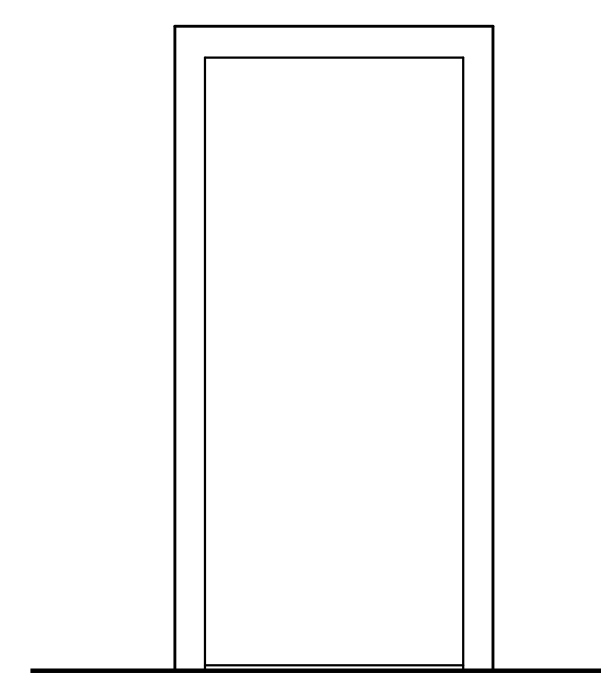
PLAN



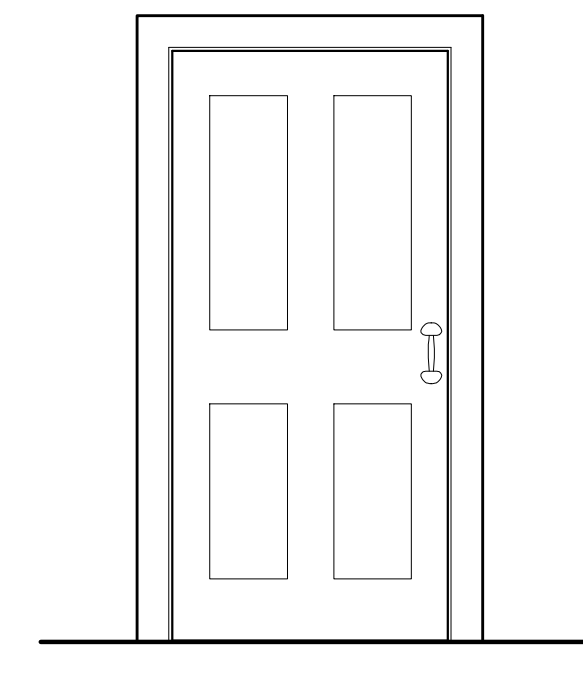
ELEVATION



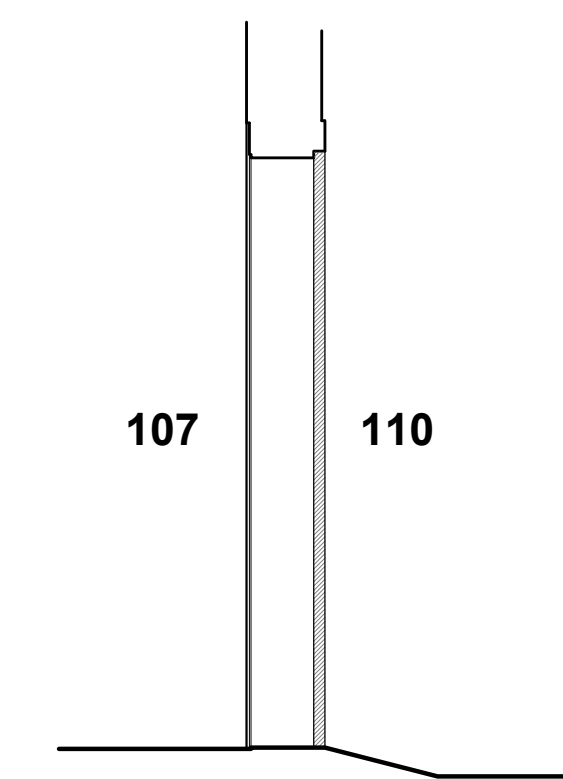
SECTION



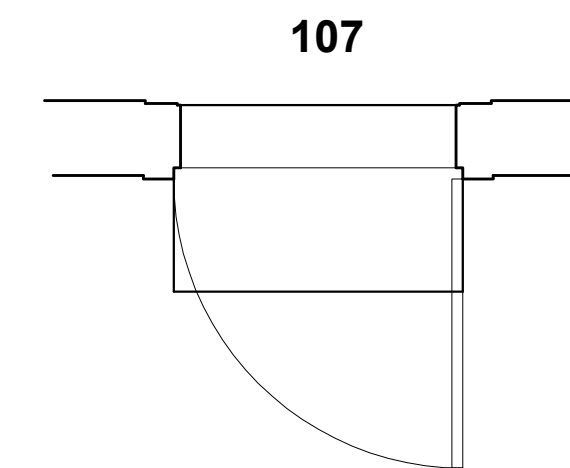
ELEVATION



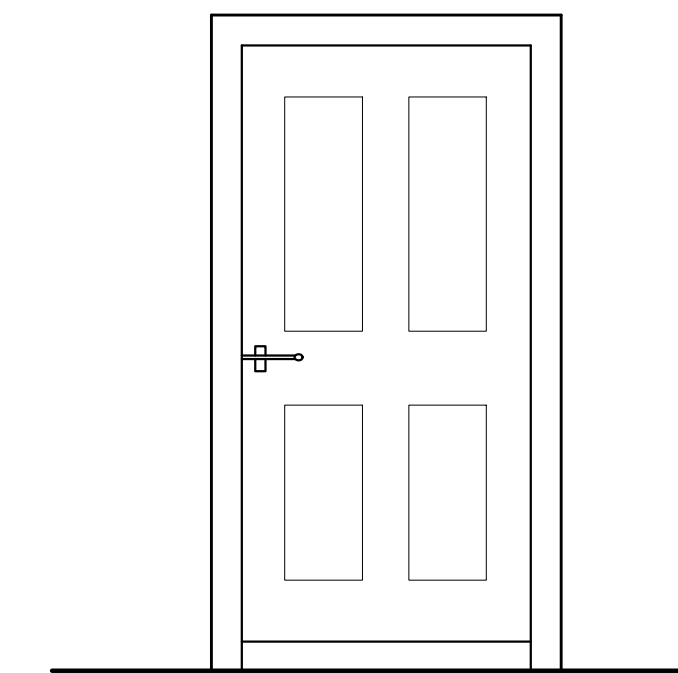
ELEVATION



SECTION



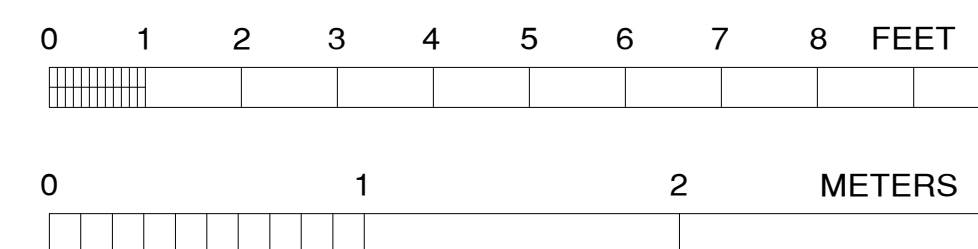
110
PLAN

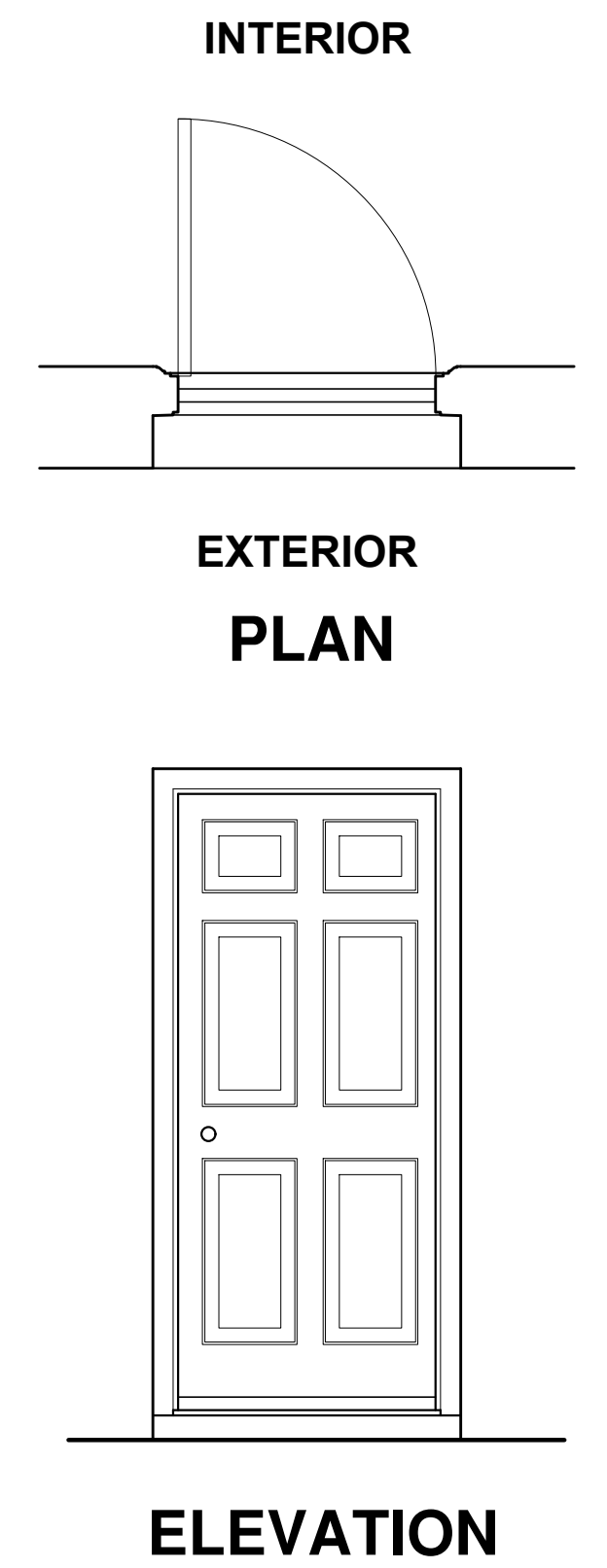
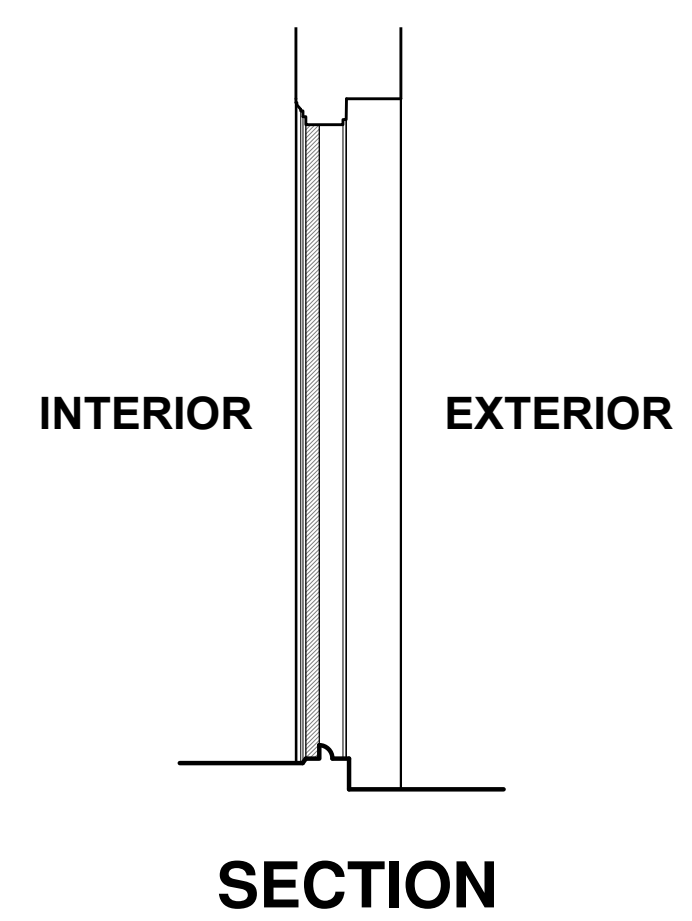
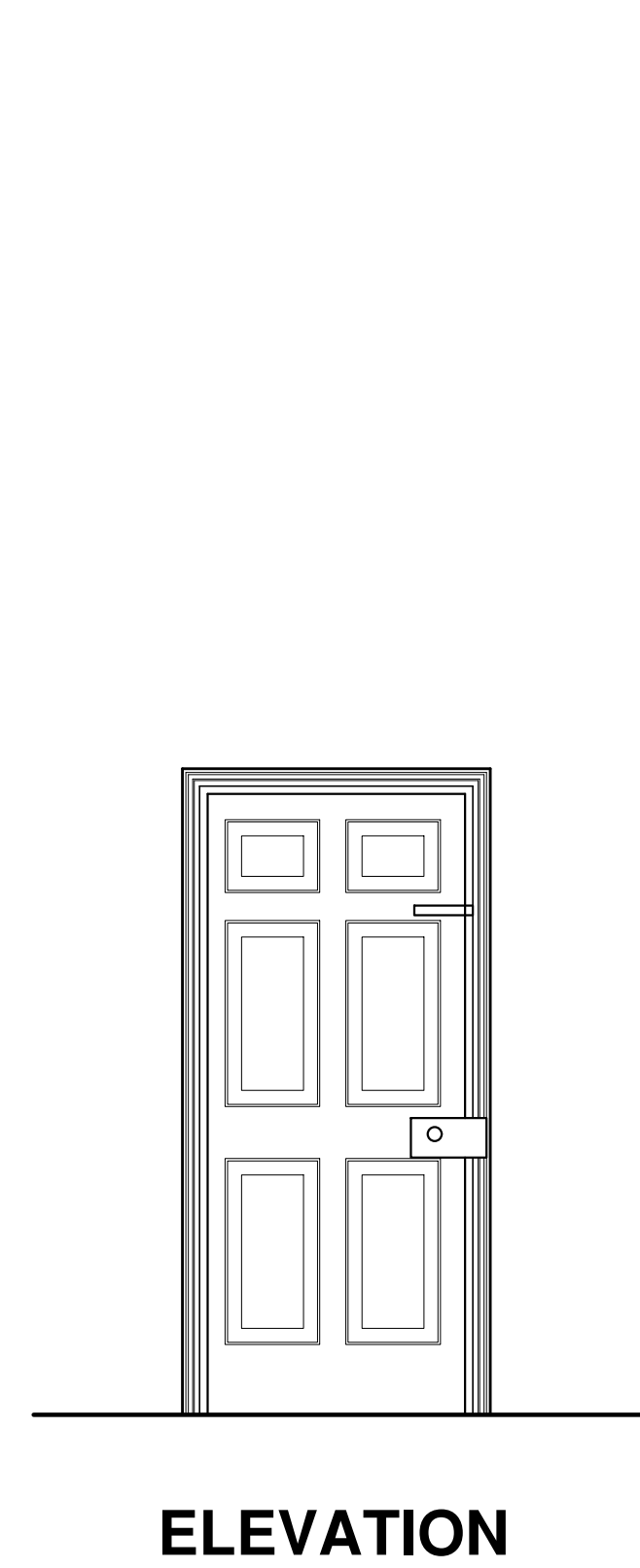


ELEVATION

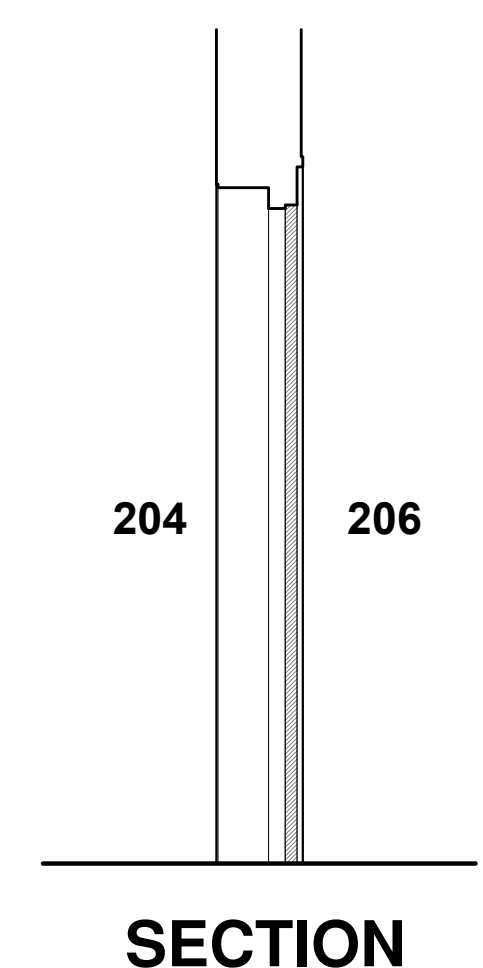
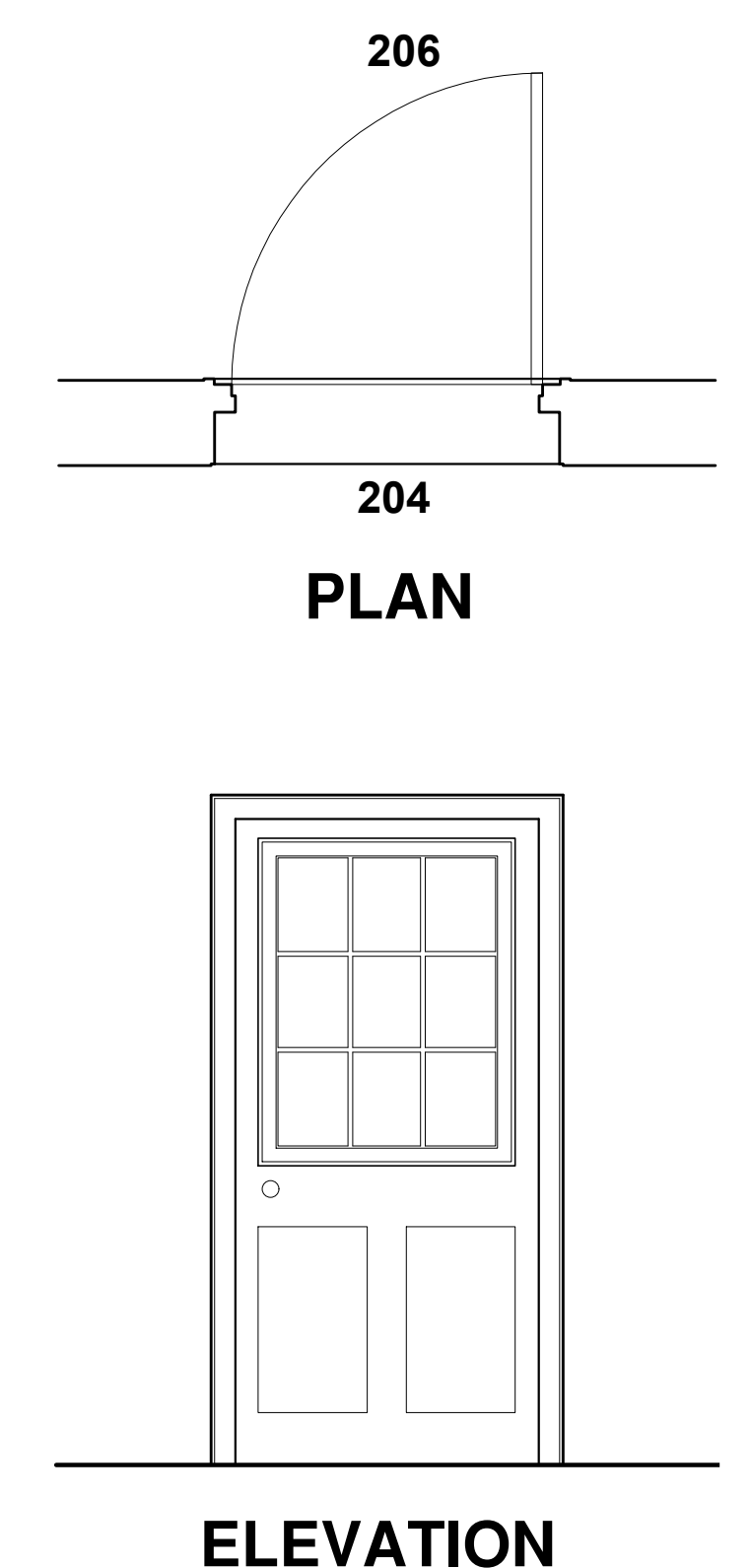
D11 DOOR
SCALE: 1/2" = 1'-0"

D12 DOOR
SCALE: 1/2" = 1'-0"

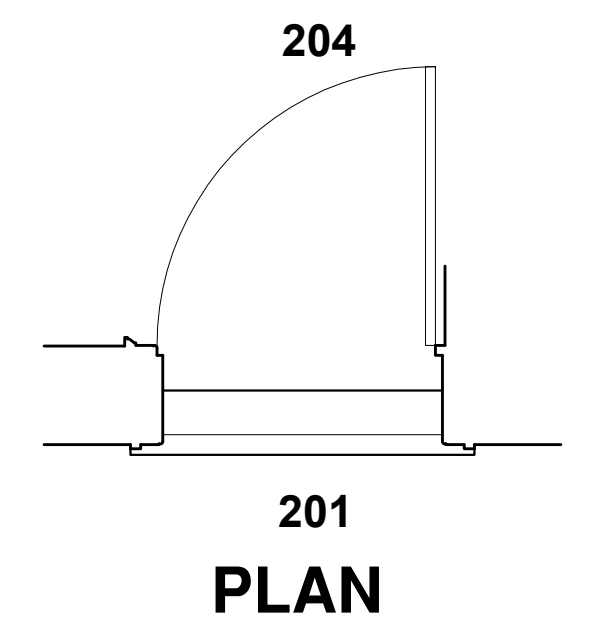
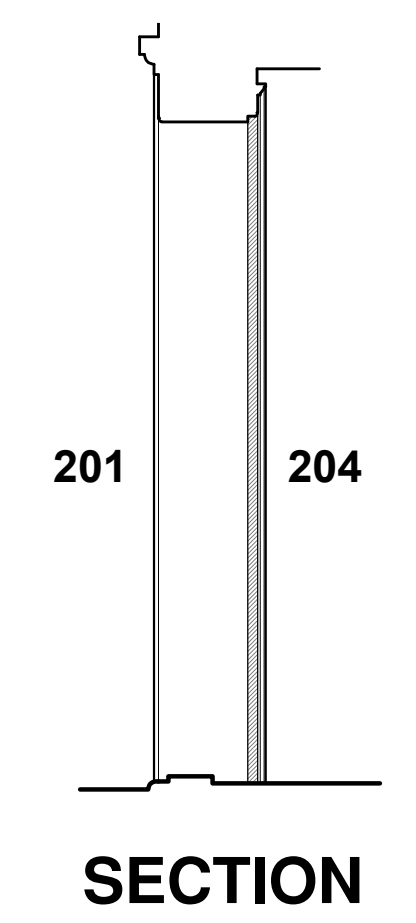
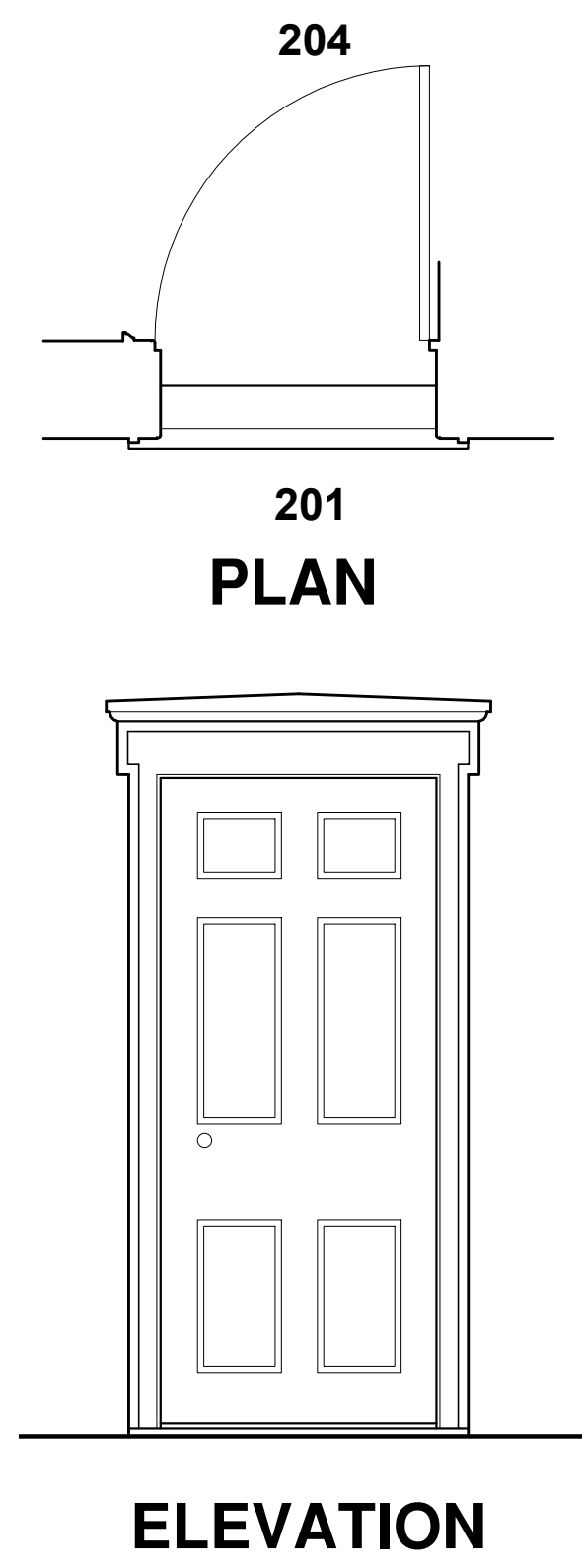




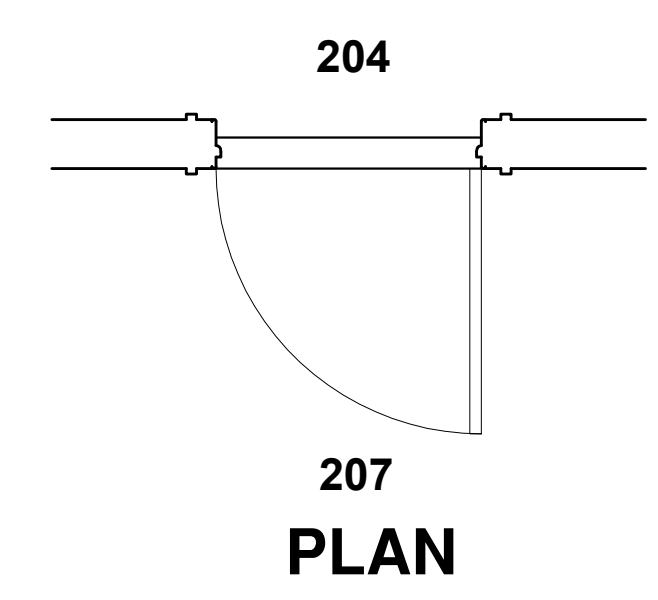
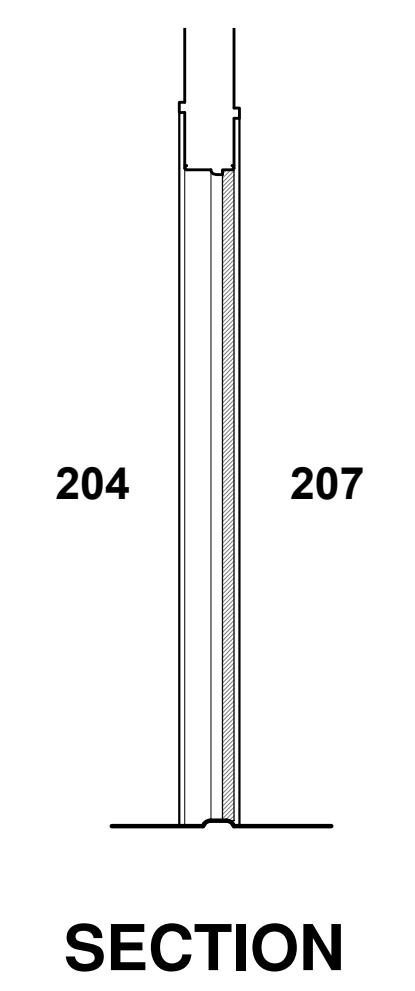
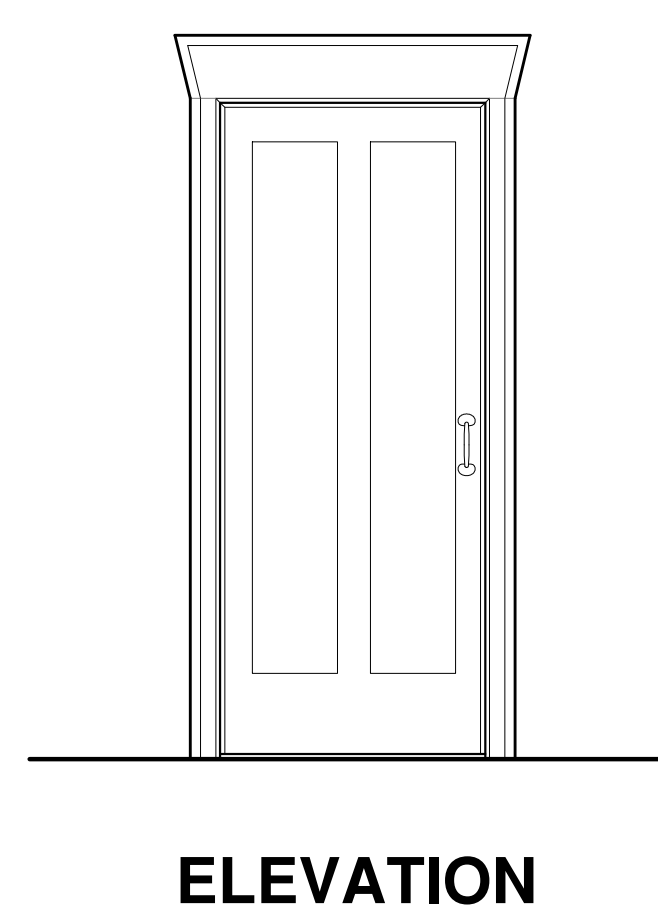
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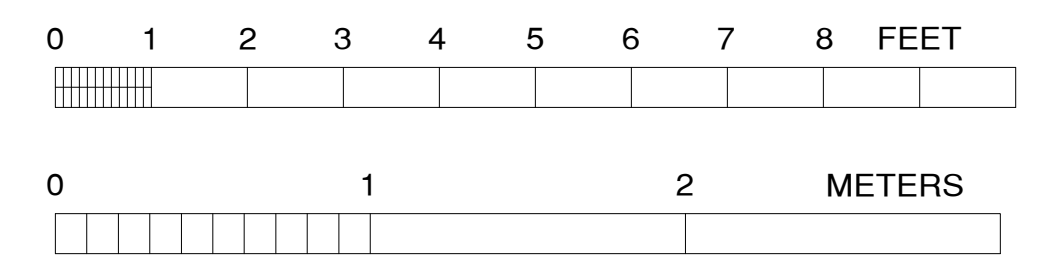
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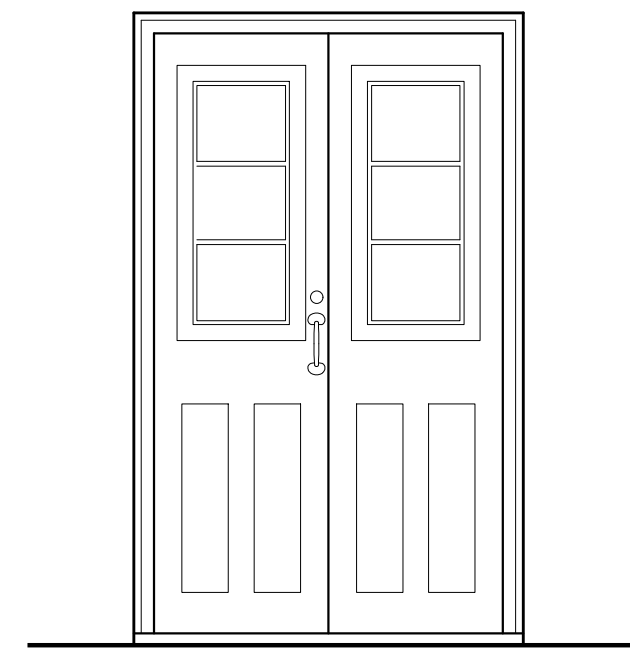


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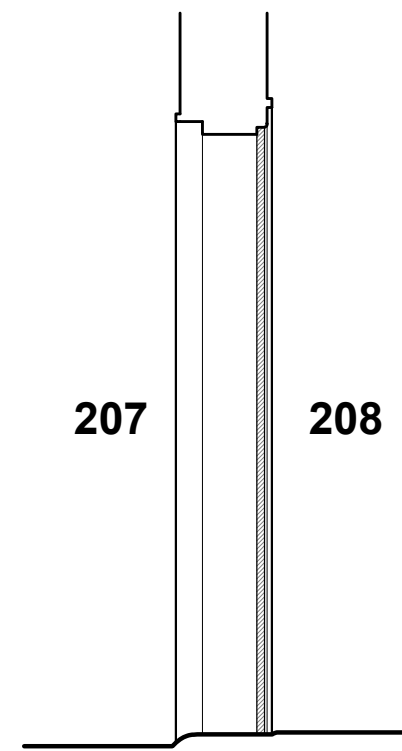


D19 DOOR
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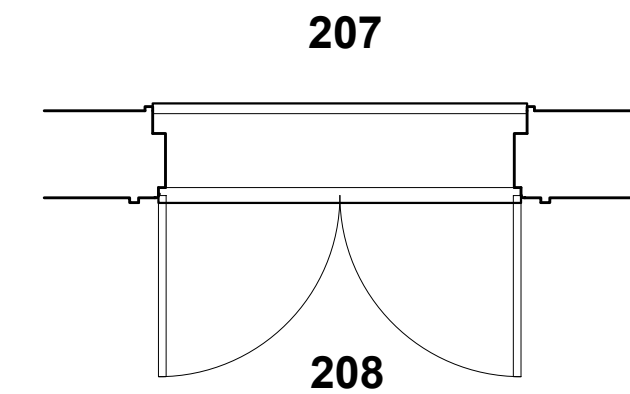


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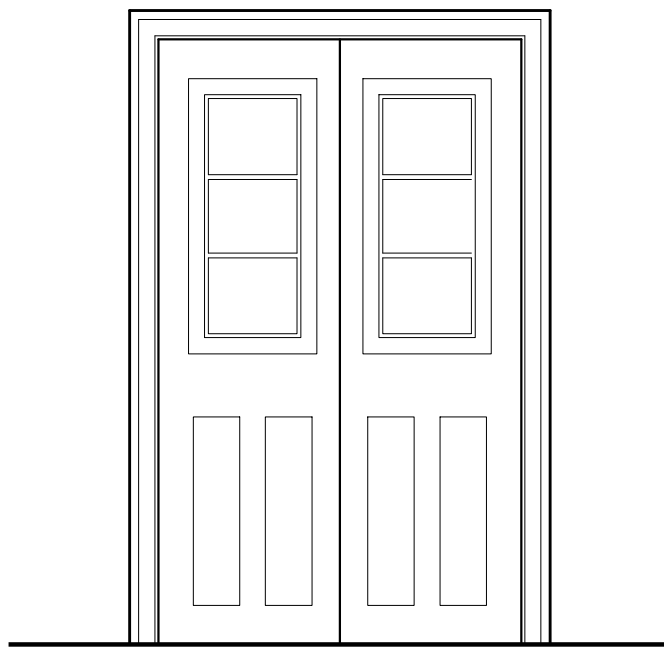


SECTION

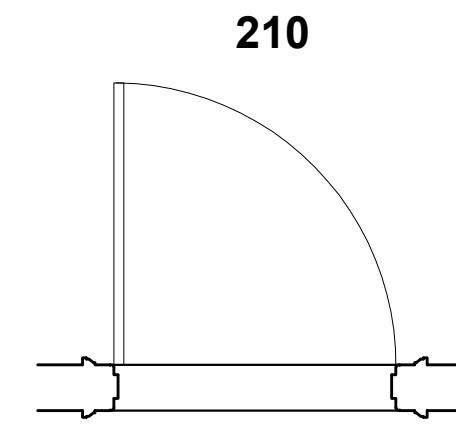
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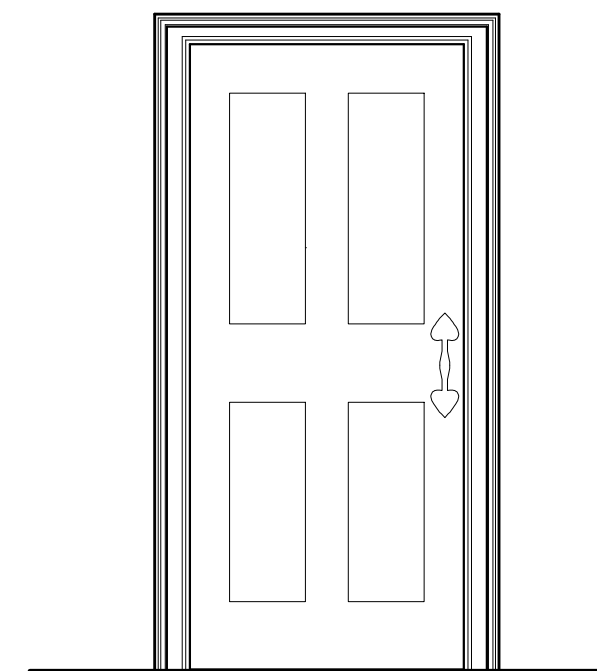
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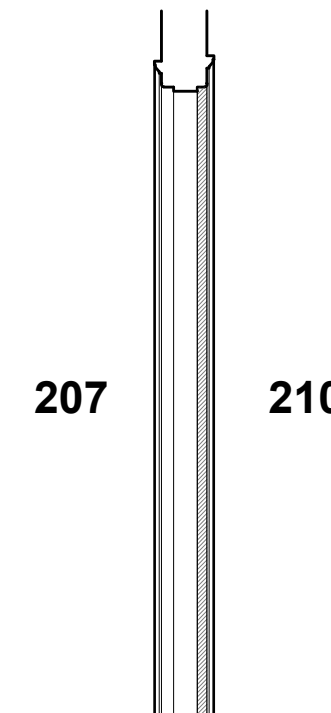
ELEVATION



PLAN

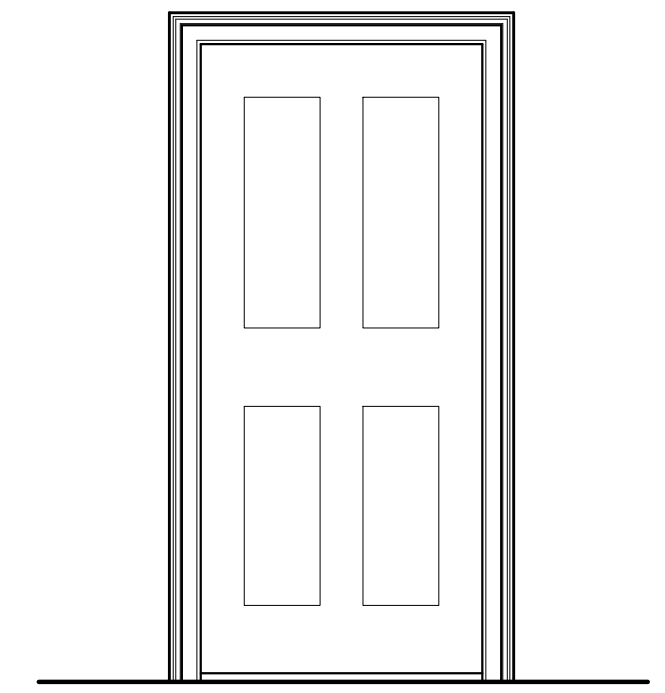


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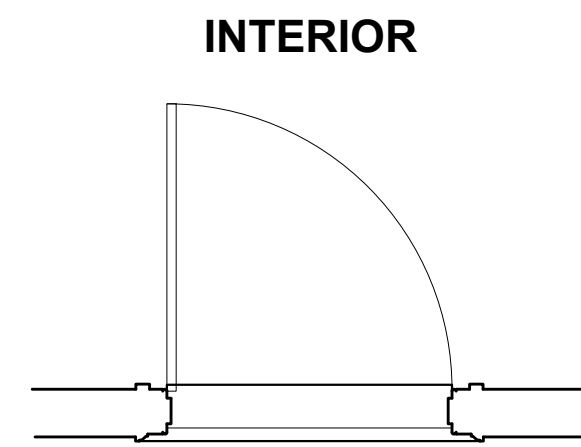


SECTION

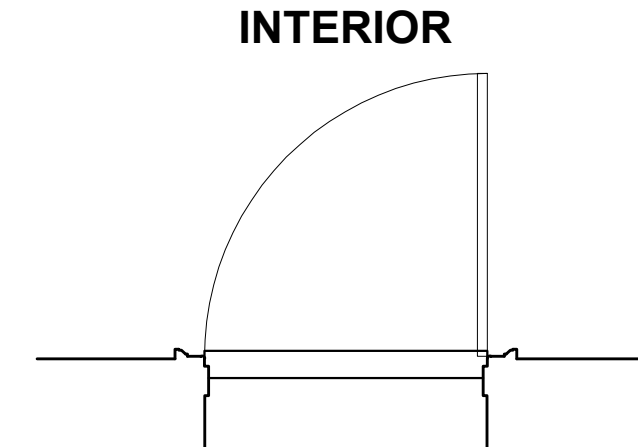
D22 DOOR
SCALE: 1/2" = 1'-0"



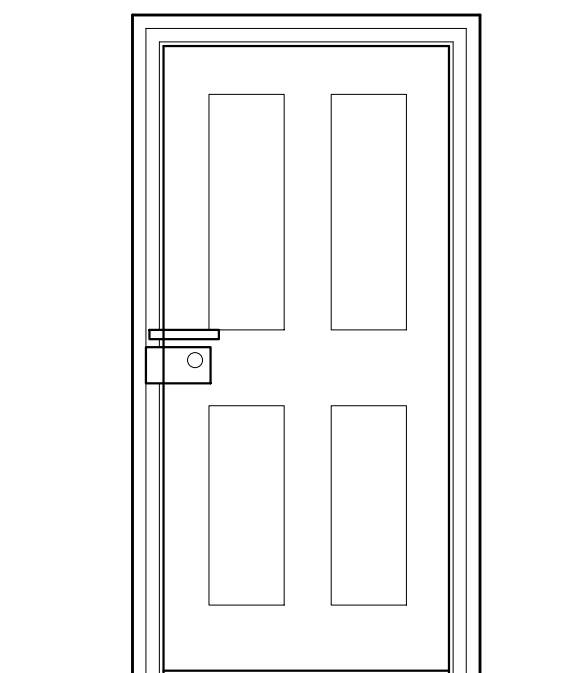
ELEVATION



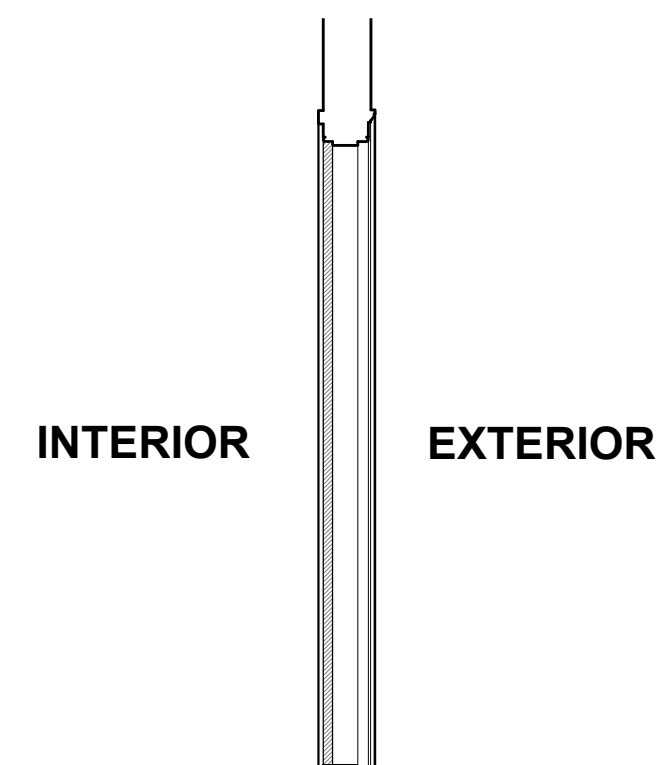
INTERIOR
EXTERIOR
PLAN



INTERIOR
EXTERIOR
PLAN

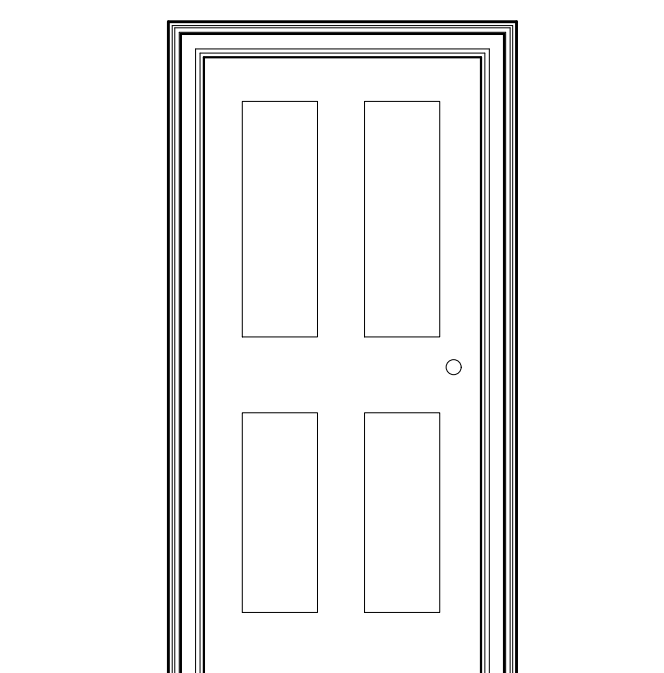


ELEVATION

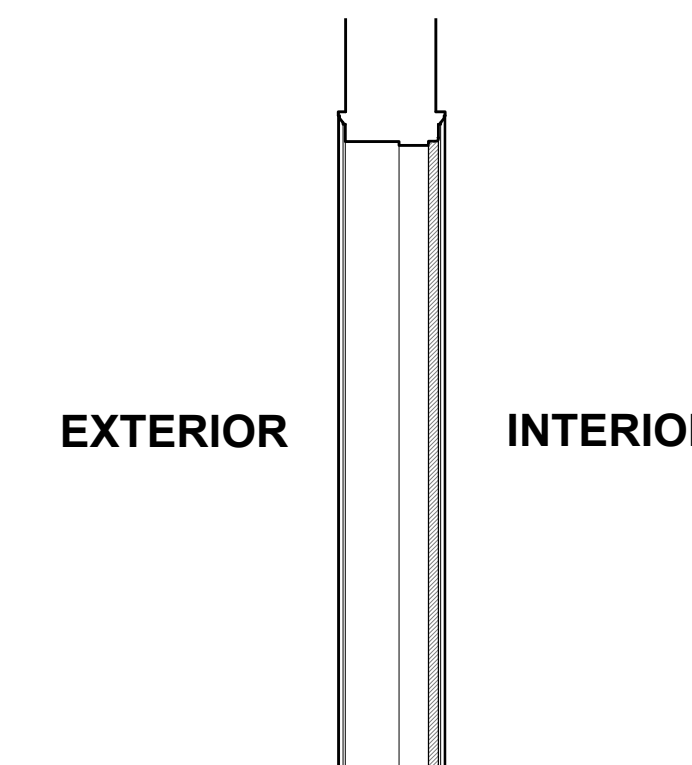


SECTION

D23 DOOR
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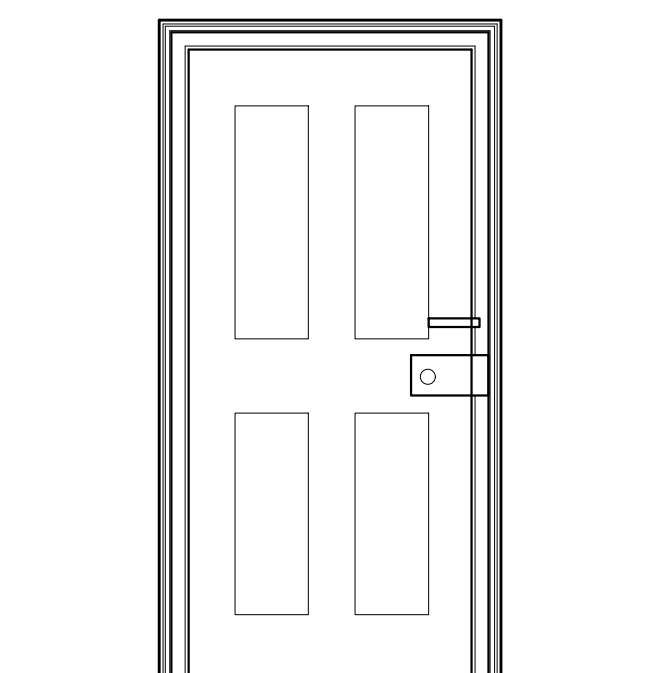


ELEVATION

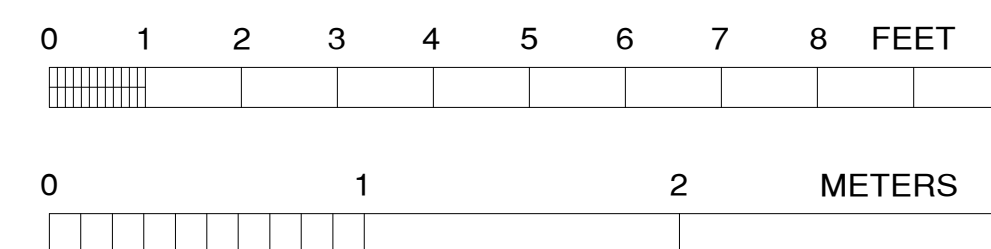


SECTION

D24 DOOR
SCALE: 1/2" = 1'-0"



ELEVATION





PHYSICAL DESCRIPTION

The current appearance of the DeMesa-Sanchez House results from an adaptive restoration that followed archaeological, architectural, and historical research conducted in 1977 and 1978. The restoration architect Herschel Shepard of Shepard & Associates, Architects & Planners Inc., and project supervisor Robert Steinbach of Historic St. Augustine Preservation Board returned the DeMesa-Sanchez House to its American Territorial Period appearance. The restoration was completed in 1980. Currently, the De Mesa-Sanchez House is a museum within the Colonial Quarter. Its first floor is open to visitors and explains the development of the structure over the centuries. However, there is no interpretation of the property's yard.



Photo: East Wing, south facade, looking NE

Similar to the surrounding context, where the facades of the buildings create an effect of continuous street wall, the DeMesa-Sanchez House's two-story West Wing is set on the property line and abuts St. George Street (A). An auxiliary wooden structure, sits slightly back from the west property line along St. George Street, south of the building's West Wing (B). The structure serves as the ticket booth and provides access to the courtyard. The two-story East Wing extends along the property's north side towards the east. The loggia, characteristic of the 'St. Augustine Plan' houses extends along the East Wing's south façade (C). The southern portion of the site is a landscaped garden (D).



A: West Wing, W facade looking NE



B: Auxiliary structure, looking NE



C: East Wing, S facade looking E



D: East Wing, E facade looking W

MASONRY WALLS

The exterior structural system of the De Mesa-Sanchez House is load-bearing masonry. The building's West and East wings are constructed of locally mined, dressed coquina stone, laid in horizontal courses, and are set above the coquina foundations.

The structural system of the building's second level is partially constructed from wood framing. A layer of stucco has been applied to all exterior walls, except the East Wing's second level's westernmost section, dating from the 1980 restoration project. According to the restoration architect, H. Shepard, the stucco applied over the coquina masonry was tinted pink. Two more layers of paint appear to be added to the 1980-era stucco. The building's West, East, and South stucco facades are scored to simulate ashlar-laid masonry.

The building's north façade, which faces into the adjacent courtyard of the property at 41 St George Street, is stuccoed and painted white. The beaded-edge weatherboard siding clads the westernmost section of the East Wing's second level and is painted white.



A: East Wing, E facade, looking W



B: West Wing, W and S facades, looking NE



C: East Wing, S facade, looking NW



D: East Wing, N facade, looking E



E: East Wing, N facade, looking SE



WEST ELEVATION



SOUTH ELEVATION

ROOF

The wood-shingled, side-gabled roof shelters the building's West Wing; its ridge extends in a north-south direction. The roof has a double pitch to the east and intersects with the gable roof that shelters the building's East Wing, set perpendicularly to St. George Street (drawing - west, east, and south elevations).

The roof has minimal overhangs (A). A shed roof shelters balcony extending along the West Wing's west façade (B). A shed roof shelters the loggia that extends along the East Wing's south façade (C).

The exterior chimney, built of coquina and stuccoed, is located at the West Wing's south façade (D). An interior chimney is located close to the East Wing's east façade (E).



A: West wing, E facade, East Wing, S facade, looking NW



B: West Wing, S facade, looking NE



C: East Wing, E facade, looking W



D: West Wing, S facade, looking N and up



E: South Wing, S facade, looking N and up



A: West Wing, W facade, looking SE



B: West Wing, S facade, looking NE

WEST WING – WEST FACADE

The main entrance to the building, located at the center of the West Wing's west façade, is a six-panel door with sidelights (A, C). Two twelve-over-eight wood sash windows, flanked by operable, vertical board wood shutters, are placed symmetrically to the south and north of the main entrance. The shutters have Z-bracing, wrought iron hinges, and hold-backs (A, D, C). The west façade's second level has three twelve-over-eight wood sash windows (F). A double-leaf, four-panel door provides access from the balcony into Room 201 (G). All window frames and trim are painted white. The shutters are painted dark brown. Most of the windows and doors on the West Wing's west façade were reconstructed according to H. Shepard's design and were installed during the 1980 restoration. The northernmost window on the second level replaced a door that existed before restoration.

To return the façade to its American Territorial Period visual appearance, two doorways created in 1959 were filled in with masonry (concrete block or brick) during the restoration.



C: West Wing, W facade, looking E



D: West Wing, W facade, looking E



E: West Wing, W facade, looking N



F: West Wing, W facade, looking E



G: West Wing, W facade, looking E

WEST WING - BALCONY

The balcony, sheltered by a shed roof, extends along the West Wing's west facade. The roof is supported by chamfered wood posts. The balcony, except for the square balusters, is painted dark brown. The balusters are painted white (A).

The soffit boards under the roof are painted white. The entire balcony, including the balusters and posts, was installed during the 1980s restoration (B).



WEST ELEVATION
SCALE: 1/4" = 1'-0"



A: West Wing, balcony, looking E and up



B: West Wing, balcony, looking N and up

WEST WING – SOUTH AND EAST FACADES

The West Wing's south façade is windowless (A). To return the façade to its American Territorial Period visual appearance, the doorway on the first level and window opening on the second level were infilled. The exterior, stuccoed and ashlar-scored coquina chimney is located at the south facade of the West Wing.

A one-story room (Room 104), sheltered by a shed roof, extends toward the east (B). There is an original casement window flanked by wooden shutters on the West Wing's east facade's at the first floor (C).

The twelve-over-eight sash window is located on the West Wing's east façade's upper level (C).



SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



A: West Wing, S facade, looking N and up



B: West Wing, E facade, looking W



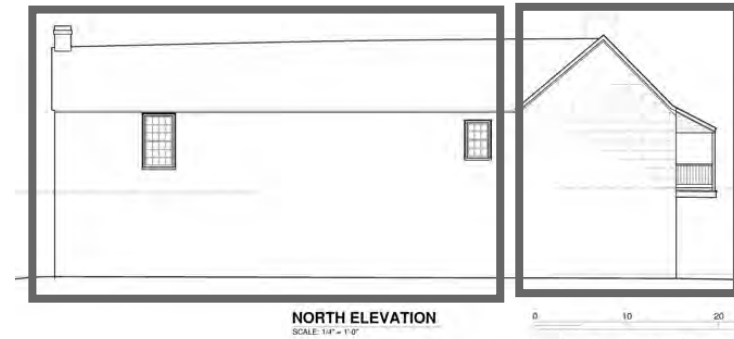
C: West Wing, E facade, looking W and up

WEST AND EAST WING – NORTH FACADES

The West Wing's north façade is windowless (A).

There is a twelve-over-twelve sash window on the second level of the East Wing's north façade (B). The window frames are painted white. There is a twelve-over-eight wood sash window on the westernmost section of the north façade. The operable shutters, painted dark brown, flank the westernmost window.

As part of the work of the 1980 restoration, the building was returned to the Territorial Period appearance. These alterations included the enclosure of three windows on the north facade's first level and two window openings on the second level. There are ghost marks visible on the façade where these openings existed (A; B, C).



A: West Wing, N facade, looking SE and up.



B: East Wing, N facade, looking SE and up.



C: East Wing, N facade, looking S.

EAST WING – EAST FACADE

A single, twelve-over-twelve wood sash window is located on the East Wing's east facade's second level (A). The window frames and trim are painted white (B). Several openings, such as openings in the attic and window and door openings on the first level, were enclosed during the 1980 restoration.

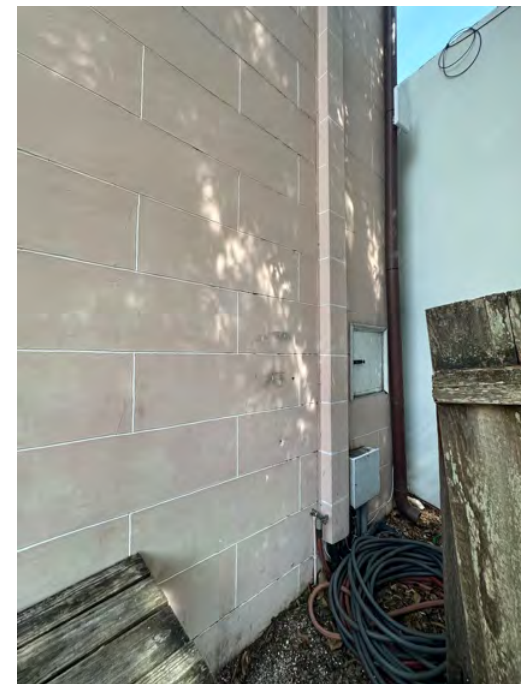
The wooden access door for the recessed electric meter is located on the north side at the first-floor level of the façade (C). A wooden fence conceals a service yard where the exterior AC unit is located.



A: East Wing, S facade, looking NW



B: East Wing, S facade, looking NW and up



C: East Wing, S facade, looking NW



EAST WING – SOUTH FACADE

Beaded-edge weatherboard siding clads the East Wing's second-story, wood-frame, on the westernmost section. The siding was installed during the 1980 restoration and resembles the original Territorial Period woodwork.

There are three, wood sash windows on the first level and five on the second level. The easternmost, twelve-over-twelve sash window on the second level is original. The window to the west of the door that leads to the balcony and the easternmost window on the façade's first level were reconstructed according to the design of the original window.

Original, six-over-six sash windows are located on the western section of the façade's ground level. The operable shutters flank windows on the façade's first level. Two reconstructed twelve-over-eight sash windows and one six-over-six sash window are located on the western section of the façade's second level. All window frames and trim are painted white. The shutters are painted dark brown.



A: East Wing, S facade, looking N



B: East Wing, S facade, looking N



A: East Wing, Loggia, looking NE



B: East Wing, Loggia, looking E



C: East Wing, Loggia, looking W

EAST WING – LOGGIA (Rooms 109 and 209)

The loggia that extends along the East Wing's south facade has an exterior stairway (A, B). The framing of the loggia is original, dating back to the American Territorial Period (see Woodcock, 1994, pg. 19). The second-level flooring, posts supporting the floor, and stairs were installed during the 1980 restoration. All wood details, except balusters are painted dark brown, the balusters are painted white.

On the ground level, a reconstructed six-panel door leads into the building's interior (Room 107), and a reconstructed board-and-bleat door leads into Room 110. On the second level, two twelve-over-twelve wood sash windows are located on both sides of the paneled door. All window frames and trim are painted white. There are two doors on the second level, one leading into Room 210; another door leads from the east into Room 207. Both doors and trim are painted white.

A concrete floor that resembles tabby is laid on the loggia's first level.



D: East Wing, Loggia, looking N



E: East Wing, Loggia, looking N and up



F: East Wing, Loggia, looking NE and up

INTERIOR



A: Room 107 looking N

Finishes

There are two types of ceiling throughout the building's first floor: plank ceilings in rooms 101, 102, 103, 106, and 108; and exposed wood beam ceilings in rooms 104, 105, 107, and 110.

The wall finishes that existed before the 1980 restoration were all removed and replaced with plaster and painted to represent the original finish.

Before restoration, most of ceiling planks, cornice trim, door frames, window frames, window sills, surrounds, and returns were noted as extant in reports (Woodcock, 1994; Shepard & Associates 1977).



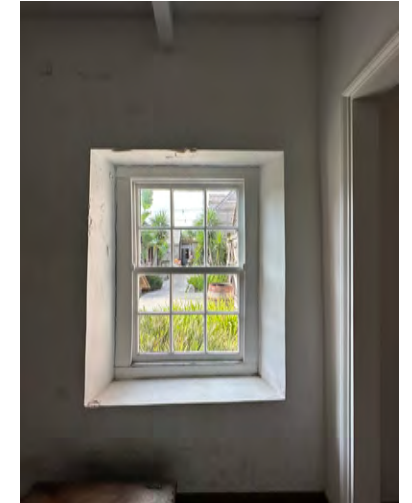
B: Room 101, looking N



C: Room 107, looking S



D: Room 101, looking S



E: Room 104/105, looking E

Typical Doors and Windows

Most interior and exterior doors on the building's first level were installed during the building's restoration. For the DeMesa-Sanchez House restoration project, H. Shepard developed a schematic design for typical doors: a six-panel door with quirked ovolo, fillet, and flat panels on both sides; a four-panel door with square and flat panels on both sides; and common ledged door, primary face, and cleated face. On the second level, most doors are original to the American Territorial period.

Multipane, single-hung wood windows are located throughout the building.



A: East Wing, E facade, window 2E1



B: East Wing, door D23



C: East Wing, S facade, door D11



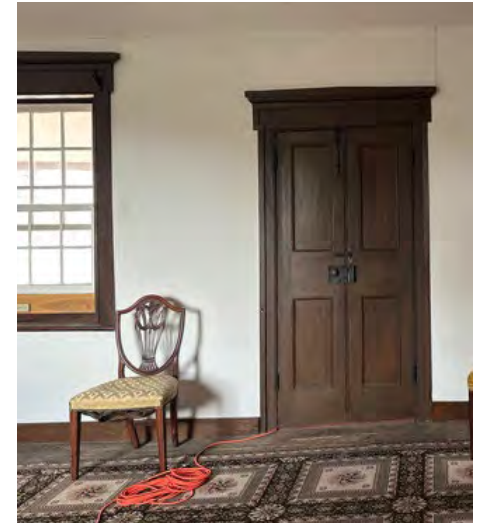
D: Room 103, looking NE, door D5

Mechanical Systems

Air-conditioning and Heating. A partition wall was constructed east of the original wall between rooms 106 and 108 to accommodate air-conditioning equipment. At the first floor level, air-conditioning and heating ducts were installed under the floor during restoration (B). On the second level, air-conditioning ducts are located above the ceilings (C).

Electrical System. Restoration architect H. Shepard specified that no electrical equipment should be visible after finishing the restoration project. Portable extension cords and power strips are used to provide electricity to interior and exterior spaces (A).

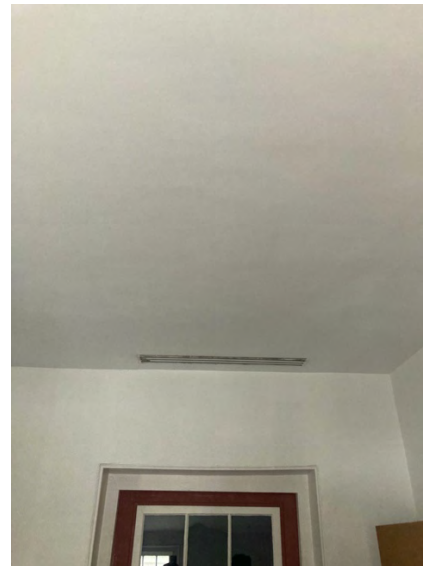
Plumbing System: For the convenience of the museum employees, plumbing was installed to create a bathroom on the building's second level (D). The wood frame partition wall was constructed to the east of the original wall between rooms 106 and 108.



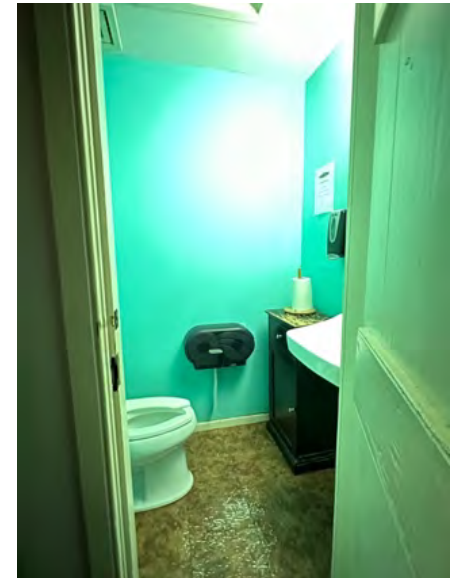
A: Room 101, looking N



B: Room 103, looking W and down



C: Room 204, looking N and up



D: Room 208A, looking NW



A: Room 101, looking S



B: Room 101, looking W



C: Room 101, looking E



D: Room 101, looking W

Room 101

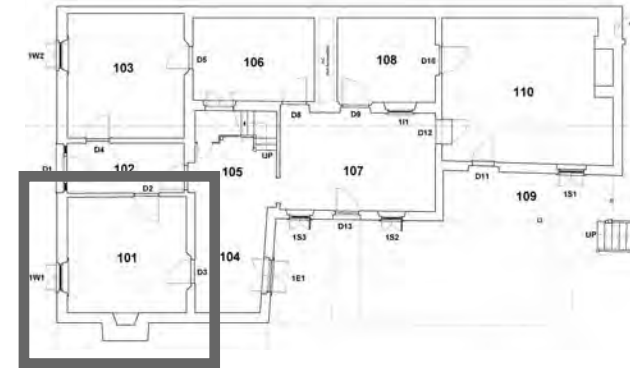
Room 101 is part of the building's first expansion (1763 - 1783). This expansion includes rooms 102, 106, and 108. The west and south walls are coquina masonry. The north wall is wood frame construction. The south wall's central section and doorway that connects rooms 101 and 104 were reconstructed (possibly using the concrete block or brick). All walls are plastered and painted white to represent the original plaster finish (A, B, C, D).

The ceiling planks have rough sawn finish and probably date from the Colonial period (Woodcock, 1994 Report, pg. 10). The exposed planks are painted white. The molding is the same as in rooms 102, 103, 106, and 108.

The wood plank floor, installed on sleepers over the concrete, is a reconstruction of the Territorial Period wooden flooring. To emphasize that material is not original, Shepard suggested to use blind nailing, unlike typical for earlier construction. The floor is painted in a dark, reddish brown shade, and a dark-ocher shade ornament is painted on the floor (E). The baseboards have beaded edges and are painted white. The paint and decoration were applied after 1994 (possibly in the early 2000s when DeMesa-Sanchez House was closed to visitors and the exhibition and interpretation of the building were updated).

Four-panel wooden doors in the east and north walls were produced according to H. Shepard's architectural drawings. The graining applied to the door to Room 102 was added after the restoration (1994 Report, pg. 10).

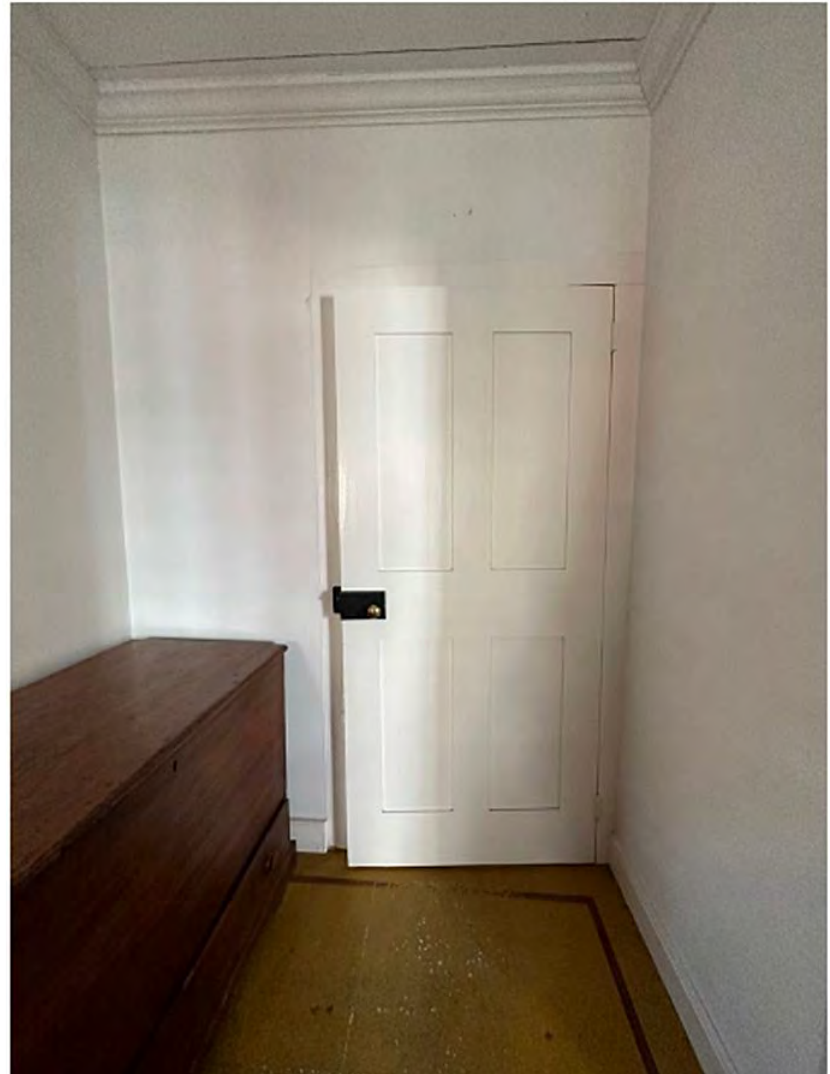
The twelve-over-eight wood sash window is located on the west wall. It is in its original position. The frames and window trim are painted white. The fireplace's frontispiece could date from the late 18th century, but no clear evidence indicates when it was constructed (1994 Report, pg. 11).



E: Room 101, looking SE



A: Room 102, looking W



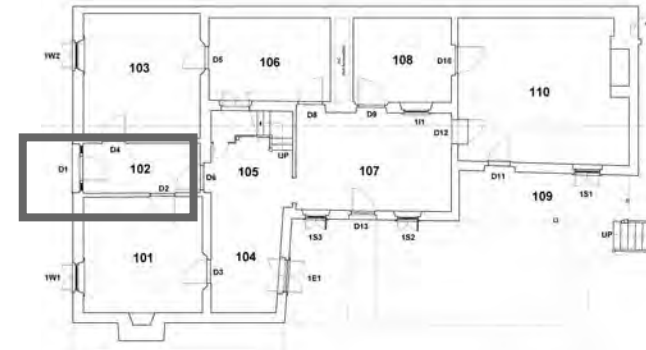
B: Room 102, looking E

ROOM 102

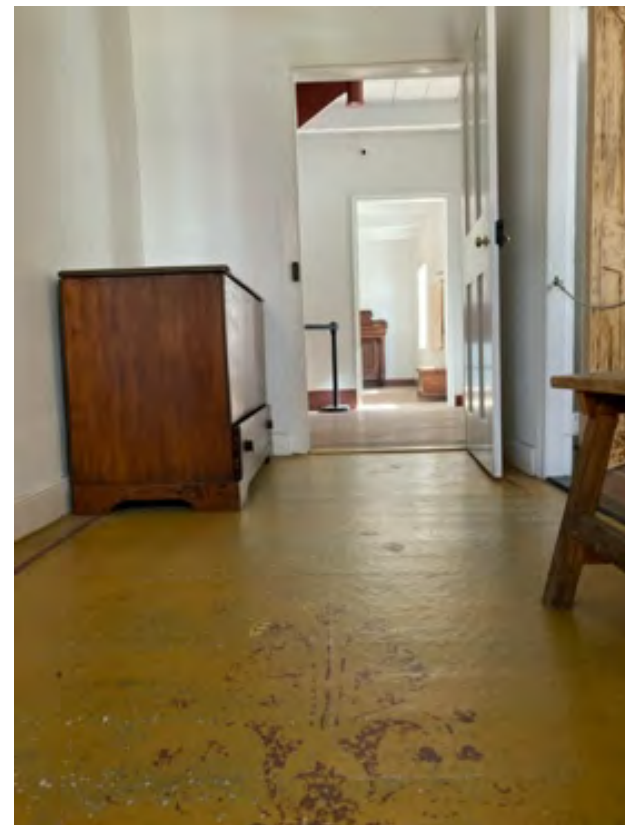
Room 102 was part of the building's first expansion during the years between 1763 and 1783. This expansion includes Rooms 101, 106, and 108. The north and south walls are constructed from wood framing. All walls are plastered and painted white to represent the original plaster finish (A, B).

The ceiling planks have a rough-sawn finish and probably date from the Colonial period. The exposed planks are painted white. The molding is the same as in rooms 101, 103, 106, and 108.

The wood plank floor, installed on sleepers over the concrete, is a reconstruction of the Territorial Period wooden flooring. The floor planks are painted in a dark, mustard ochre shade, and dark brown ornament is painted on the floor (C, D). The baseboards have beaded edges and are painted white. Six-panel wooden doors in the east and north walls were produced according to H. Shepard's architectural drawings. Molding at the door was present at the time of restoration. The graining was applied after the restoration (Woodcock, 1994 Report, pg. 10).



C: Room 102, looking E and down



D: Room 102, looking E



A: Room 103, looking N



B: Room 103, looking E



C: Room 103, looking SW



D: Room 103, looking W

ROOM 103

This room is the original one-room, one-story building built by De Mesa in the early to mid-18th century.

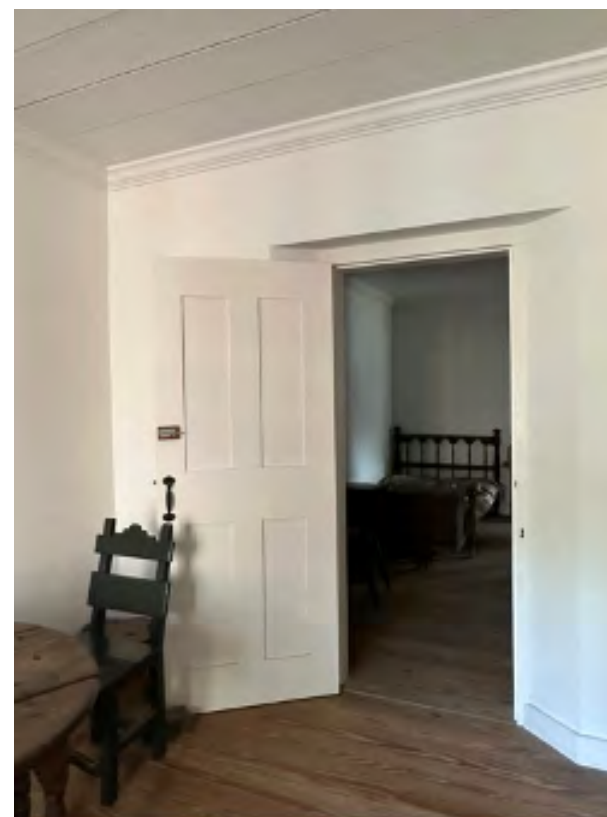
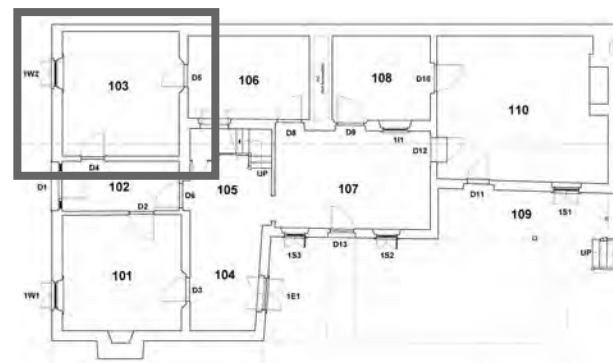
The west and north walls are coquina masonry construction that date from the Colonial period. The east masonry wall was partially reconstructed. All walls are plastered and painted white to represent the original plaster finish.. The south wall is wood frame construction A, B, C, D).

The ceiling planks have a rough-sawn finish and probably date from the Colonial period. The planks are painted white. The molding is the same as in rooms 101, 102, 106, and 108.

The wood plank floor, installed on sleepers over the concrete, is a reconstruction of the Territorial Period wooden flooring. It was reconstructed from archaeological evidence, and there is a tabby floor beneath (1994 Report, pg. 9). The baseboards have beaded edges and are painted white.

The four-panel, wooden door in the east wall was produced according to H. Shepard's architectural drawings (E). The door in the east wall was likely a window before rooms 106 and 108 were constructed. The graining applied to Room 101, Room 102, and Room 103 doors was added after the restoration (1994 Report, pg. 10).

The window in the room is in its original position. The jambs of the opening are splayed, which adhere to the Colonial period construction method (1994 Report, pg. 10).



E: Room 103, looking NE



A: Room 104 looking S



B: Rooms 104 and 105, looking W



C: Rooms 104 and 105, looking N

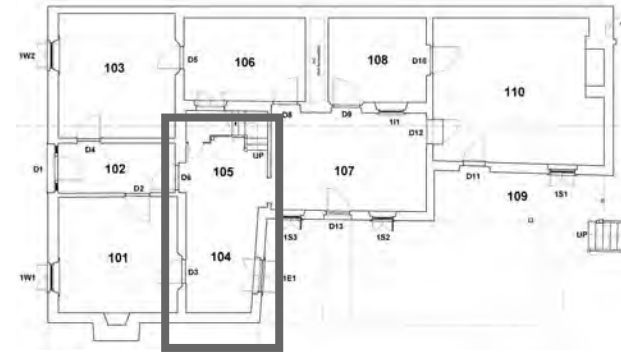
Rooms 104 and 105

The east and south walls of Room 104 are original coquina masonry. The west wall was reconstructed during the building's restoration. All walls are plastered and painted white to represent the original plaster finish (A, B, C). The ceiling slopes from the west wall to the east. The rafters that support the stained wood plank ceilings are exposed and painted white. There are no moldings around the room's upper perimeter. The wood plank floor, installed on sleepers over the concrete, is a reconstruction of the Territorial Period wooden flooring. The baseboards have beaded edges and are painted dark brown. The door on the west wall leads to Room 101. The door trim is painted white. There is a casement window without interior trim on the east wall. The window frame is painted white.

The north and west walls of Room 105 are original coquina masonry. The east wall is wood-frame construction. When first constructed, this area may have been a patio with an exterior stair. The west and east walls are plastered and painted white to represent the original plaster finish. The north wall is constructed of beaded planks and is painted in a dark, reddish-brown shade. The baseboard along the north wall is also painted in dark, reddish-brown shade.

The ceiling planks have rough-sawn finish and probably date from the Colonial period. The planks and exposed rafters are painted white. The wood plank floor, installed on sleepers over the concrete, is a reconstruction of the Territorial Period wooden flooring. The baseboards have beaded edges and are painted dark brown. There are door opening on the west and east walls of the room.

The three-run, two-landing wooden stair connects Room 105 and Room 204. The stair, that initially connected a porch to the second floor was added by Juan Sanchez around 1785. The staircase materials have not been replaced since it was constructed (1994 Report, pg. 12). The stairs, handrail, and skirting are in painted dark, reddish-brown brown. The balusters are painted white. The stair risers and treads are decorated with a painted black "runner" with yellow borders. The five-panel door that leads into the enclosed space underneath the staircase was part of the room's construction (D).



D: Room 105, looking N



A: Room 106, looking S

Room 106

Room 106 is part of the building's first expansion (1763 - 1783). This expansion includes Rooms 101, 102, and 108. The north and south walls of the room are original coquina masonry. The room's west wall was reconstructed during the restoration (the material used for this wall is either concrete block or brick). The east wall is original wood frame construction. All walls are plastered and painted white to represent the original plaster finish (A).

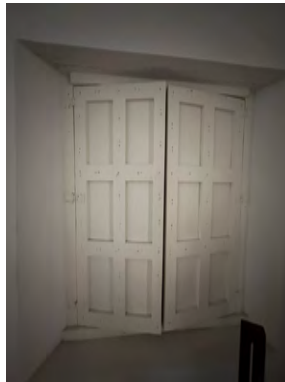
The ceiling planks have a rough-sawn finish and probably date from the Colonial period. The planks are painted white. The molding is the same as in rooms 101, 102, 103, and 108.

The wood plank floor, installed on sleepers over the concrete, is a reconstruction of the Territorial Period wooden flooring. The baseboards have beaded edges and are painted white. The six-panel wooden door on the south wall was produced according to H. Shepard's architectural drawings.

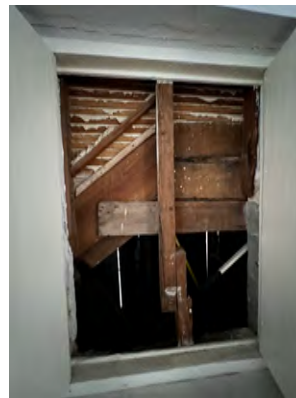
A window in the south wall opens into the staircase, indicating that the stair was built after this addition B, C, D). There are paneled shutters on the Room 106 side of that window. The sawn wooden lath behind the plaster, applied on the north wall of Room 105, is visible through the window opening.



B: Room 106, looking NW



C: Room 106, looking S



D: Room 106, looking S



E: Room 106, looking E



A: Room 107, looking NE



B: Room 107, looking E



C: Room 107, looking S



D: Room 107, looking W

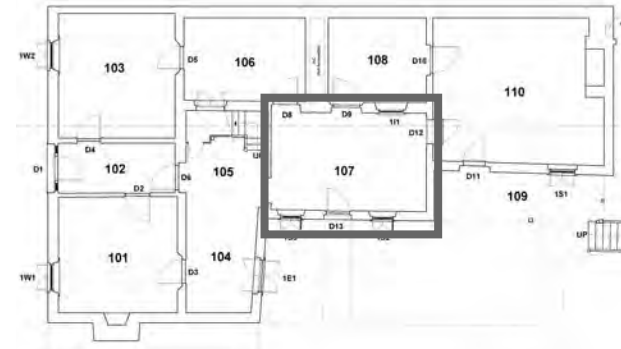
Room 107

The north, east, and south walls of Room 107 are original coquina masonry. The west wall is wood frame construction. All walls are plastered and painted white to represent the original plaster finish (A, B, C, D). Planks that form the ceiling were placed during the building's restoration. The planks and exposed rafters are painted white.

The wood plank floor, installed on sleepers over the concrete, is a reconstruction of the Territorial Period wooden flooring. The baseboards have beaded edges and are painted dark brown.

A four-panel doors lead to rooms 106 and 108. There is no door in the opening between rooms 107 and 105 (E). A six-panel door is located on the south wall. All doors were produced according to H. Shepard's architectural drawings (G).

The twelve-over-eight sash window on the room's north wall is original (F). The frame and trim are painted white. There are two six-over-six pane single hung windows located on the south wall. Windows are placed symmetrically on both sides of the door. Both window frames are painted white. There is no trim on the window.





A: Room 108, looking S

Room 108

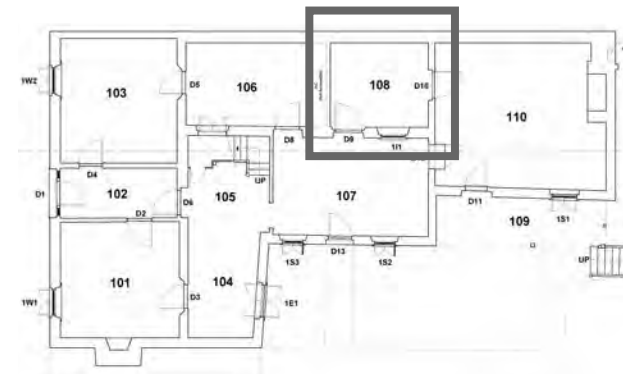
Room 108 is part of the first expansion, which took place between 1763 and 1783. This expansion includes Rooms 101, 102, and 106. The north, east and south walls are original coquina masonry. The west wall is a wood frame construction. All walls are plastered and painted white to represent the original plaster finish.

The ceiling planks have a rough-sawn finish and probably date from the Colonial period. The planks are painted white. The molding is the same as in rooms 101, 102, 103, and 106.

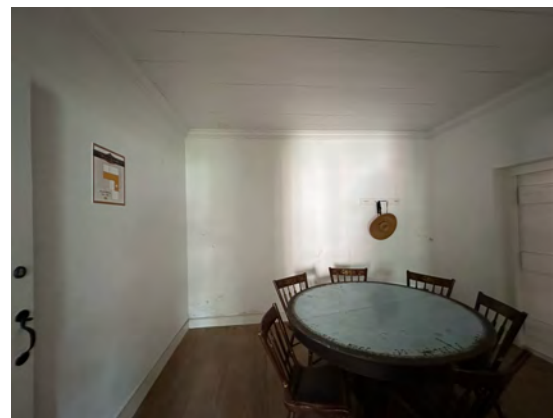
The wood plank floor, installed on sleepers over the concrete, is a reconstruction of the Territorial Period wooden flooring. The baseboards have beaded edges and are painted white.

A four-panel wooden door on the south wall and the board and cleat door on the east wall were produced according to H. Shepard's architectural drawings. Both doors are painted white. There is no trim on the doors.

There is a window on the room's south wall. The window frame is painted white. There is no trim on the window.



B: Room 108, looking E



C: Room 108, looking N



D: Room 108, looking NW



A: Room 110, looking S

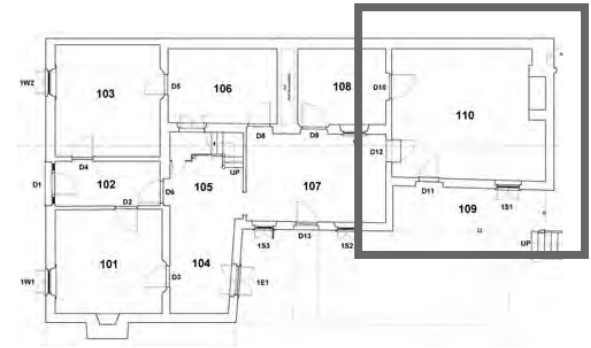
Room 110

The north, east, south, and west walls of Room 110 are original coquina masonry construction that date to the Second Spanish period. A wood-frame partition set west of the original masonry wall creates a void space for ductwork equipment. All walls are plastered and painted white to represent the original plaster finish.

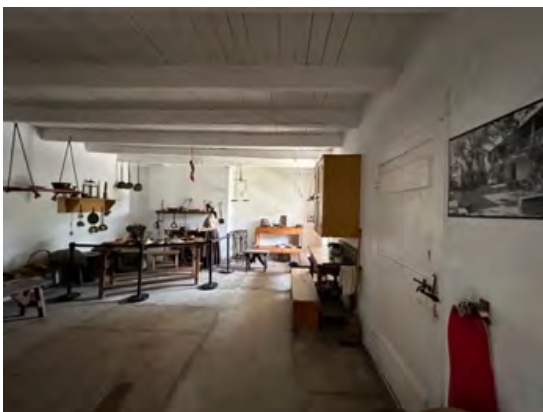
The ceiling planks have a rough-sawn finish and probably date from the Colonial period. The planks and exposed rafters are painted white. The simulated tabby concrete floor was installed during the building's restoration. There are no baseboards installed around the room's perimeter.

A board-and-cleat door is located on the northern side of the west wall and leads into Room 108. A four-panel door is located on the south side of the west wall and leads into Room 107. The board-and-cleat entry door is located on the south wall. All doors were produced according to H. Shepard's architectural drawings. All doors and trim are painted white. A reconstructed twelve-over-twelve pane wood frame sash window is located on the south wall, east of the entrance door. The frame is painted white. There is no trim on the window.

The fireplace is located on the east wall.



B: Room 110, looking NE



C: Room 110, looking E



D: Room 110, looking N



E: Room 110, looking W



A: West Wing, E facade, looking W



B: East Wing, S facade, looking N and down



C: East Wing, N facade, looking S



D: Room 107, looking S

CONDITIONS ASSESSMENT

Summary

The key issues noted in the Conditions Assessment are summarized below.

Site Features: The site has paved and landscaped areas that are in overall good condition. An updated interpretive plan for the site features, paving, and landscaping would aid in site water management and interpretation of the site that reinforces the period of significance.

Stucco and Paint: The painted stucco that covers the facades is in fair to good condition. Some walls exhibit areas of surface abrasion and damage, especially at the lower level. There is some evidence of moisture damage, including chalking and peeling of the coatings in certain locations.

Masonry walls: Some of the walls appear to be damp, especially those at the lower level. A periodic monitoring program should be implemented to gather data for implementing a treatment strategy. See Interior Features and Materials discussion.

Roofs: The roof shakes appear to be in overall good condition, with some areas of aging apparent
Porches: The porch features, including the woodwork, appear to be in fair to good condition. The east exterior stairs exhibit some issues at the connection to the upper porch.

Windows: Most of the windows are in fair to good condition, see façade by façade discussion

Doors: Exterior doors are in overall good condition, see façade by façade discussion

Interiors: There are a range of conditions noted for the interiors, see room by room discussion

Building Systems: See Building Systems discussion

Site Features - Fences, Paving and Landscaping

The white-painted, low wood picket fence and gate, placed along St George Street between the Colonial Quarter sign and post and the southwest corner of the west wing are in fair to good condition. Plants at the southwest corner of the west wing are in contact with the building walls, potentially trapping moisture.

The wood ticket booth and taller wood fence set back from the west property line are in fair condition. The south gate into the courtyard is sagging from the hinges. The placement of the ticket booth's north wall against the house west wing's south stucco wall may contribute to moisture damage in this location.

Along the south and east walls of the building, some foundation plantings are too close to the masonry walls and serve to trap moisture.

Some paving and site features impede site water flow away from the building. The westernmost concrete walkway that leads to the south façade should be either removed or replaced to promote drainage of water away from the building.



A: West Wing, S facade, looking NE



B: Ticket booth, looking W



C: Ticket booth, looking NE



D: Plants along E and S facades, looking NW



E: Concrete walkway, looking N



E: Concrete walkway, looking NW



A: West Wing, roof's E slopes looking NW

Wood Shingle Roofs

The roofs were viewed only from ground level (A). Overall, the wood shingle roofs appear to be in good condition.

The north façade shingles are beginning to display some cupping, minor uplift of a few shingles on small areas of the roof (B). The south façade and west façade roof shingles display some minor areas of cupping and warping but overall appear to be in good condition.

Overall, the flashing materials appear to be in good condition at the chimney/roof penetrations at the east chimney and the south chimney. The drip edges appear secure and in good condition. The gutters and downspouts appear to be well-fastened and in good condition (C).



B: East Wing, roof's N slope, looking SE and up



C: West Wing, roof's Eslope, looking NW and up



A: West Wing, W wall chimney, looking NE and up



B: West Wing, W wall chimney, looking SE and up



C: West Wing, W wall chimney, looking NW and up

Chimneys

The south wall chimney's painted stucco, masonry, and cap appear to be in good condition on the exterior. The north face of the chimney exhibits some minor plant growth at the top and mold growth (not visible from the street).

The east wall chimney's painted stucco, masonry and cap appear to be in good condition on the exterior



D: East Wing, E wall chimney, looking SE and up



E: East Wing, E wall chimney, looking N and up



A: West Wing, W facade, looking NE



B: West Wing, S facade, looking NE

Painted Stucco - West Wing Facades

Overall, the painted stucco on the West Wing's west façade is in good condition. There are a few areas of mold discoloration and wear, mostly near the ground level. There is some minor fading of the paint color in various locations. The wall surface at the second level is protected by the porch roof and is in good condition.

The West Wing's south wall exhibits some minor ripples in the stucco texture, but is in overall good condition.

The east wall first and second level painted stucco walls are in good condition.

The painted stucco on the north wall appears to be in good condition overall.



B: West Wing, E facade, looking NW



D: West Wing, N facade, looking SE and up



A: East Wing, S facade, looking N

Painted Stucco - East Wing Facades

Overall, the painted stucco on the east wing's south and east façades is in good condition. There is some minor fading of the paint color in various locations. There are a few areas of mold discoloration and wear, mostly near the ground level (A, B, C).

The south façade under the south loggia has faded paint close to the concrete walk under the loggia. There may be additional moisture issues in this portion of the wall to be investigated further.

The moisture issues that are visible on the first-floor interior walls (see Interiors) are not readily apparent on the exterior walls. Further investigation is needed, see Recommendations section.



B: East Wing, S facade, looking N



C: East Wing, S facade, looking N



A: East Wing, S facade, looking NE, November 2022



B: East Wing, S facade, looking NE, November 2022



C: East Wing, S facade, looking NE, November 2022



D: East Wing, S facade, looking N, June 2022

East Wing – Painted, Wood Beaded-edge Weatherboard

Repairs to this material were observed during the Fall 2022 site visits. The condition of this material now appears to be good.



E: East Wing, S facade, looking NE, November 2022



F: East Wing, S facade, looking NE, June 2023



A: West Wing, Balcony, looking SE and up



B: West Wing, Balcony, looking G



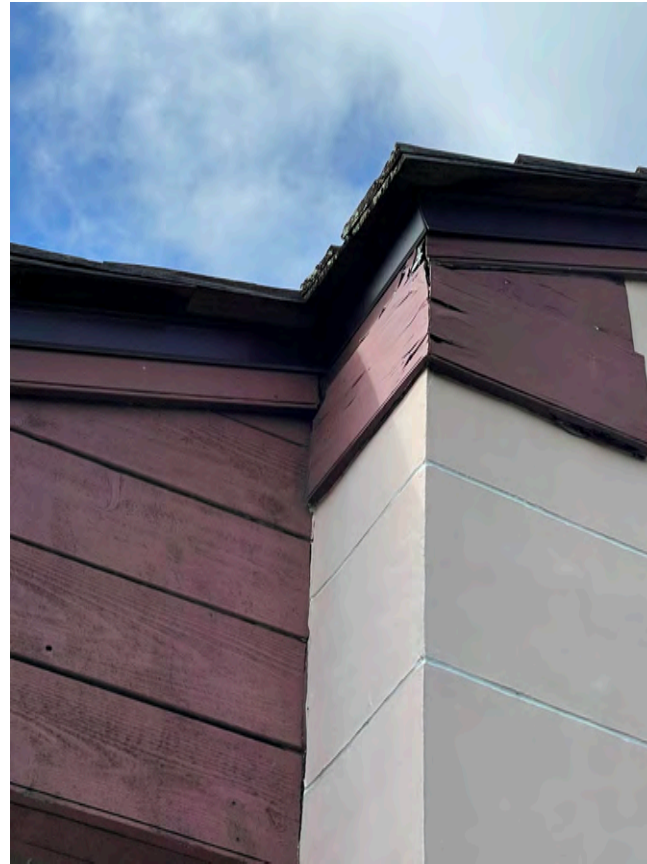
C: West Wing, Balcony, looking SE and up

West Wing - Balcony

Most of the wood elements of the balcony are in good condition (A, B, C, D). The woodwork applied to the façade at the upper south-west corner displays some minor damage and chipped paint (E).



D: West Wing, Balcony, looking NE and up



E: West Wing, Balcony, looking NE and up

East Wing - Loggia

Most of the wood elements of the loggia are in good condition (A, B).



A: East Wing, loggia, looking E



B: East Wing, loggia, looking NE

Exterior Doors - West Wing

The west entrance door, frame and sidelights (D1) are in overall good condition (A). The wood sill has some areas of chipped paint, and the lower sections of the frame have minor evidence of wea (B)..

The west façade Balcony door and frame (D14) are in good condition (C).



A: Door D1 West Wing, W facade, looking E



B: Door D1 West Wing, W facade, looking NE



C: Door D14 West Wing, W facade, looking E

Exterior Doors - East Wing

The south façade, east-side door and frame (D11) are protected by the Loggia above (A, B). The paint finish exhibits some chipping, especially at the wood sill and lower area of the door casings, and the bottom of the door planks indicates some moisture absorption into the wood.

The south façade, west-side door and frame (D13) are in fair condition on the exterior (C). The interior face of lower wood panels indicates significant rot and damage to the painted wood.



A: Door D11 East Wing, S facade, looking N



B: Door D11 East Wing, S facade, looking N



C: Door D13 East Wing, S facade, looking N

Exterior Doors - East Wing

The east façade door and frame (D23) from the Loggia is in good condition (A).

The south façade door (D24) from the Loggia is in good condition (B).



A: Door D23 East Wing, S facade, looking N



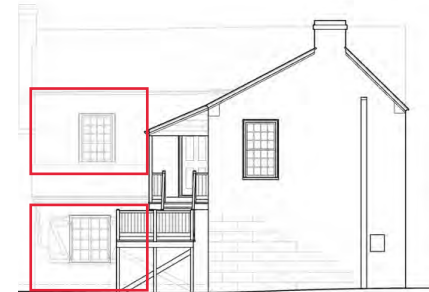
B: Door D24 East Wing, Loggia, looking W

Window - West Wing, East Facade

Window 1E2 is in good condition (A). Window 2E6 is in good condition (B)

Exterior Wood Shutters West Wing, East Facade

Shutter at window 1E2 is in good condition (A).



A: West Wing, E facade, window 1E2, looking W

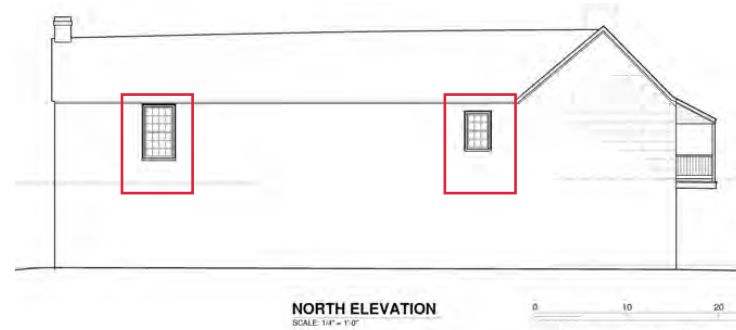


B: West Wing, E facade, window 2E6 looking W

Windows – North Facades of West Wing and East Wing

Window 2N1 was not accessible for viewing from the exterior of the adjacent property (B).

Window 2N2 appears in fair condition, with significant amount of peeling paint on the frames and sash, the sill appears to have some rot (A). Shrubs obscure most of the sill board from view.



A: East Wing, N facade, looking S Window 2N2



B: East Wing, N facade, looking S Window 2N1, not accessible for viewing

Windows - East Wing, South Façade

Window 1S1 is protected under the loggia floor and roof above and are in good condition (C).

Window 1S2 is in good condition, with minor chipping and small amounts of loss of glazing putty in upper sash (B).

Exterior Wood Shutters - East Wing, South Facade

Shutters at windows 1S1, 1S2, 1S3 are in good condition (A, B, C).



A: East Wing, window 1S3, looking N



B: East Wing, window 1S2, looking N



C: East Wing, window 1S1, looking NE

Windows - East Wing, South Façade

2S1 and 2S2 are protected by the Loggia roof and are in good condition (A, B).



A: East Wing, window 2S2, looking N



B: East Wing, window 2S1, looking N

Windows - East Wing, South Façade

.Windows 2S3 and 2S5 appear to be in overall good condition (A, C).

Window 2S4 is in overall good condition, there is cracking and splitting of the wood of the projecting sill piece (B).



A: East Wing, window 2S5, looking NE and up



B: East Wing, window 2S4 looking NE and up



C: East Wing, window 2S3, looking N and up

Interior Features and Materials

Some general interior conditions are noted in this section. Please refer to floor plans for room numbers.

First Floor conditions

The first-floor spaces are interpreted as historical spaces and are accessible to the public. The major issues noted in this condition assessment are as follows:

- Evidence of painted plaster wall deterioration, which may indicate underlying moisture issues in the coquina masonry walls. There is evidence of moisture in the lower level of the masonry walls, especially noted in the internal masonry wall between spaces 106/108 and room 107. The south walls of the East wing also present evidence of moisture intrusion. See notes below for some specific locations of this damage (A).
- The mechanical system air delivery was designed for air ducts run in trenches under the restored lower level floors (A). This may become a future issue due to increased storm activity and rising water levels. See Recommendations section.
- The electrical system was designed for minimal power distribution to reinforce the interpretation of the site as a Territorial-era property. Careful thought was given in the previous restoration to strategic placement of hard-wired wall outlets, to maintain the historic character of the spaces. In some areas, temporary power cords are now used to supplement need for power for other uses. See Recommendations section (C).



A: Room 104, E wall, looking SE and down

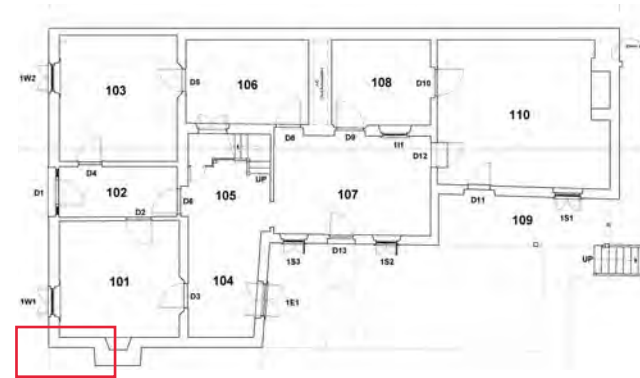


B: Room 201, W wall, looking SW

Room 101

No adverse conditions were noted on wood ceilings, woodwork, fireplace, or wood floors (A).

There is a small area of bubbling painted plaster on the south wall to the west of the fireplace (B).

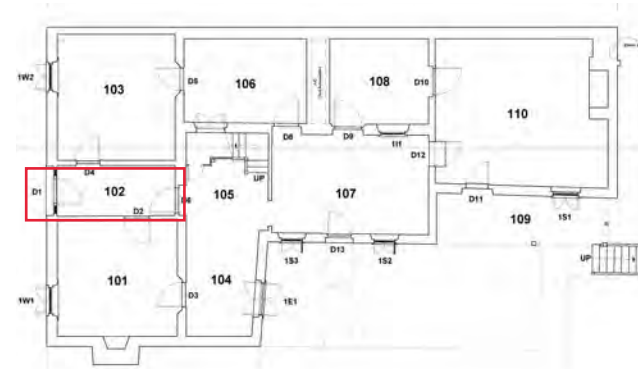


A: Room 101, looking S

Room 102

No adverse conditions were noted on wood ceilings, plasters walls, and woodwork (A) .

Painted ornament on the wood floor is fading away (B).



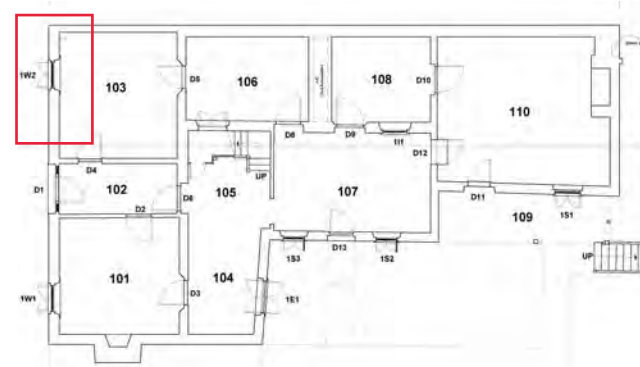
A: Room 102, looking W



B: Room 102, looking W

Room 103

Minor plaster damage on lower area of wall near and below sill area of window 1W2, vertical plaster crack on east wall.



A: Room 103, looking W

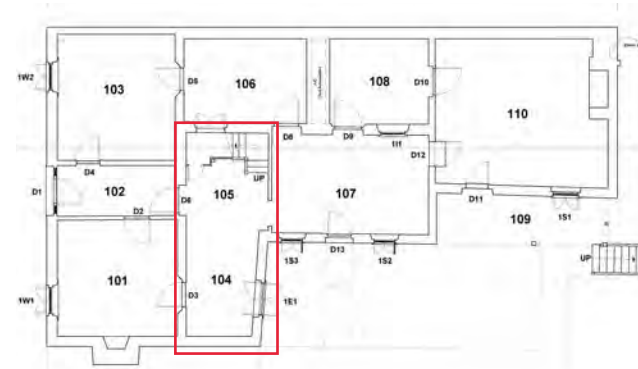


A: Rooms 104 and 105, looking SW

Rooms 104 and 105

This space has several areas of damage to the plaster walls, indicating moisture infiltration in the masonry wall:

- west wall, high on the wall under the exposed beams (A)
- west wall, low on wall next to the wood staircase (A)
- south wall, low on wall below sill height (B)
- east wall, around the window opening (1E1), more extensive plaster damage along the wall below the window sill height (C)



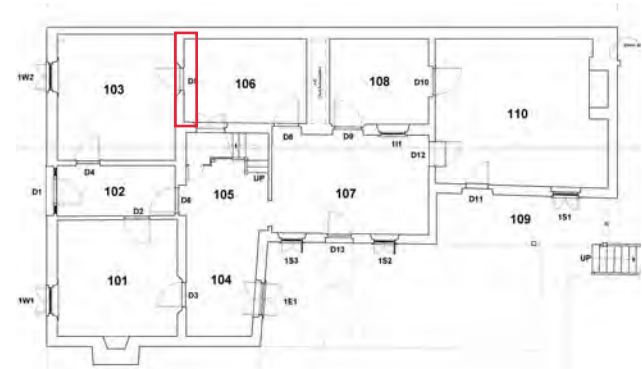
B: Rooms 104 and 105, looking S



C: Rooms 104 and 105, looking E and down

Room 106

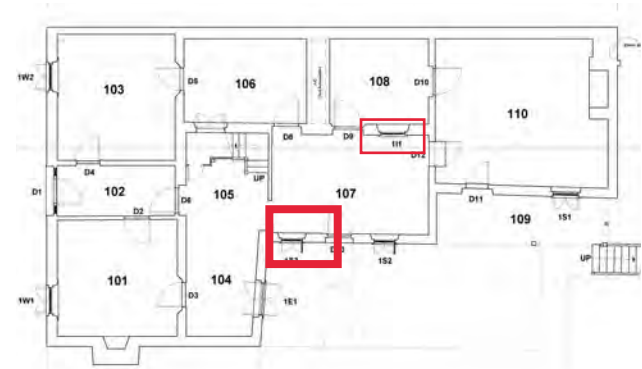
Some evidence of plaster damage on the south wall (A).



A: Room 106, looking NE

Room 107

Plaster damage on north wall and low on the south wall (A, B).



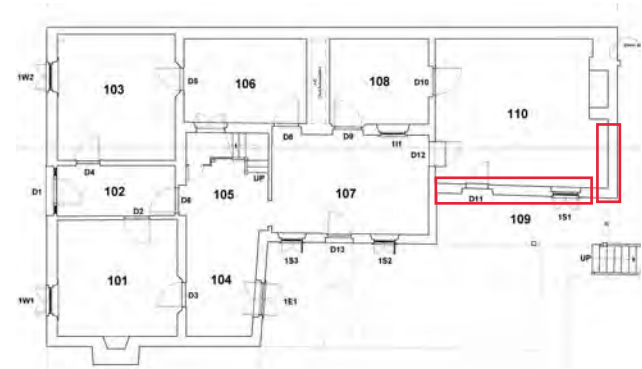
A: Room 107, looking N



B: Room 107, looking SW and down

Room 110

Plaster damage at south and east walls (A, B).



A: Room 110 , looking S



B: Room 110, looking S and down

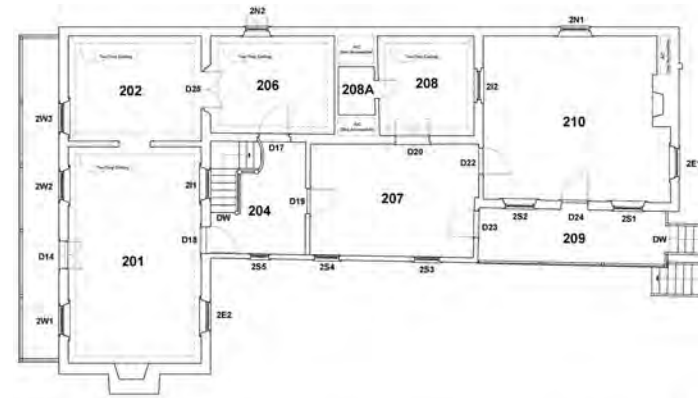


A: Room 201, looking S

Second floor conditions

Room 201 is an interpreted museum space (a).

The other second floor rooms are used for furniture storage (Room 202), tenant operations (rooms 206, 207, 208 and 208A), and equipment and supply storage (room 210), thereby limiting direct observation of the condition of some ceilings, and the walls and floors (B, C).



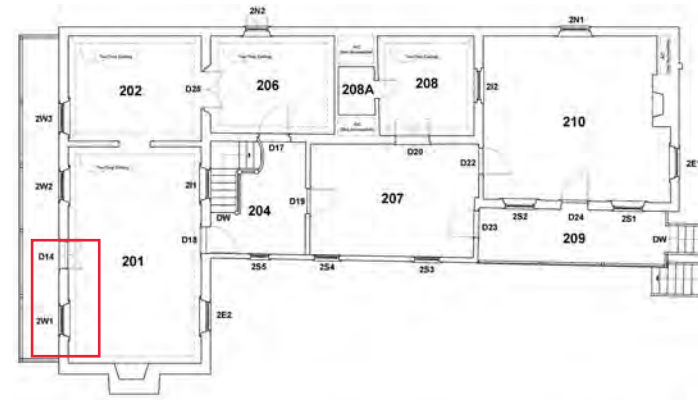
B: Room 202, looking E



C: Room 210, looking N

Room 201

No adverse conditions were noted on wood ceilings, plasters walls, woodwork, fireplace or wood floors. Window 2W1 has a power strip inserted in the board that displace the lower sash, and a temporary power cord is run through the room under the Loggia doors to the exterior.



A: Room 201, looking W



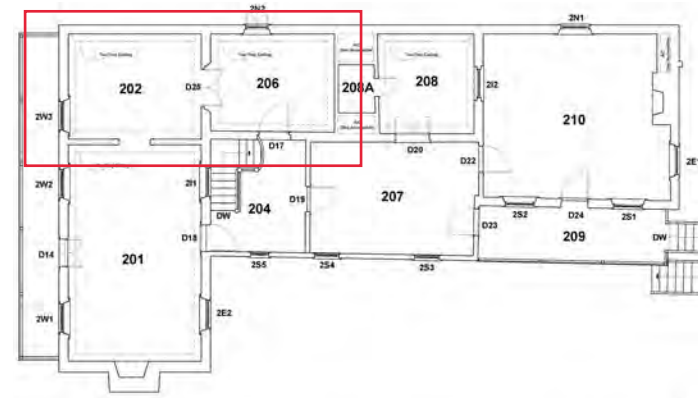
A: Room 201, looking W

Room 202

Limited visibility, no adverse conditions were noted on wood ceilings, plasters walls, woodwork. Wood floor showing some wear (A).

Room 206

Limited visibility, plaster damage on the north (exterior wall), and around the window 2N1 sill area (B).



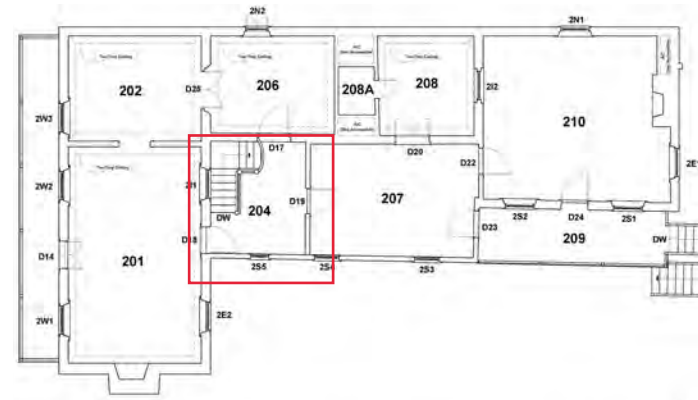
A: Room 202, looking N



B: Room 206, looking E

Room 204

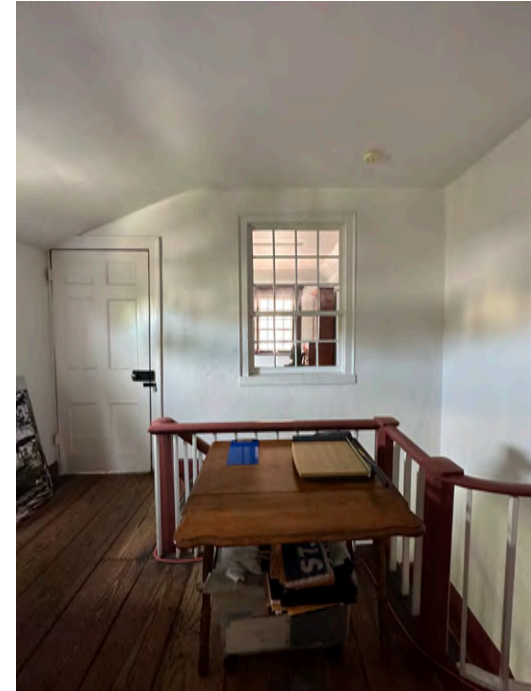
Limited visibility. No adverse conditions were noted on ceilings, woodwork, interior window (211), railing, stairs (where visible) (A, B, C).



A: Room 204, looking NW N



B: Room 204, looking NE



C: Room 204, looking W

Room 207

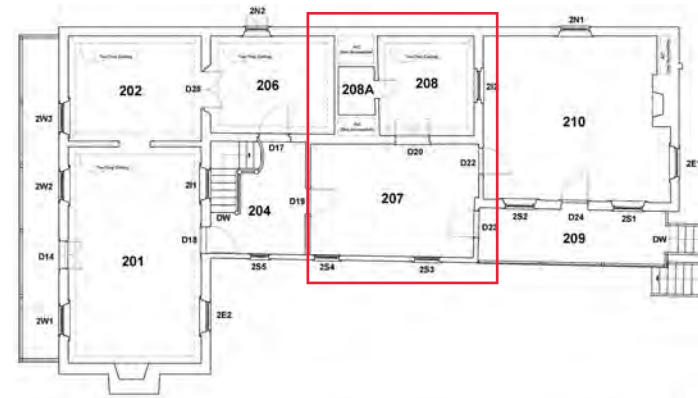
Limited visibility due to contents of space, plaster damage around perimeter of window 2S (A, B).

Room 208

Limited visibility due to contents of space (C, D).

Room 208A

No adverse conditions were noted on ceilings, plaster walls, floors, interior woodwork (C).



C: Room 208 looking N



D:: Room 208 looking N



E:: Room 208A looking NW



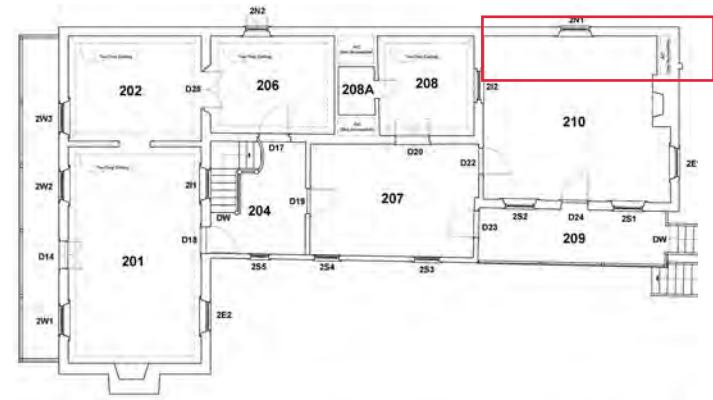
A: Room 207, looking W N



B: Room 207, looking S

Room 210

Limited visibility due to contents of space, plaster damage at ceiling near north wall (A, C) and near the window 2N1 (B).



A: Room 210, looking E



B: Room 210, window 2N1, looking N



C: Room 210, looking N

Interior wood doors

Overall, the interior wood doors are in good condition.



A: Door D14 looking W



B: Door D18 looking E



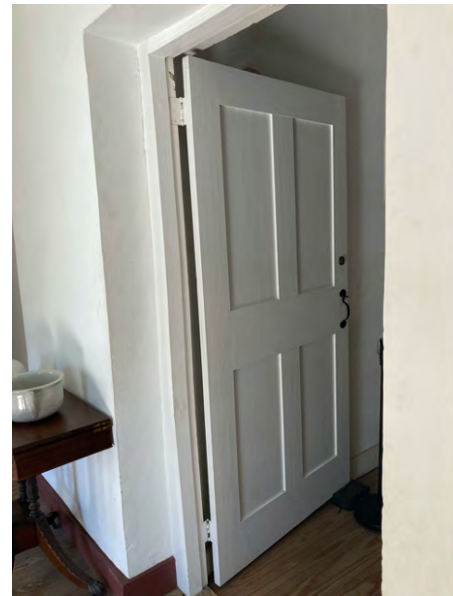
C: Door D19 looking NE



D: Door D1 looking W



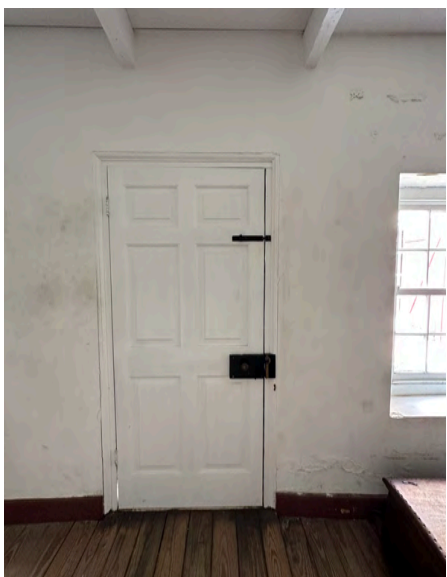
E: Door D5 looking NE



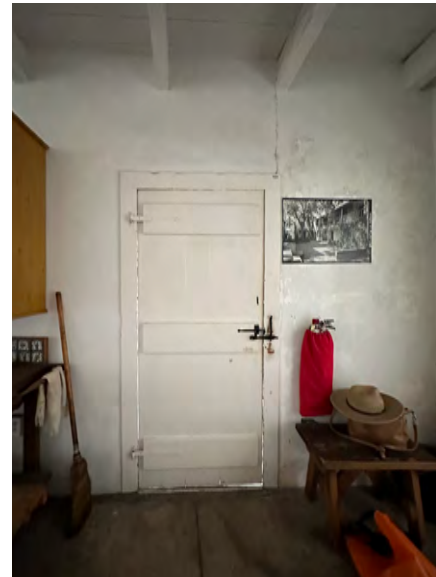
F: Door D9 looking NW



G: Door D10 looking E



H: Door D13 looking S



I: Door D11 looking S

Interior woodwork, stained or painted

Overall, the interior woodwork is in good condition



A: Window 111, looking N



B: Window 2W1, looking W



C: Door 2D, looking N

Building systems

Mechanical system

The most visible component of the mechanical system are the supply grills embedded in the first floor wood and concrete floors, and the grills in the second floor wood or plaster ceilings (A, B). The system was in operation on the date of the site visit. See Recommendations for future considerations for the mechanical system.



A: Room 107, looking SE



B: Room 204, looking NW

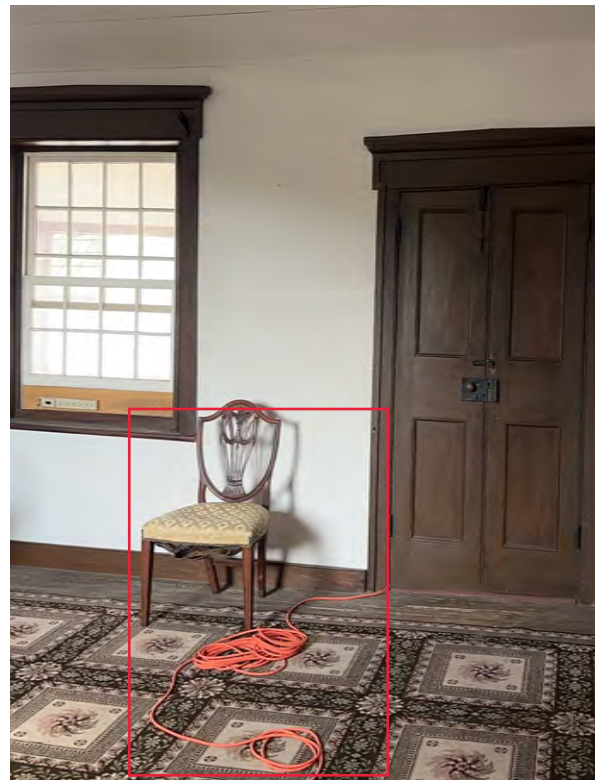
Electrical system

The electrical meter is recessed in a void space on the east wall that is covered by a painted wood access door, painted finish is in fair condition (A).

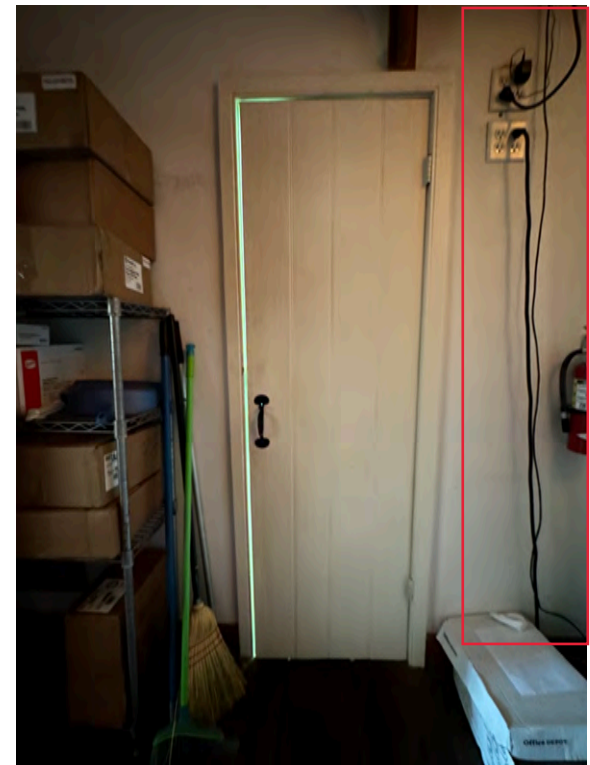
Room 201 had a temporary power cord running to the door at the balcony, then to the exterior for lighting (B). See Recommendations for future considerations for the electrical system. Power cords are running from the Room 208 (C). Consider future system adaptations for a more permanent solution to electrical needs for the building.



A: East Wing, east facade, looking NW



B: Room 201, looking SW



C: Room 208, looking W

RECOMMENDATIONS

Guidelines and Treatment Approach

The DeMesa-Sanchez House is a historic property managed by University of Florida Historic St. Augustine Inc. (UFHSA). The property is currently operated as an interpretive museum space and offices/ work spaces for the Colonial Quarter organization. The interpretation of the site and building provides the residents and visitors an opportunity to experience the City's rich architectural heritage through the building's visual appearance, form, and materials. From extensive research and historic preservation projects of the last fifty years, important character-defining features have been preserved and restored to present the architecture and streetscape of the American Territorial Period. The DeMesa-Sanchez House embodies, in three-dimensional form, the evolution of a site over the multiple historical periods that shaped today's City of St. Augustine.

These recommendations for the property are guided by two documents. *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings*¹, provides overall guidance for selecting the appropriate Treatment Approach. The City of St Augustine's *Architectural Guidelines for Historic Preservation*² provides more detailed guidance for the treatment of historic features and materials, with specific recommendations for the design of the site and landscape, and treatment of exterior materials, including appropriate paint colors.

For the building's exterior and interior spaces, an overall **Preservation** Treatment is recommended. The National Park Service defines a Preservation treatment approach "*as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials, and features rather than extensive replacement and new construction.*"³ The Standards for Preservation require retention of the greatest amount of historic fabric along with the building's historic form.

Any future modifications to the building's mechanical, electrical, or plumbing systems should minimize alterations to the floor plan and exterior elevations, and preserve/ protect the historic building materials.

¹ The Secretary of the Interior's Standards for the Treatment of Historic Properties, National Park Service Technical Preservation Services. <https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm>

² <https://www.citystaug.com/DocumentCenter/View/153/Architectural-Guidelines-for-Historic-Preservation-PDF>

³ <https://www.nps.gov/articles/000/treatment-standards-preservation.htm>

General recommendations for the DeMesa-Sanchez House

- For any interventions in the physical fabric of the property, document existing conditions with photographs, videos, drawings, and field notes, before commencing work, during the work and after completion of the project
- Retain and preserve all character-defining features
- Any character-defining features that are deemed necessary to remove should be retained, tagged, and stored for future reinstallation
- Where appropriate as part of future work, previously altered or removed features could be restored or reconstructed respectively
- Any modifications or replacement of the existing contemporary finish materials should be installed with reversibility in mind and to not damage the historic features and materials of the building
- Any excavation work on the property should adhere to local, state, and national standards regarding the investigation, documentation, and management for any archaeological resources

Recommendations for specific features

The following specific recommendations include both maintenance and repair considerations.

Site features, fences, paving and landscaping

Paving, landscaping and site features

- Periodically check landscaped and paved areas for debris, trash, damage to paved surfaces
- Develop a future landscape design for site features to support interpretive goals for the property and enhance the experience of the site
- Selection of new plant materials should balance recommendations from the City's Architectural Guidelines for Historic Plant Materials and resiliency improvements in the landscape

Wood fence and ticket booth at St George Street entrance

- Periodic assessment of wooden fence/ ticket booth condition. Repair as required in conformance with the City's *Architectural Guidelines* on materials and installation methods
- Eventual removal of ticket booth from street facade, and recreation of appropriate fence/ wall, in conformance with the City's *Architectural Guidelines* on materials and installation methods

Walkways/ Concrete walks

- Check for uneven surfaces, cracked paving, damaged or missing mortar joints
- Repair small areas with similar materials, replace cracked sections, maintain proper slopes for accessibility and site drainage away from building walls

Landscaping

- Do not allow plants to touch building materials and surfaces
- Remove perimeter plantings along the south and east facades
- Keep branches from overhanging the roof
- Treat for pests, review condition of plantings and beds, consult with plant specialists and arborists as needed
- Use care with equipment (mowers, trimmers, etc) around building foundations, walls, and porches

Exterior Water Management: Site Drainage

- Visually observe site stormwater management systems, annually and after major storm events.
- Check ground drainage near building foundations to ensure water flows away from the building. Inspect for build-up of earth and organic matter around the perimeter and maintain separation of any wood framing or trim at least 6" from ground contact.
- If conditions require additional storm water management, develop designs and implementation strategies.

Flood proofing/ resiliency planning

- Short term: improve site storm water management. Monitor and record any resulting flooding events due to storm activity
- Long term: develop a flood protection plan, refer to "Flood Mitigation Design Guidance for Historic Coquina Buildings," September 2021, recommendations for the DeMesa-Sanchez House

Building Exterior

Painted stucco

- Inspect facades annually or after major storm events and note locations and sizes of cracks, peeling paint, biological growths, and surface impact damage. Note areas where damage may extend to masonry wall below the stucco.
- Most of the cracks on the facades appear to be superficial and restricted to the sacrificial stucco material. Small cracks should be patched and painted as part of the regular maintenance routine. Use materials that are compatible with the stucco composition, texture, pattern, and sheen level.
- When cleaning areas of moss growth, mold, and mildew damage, test products and methods on small areas first. Use gentlest cleaning materials and methods possible. Use hand applied materials or low-pressure washes with mild cleansers that are compatible with the stucco materials.
- When repainting facades, match the approved paint color palette, surface sheen recommendations, pattern, and location of colors on the building, in accordance with the City's *Architectural Guidelines* on Paint Colors and Placement. Prep surfaces to be repainted in accordance with the requirements of the substrate material.

Masonry walls

Refer to reports prepared by Herschel Shepard for the 1970s restoration project for guidance on materials and methods.

- Retain and protect coquina masonry walls with appropriate stucco coatings and finishes
 - Evaluate the overall condition of the masonry to determine whether repairs rather than protection and maintenance are required
- Develop a periodic monitoring program for moisture testing of masonry to record changes in wall moisture based on seasonal fluctuations and weather events.
 - Investigate conditions of ‘rising damp’ moisture in the first floor north, intermediate, and south coquina walls. Monitor east wall of room 104. Develop a preservation strategy for the coquina masonry.
 - Repair masonry with “in-kind” and compatible masonry and mortars. See City's *Architectural Guidelines* for further recommendations on repair of masonry.

Wood shingle roof

- Periodically inspect roof (annually and after storm events)
- Coordinate/ review interior monitoring reports for potential water infiltration issues
- Coordinate/ review site monitoring reports for potential site drainage issues
- Review underside of roof decks for signs of water infiltration
- Examine shingles for gaps, cupping and warping, biological growth, and missing shingles
- Examine roof flashing at eaves, drip edges, dormers, wall-roof intersections, and all roof penetrations
- Examine gutters and downspouts for evidence of leaking, monitor performance during rain events, check points of discharge on site in coordination with site water management design
- Examine edge detail at fascias for misalignment, damage, or if missing

Repair Recommendations:

- Make repairs for any roofing problems as soon as possible. Provide temporary protection for damaged areas until repairs can be made, using tarps or waterproofing materials
- Replace missing/ damaged flashing, drip edges, caulking and sealants

- Re-secure loose flashings at chimneys, wall-roof connections, dormers, roof penetrations
- Remove live vines and plants growing on or near the roof
- Remove leaf and branch debris from roof surfaces, flashings and saddles
- Periodically remove biological growths that may cause damage to roof shingles with products and application appropriate to the material
- Trim branches away from roof
- Roofing contractor should inspect roof at minimum every 5 years or after a major storm event
- Replace missing, damaged shingles with like materials as needed until such time as a new roof will be required.
- Refer to *Preservation Brief 4 Roofing for Historic Buildings*

Chimneys

- Monitor with binoculars, at least annually and after storm events
- Inspection by mason as part of roof monitoring at minimum every 5 years and after major storm events
- Monitor condition of chimney cap for water-tightness
- Monitor chimney flashing at roof penetrations
- Monitor masonry for moisture transfer to wood framing
- Monitor sealants for hardening and cracking.

Repair Recommendations

- Test existing mortar for composition and hardness. Repoint mortar joints with hydraulic lime mortar or other suitable mortar that matches the existing mortar (beware of too strong a mortar, must have less strength than the masonry to avoid stone damage).
- Repair or replace chimney cap if damaged
- For flashing repairs, use flashing similar to original installation. Clean out old sealants or mortar and properly re-bed all step flashing. Use non-ferrous (copper) material that is compatible with roof materials

Exterior: Painted siding at south facade, wood trim, fascia, rafter ends, raking and running trim

- Examine trim for gaps, chipped, cracked, rotted or damaged wood
- Check for missing or failing sealants at wall penetrations
- Check for failing attachments for wall mounted signs or brackets
- Monitor dormer siding for movement or deterioration, in joints, cracks and around openings

Repair Recommendations:

- Wash exterior woodwork only if there is excessive dirt or biological growth (mold, mildew) use gentlest means possible, natural bristle brushes, cloths and water only, to start. If more cleaning is needed, use mild phosphate-free detergents. Refer to *Preservation Brief 10 Exterior Paint Problems on Historic Woodwork*.
- Note: Pressure washing is not recommended due to the increased risks of water infiltration and potential damage to the wood surface.
- For re-nailing in historic materials, use fasteners appropriate for material and for appearance
- Removal of the beaded wood siding boards on south facade requires great care, so as not to disturb more materials that necessary
- Use smooth faced hammer to preserve anticorrosive surface of fasteners (nails)
- Repair rotted non-structural wood with wood epoxy materials if possible, or dutchmen, if joints can be concealed. Replace materials only if rot/ damage compromises over 40% of the component.
- For repainting, properly prepare the wood surfaces, in accordance with manufacturers recommendations. Ensure compatibility between old and new paint materials.

- Remove deteriorated caulks and sealants, clean and reapply compatible materials using backer rods and following the manufacturer's recommendations.

Porch/ Loggias

- Examine porch components for settlement or separation from the building
- Examine tie-in connections at walls and roofs, coordinate with roofing and siding monitoring, especially flashings
- Check that porch columns are securely fastened and aligned properly, and that there is no shifting or twisting of the columns
- Check condition of column bases
 - Check condition of all wood materials for signs of rot, decay or pests (insect damage), rust stains indicating fastener corrosion
- Check conditions of finishes and materials
 - Check for missing or failing sealants at wall connections
 - Check for cracked or failing paint coatings
 - Perform this review semi-annually.

Repair Recommendations

- Clean (sweep) porch decks regularly
- Effect repairs; fill open cracks, holes or joints with appropriate caulk materials and backer rods for larger holes.
- Use wood epoxies for repair of larger areas of damage
- Replace component only if repairs above cannot maintain structural integrity of component. Replacement pieces should match existing in size, thickness, profile. Use treated wood for all exterior components in contact with earth or masonry
- Coat with water-repellent wood preservative that can be painted
- Apply high quality primers and paints according to manufacturer's recommendations, check compatibility with old coatings and with substrate materials.

- Refer to Preservation Brief 45 *Preserving Historic Wood Porches* for additional repair information.

Windows, exterior

- Check that frames are not loose and are sealed properly to the wall materials
- Check that sash fit in frame and operate properly
- Check that glass is securely fitted into sash frame, condition of glazing putty, paint and no broken or cracked glass
- Check condition and finishes of sash hardware
- Check condition of wood components, for rot, damage, or pest infestation. A vulnerable area appears to be the lower rail/ stile joints at the south dormer windows
- Check paint condition and for rust stains from corrosion of fasteners.

Repair Recommendations

- Repair sections of rot/ damage with wood epoxy. If wood is too damaged to repair, replace with in-kind materials, select decay-resistant woods, match the existing component in size, material, thickness, and profile
- Treat with wood preservative prior to painting
- Repair broken or missing glass, putty in window glass with oil-based putty
- Clean window glass
- Clean handles and hardware with soft cloth
- Prep surfaces and paint window wood components using appropriate materials and methods
- Refer to Preservation Brief 9 *The Repair of Historic Wood Windows for additional repair guidance.*
- Remove the metal rods holding window boxes in masonry openings on north and east walls and repair holes in window exterior jamb casings

Exterior wood shutters

- Check that shutters fit in window opening and operate properly
- Check condition and finishes of shutter hardware, hinges, hold-backs, latches if any
- Check condition of wood components, connections at stiles and rails and conditions of panels for rot, damage. or pest infestation
- Check condition of wood finishes

Repair Recommendations

- Repair sections of rot/ damage with wood epoxy. If wood is too damaged to repair, replace with in-kind materials, use decay resistant wood matching the existing component in size, material, thickness, and profile
- Treat with wood preservative prior to painting
- Prep surfaces and paint window wood components using appropriate materials and methods
- Clean handles and hardware with soft cloth
- If full replacement of shutters is desired, consider redesign of shutter construction for additional storm protection. (one option is to provide metal plate on face of shutter that is against the wall, not visible when shutters are in open position). Refer to City's Architectural Guidelines for wood hurricane shutters.

Exterior doors

- Check that frames are not loose and sealed properly to the wall materials
- Check that doors fit in frame and operate properly
- Check condition and finishes of door hardware, hinges, locks and latches and knobs/ handles
- Check condition of thresholds
- Check condition of wood components, connections at stiles and rails and conditions of panels for rot, damage. or pest infestation
- Check condition of finishes

Repair Recommendations:

- Repair sections of rot/ damage with wood epoxy. If wood is too damaged to repair, replace with in-kind materials, matching the component in size, material, thickness, and profile.
- Clean hardware with soft cloth, apply light coat of paste wax to maintain finish.
- If stained finish is deteriorated, strip finish and stain the door, follow with clear coat topcoat. For painted finish, prep wood and repaint with appropriate color to match existing color scheme

Interior Features and Materials

As noted in the existing conditions section, the overall interior condition appears to be good. In some areas, a closer visual inspection was impeded by furnishings, shelving, and products stored in the space. The following offers some general guidelines for maintenance and repairs as needed.

Interior wood doors

- Check operation of doors and hardware; hinges and latch sets/locksets
- Check condition of door finishes, stained or painted, repair to match existing finishes

Interior woodwork, stained or painted

- For repair to interior finishes, match adjacent surfaces finish treatments (painted or stained)
- Refer to Preservation Brief 28 *Painting Historic Interiors*

Fireplaces and surrounds

- Check condition of fireplace surround woodwork and finish
- Check for cracking, displacement of hearth tiles

Repair

- Make repairs similar to those noted for interior woodwork
- Repair damaged tiles, if replacement tile is needed, find tile to match as closely as possible.

Plaster walls and ceilings

- Monitor plaster surfaces for signs of movement, cracks, and gaps
- Monitor plaster condition for delamination of top coats, cracking, stains, and signs of water intrusion, and deterioration of plaster materials,
- Monitor near window openings, especially at window sills

- Perform this review at semi-annual intervals, and after significant storm events

Repair Recommendations for some small areas of plaster deterioration as noted in the Existing Conditions section of the report.

- Repair sources of water intrusion before effecting repairs
- Analyze plaster for composition, refer to 1970s restoration project specifications for materials and application methods
- Fill hairline cracks with patching materials that are compatible with existing materials
- Repaint with compatible materials to match existing color
- For additional repair guidelines, refer to Preservation Brief 21 *Repairing Historic Flat Plaster—Walls and Ceilings*.

Building systems

Structural Framing

- Coordinate structural monitoring with review of interior finishes, mechanical systems, and exterior masonry
- Check for deflected, cracked, or split framing members
- Check for missing connections and fasteners
- Check for signs of pest infestation and water infiltration
- Provide guidelines for floor loads for storage in second floor spaces
- Consult with architect/ structural engineer for guidance on repairs as needed

Mechanical

- Monitor operation of each system
- Check utility bills for spikes in service

Repair Recommendations:

- Consider use of high-efficiency filters to minimize particulates
- Replace deteriorated parts in system as soon as possible
- Implement a comprehensive repair program for sealants and caulking, consider weather stripping at door perimeters, jambs and thresholds, to minimize air infiltration.
- Refer to Preservation Brief 24 *Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches*.

Future System Replacement

- Plan for future new mechanical system, with considerations for humidity control and improving efficiency
- Design for a consistent interior temperature/ humidity management. Consider dehumidification requirements for housing furnishings and artifacts, balance with stabilizing interior finishes such as the plaster walls
- System design to be coordinated with any necessary electrical system upgrades

- Consider alternative air delivery systems for first floor, due to potential for flooding of the existing ductwork trenches

Electrical

Maintenance items and Repair Recommendations:

- Monitor exterior equipment, fasteners, and condition.
- Interior: Test switches and outlets at regular intervals, at least monthly
- Routine maintenance includes bulb replacement
- Check operations of smoke detectors and alarm system monthly

Future electrical system work

- Redesign for building's operational needs for power, provide additional concealed outlets for power and lighting to minimize need for temporary power cords

Plumbing

Maintenance Items and Repair Recommendations:

- Check operation of plumbing fixtures, check faucets for drips, check toilet operation, monitor for signs of leaks
- Coordinate plumbing review with exterior review of pipe penetration flashing at roof and wall connection at second floor
- Annually, review water consumption records for signs of water leaks

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APPENDICES

43 St. George Street, HABS Drawings, 1961

Historical Outline of the DeMesa-Sanchez (Spanish Inn) Site, 1978

Restoration Drawings, Shepard Associates Architects & Planners 1979

DeMesa Sanchez House Report 1994

FMSF SJ02520

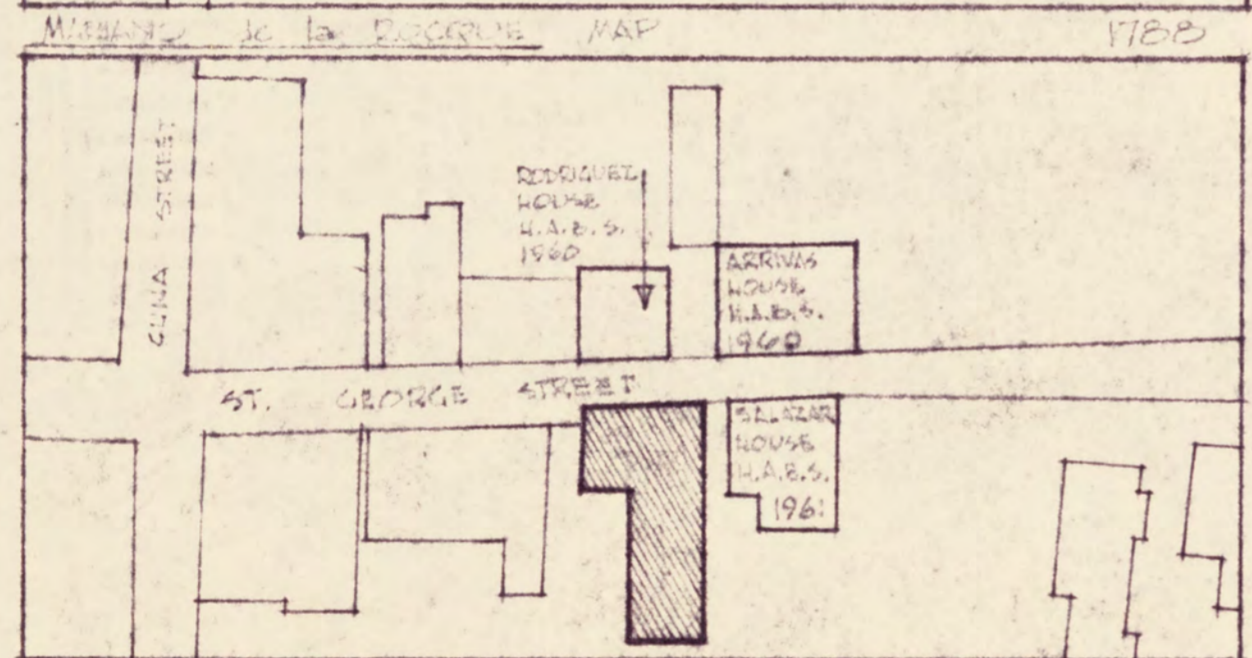
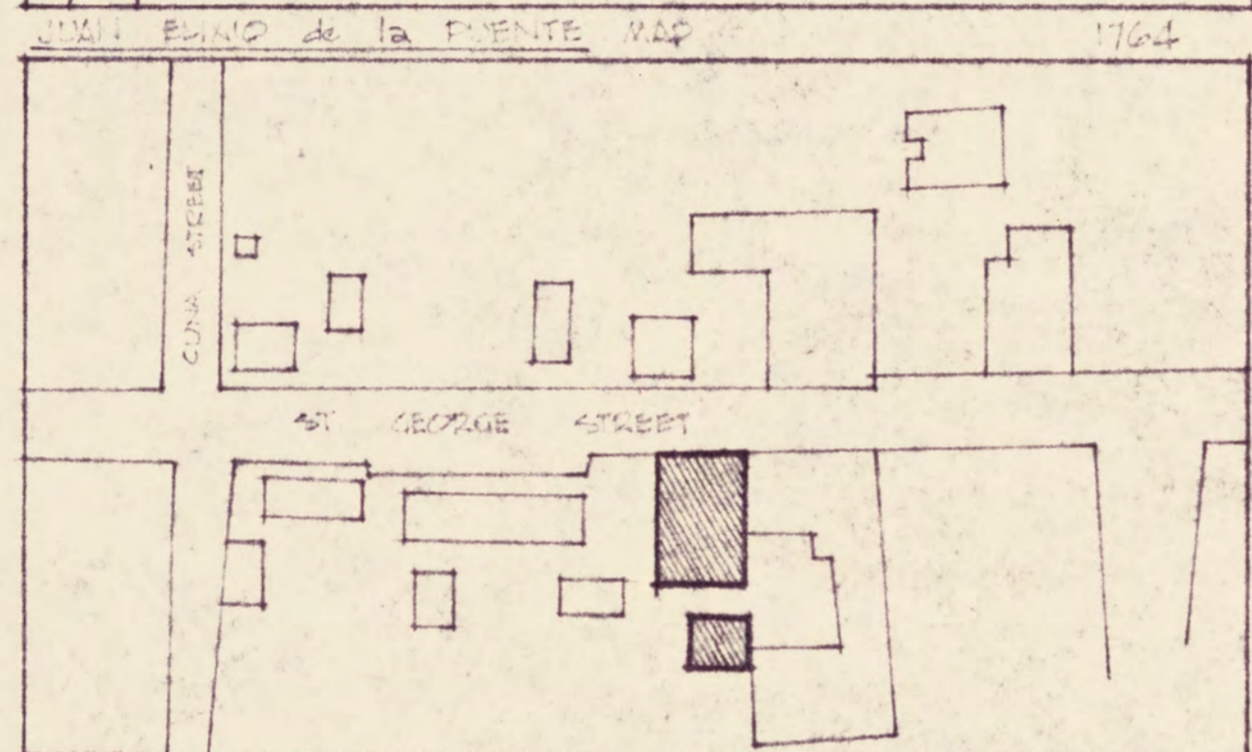
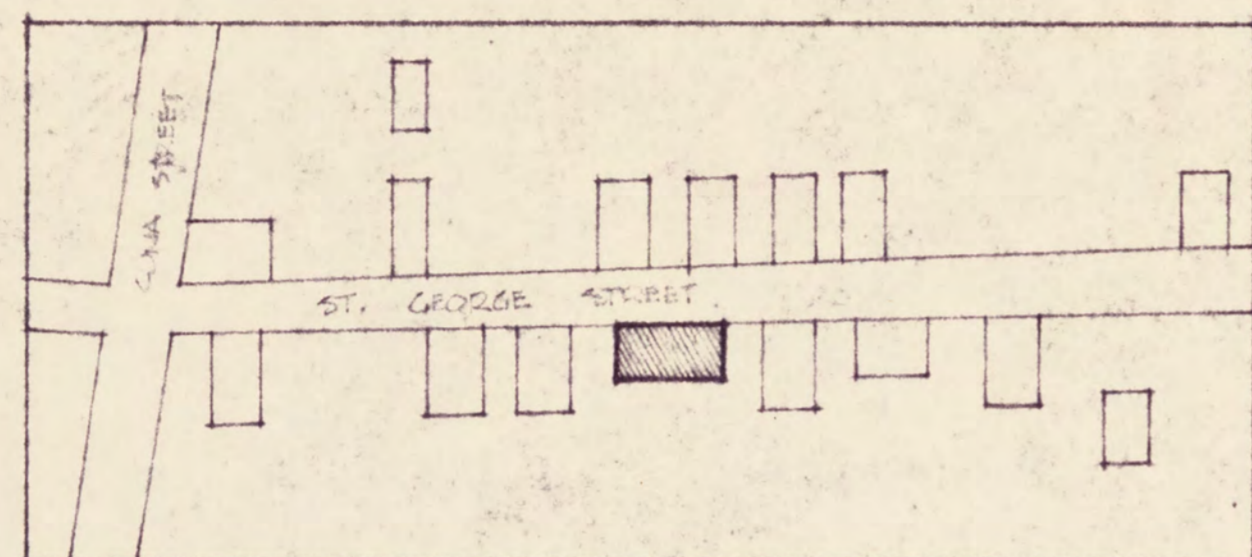
Nº 43

ST. GEORGE STREET

ST. AUGUSTINE

ST. JOHNS COUNTY

FLORIDA



LOCATION PLAN ANALYSIS

SCALE: 1" = 75'-0"



THIS ANALYSIS IS BASED ON A REPORT ON THE AVERO HOUSES MADE BY JOHN R. DUNKLE, AUGUST 1960, ALL PLANS ARE AT THE SAME SCALE -- 1" = 75'-0"

HISTORICAL NOTE

THE HOUSE CAN BE IDENTIFIED ON BOTH THE de la PUENTE (1764) AND de la ROQUE MAPS OF EARLY ST. AUGUSTINE (PHOTOSTATS IN LIB. OF ST. AUG. HIST. SOCIETY). ON THE FORMER IT IS REPRESENTED AS A SMALL RECTANGULAR HOUSE WITH ITS LONG SIDE TOWARD THE STREET AND THIS VERY WELL CORRESPONDS TO THE VESTIBULE AND TWO FRONT ROOMS OF THE PRESENT STRUCTURE. ON THE ROQUE MAP IT HAS ACQUIRED AN ADDITION ON THE EAST AND A SEPARATE STRUCTURE PROBABLY A KITCHEN. JAUN SANCHEZ WHO OWNED THE HOUSE FROM 1771 TO 1800 PROBABLY ADDED A SECOND STORY, AND FURTHER ADDITIONS WERE MADE TOWARD THE EAST POSSIBLY WHEN MARY STRYSCKA TURNED IT INTO A BOARDINGHOUSE IN 1857. THE PRESENT BUILDING HAS BEEN RESTORED BUT MUCH REMAINS OF THE EARLIER PERIODS.

THESE DRAWINGS WERE DONE BY THE EASTERN OFFICE OF THE DIVISION OF DESIGN AND CONSTRUCTION, NATIONAL PARK SERVICE, CHARLES E. PETERSON, SUPERVISING ARCHITECT, HISTORIC STRUCTURES, IN COOPERATION WITH THE ST. AUGUSTINE HISTORICAL RESTORATION AND PRESERVATION COMMISSION; THE WORK FINANCED UNDER THE "MISSION 66" PROGRAM. FIELD WORK UNDER THE SUPERVISION OF HENRY C. EDWARDS, ASSISTANT PROFESSOR OF ARCHITECTURE, UNIVERSITY OF FLORIDA AND EXECUTED BY ARCHITECTURAL STUDENTS HERBERT L. BANKS, UNIVERSITY OF FLORIDA, RALPH H. FERTIG, PENNSYLVANIA STATE UNIVERSITY AND SUZY HOWELL, UNIVERSITY OF KANSAS.

H. BANKS DEL.

ST. AUGUSTINE SURVEY II 1961
ST. AUGUSTINE H.A.R.S. FIELD OFFICE
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

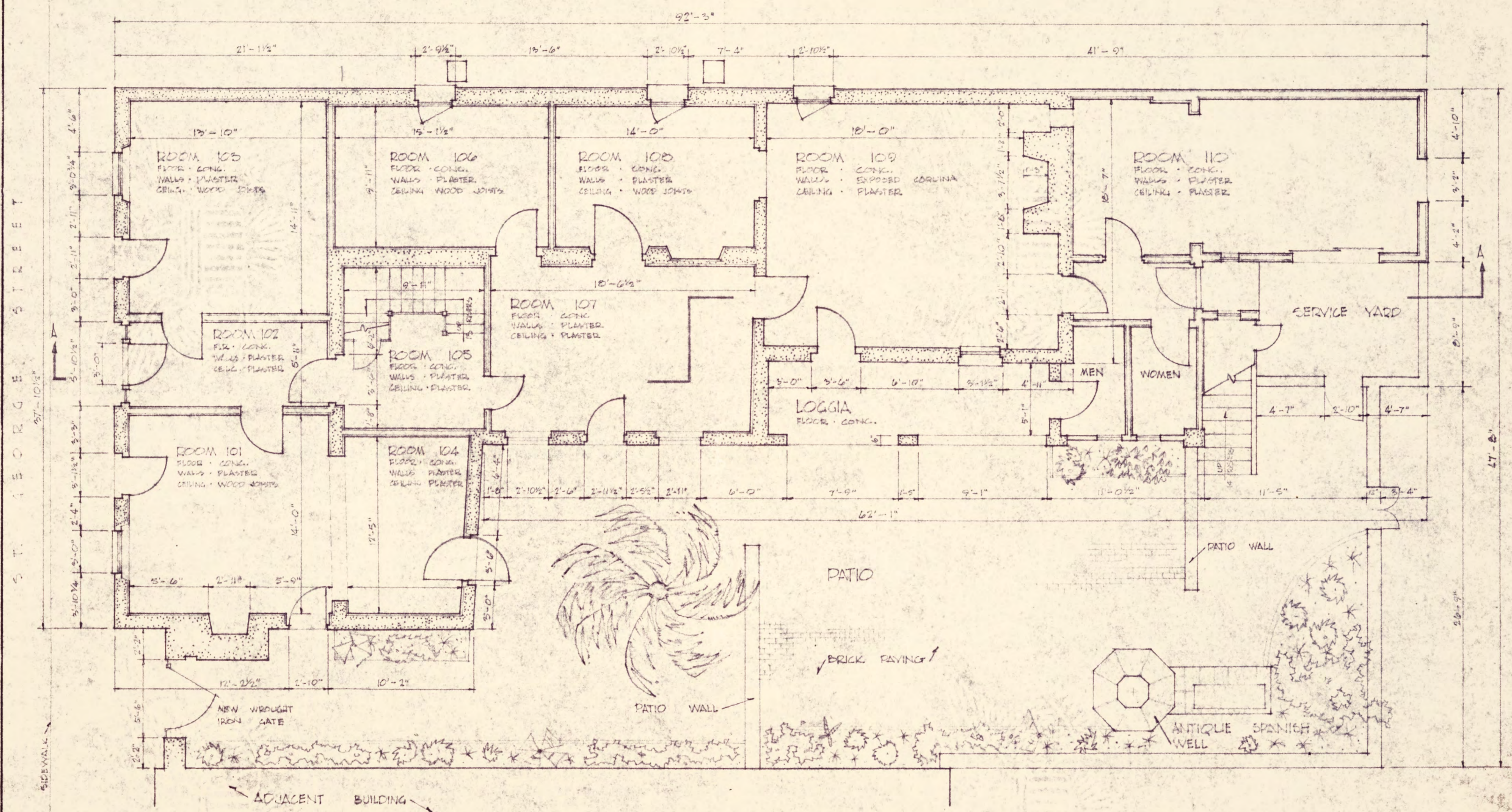
NAME OF STRUCTURE
Nº 43 ST. GEORGE STREET
ST. AUGUSTINE ST. JOHNS COUNTY FLORIDA

SURVEY NO.

HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 1 OF 4 SHEETS

LIBRARY OF CONGRESS INDEX NUMBER

№ 39 ST. GEORGE STREET

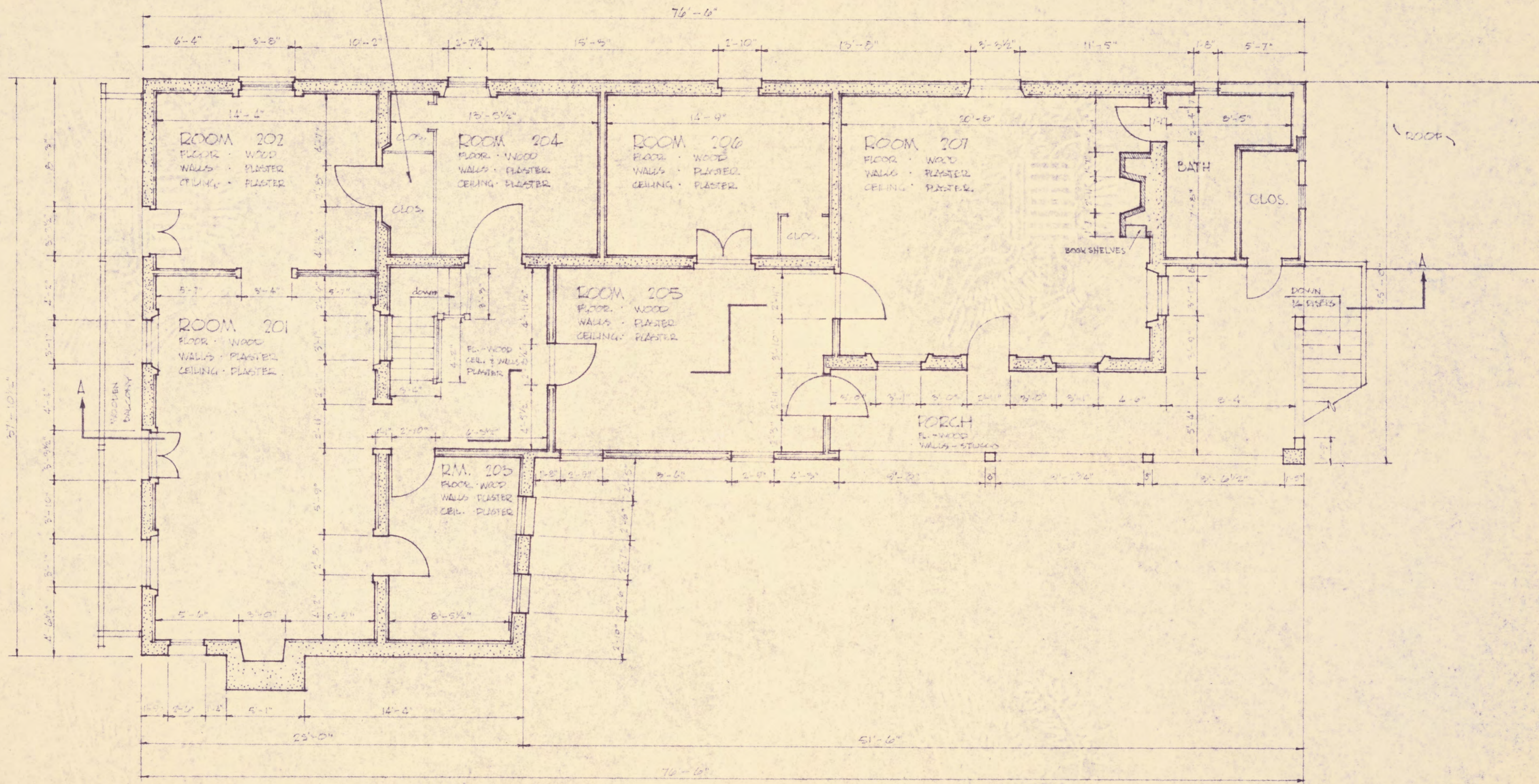


FIRST FLOOR PLAN
SCALE: 3/16" = 1'-0"



DES. W. BANKS ST. AUGUSTINE SURVEY # 1961 ST. AUGUSTINE H.A.P.S. FIELD OFFICE UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN	NAME OF STRUCTURE № 43 ST. GEORGE STREET ST. AUGUSTINE ST. JOHNS COUNTY FLORIDA	SURVEY NO. HISTORIC AMERICAN BUILDINGS SURVEY SHEET 2 OF 4 SHEETS LIBRARY OF CONGRESS INDEX NUMBER
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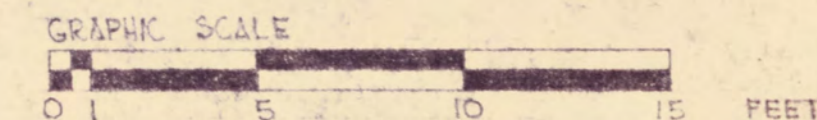
NOTE: IN THIS CLOSET IS EVIDENCE
OF FORMER STAIR WHICH
WAS PROBABLY ON THE
EXTERIOR OF ORIGINAL BUILDING



NOTE: BALCONY IS RESULT OF
RECENT RESTORATION

SECOND FLOOR PLAN

SCALE: 3/16" = 1'-0"

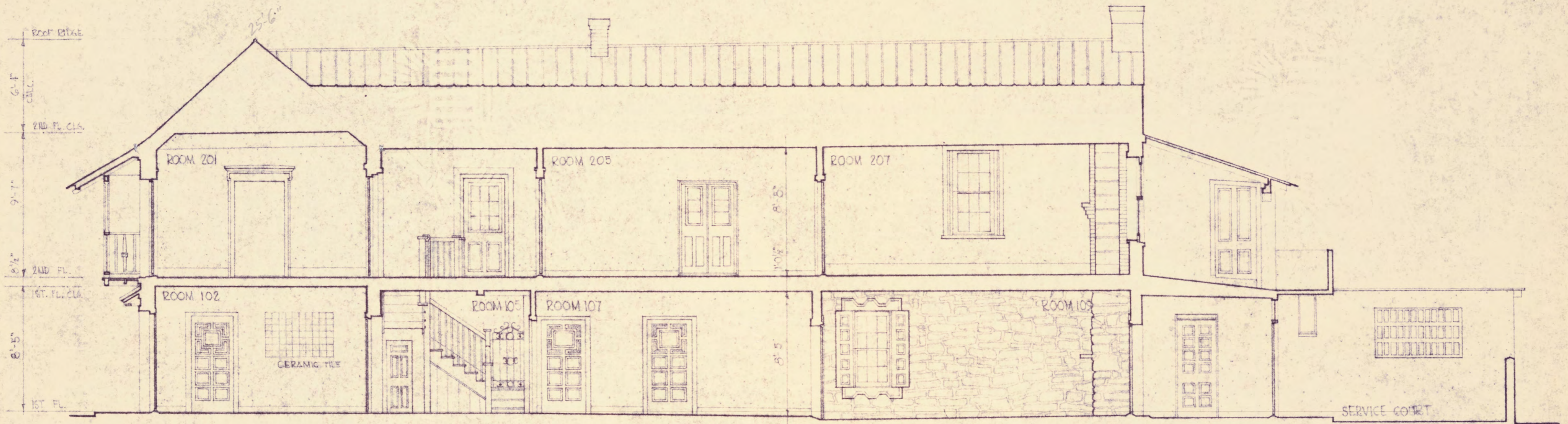


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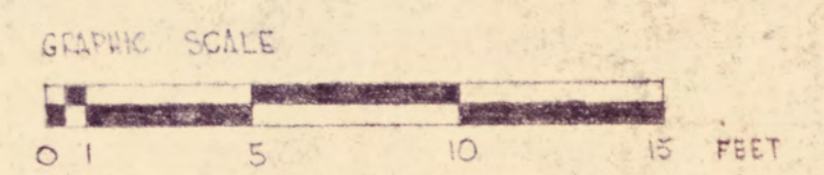
ST. AUGUSTINE SURVEY II 1961
ST. AUGUSTINE N.P.S. FIELD OFFICE
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
No 43 ST. GEORGE STREET
ST. AUGUSTINE ST. JOHN'S COUNTY FLORIDA

SURVEY NO. HISTORIC AMERICAN BUILDINGS SURVEY SHEET 3 OF 4 SHEETS
LIBRARY OF CONGRESS INDEX NUMBER



SECTION A-A
SCALE: 3/16" = 1'-0"



RALPH H. FERTIG, DEL.

ST. AUGUSTINE SURVEY II 1921
ST. AUGUSTINE H.A.B.S. FIELD OFFICE
UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

NAME OF STRUCTURE
No 43 ST. GEORGE STREET
ST. AUGUSTINE ST. JOHN COUNTY FLORIDA

SURVEY NO.
HISTORIC AMERICAN BUILDINGS SURVEY
SHEET 4 OF 4 SHEETS
LIBRARY OF CONGRESS INDEX NUMBER

Historical Outline of the DeMesa-Sanchez
(Spanish Inn) Site

B-7, L-6, St. Augustine, Florida

with Chain of Title Appended

Michael Scardaville

Historian

August 1978

I. FIRST SPANISH PERIOD

A. 1763-64

1. Owner: Antonio de Mesa

- a. employed as Shore Guard, a minor position in the Royal Treasury
 1. basically a customs official who inspected non-Cuban cargoes for contraband
 2. Annual salary of 132 pesos supplemented by legal collection of fees from non-Cuban vessels
 3. Status: above median income level
 4. One of few civilians on royal payroll
 - a. only 3.7 percent of all royally funded positions went to non-military and non-ecclesiastical personnel
 5. because of his position, de Mesa performed an important role in the 1763-64 evacuation of Florida.
- b. born in Veracruz, Mexico
- c. married in 1746 to Gerónima Santollo, a native of St. Augustine
- d. fathered 7 children, 4 girls and 3 boys
- e. went to Havana, Cuba in 1764 with his family
- f. died in Havana by September, 1766

2. Lot

- a. $11\frac{1}{2}$ varas N-S x 71 varas E-W (31.6 ft. x 195.2 ft.)
- b. bounded on south by tabby house owned by infantryman Lucas Escovedo on a lot measuring $18\frac{1}{2}$ varas N-S x 71 varas E-W
 1. northern section of tabby structure presently located on Lot 6: see expansion of lot to the south in the British Period

3. Structure

a. stone house

1. 36% of all houses in St. Augustine in 1764 were constructed of stone

b. one story

II. BRITISH PERIOD (1764-84)

A. 1764-1768

1. owner: William Walton

a. head of William Walton and Company of New York City

1. export company contracted to supply St. Augustine from 1726-1739 and 1754-1763
2. residents of St. Augustine accumulated debts of over 25,000 pesos with the company by 1763
3. Jesse Fish served as a factor for the company in St. Augustine at the end of the First Spanish Period.

b. Walton was patriarch of one of New York's leading mercantile families

1. served as member of New York General Assembly from 1751-59

c. fourth largest property owner in St. Augustine in the early British Period (1765)

1. solely or jointly owned 10 lots and 23 buildings

a. indebtedness to company enabled Walton to control property through his agent, Fish

- b. Fish rented some of Walton's structures, the proceeds of which were used to satisfy the debt

d. Walton died in 1768

2. Lot
 - a. $11\frac{1}{2}$ varas x 71 varas
 - b. same as de Mesa
 1. 1769 Jeffery map shows Walton house bordered on the south by the tabby structure formerly owned by Escovedo
 3. Structure
 - a. Walton made no alterations
 1. Absentee proprietor interested in recovering debts, not in improving property
 - b. Through 1769, the structure was the same as de Mesa
- B. 1768-1771
1. owner
 - a. Lot and building reverted to British crown
- C. 1771-1784
1. Owner: Joseph Stout
 - a. from Philadelphia
 - b. served as apprentice to Dr. William Stork, an ardent promoter of settlement in East Florida
 - c. came to East Florida in 1767 to manage the 31,000 acre estate of John Tucker
 1. lived with family at Mount Tucker, located north of Lake George on the St. Johns River, until 1779
 - d. in 1779, purchased 950 acres of land near the northeast Creek of the Matanzas
 1. grew and exported indigo, the most important money crop of British East Florida
 2. owned 8 slaves and some livestock

- e. Status
 - 1. value of estate was within the upper one-half of all estate appraisals
 - f. married in c. 1765 to Mary Rolph, a native of Canterbury, England
 - g. fathered 4 boys while residing in East Florida
 - h. went to the Bahamas in 1784-85 where he became a prosperous merchant and cotton planter
2. Lot
- a. frontage
 - 1. before 1780, Stout illegally expanded to the south by 9.8 ft. into the vacant lots held by Jesse Fish
 - a. José Peso de Burgo house built c. 1780, after the Stout encroachment
 - 2. discrepancy between deeded and actual lot frontage
 - a. deeded frontage: 33.0 ft. (12 varas)
 - b. actual frontage: 42.8 ft.
 - 3. deeded and actual frontage did not coincide until 1885
 - b. E - W side
 - 1. deeded and actual property increased 41.3 ft., from 31 varas (195.2 ft.) to 86 varas (236.5 ft.)
3. Structure
- a. Gov. Grant granted him the lot and building in 1771
 - b. expansion of lot to the south suggests that Stout demolished the Escovedo structure in order to enlarge his house
 - c. documentary evidence of improvements
 - 1. in 1783, Mary Stout commented: "We have been at a great expense for repairing and raising a new roof to the house in town"
 - d. possibility of structure remaining at one story
 - 1. appraised values of houses in St. Augustine at end of British Period

- a. one story stone houses
 1. average value: £ 328.8
 2. median value: £ 325
 3. range: £ 300-373
 4. Stout house: £ 300 (newly repaired house)
- b. two story stone houses
 1. average value: £ 487.5
 2. median value: £ 425
 3. range: £ 300-800
2. In Stout sale to Sanchez, no mention of partial upper story
- e. roofed with shingles
- f. use of structure
 1. "A good dwelling house with convenient offices"
 2. possibility of renting the town house, particularly after influx of immigrants in the late British Period
- g. house sold for one-third of its appraised value due to depressed housing market during the transfer of Florida to Spain
 1. sale value indicates the good condition of the structure since the majority of houses were sold for (only one-quarter) of their value

III. SECOND SPANISH PERIOD (1784-1821)

A. 1784-1802

1. owner: don Juan Sánchez
 - a. employed as Chief Master Caulker of the Royal Works with 420 pesos annual salary
 - b. born in Puerto Real, Andalusia, Spain
 - c. between 1767-79 married in Cuba to Maria del Carmen Castañeda

1. Castañeda born in St. Augustine in 1742
 2. married José Joaquín de Ortega (son of Nicolás de Ortega, the Royal Armorer) who later died in Cuba
 3. had one child from the first marriage
 - d. fathered two girls, one born in Havana and the other in St. Augustine
 1. one married Tomás de Aguilar, an official from the Governor's staff
 - e. purchased a 25 ton schooner (goleta) in 1787 which carried cargo between Havana, St. Augustine, and Charleston
 1. sold vessel in 1789
 - f. bought the Rodríguez-Avero-Sánchez House (Dodge House) at public auction in 1791
 1. enlarge the small coquina structure in the mid-1790's
 2. Castañeda, as heir, sold the southern half of lot to Juan Paredes in 1803 and the house and lot to Pedro Fucha 10 years later
 - g. value of Sánchez estate in 1803
 1. 5815 pesos 1 real
 2. owned 9 slaves
- B. 1803-1832
1. owner: heirs of don Juan Sánchez
 - a. Maria del Carmen Castañeda, wife (inherited one-half of estate)
 - b. Maria de los Dolores Sánchez and Maria del Rosario Sánchez, daughters (each inherited one-quarter of estate)
- C. Lot
1. Frontage
 - a. deeded frontage throughout Second Spanish Period remained 33.0 ft. (12 varas)

- b. actual frontage increased
 - 1. 1784-1803: 42.8 - 43.3 ft. (Stout encroachment)
 - a. in 1791, Sánchez bought the $14\frac{1}{4}$ varas lot to the south from José Peso de Burgo
 - b. the following year, Sánchez sold $10\frac{1}{2}$ varas of this property to John Struder, retaining $3\frac{3}{4}$ varas (10.3 ft.) for himself
 - c. Sánchez' deeded frontage now measured 43.3 ft. $15\frac{3}{4}$ varas)
 - d. Sánchez thus purchased all and resold part of the de Burgo lot for purpose of legitimizing Stout's illegal encroachment
 - 2. by 1802: 47 ft. (present size)
 - a. frontage on 1803 inventory: 46.5 ft. (17 varas)
 - b. such a measurement would suggest the disappearance of the outbuilding to the south by 1803
 - c. neither Sánchez nor Castañeda, however, added the $3\frac{3}{4}$ varas Sánchez kept in 1792 to the deeded 12 vara frontage
 - 1. When Castañeda sold the property in 1832, the deeded frontage was listed at 12 varas
- 2. E - W side
 - a. deeded E - W dimensions throughout Second Spanish Period remained 236.5 ft. (86 varas)
 - b. actual dimensions increased
 - 1. between 1788 and 1803 Sánchez illegally enlarged his lot to the east by approximately 21 ft. (8 varas)
 - 2. by 1803, E - W dimension: 257.5 ft. (94 varas)
 - a. remained 256 ft. until 1874

D. Structure

- 1. August 11, 1784 purchased Stout's property at public vendue for 450 pesos
- 2. 1788: Rocque map and key
 - a. 3 room stone house with an outbuilding (kitchen) to the east and a loggia to the south

- b. 43% of all houses in St. Augustine in 1788 were constructed of stone
 1. of which only 21% were listed in good condition
 2. Sánchez house in good condition: one of the better masonry structures in the early Second Spanish Period
- c. second floor over one of the first floor rooms, probably the westernmost room
- d. presumably, Sánchez added this partial second floor
 1. See section on Stout
3. 1791: Book of Mortgages
 - a. second floor completed over entire building, except for outbuilding
 - b. roofed with shingles
4. 1803: Inventory and Appraisal
 - a. two story, L-shaped masonry structure with a frame one story detached kitchen and street balcony
 - b. appraised value of house and kitchen: 2380 pesos
5. Use of Structure
 - a. private residence until family left Florida in 1820-21
 1. after Sánchez' death, his son-in-law, Tomás de Aguilar, was regarded as the head of household
 - a. in 1814, a total of 19 persons lived in the structure including Aguilar, his wife and 6 children, Castañeda, and 10 slaves
 - b. enlargement of structure possibly related to Sánchez' mercantile activities in the late 1780's
 1. storage of supplies and merchandise
 2. according to Vignoles (1823), the ground floors were generally used as "store rooms (with) the families living in the upper story"
 - c. Between 1793-94, the Royal Treasury and Treasurer's quarters were located on the second floor
 1. Treasurer: Juan Chrisóstomo de Acosta

6. Possible enclosure of detached kitchen
 - a. 1833 Anonymous map shows the structure with an elongated E - W orientation
 - b. Aguilar and Castañeda certainly had resources to undertake the necessary construction

IV. AMERICAN PERIOD (1821-1978)

A. Owners

1. 1832
 - a. Lewis G. Melizet (Havana) and John M. Melizet (Philadelphia) purchased property from Castañeda and daughters (Havana) for \$1,000
2. From 1832-1978 there have been 21 owners of the property

B. Lot

1. From 1803-1874 property dimensions remained 47 ft. N - S x 256 ft. E - W
2. In 1874 the heirs of Mary Strischka sold the eastern 96 ft. 6 inches of the lot for \$200
 - a. E - W dimensions: 159 ft. (present site)
 - b. portion of lot sold to raise the \$200 Strischka bequeathed to her servant
3. Lot 6 assumed present N - S and E - W size by 1874

C. Structure

1. Possible enclosure of kitchen between 1835-1837
 - a. sale price of property increased from \$1,000 in 1835 to \$1,800 in 1837
 - b. property owned by James C. Lisk of New Baltimore, New York
 1. no biographical data uncovered
2. Sale price indicates that few property improvements were made between 1844 and 1892
 - a. increased sale value after Civil War probably reflects rising property values

3. Extant tax records provide no reliable information to date improvements
 - a. earliest municipal tax record: 1855
 - b. from 1855-1880's, appraised property values reflect aggregate value of one's holdings
4. Building assumed 1977 configuration between 1893-1899
 - a. additions
 1. room 104
 2. eastern wing
5. Use of structure
 - a. structure used as a residence, boarding house (late 1860's - early 1870's), barber and cigar shop (1884/1888), music shop (1899), curio shop (1904/1910), museum (1934-37/1959-60), restaurant (1940), newspaper office (1949), antiques shop (1945-54)
 1. primarily used for commercial purposes after the Civil War, a reflection of the nature of north St. George St.
 - b. southern portion of lot before 1904 used for a shooting gallery (1884/1888), music shop (1893), and bicycle shop (1899)
 - c. Charles Loring, brother of William Wing Loring, rented house from 1837-41
 1. during ownership of Seth Gifford
 - d. from c. 1867 to the 1870's, the proprietor, Strischka, rented the structure for use as a boarding house
 1. c. 1867-69: "St. John's House"
 - a. one of the first boarding houses to open after the Civil War
 - b. J.V. Hernandez, proprietor
 2. 1869 - 1870's: "Canova House"
 - a. Anita Canova, proprietor
 1. former Anita Mickler
 2. married to Ramon Canova, a Minorcan descendant, who was mayor of St. Augustine in 1866

6. Condition of structure

- a. between 1873 and 1883 the house deteriorated into a "dilapidated condition"
 - 1. heirs of Strischka unable to "make a profitable investment" in the property

V. SUMMARY OF CRITICAL RESEARCH QUESTIONS

A. Construction of Second Floor

- 1. Documentary evidence suggests that Sánchez added the entire second floor between 1784-91
 - a. possible relationship between construction and mercantile activities

B. Enclosure of kitchen

- 1. Kitchen was enclosed between 1803 (Sánchez inventory) and 1884 (Sanborn map)
- 2. Documentary evidence suggests two possible periods, both of which pre-date statehood
 - a. 1803-21: Second Spanish Period
 - 1. house occupied by the 19 member upper status Aguilar/Castañeda household
 - 2. 1833 map shows elongated E - W orientation
 - b. 1835-37: Territorial Period
 - 1. 80 per cent increase in sale price over 2 year period perhaps reflects considerable property improvements

Chain of Title

The following is a chain of title to Block 7, Lot 6 in St. Augustine, Florida.

Map and Key	January 22, 1764	Antonio de Mesa Description of house: "stone house" Lot: 11½ varas N-S x 71 varas E-W Source: Juan Joseph Elixio de la Puente, "Plano . . . de San Agustín," Block E, Lot 82
Map	March 1, 1765	Mr. (William) Walton Source: James Moncrief, (Plan of St. Augustine)
Royal Grant	1771	Governor to Joseph Stout Lot: 12 varas N-S x 86 varas E-W Source: East Florida Papers, Escrituras, 1784-1787, Bundle 366, fols. 26-28
Deed	August 11, 1784	Joseph Stout to Juan Sánchez Sale price: 450 pesos Description of house: "masonry house with shingles" Lot: 12 varas N-S x 86 varas E-W Source: EFP, Escrituras, 1784-1787, Bundle 366, fol. 26

Will May, 1803

Estate of Don Juan Sánchez

to

Maria del Carmen Castañeda, wife
(one-half)
Maria de los Dolores Sánchez,
daughter (one quarter)
Maria del Rosario Sánchez, daughter,
(one quarter)

Appraised value of house and kitchen
(July 21, 1802): 2,380 pesos
Source: EFP, Testamentary
Proceedings, 1801-1802, Bundle
306Q15, fols. 4-6v

Deed April 15, 1832
(Executed
in Havana)

Maria del Carmen Castañeda & others

to

Lewis G. Melizet, resident of Havana,
merchant
John M. Melizet, Philadelphia,
merchant

Sale price: \$1,000.00
Lot: 12 varas N-S x 86 varas E-W
Source: Public Records of St. Johns
County, Deed Record (hereafter
cited as DR), Book I & J, p. 295

Deed June 3, 1835

John M. Melizet & wife and Lewis G.
Melizet

to

James C. Lisk, New Baltimore, New York

Sale price: \$1,000.00
Lot: 36 ft. N-S x 256 ft E-W
Source: DR, Book N, pp. 48-49

Deed November 9, 1837

Charles Lisk and Charles Lisk, Jr.,
State of New York, executors of the
estate of James C. Lisk

to

Seth K. Gifford, Camden
South Carolina

Deed (cont.) November 9, 1837

Sale price: \$1,800.00
Lot: 36 ft N-S x 256 ft E-W
Source: DR, Book N, pp. 53-54

Foreclosure of Mortgage
Sale at Auction January 23, 1844

John Beard, U.S. Marshal
to

John C. Bedell

Price: \$500.00
Source: DR, Book O, p. 609

Deed January 27, 1844

John C. Bedell

to

Ann Hurlbert

Sale price: \$550.00
Lot: 36 ft. N-S x 256 ft. E-W
Source: DR, Book O, p. 610

Mortgage January 27, 1844

Ann Hurlbert

to

John G. Bedell

Amount: \$350.00
Source: DR, Book O, p. 611

Deed March 1, 1851

Ann Hurlbert

to

Mary Allen, wife of Darius Allen

Sale price: \$500.00
Lot: 36 ft. N-S x 256 ft. E-W
Source: DR, Book P, p. 225

Deed May 8, 1867

Darius Allen and his wife Mary Allen

to

Mary Strischka

Deed (cont.) May 8, 1867

Sale price: \$1,150.00
Lot: 36 ft. N-S x 256 ft. E-W
Source: DR, Book R, pp. 491-192

Agreement May 8, 1867

Between Darius Allen, Carpenter
and

Mary A. Strischka

"That the said Darius Allen, for . . . 150 dollars, promises and agrees to place in tenantable order, on or before the first day of August, 1867, the House and Lot which the said Mary A. Strischka has this day purchased from him. . . and also to repair, and place in proper condition, the fences around said premises"

Source: Public Records of St. Johns County, Miscellaneous Records, Book A, p. 180

Deed August 21, 1874

Christine Smith, J. M. Strischka & Lizzie M. Smith, heirs of Mary Strischka, late of St. Johns Co., deceased

to

Louis B. Pacetti

Sale price: \$200.00
Lot: " . . . the Eastern end of a lot or parcel of Land that was conveyed by Darius Allen and his wife to Miss Mary Strischka . . . May 8, A.D. 1867.."

Lot described as:

"Begin at a point where the fence on the east boundary of the lot of Dronecia (?) Dunham intersects the fence on the south side of the lot now granted and conveyed, and from said point running eastwardly along the south boundary line of this said lot 96 feet 6 inches be the same more or less, to the west boundary line of a lot formerly belonging to Domingo Circoply thence northwardly along said

Deed (cont.) August 21, 1874

west boundary line of said Circoply forty feet more or less thence westwardly along the north boundary line of the lot now granted and conveyed ninety-six feet six inches be the same more or less, thence southwardly forty eight feet more or less to the place of beginning. It is hereby agreed and understood that a line running northwardly across the lot now granted and conveyed in a line with the fence on the East boundary line of the lot of Dronecia Dunham is to be the west boundary line of the lot now granted and conveyed."

Source: DR, Book U, pp. 614-615

Deed January 5, 1885

Josephine M. Strischka, executrix of last will of Mary A. Strischka, (et al)

to

Bartolo F. Oliveros

Sale price: \$2,000.00

Lot: 47 ft. N-S x 159 ft. 6 inches E-W

Source: DR, Book BB, p. 516

Deed January 16, 1885

B. F. Oliveros & wife (Caroline M. Oliveros)

to

Elizabeth Wallace

Sale price: \$3,000.00

Description of house: "stone-house"

Lot: 47 ft. N-S x 159 ft. E-W

Source: DR, Book DD, p. 173

Deed May 11, 1885

Elizabeth Wallace, widow, St. Johns Co.

to

Susan E. Meyers, Orange Park, Clay Co.

Sale price: \$2,800.00

Lot: 47 ft. N-S x 159 ft. E-W

Source: DR, Book EE, p. 429

Deed	May 5, 1886	Susan E. Meyers, widow, St. Augustine to B. C. Maxwell, London, England Sale price: \$4,500.00 Lot: 47 ft N-S x 159 ft. E-W Source: DR, Book GG, p.72
Deed	April 21, 1892	Bernard C. Maxwell and Alice C. Maxwell, his wife, London, England to Frederick Sulzner, St. Johns Co. Sale price: \$1,750.00 Lot: 47 ft. N-S x 159 ft. E-W Source: DR, Book TT, p.138
Deed	May 9, 1905	Sallie Sulzner and Margaret Sulzner, each unmarried, St. Johns Co. to Mary McMicken Strobridge, wife of Wm. M. Strobridge, County of Hamilton, Ohio Sale price: \$3,500.00 Lot: 47' x 159' Source: DR, Book 9, p. 212
Deed	December 20, 1911	Mary McMicken Strobridge, wife of Wm. M. Strobridge, Hamilton, Ohio to Lawerence Wischert, St. Johns Co. Amount: \$10.00 o.v.c. Lot: 47' x 159' Source: DR, Book 23, p. 85

Deed	November 14, 1912	Lawerence Wischert, St. Johns Co. to Margaret A. Mullaney, St. Johns Co. Sale price: \$4,000.00 Lot: 47' x 159' Source: DR, Book 24, p. 111
Mortgage	November 16, 1912	Margaret A. Mullaney, St. Johns Co. to Lawerence Wischert, St. Johns Co. Amount: \$3,500 with 8 per cent interest rate per annum Source: Public Records of St. Johns Co., Mortgages, Book U, p. 159
Deed	October 12, 1949	Margaret A. (Mullaney) Butler, St Johns Co. to Thomas G. Wiles and Doris C. Wiles, his wife, St. Johns Co. Amount: \$10.00 o.v.c. Lot: 47' x 159' Itemization of personal property in the dwelling Source: DR, Book 181, pp. 249-250
Mortgage	October 12, 1949	Thomas G. Wiles and Doris C. Wiles, St. Johns Co. to Margaret A. Butler, St. Johns Co. Amount: \$25,000 with 4½ per cent interest rate per annum Source: Mortgages, Book 89, pp. 355-361

Deed	September 13, 1963	Marguerita Phillips, Philadelphia to Gerald Horton Bath Sale price: \$35,000 "With all furniture, fixture, equipment and personal property . . . more particularly described in Mortgage to Mrs. Margaret A. Butler." Lot: 47' x 159' Source: St. Johns County Public Records, Official Records (hereafter cited as OR), Book 46, p.657
Mortgage	September 30, 1963	Gerald Horton Bath and Lotta H. Bath, his wife to The Exchange Bank of St. Augustine Amount: \$35,000 with 6½ per cent interest rate per annum Source: OR, Book 46, p.659
Satisfaction of Mortgage	December 23, 1965	Gerald Horton Bath and his wife Lotta H. Bath to The Exchange Bank of St. Augustine Amount: \$35,000 Source: OR, Book 80, p.602
Deed	December 23, 1965	Gerald Horton Bath and his wife Lotta H. Bath to St. Augustine Restoration Inc. Itemization of contents and antiques identified "All furniture manufactured in Spain, all being handmade and some being antique." Source: OR, Book 80, pp.603-609

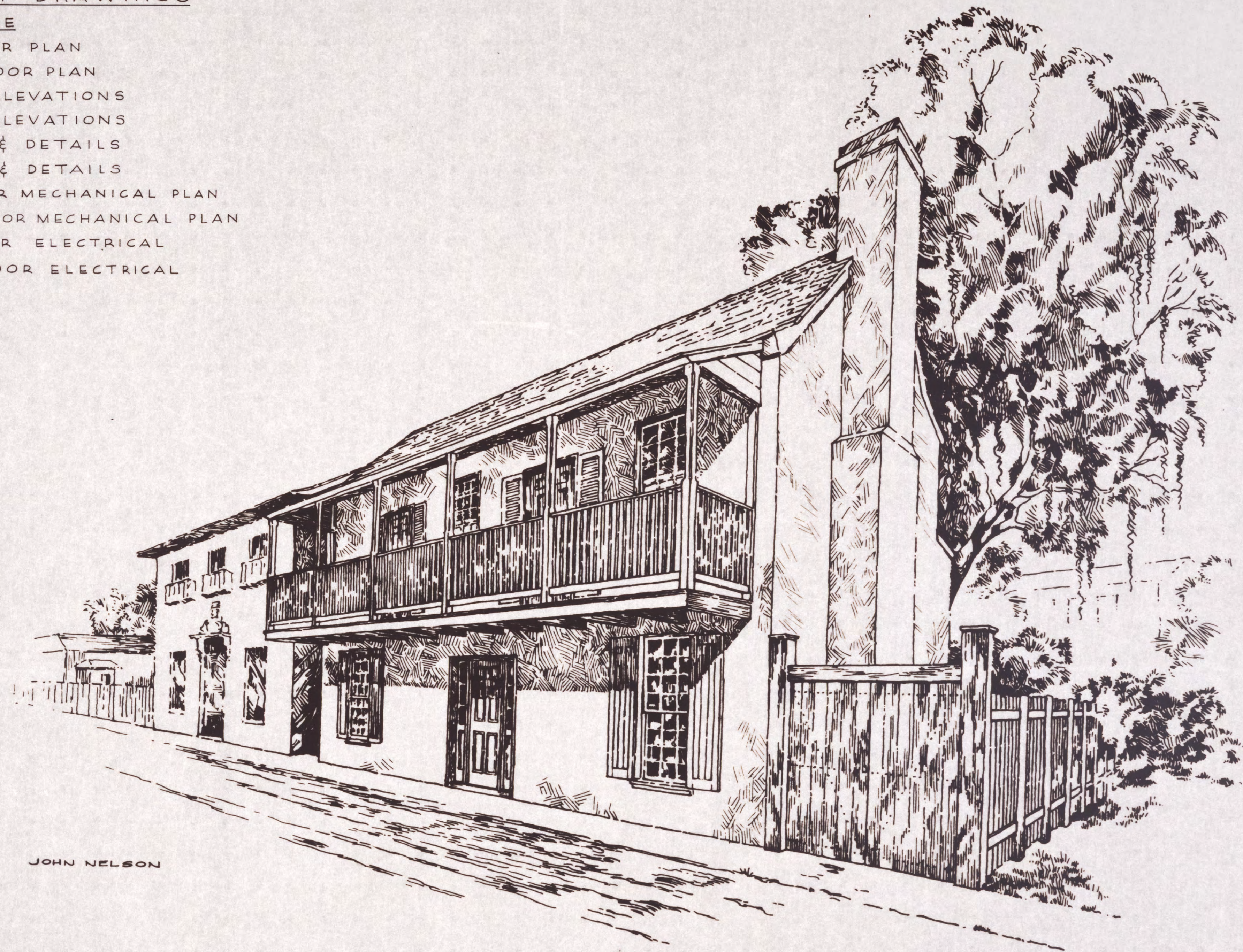
INDEX OF DRAWINGS	
SHEET NO	TITLE
1	FIRST FLOOR PLAN
2	SECOND FLOOR PLAN
3	EXTERIOR ELEVATIONS
4	EXTERIOR ELEVATIONS
5	SECTIONS & DETAILS
6	SECTIONS & DETAILS
M-1	FIRST FLOOR MECHANICAL PLAN
M-2	SECOND FLOOR MECHANICAL PLAN
E-1	FIRST FLOOR ELECTRICAL
E-2	SECOND FLOOR ELECTRICAL

RESTORATION OF THE
DEMESA-SANCHEZ HOUSE
 FOR THE ST. AUGUSTINE HISTORICAL PRESERVATION BOARD
 ST. AUGUSTINE, FLA. STATE PROJECT NO. DOS-3200

SHEPARD ASSOCIATES • ARCHITECTS & PLANNERS INC.

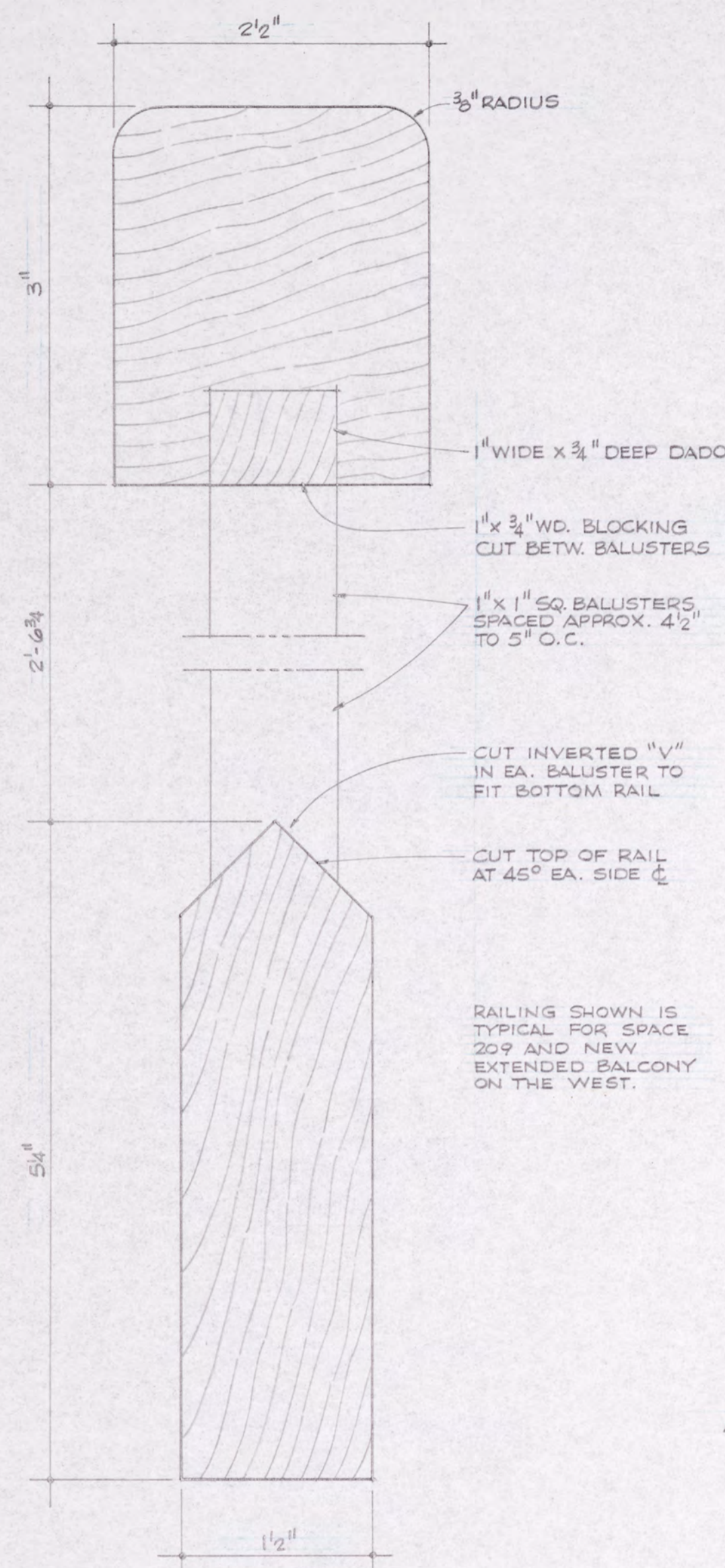
INDEX OF DRAWINGS

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E-1	FIRST FLOOR ELECTRICAL
E-2	SECOND FLOOR ELECTRICAL

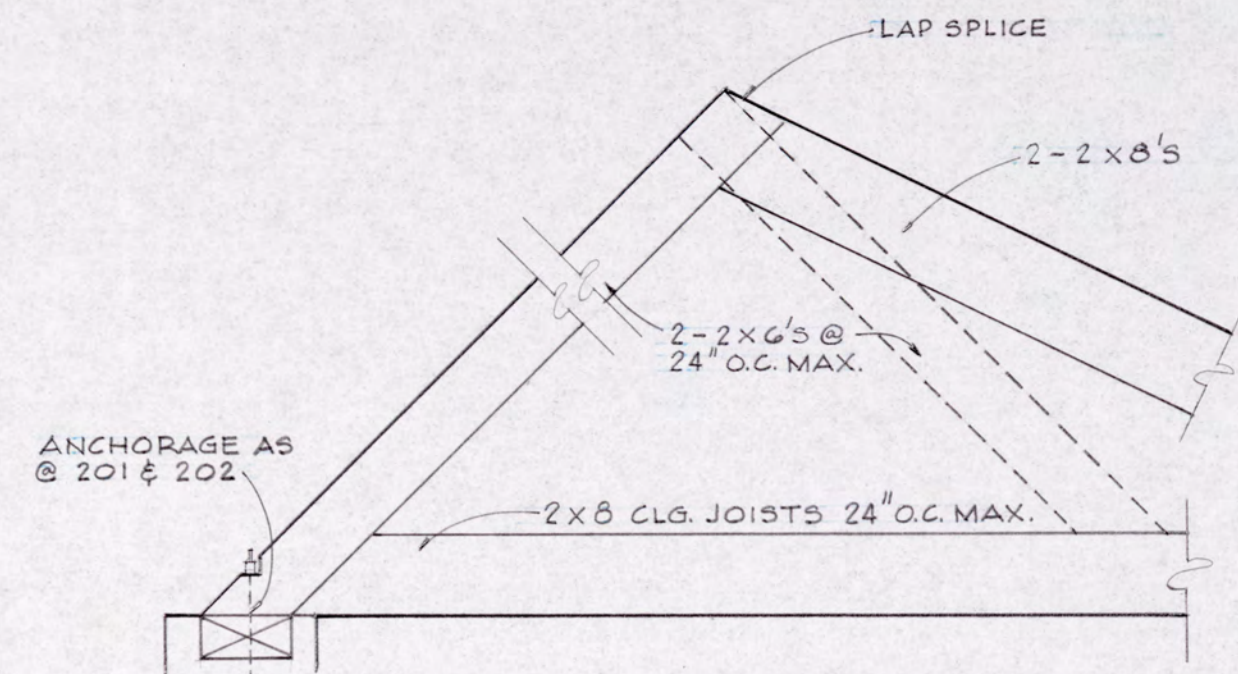


RESTORATION OF THE
DEMESA-SANCHEZ HOUSE
FOR THE HISTORIC ST. AUGUSTINE PRESERVATION BOARD
ST. AUGUSTINE, FLA. STATE PROJECT NO. DOS-3200

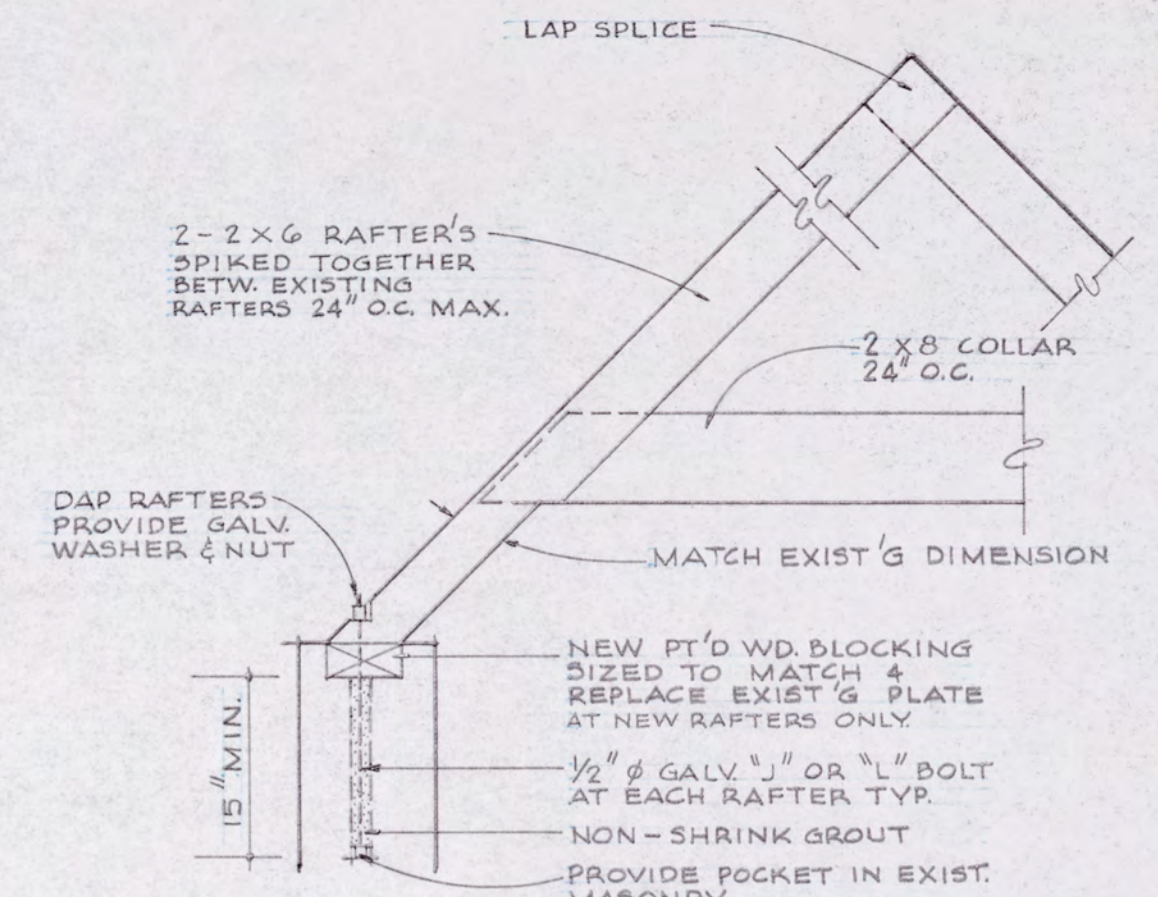
SHEPARD ASSOCIATES • ARCHITECTS & PLANNERS INC.



RAILING DETAIL
FULL SIZE

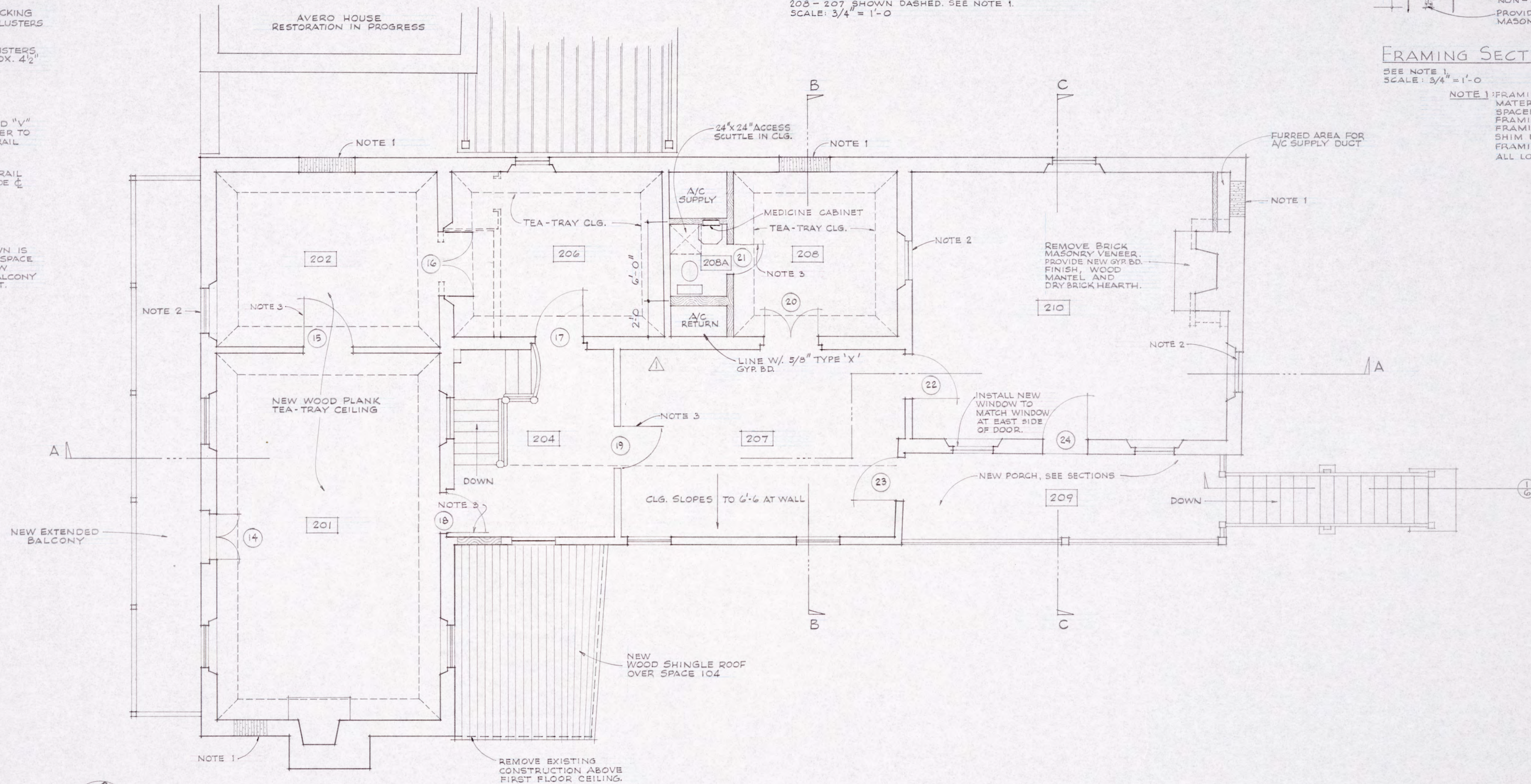


FRAMING SECTION ABOVE RM. 210
CONDITION ABOVE 206-204 AND 205-207 SHOWN DASHED. SEE NOTE 1.
SCALE: 3/4" = 1'-0"



FRAMING SECTION ABOVE 201 & 202
SEE NOTE 1.
SCALE: 3/4" = 1'-0"

NOTE 1: FRAMING SHOWN TO BE NEW MATERIAL INSTALLED AND SPACED BETWEEN EXISTING FRAMING. ALL EXISTING FRAMING SHALL REMAIN. SHIM UP OR LOCATE NEW FRAMING TO ASSUME ALL LOADS.

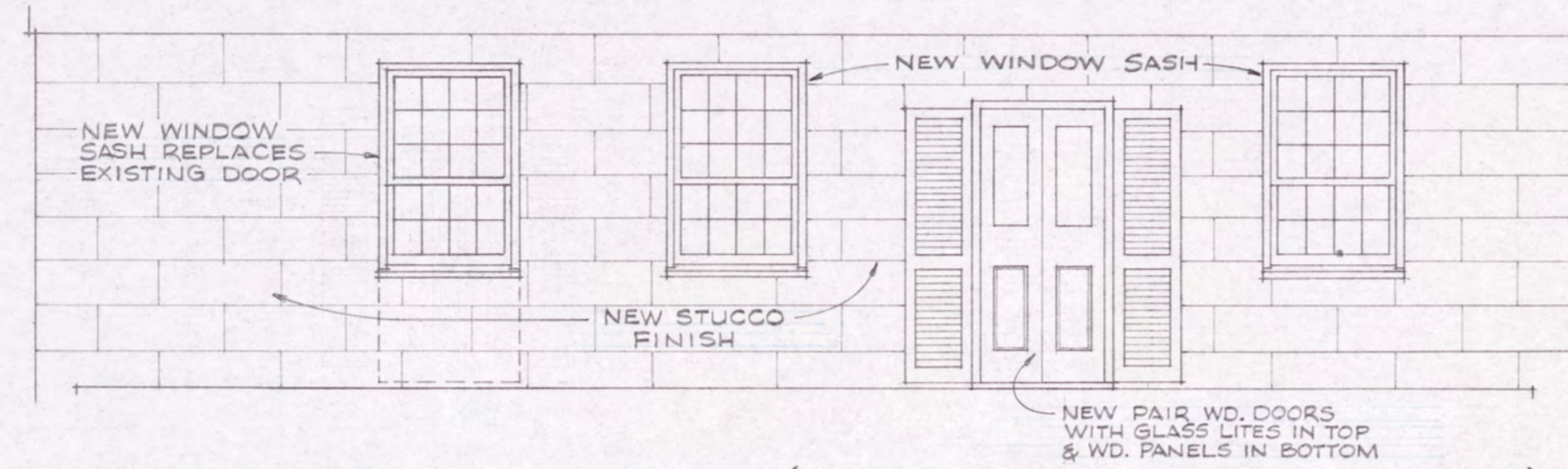


SECOND FLOOR ROOM FINISHES
FLOORS - WOOD
WALLS - PLASTER
CEILINGS - PLASTER (EXCEPT WHITEWASHED WD. PLANKS IN SPACES 201, 202, 206, AND 208 TO BE CONFIRMED)

SEE SHEET 1 FOR NOTES.

SECOND FLOOR PLAN
SCALE: 1/4" = 1'-0"

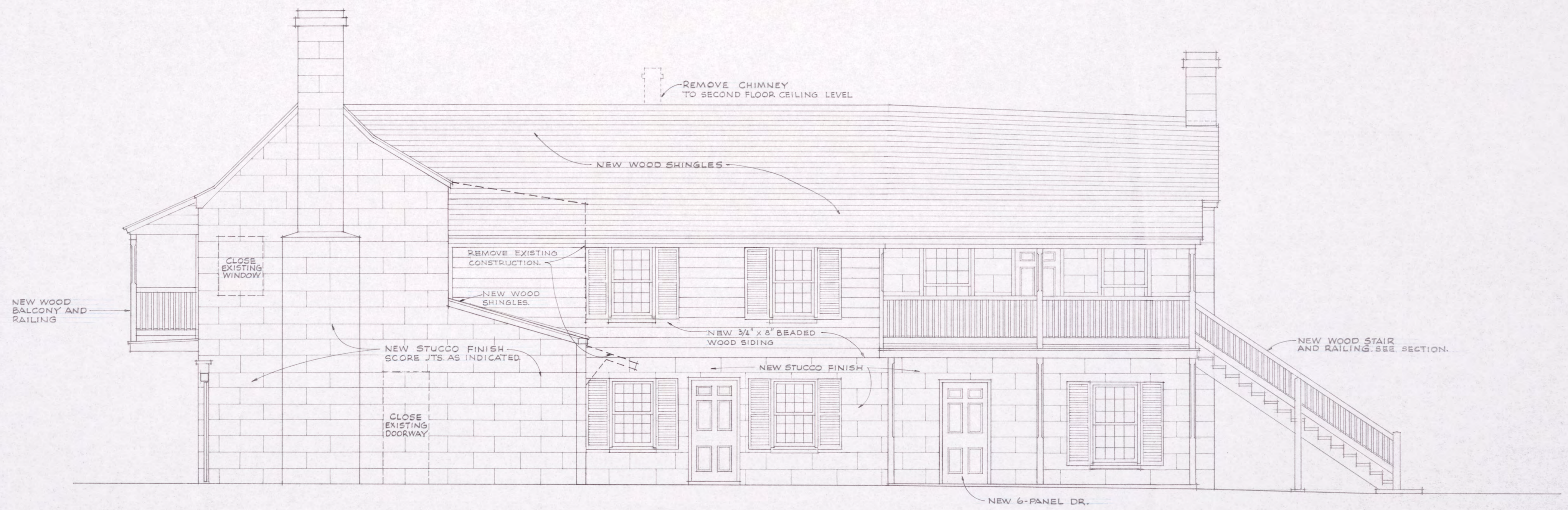
RESTORED TO 1837 CONFIGURATION
SEE FIRST FLOOR PLANS FOR EXTERIOR DIMENSIONS.



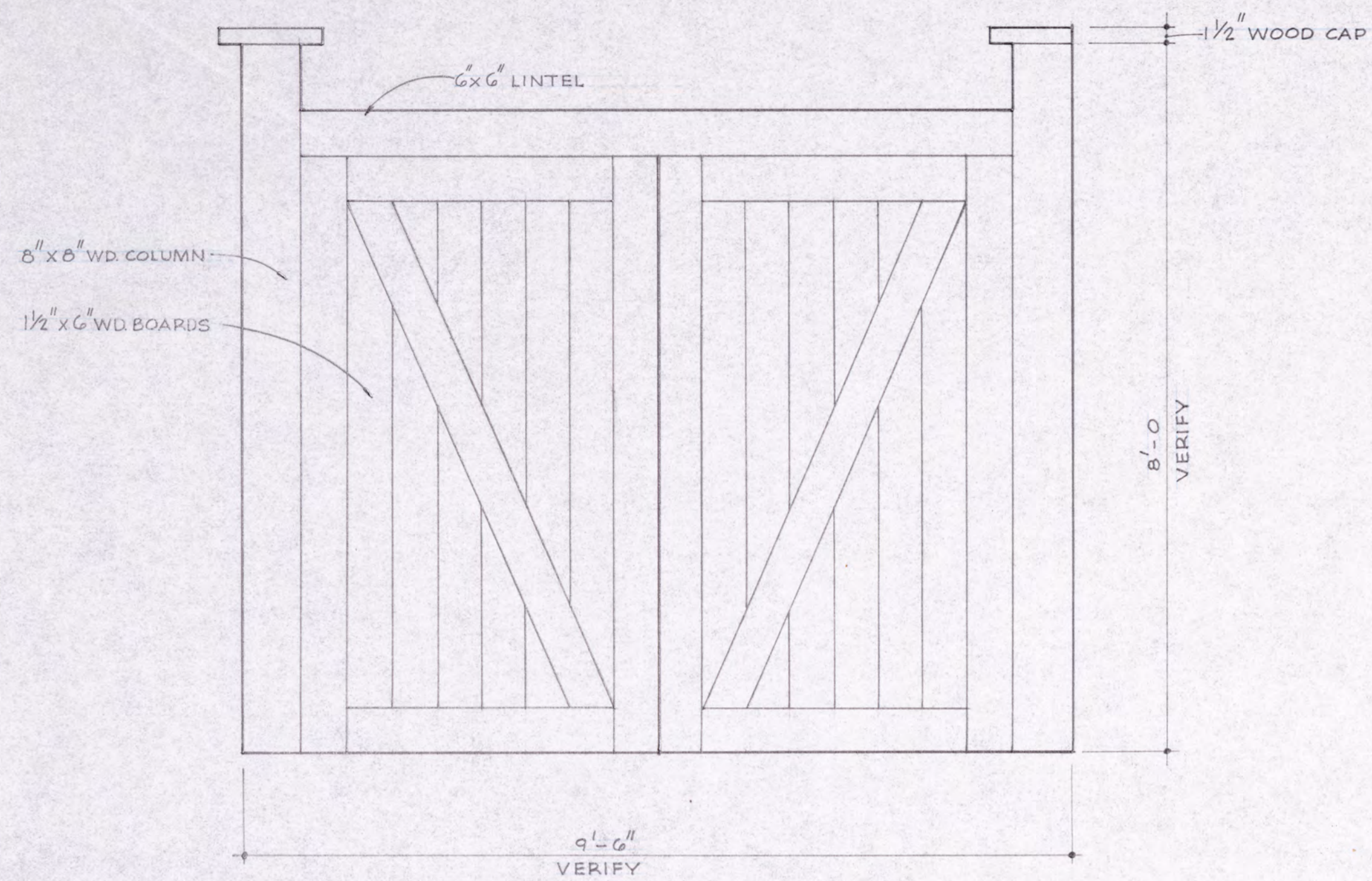
WEST ELEVATION (INSIDE BALCONY RAILING)
SCALE: 1/4" = 1'-0"



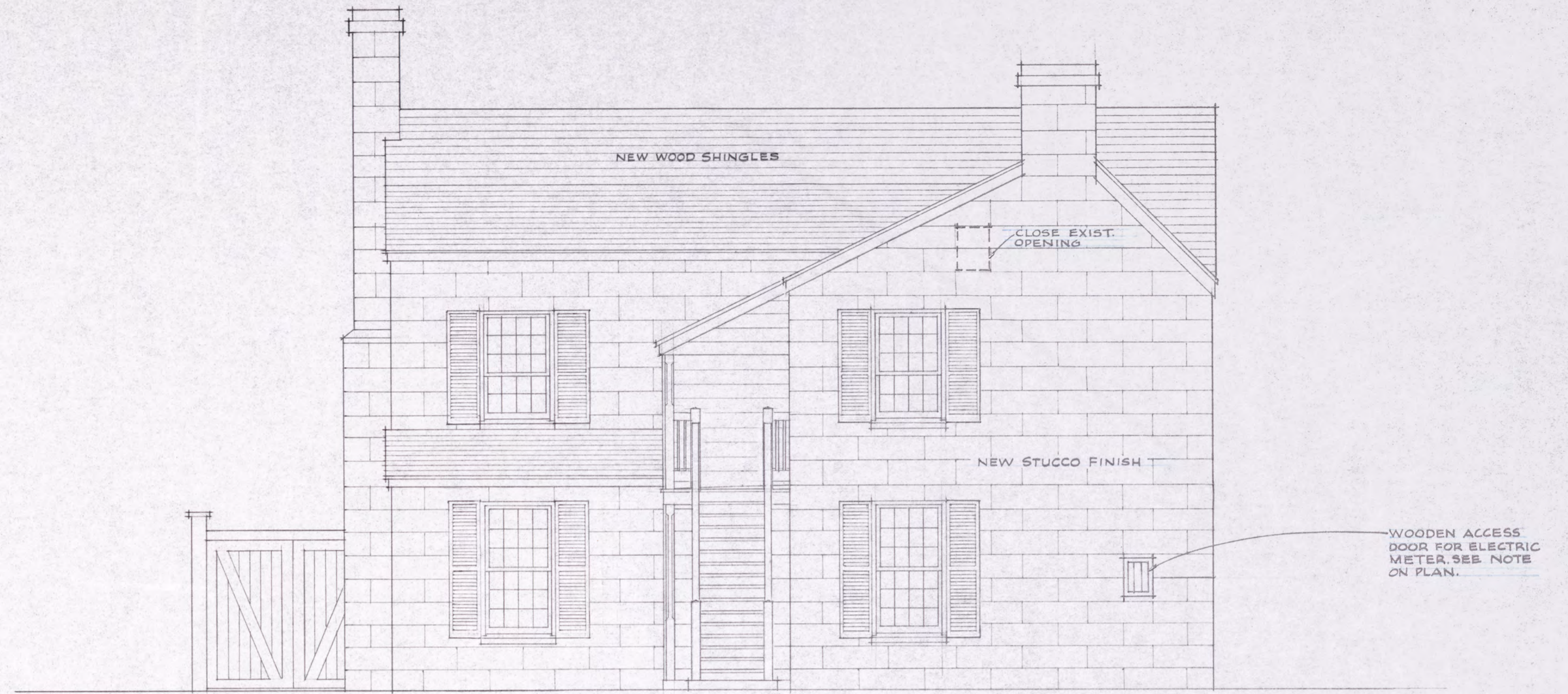
WEST ELEVATION (ST. GEORGE STREET)
SCALE: 1/4" = 1'-0"



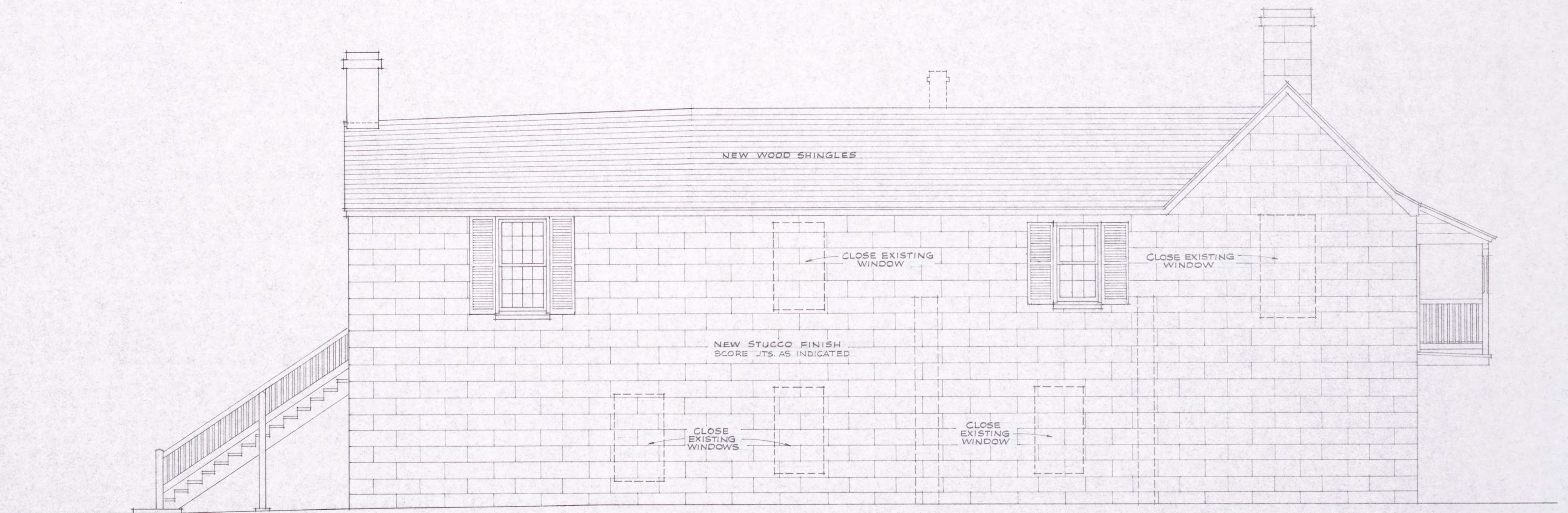
SOUTH ELEVATION
SCALE: 1/4" = 1'-0"



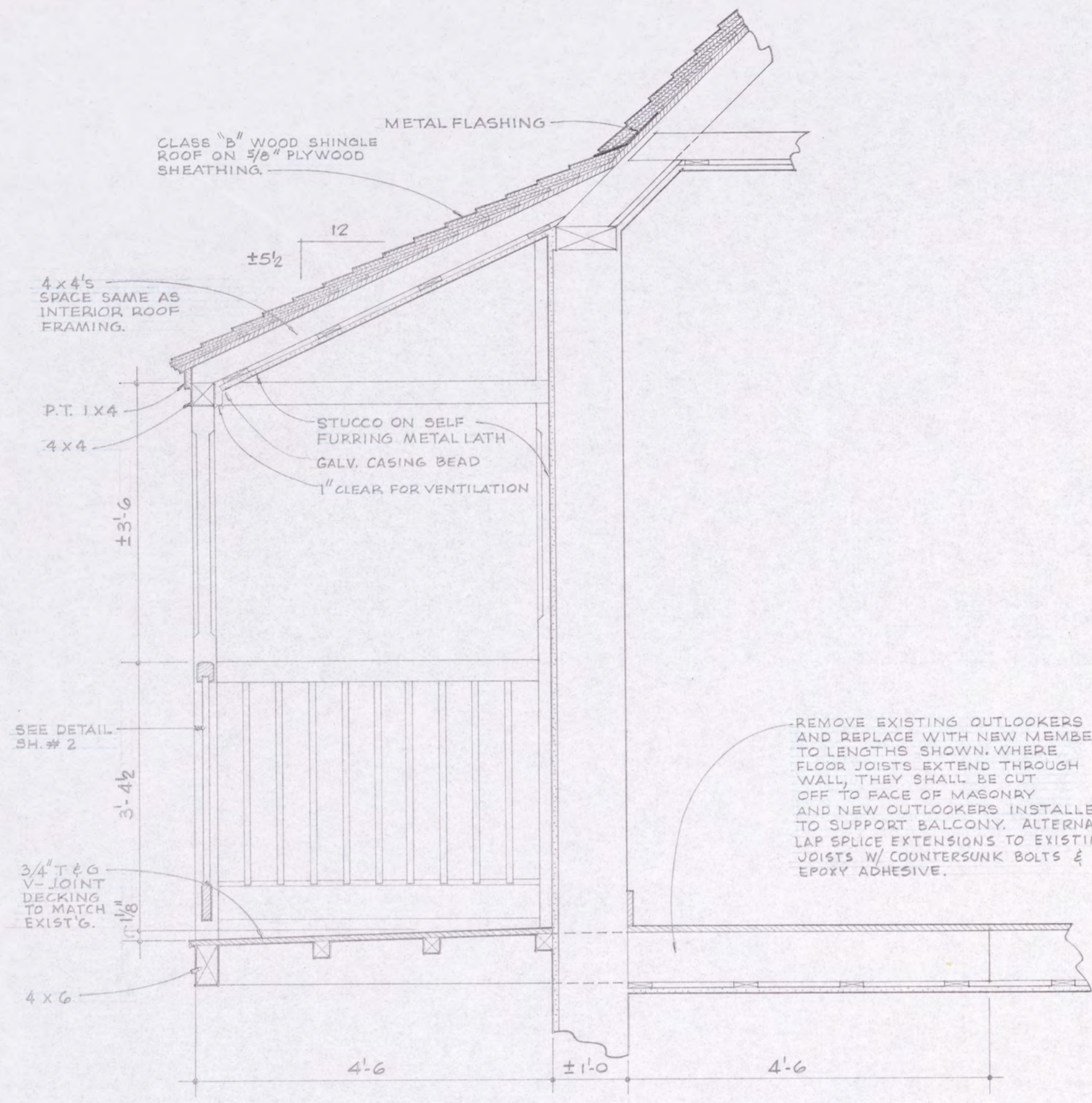
COURTYARD GATE DETAIL
SCALE: 3/4" = 1'-0"



EAST ELEVATION
SCALE: 1/4" = 1'-0"

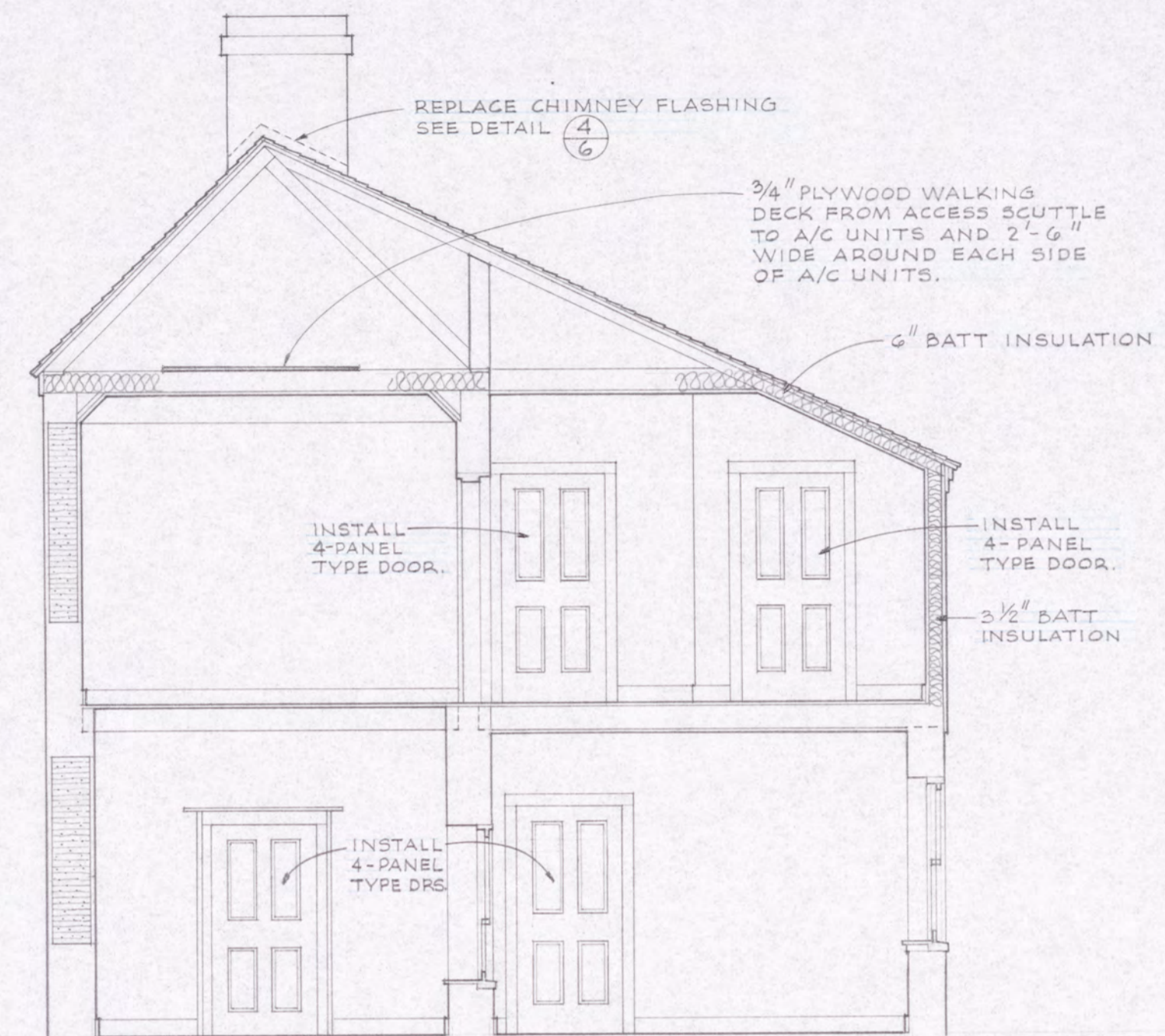


NORTH ELEVATION
SCALE: 1/4" = 1'-0"

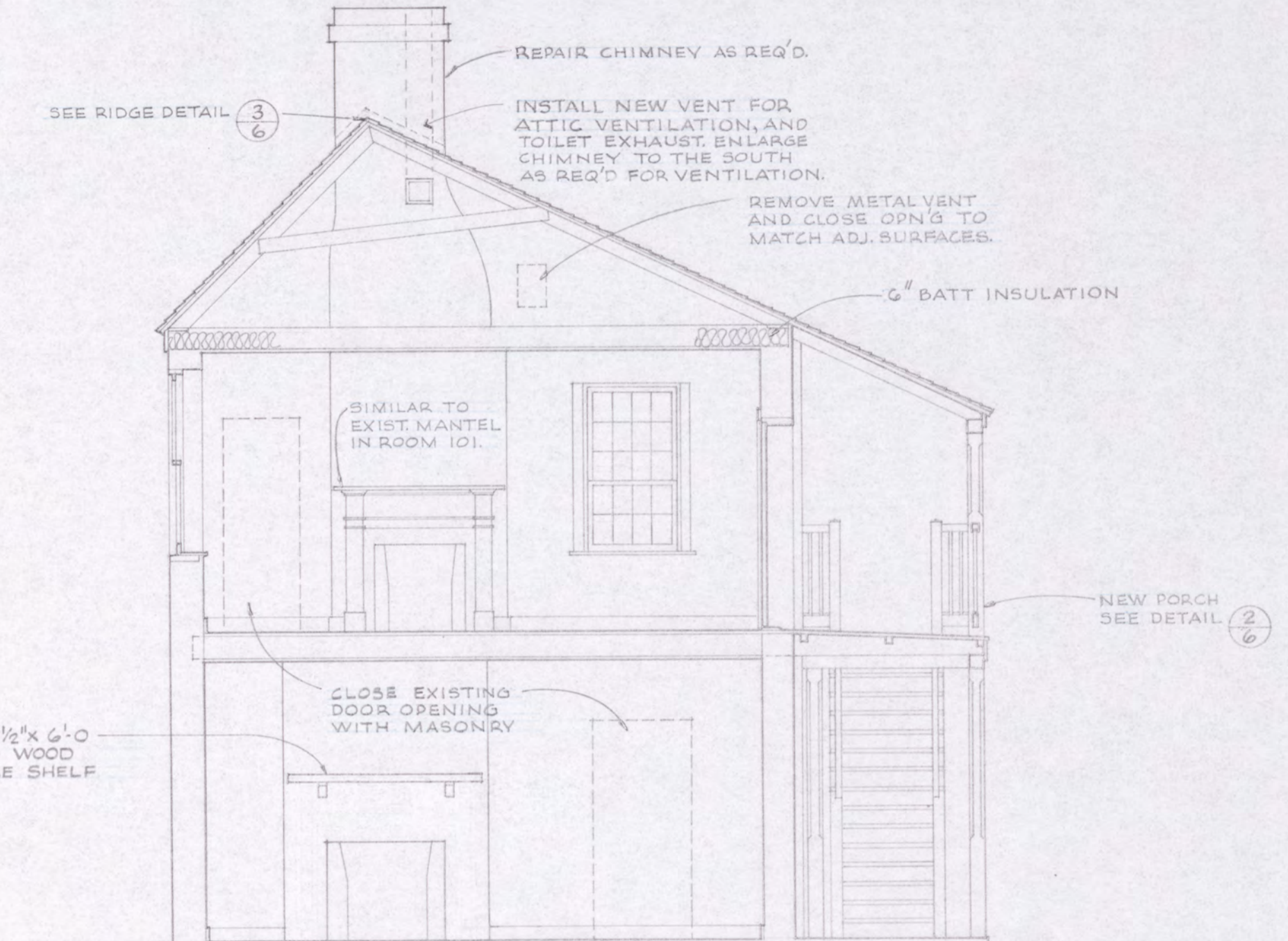


SECTION THRU BALCONY
SCALE: 3/4" = 1'-0"

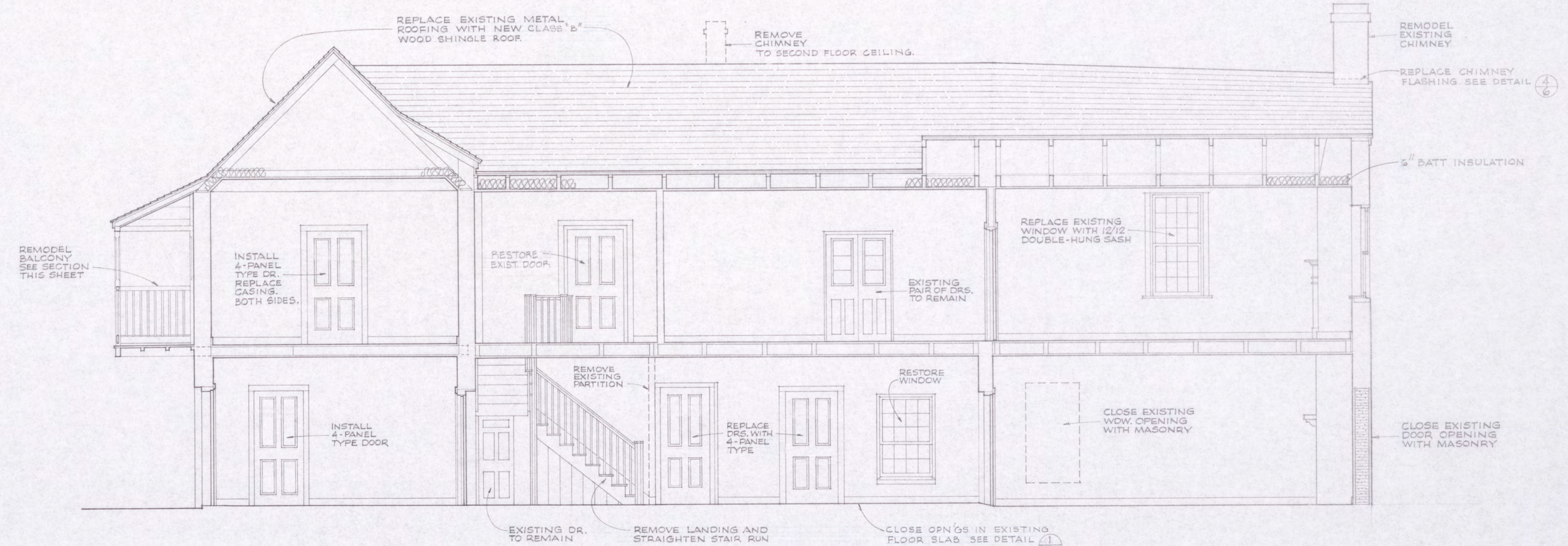
NOTE: ALL WOOD MEMBERS EXPOSED TO THE WEATHER SHALL BE PRESSURE TREATED OR TREATED W/ "WOODLIFE"



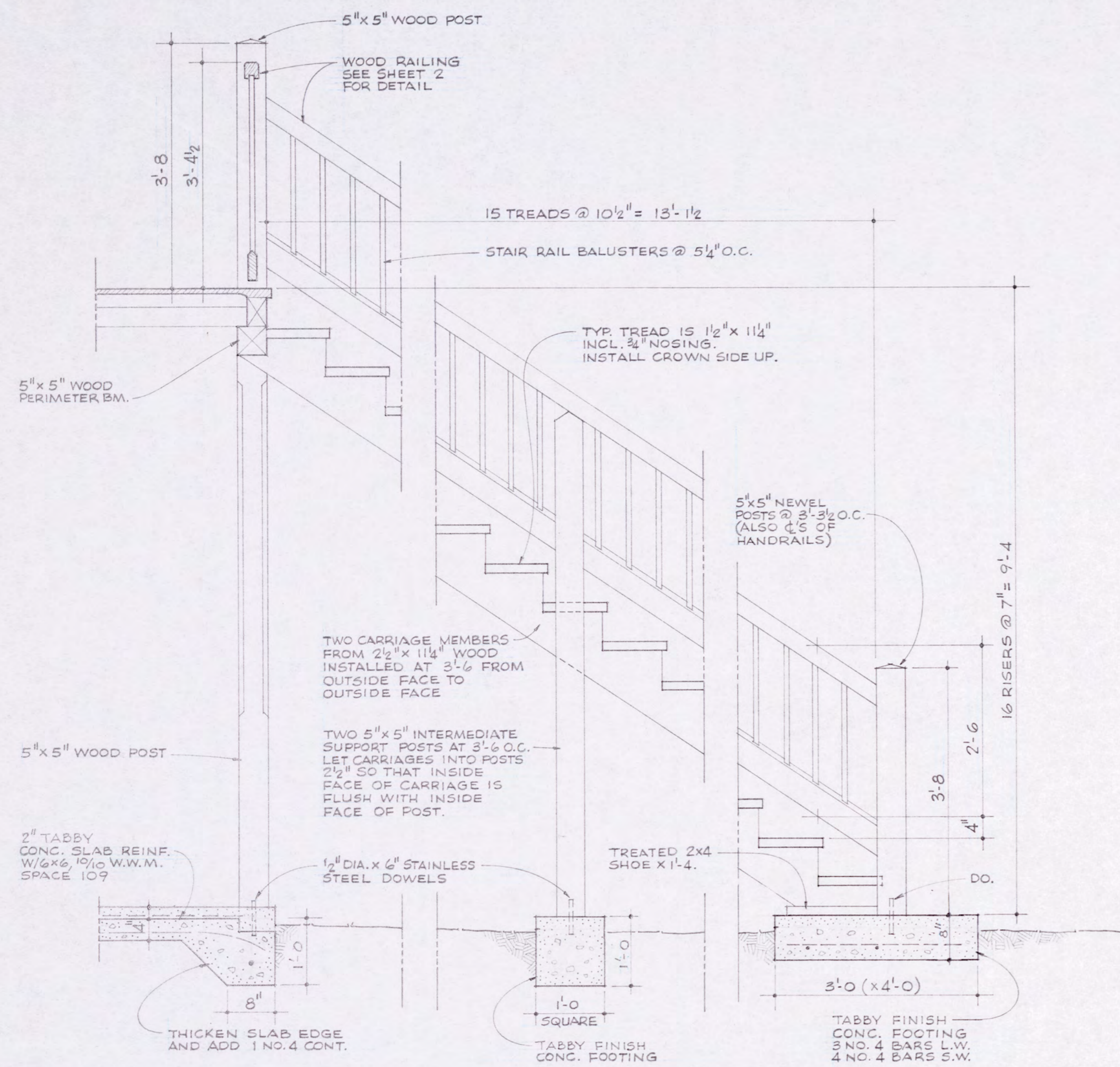
TRANSVERSE SECTION B-B
SCALE: 1/4" = 1'-0"



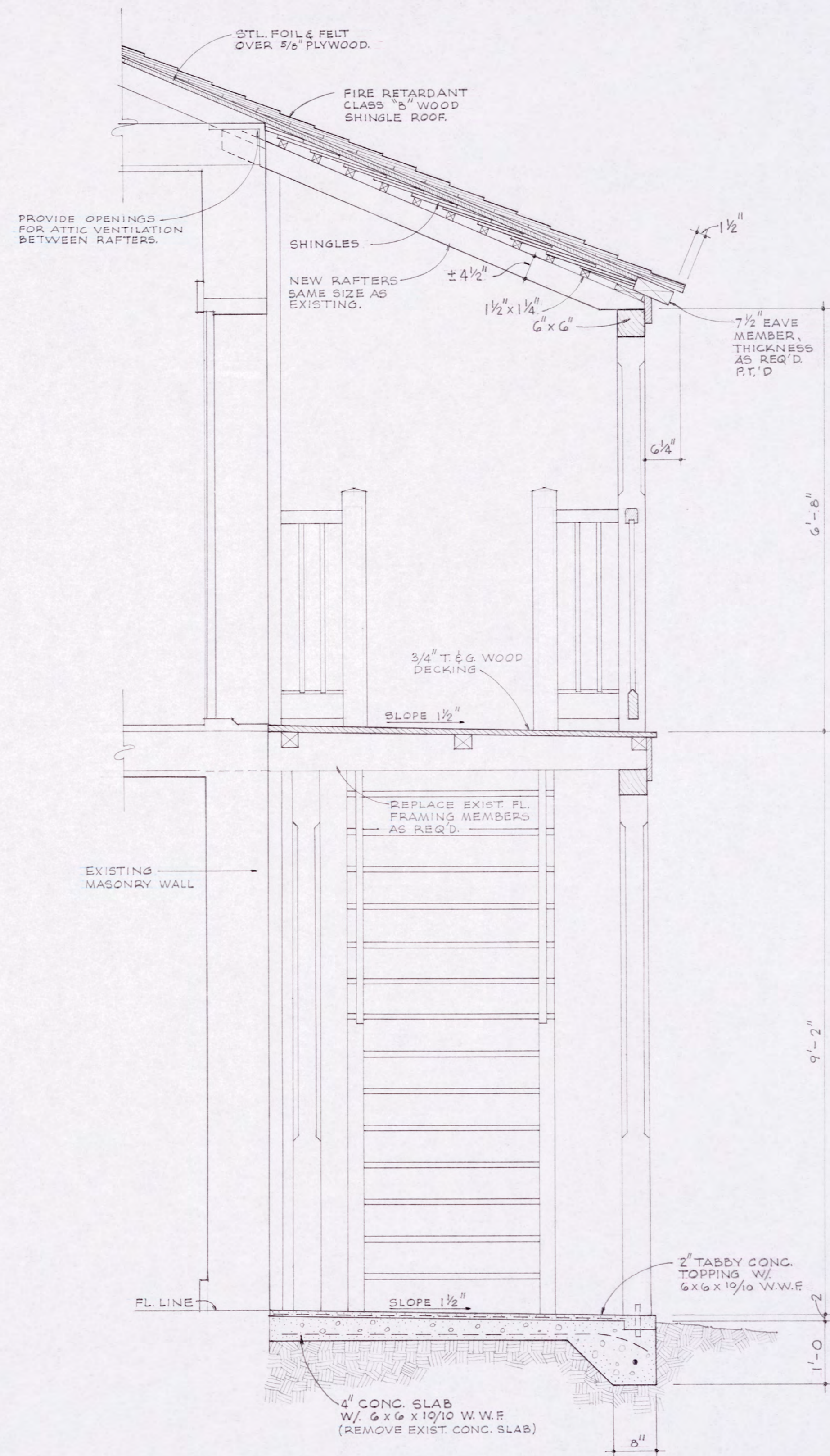
TRANSVERSE SECTION C-C
SCALE: 1/4" = 1'-0"



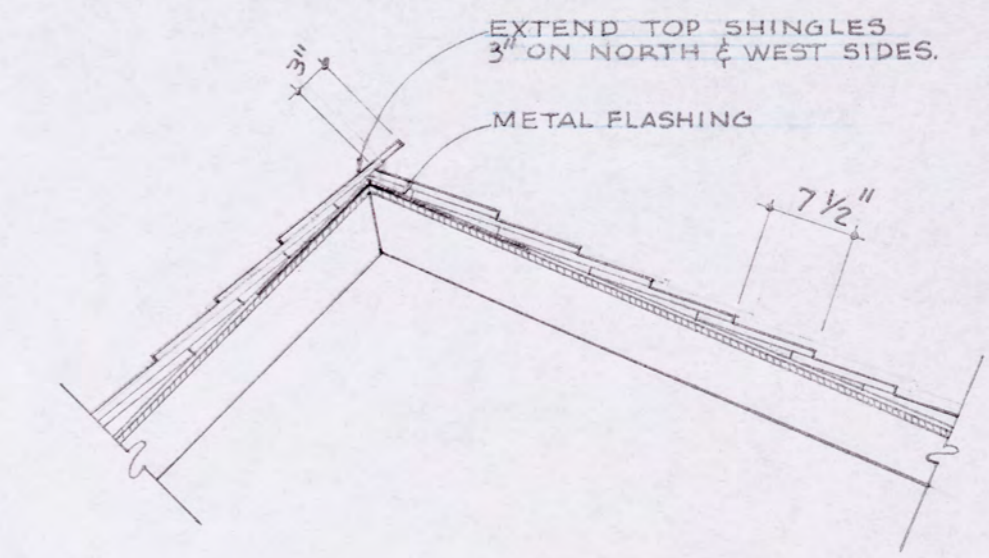
LONGITUDINAL SECTION A-A
SCALE: 1/4" = 1'-0"



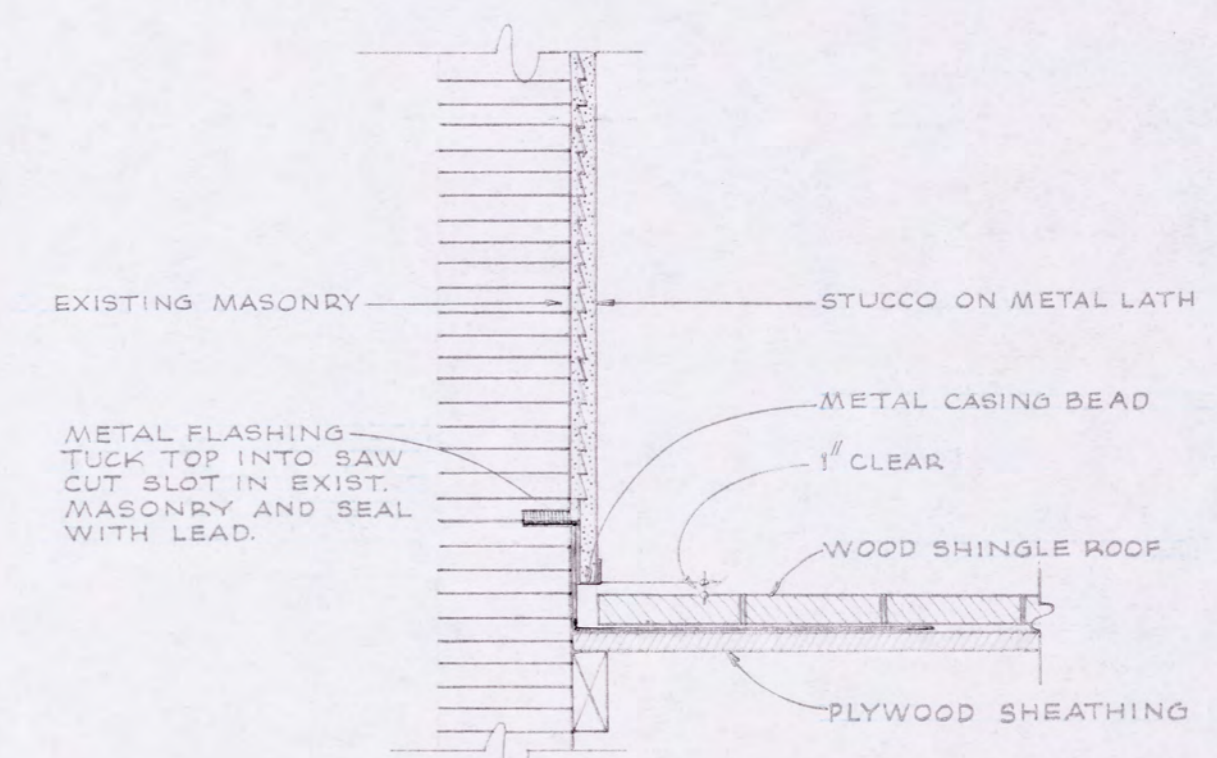
EXTERIOR STAIR DETAIL (1)
SCALE: 3/4" = 1'-0"



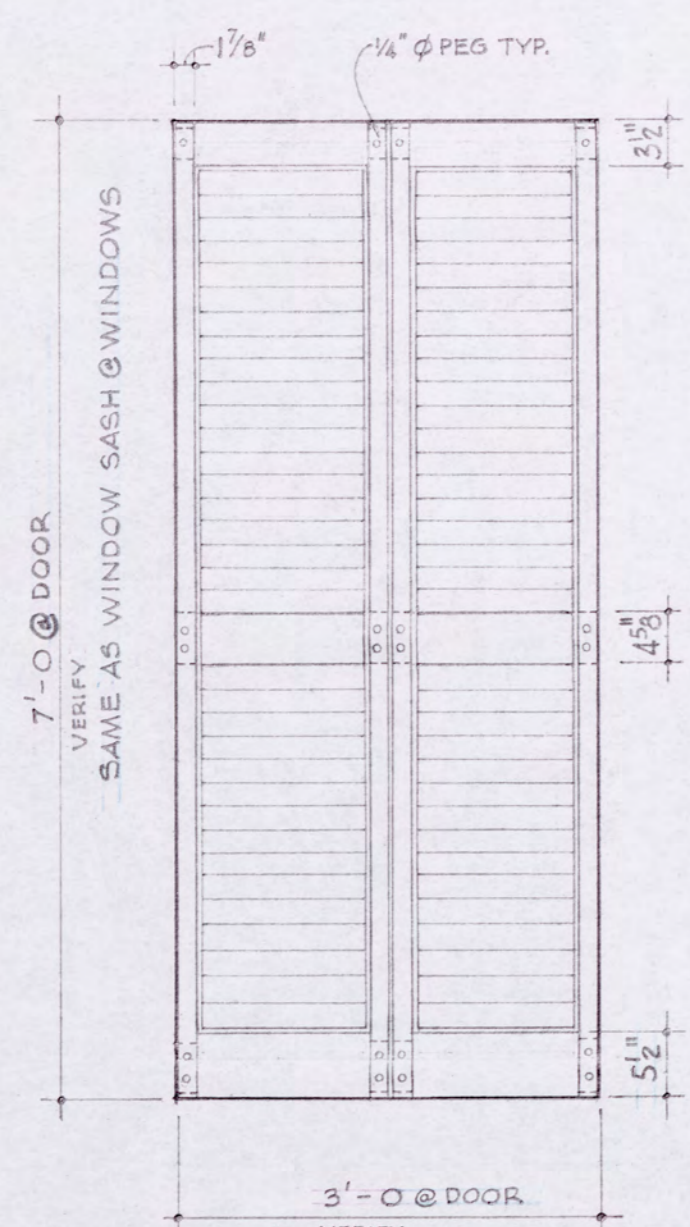
PORCH DETAIL (2)
SCALE: 3/4" = 1'-0"



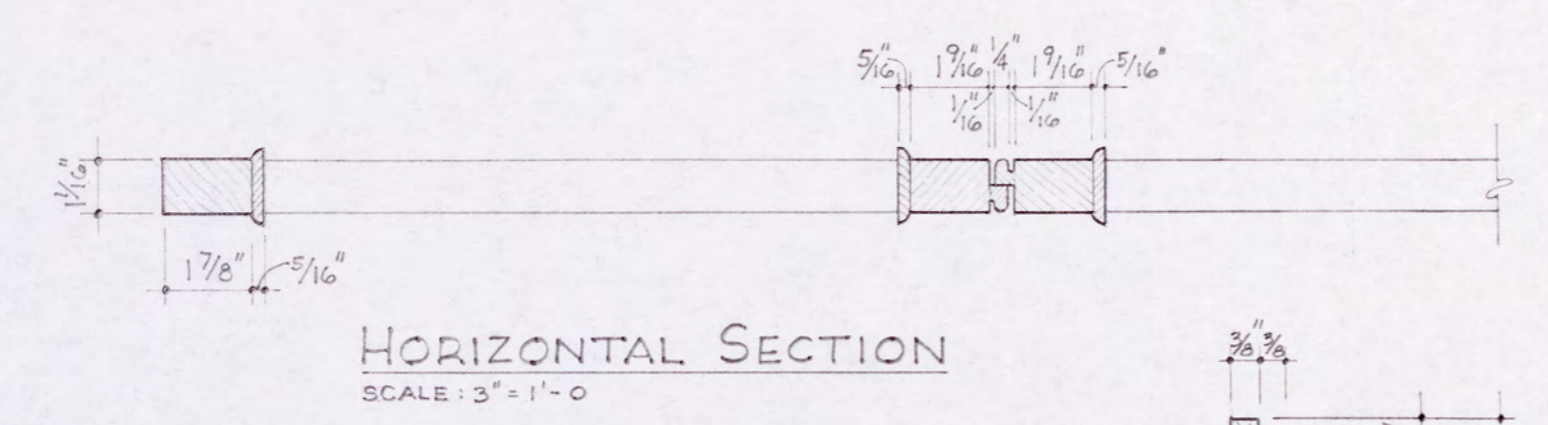
TYP. RIDGE DETAIL (3)
SCALE: 3/4" = 1'-0"



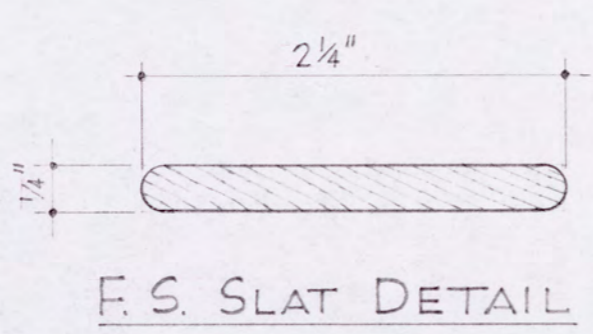
TYP. CHIMNEY FLASHING DETAIL (4)
SCALE: 1/2" = 1'-0"



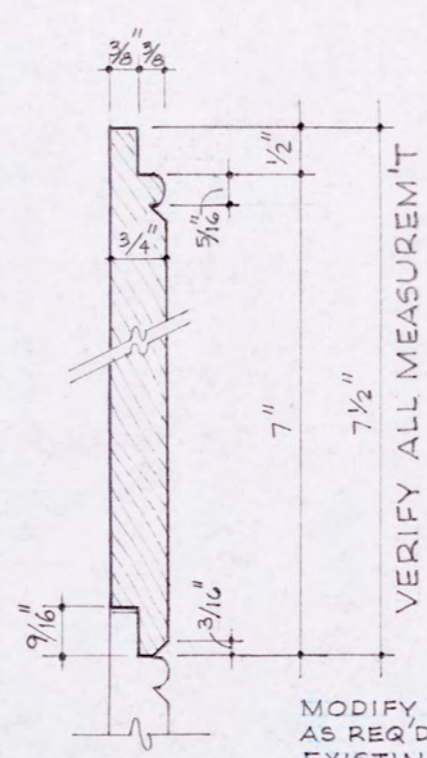
INTERIOR SHUTTER ELEVATION
SCALE: 3/4" = 1'-0"



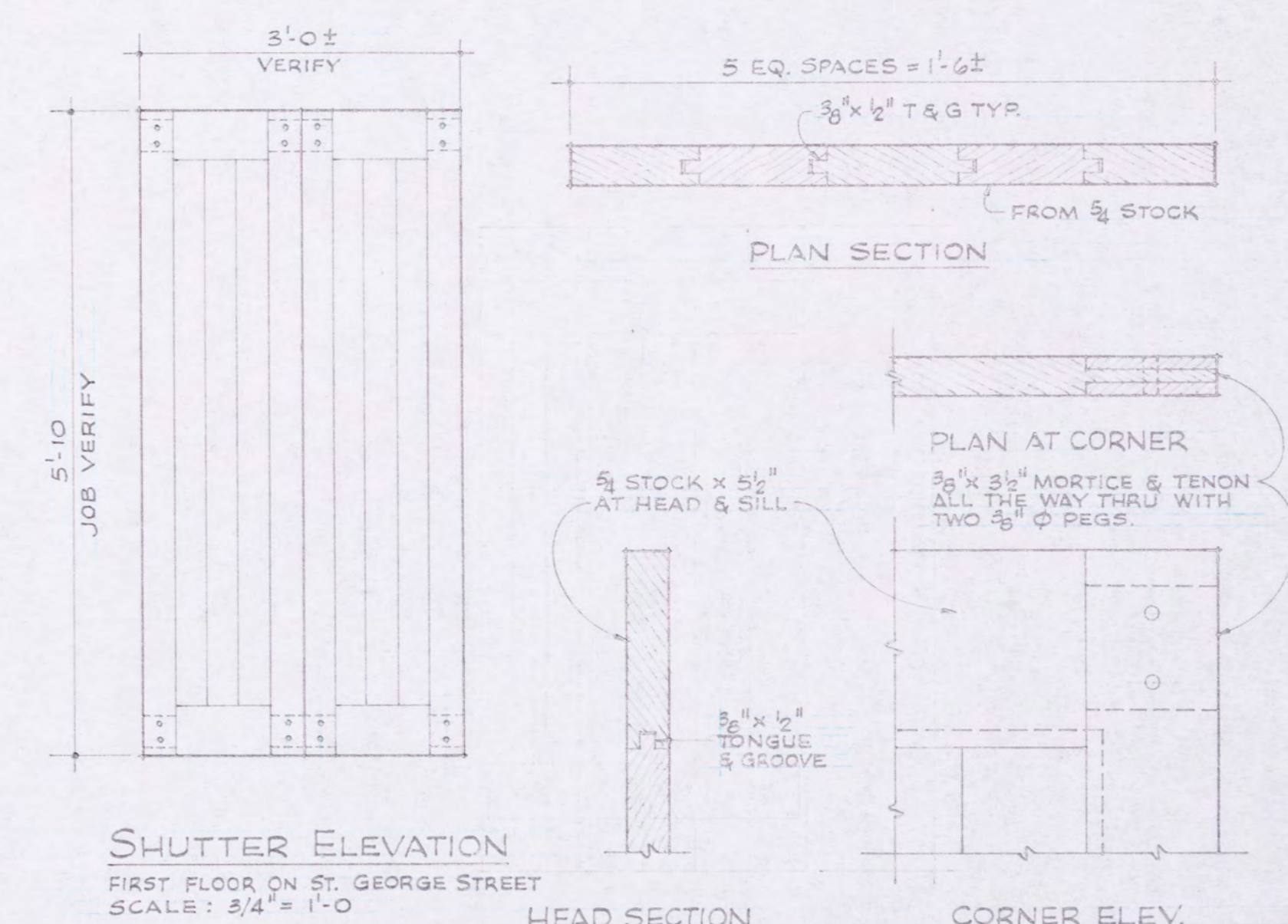
HORIZONTAL SECTION
SCALE: 3" = 1'-0"



F.S. SLAT DETAIL



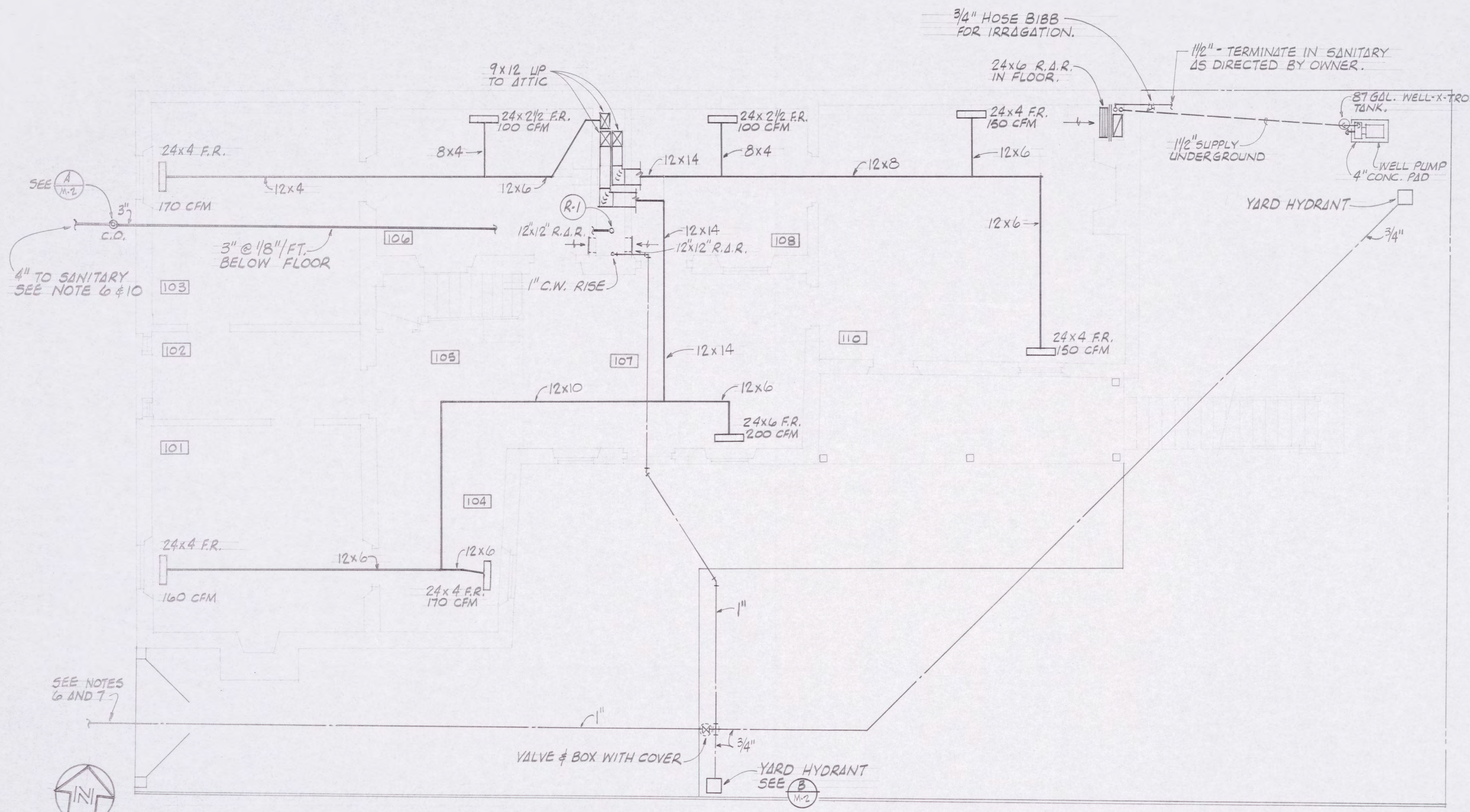
WOOD SIDING DETAIL
SCALE: 1/2" = 1'



SHUTTER ELEVATION
FIRST FLOOR ON ST. GEORGE STREET
SCALE: 3/4" = 1'-0"

SHUTTER DETAILS
SCALE: 3" = 1'-0"

NOTE: ALL WOOD MEMBERS EXPOSED TO THE WEATHER SHALL BE PRESSURE TREATED OR TREATED WITH "WOODLIFE"

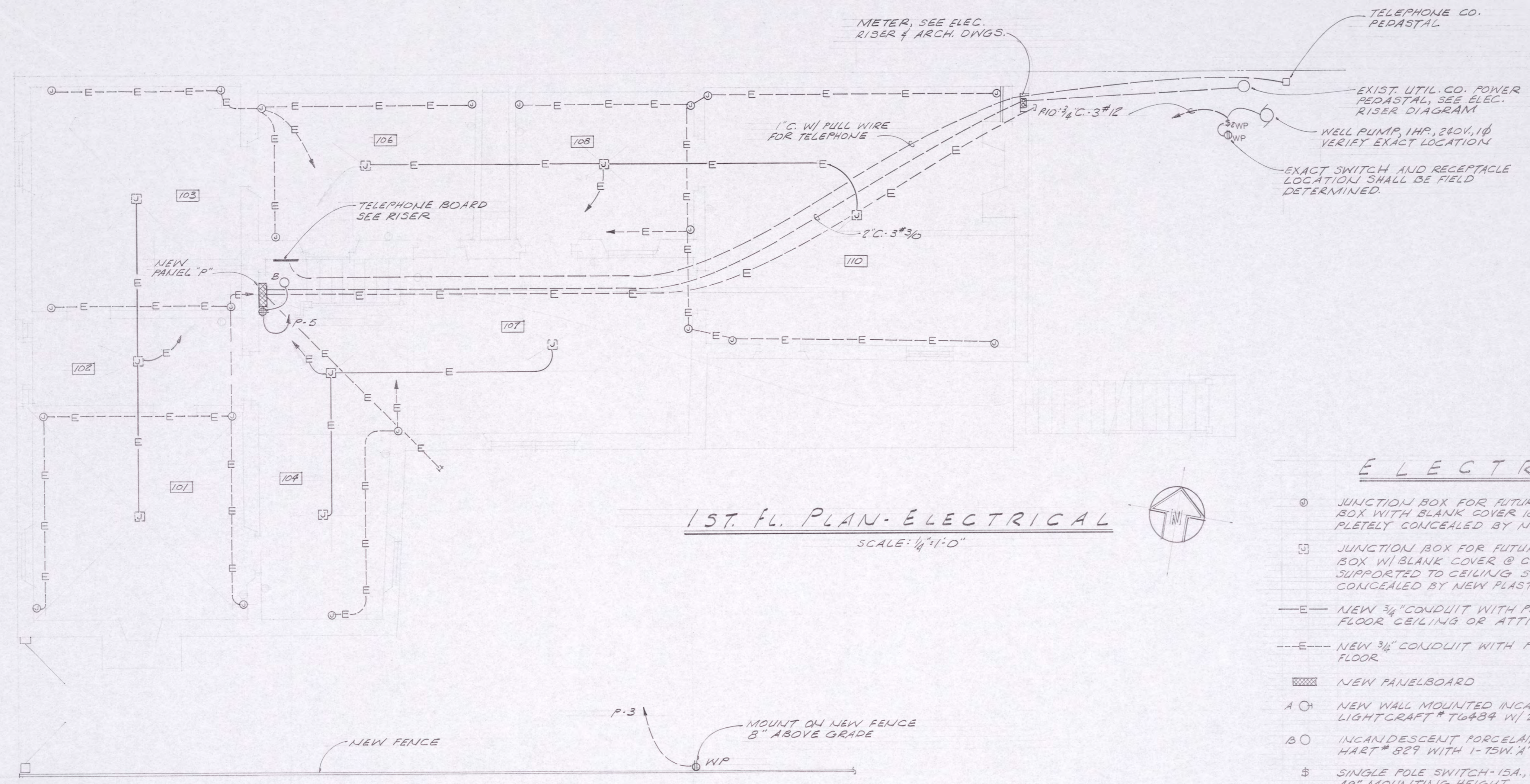


A/C UNIT SCHEDULE			
SYMBOL		A/C-1	A/C-2
A.H.U.	TOTAL CFM	1100	1400
	OUTSIDE AIR CFM	—	—
	FAN H.P.	1/3	1/3
	ESP IN H ₂ O *	.50	.50
	FILTER TYPE	THROWAWAY	THROWAWAY
COOLING	TOTAL COOLING	35,180	45,590
	SENSIBLE COOLING	27,790	36,890
	ENT. AIR DB°F / WB°F	78/63	78/63
HEATING	UNIT HEATING	52,770	55,660
	SUPPLEMENTAL ELEC. HEAT	N/A	N/A
	TOTAL HEATING	52,770	55,660
	ENT. AIR °F	75°	75°
	ELECTRIC HEAT V/φ	N/A	N/A
CONDENSING	G.P.M. / PRESSURE DROP (PSI)	75/6.2	80/2.2
	H ₂ O ENT °F / COOLING	80	80
	H ₂ O ENT °F / HEATING	70	70
	COMPRESSOR V/φ	230/1	230/1
	TOTAL FLA.	28	31.5
BASIS OF DESIGN COMMAND AIR		SWP 300	SWP 400
* INCLUDES FILTER			

AIR CONDITIONING - FIRST FLOOR PLAN
SCALE: 1/4" = 1'-0"

- LEGEND**
- RECTANGULAR DUCTWORK
 - - - FLEXIBLE DUCTWORK
 - F.R. FLOOR REGISTER
 - R.A.R. RETURN AIR REGISTER
 - M.V.D. MANUAL VOLUME DAMPER
 - C - CONDENSATE PIPING
- PLUMBING LEGEND**
- WASTE PIPING
 - - - COLD WATER PIPING (C.W.)
 - - - VENT PIPING
 - ⊙ CLEANOUT (C.O.)

- GENERAL NOTES**
1. DUCTWORK INSTALLED UNDER 1ST FLOOR SHALL BE AS DETAILED. MECHANICAL CONTRACTOR SHALL INSTALL DUCTWORK, GENERAL CONTRACTOR SHALL WRAP AND SEAL DUCT WITH FELT AND PLACE THE CONCRETE. DUCTWORK SHALL BE MINIMUM 2 GA. HEAVIER THAN SMACNA REQUIREMENTS.
 2. HEAT PUMP DISCHARGE SHALL BE TERMINATED AS DIRECTED BY THE OWNER AND IN ACCORDANCE WITH LOCAL CODES.
 3. EXHAUST FAN: COOK GEMINI 12-10 - 60 CFM @ .20" E.S.P. .66 AMP WITH FSC
 4. A/C UNIT #2 IS DEDUCTIVE ALTERNATE #1. ALL DUCTWORK AND AIR DISTRIBUTION AND WATER PIPING SHALL BE INSTALLED.
 5. WELL PUMP - 16 GPM @ 22' TDH. WELL LOCATION SHALL BE AS DIRECTED BY OWNER.
 6. CONTRACTOR SHALL LOCATE ALL EXISTING UTILITIES PRIOR TO START OF WORK. (SEE NOTE 10)
 7. CONTRACTOR SHALL OBTAIN ALL PERMITS, ARRANGE FOR AND COORDINATE WATER METER LOCATION AND PAY ALL FEES INCIDENTAL TO ITS INSTALLATION WITH THE UTILITY CO.
 8. WORK, MATERIALS AND INSTALLATION SHALL MEET ALL REQUIREMENTS OF THE LOCAL AUTHORITY HAVING JURISDICTION.
 9. ALL TESTING AND DISENFECTING SHALL MEET THE REQUIREMENTS OF SECTIONS 107 AND 1209 OF THE STANDARD PLUMBING CODE.
 10. SEWER TO BE TIED INTO EXISTING TAP, VERIFY LOCATION WITH LOCAL PUBLIC WORKS DEPT.
 11. WELL PUMP SHALL BE EQUIPPED WITH A DIFF. SWITCH, - CUT-IN @ 30 PSI CUT-OUT @ 50 PSI.



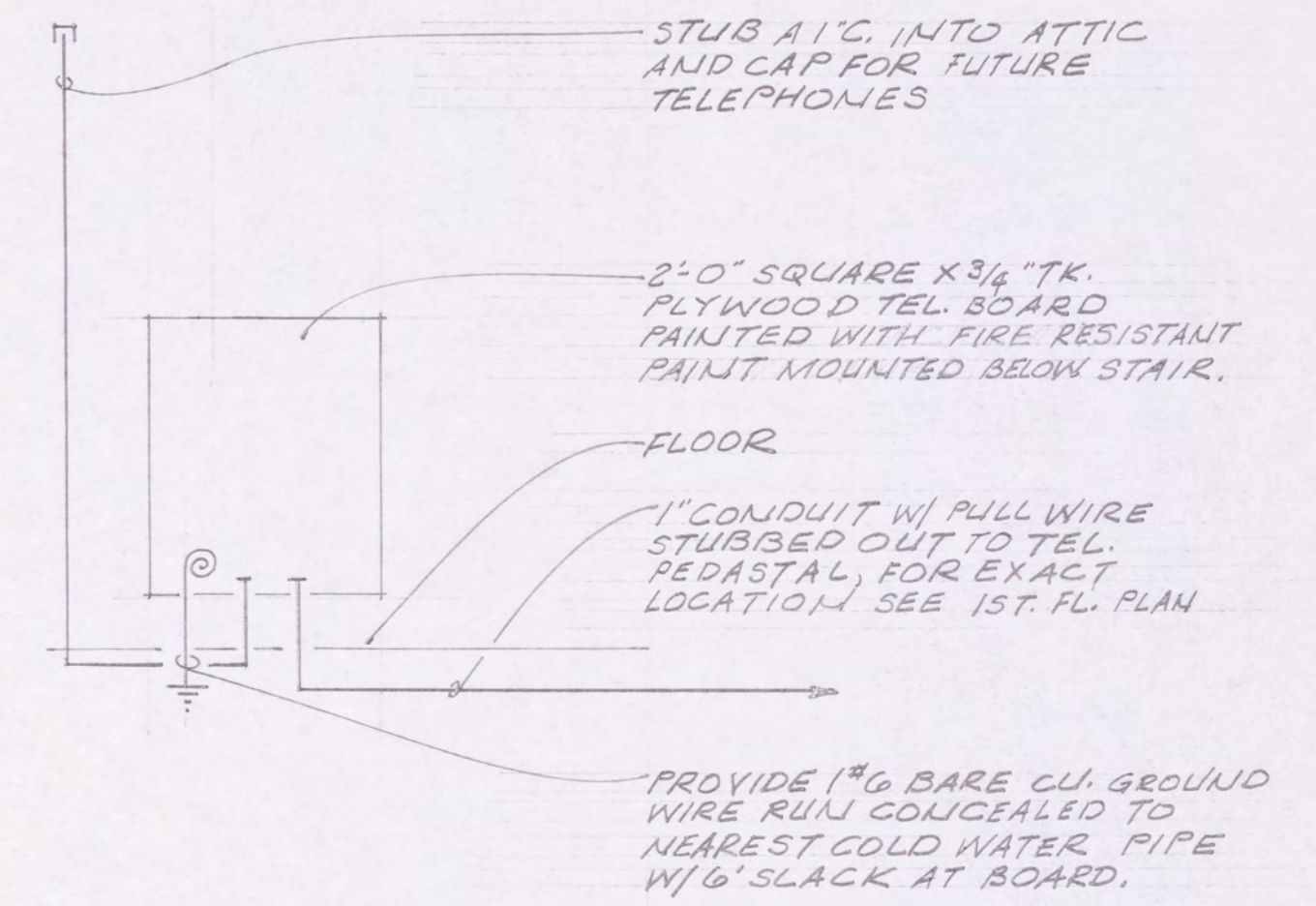
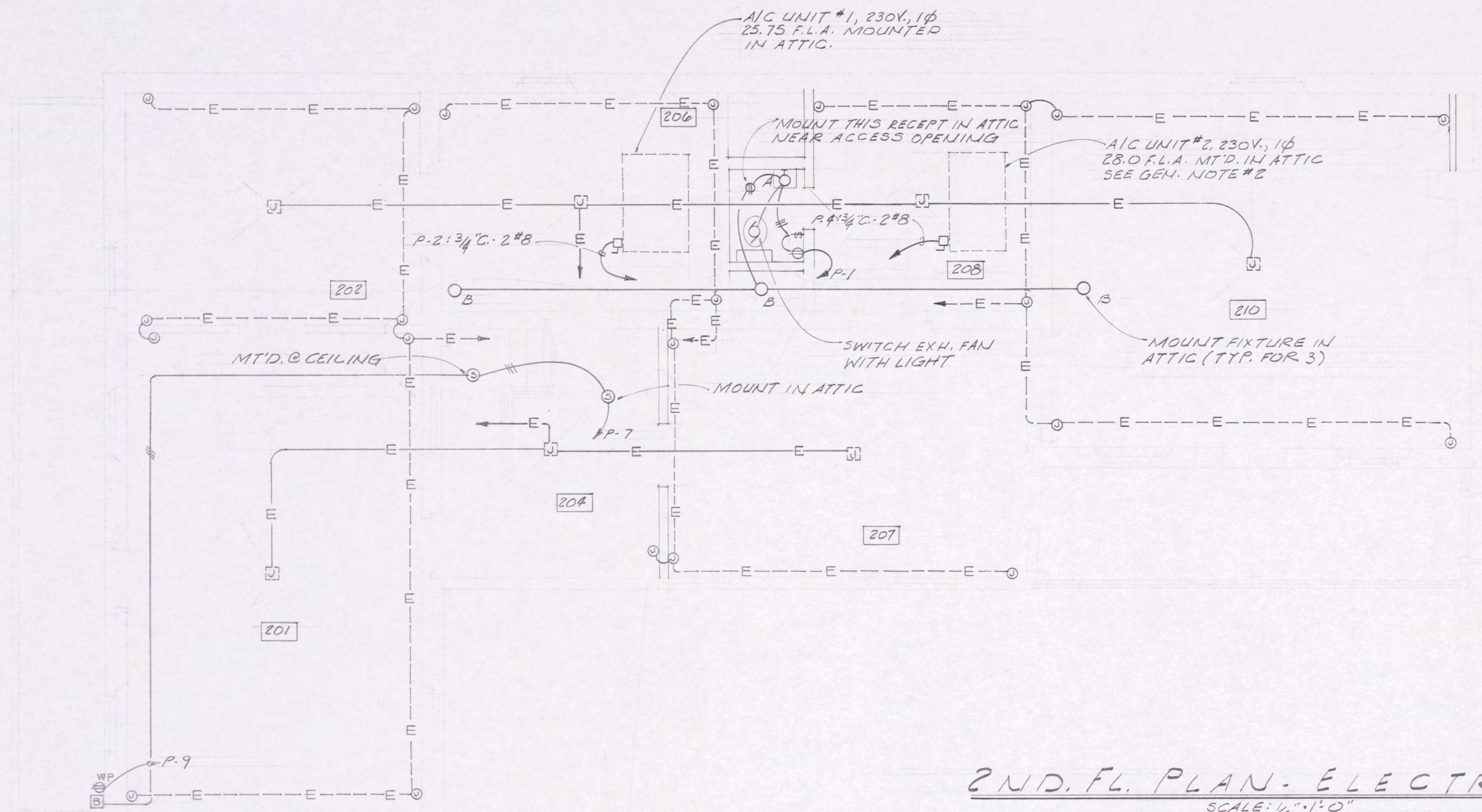
1ST. FL. PLAN-ELECTRICAL
SCALE: 1/4"=1'-0"

ELECTRICAL LEGEND

- JUNCTION BOX FOR FUTURE RECEPTACLE: MOUNT 2x4 JUNCTION BOX WITH BLANK COVER 18" ABOVE FLOOR. BOX IS TO BE COMPLETELY CONCEALED BY NEW PLASTER WALL COATING.
- Ⓜ JUNCTION BOX FOR FUTURE CHANDELIER: MOUNT 4" ROUND BOX W/ BLANK COVER @ CEILING. BOX SHALL BE SECURELY SUPPORTED TO CEILING STRUCTURE AND SHALL BE FULLY CONCEALED BY NEW PLASTERED CEILING.
- E— NEW 3/4" CONDUIT WITH PULL WIRE RUN CONCEALED IN 1ST. FLOOR CEILING OR ATTIC.
- - -E - - - NEW 3/4" CONDUIT WITH PULL WIRE RUN CONCEALED BELOW FLOOR
- ▨ NEW PANELBOARD
- A ○ NEW WALL MOUNTED INCANDESCENT LIGHTING FIXTURE LIGHTCRAFT # TG489 W/ 2-60W A LAMPS.
- B ○ INCANDESCENT PORCELAIN SOCKET WITH PULL CHAIN ARROW-HART # 829 WITH 1-75W A LAMP
- Ⓢ SINGLE POLE SWITCH-15A, 120/277 V., SIERRA #5011 W/ # P-1 PLATE, 48" MOUNTING HEIGHT.
- Ⓢ WP DOUBLE POLE SWITCH-15A, 120/277V., SIERRA #5012, MOUNT IN CAST BOX WITH # WP-1 WEATHERPROOF COVER PLATE.
- Ⓜ Duplex RECEPTACLE: 15A, 125V., 3W. GRND., SIERRA #1406 W/ # PB COVERPLATE, 18" MOUNTING HEIGHT.
- Ⓜ WP Duplex RECEPTACLE SAME AS ABOVE EXCEPT WEATHERPROOF MOUNT IN CAST BOX WITH SIERRA # WP-1 COVERPLATE.
- Ⓢ Double Duplex RECEPTACLE: SAME AS DUPLEX RECEPTACLE EXCEPT TWO MOUNTED IN A COMMON ENCLOSURE WITH SIERRA # P-82 COVERPLATE.
- Ⓜ Non-Fused DISCONNECT SWITCH IN NEMA 1 ENCLOSURE, 240V., 2P, 60A. MOUNT ON A/C UNITS IN LOCATION NOT TO CONFLICT W/ REMOVABLE PANELS.
- Ⓢ Provide A RESIDENTIAL TYPE PHOTOELECTRIC SMOKE DETECTOR (120V.) WITH AUXILLIARY CONTACTS.
- Ⓜ Provide A 120V. WEATHERPROOF BELL MTD. AT WALL AS NEAR AS POSSIBLE TO ROOF. BELL SHALL BE ACTIVATED BY AUX. SMOKE DETECTOR CONTACTS.

GENERAL NOTES

1. ELECTRICAL CONTRACTOR SHALL DETERMINE EXACT CONDUIT ROUTING, SUCH THAT DISTURBANCE OF EXISTING STRUCTURE WILL BE MINIMAL.
2. ALL EXISTING ELECTRICAL EQUIPMENT IS TO BE REMOVED TO THE EXTENT THAT NO EXISTING EQUIPMENT WILL BE VISIBLE UPON JOB COMPLETION.
3. ALL ELECTRICAL EQUIPMENT ASSOCIATED WITH THE 2ND. FL A/C UNIT (A12-2) SHALL BE REDUCTIVE ALTERNATE #1.
4. ALL CONDUIT RISES FROM PANEL 'P' AND TEL. BD. SHALL RUN BELOW FLOOR TO A/C CHASE AND RISE IN CHASE
5. ELECTRICAL CONTRACTOR SHALL PROVIDE AN ACCURATELY DIMENSIONED AS-BUILT DRAWING TO THE OWNER INDICATING EXACT LOCATIONS OF ALL JUNCTION BOXES
6. ALL WIRE SHALL BE DUAL RATED TYPE "THHN/THWN" COPPER

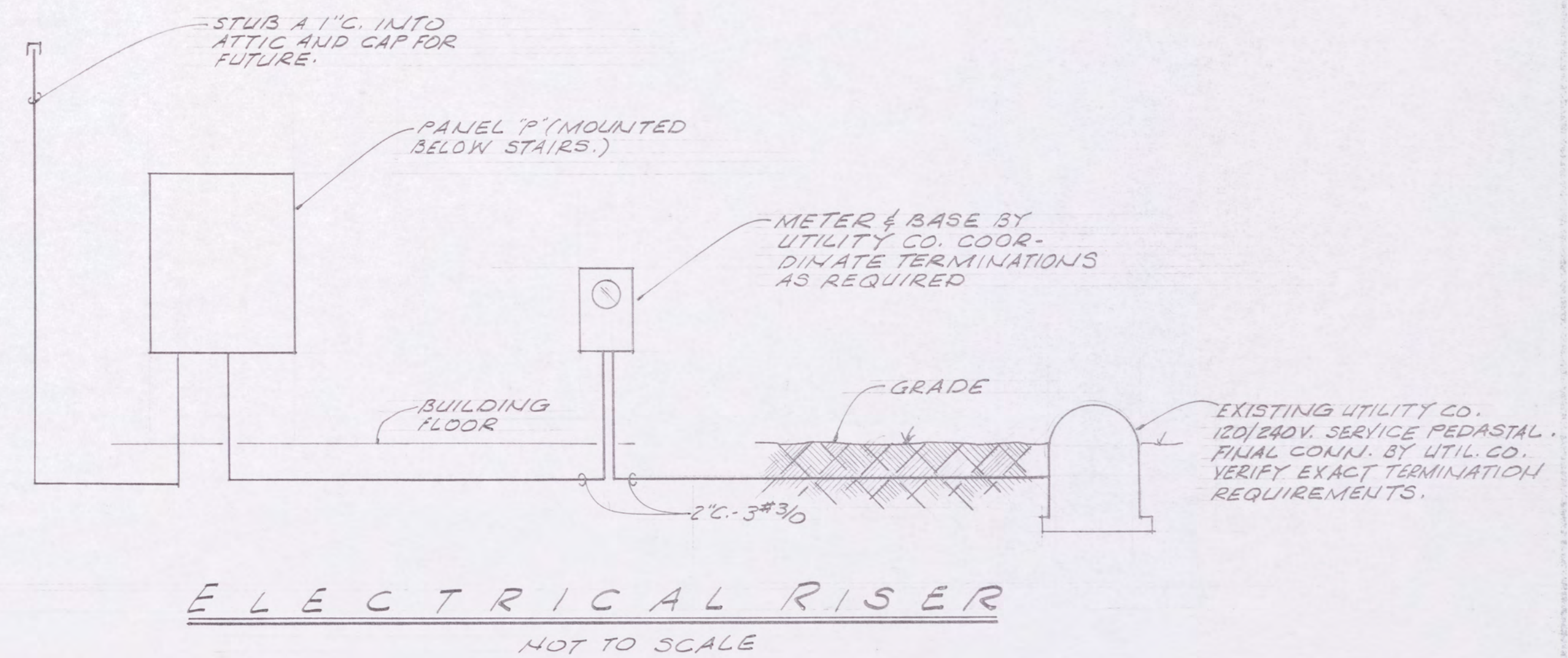


2ND. FL. PLAN - ELECTRICAL
SCALE: 1/4" = 1'-0"

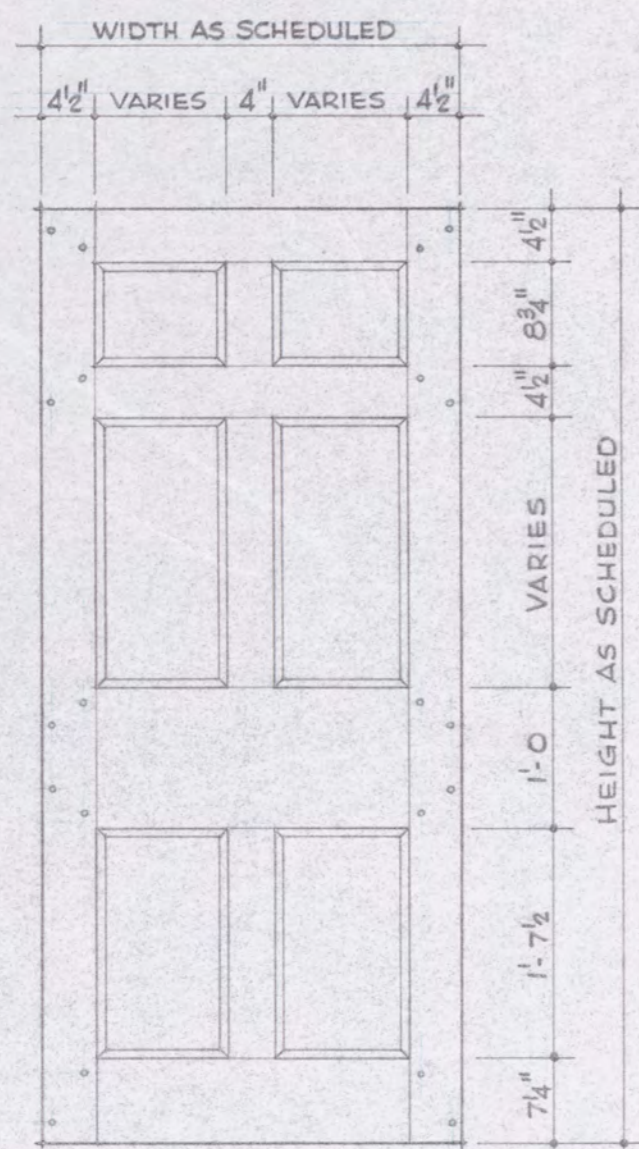
TELEPHONE RISER
NOT TO SCALE

PANEL "P" - 120/240V., 1Φ, 3W. - SURFACE MT'D. 200A. MAIN BREAKER
ALL BREAKERS SHALL BE U.L. RATED 10,000 A.I.C. SYM. MIN.

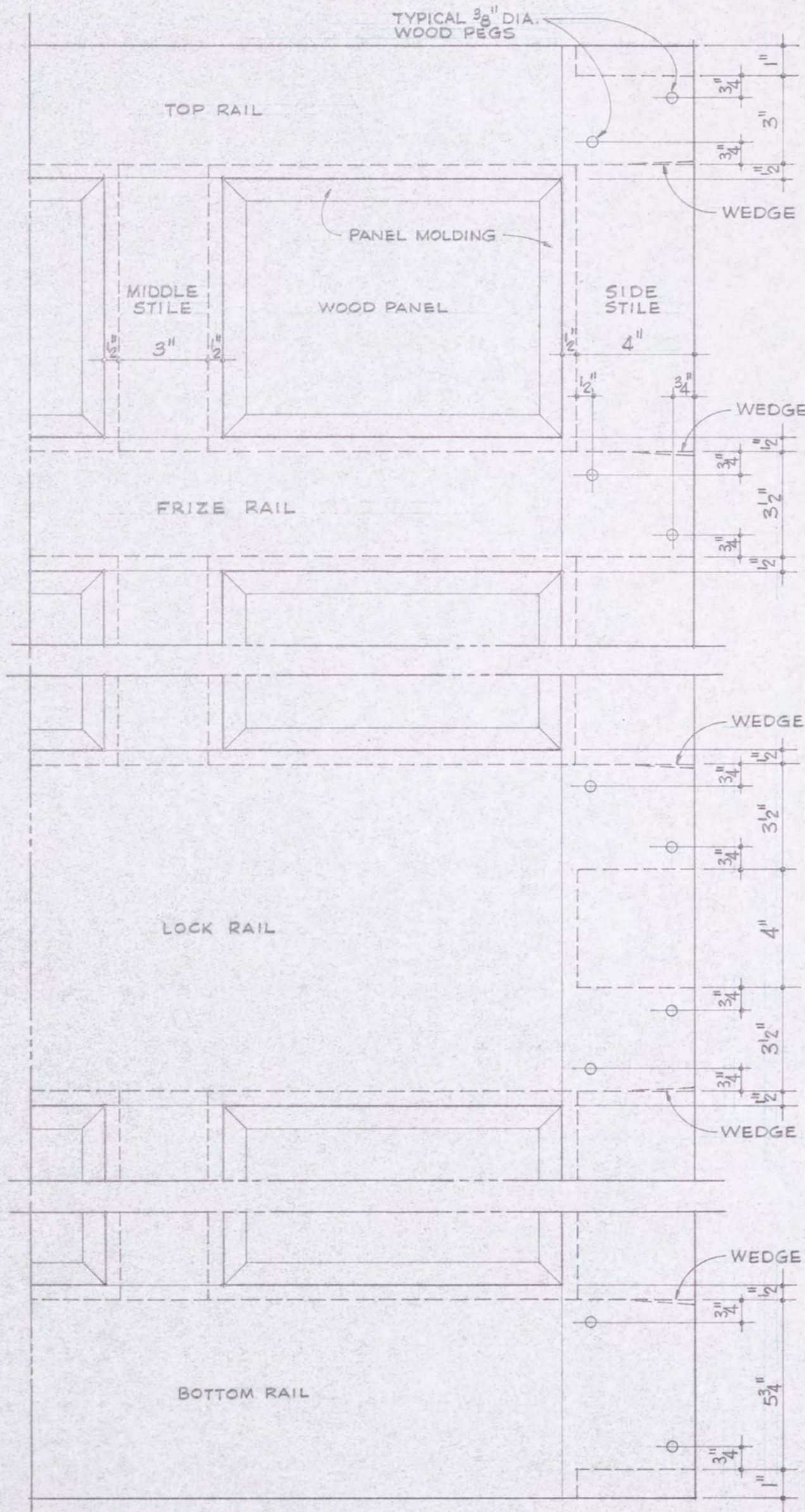
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1	1	20 REC. f. LTG. TOIL f. ATTIC	2	50	2 A/C UNIT #1
3	1	20 YARD RECEPTACLE	4		
5	1	20 1ST. FLOOR RECEPTACLE	6	50	2 A/C UNIT #2
7	1	20 FIRE ALARM	8		
9	1	20 BALCONY RECEPTACLE	10	20	2 WELL PUMP
11	1	20 SPACE	12		
13	-	SPACE	14	1	SPACE
15	-		16	-	
17	-		18	-	
19	-		20	-	
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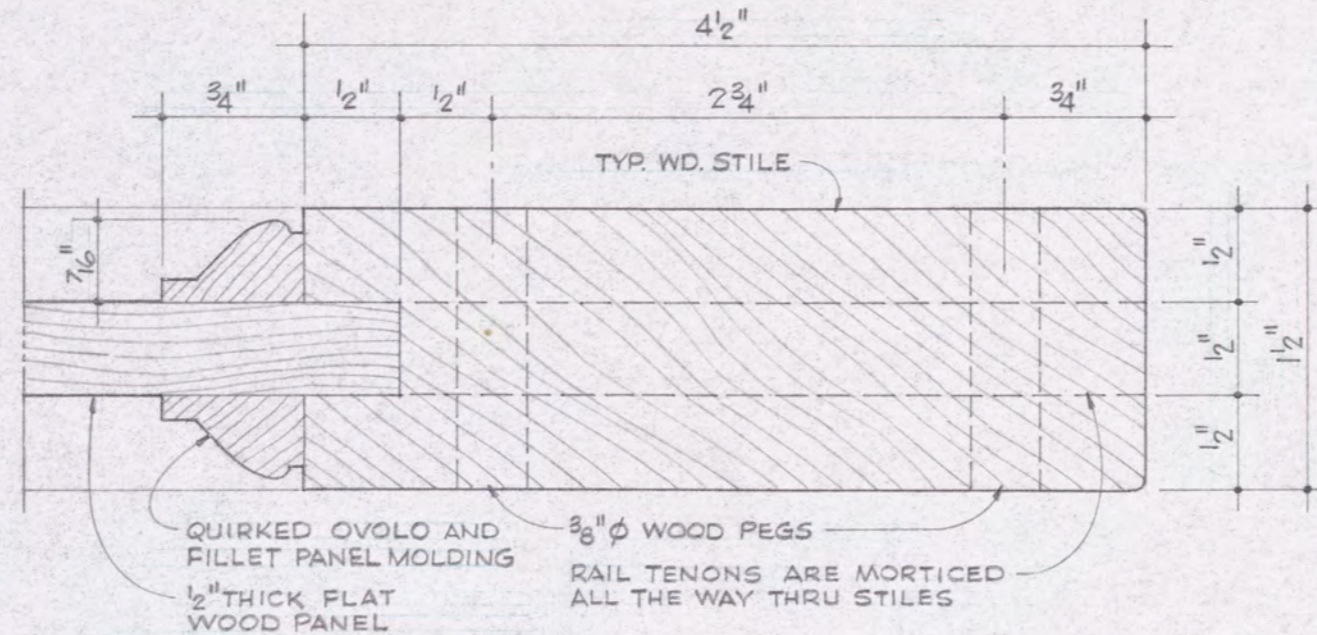
ELECTRICAL RISER
NOT TO SCALE



TYPICAL 6 PANEL DOOR ELEVATION
 SCALE: 3/4" = 1'-0"
 TECHNICAL NAME: 6 PANEL DOOR WITH QUIRKED OVULO, FILLET AND FLAT PANEL BOTH SIDES.

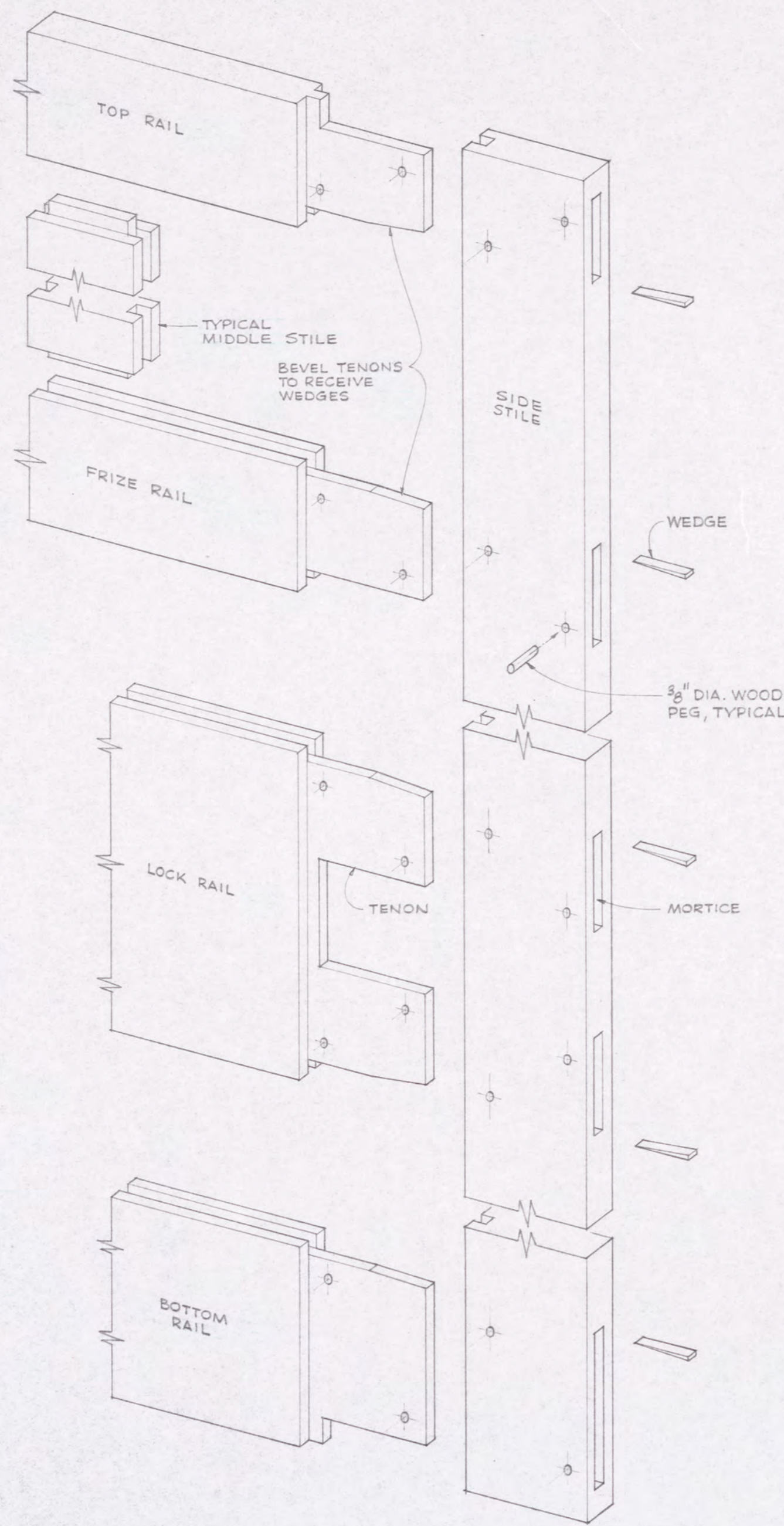


DETAILED PARTIAL ELEVATION
 SCALE: 3/8" = 1'-0"

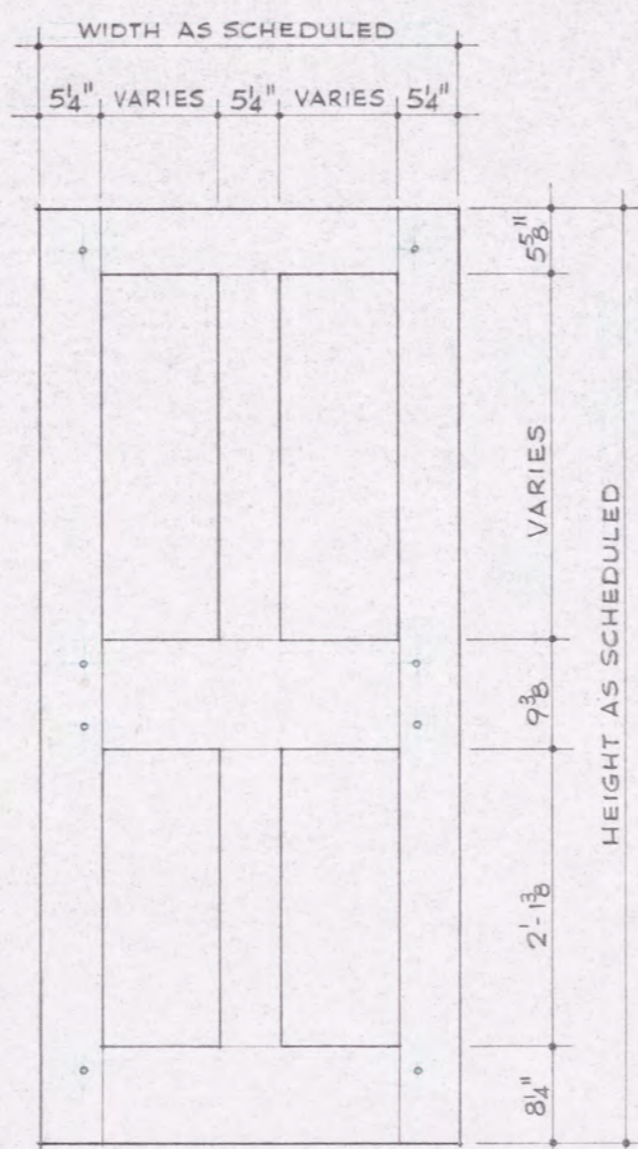


TYPICAL STILE DETAIL
 (RAILS SIMILAR) FULL SIZE

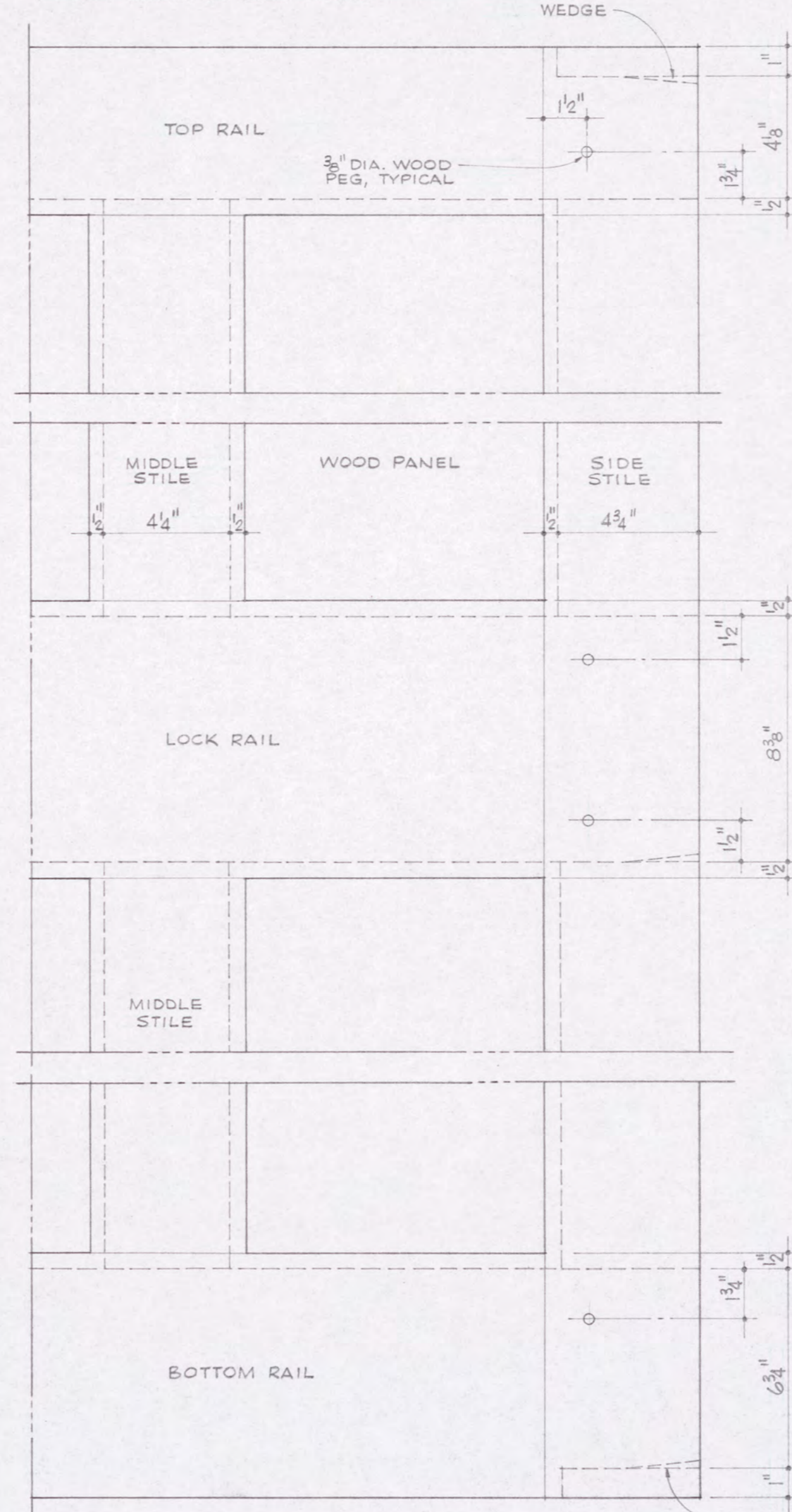
NOTE: MOLDING MAY BE RUN SEPARATE FROM OR INTEGRAL WITH STILES AND RAILS. FATIO HOUSE DOOR MOLDINGS ARE SEPARATE; GWILT SHOWS INTEGRAL MOLDINGS. EITHER IS CORRECT; TRANSITION OCCURED CIRCA 1835. SEE MERCIER, HENRY, "THE DATING OF OLD HOUSES", BUCKS COUNTY HISTORICAL SOCIETY PAPERS, VOL. V, 1923, PGS. 16-18. MIDDLE STILES ARE NOT PEGGED, BUT HELD IN POSITION BY FLANKING PANELS.



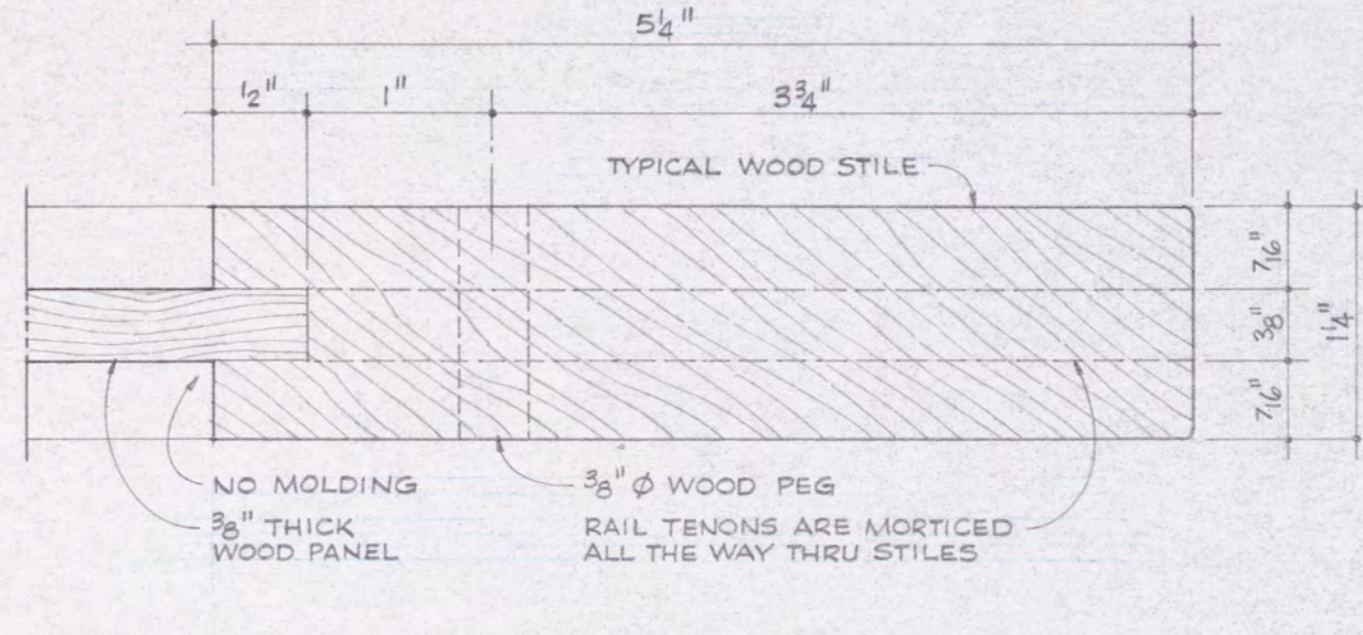
DIMETRIC VIEW OF STILE & RAIL CONNECTIONS



TYPICAL 4 PANEL DOOR ELEVATION
 SCALE: 3/4" = 1'-0"
 TECHNICAL NAME: 4 PANEL DOOR SQUARE AND FLAT PANEL ON BOTH SIDES.

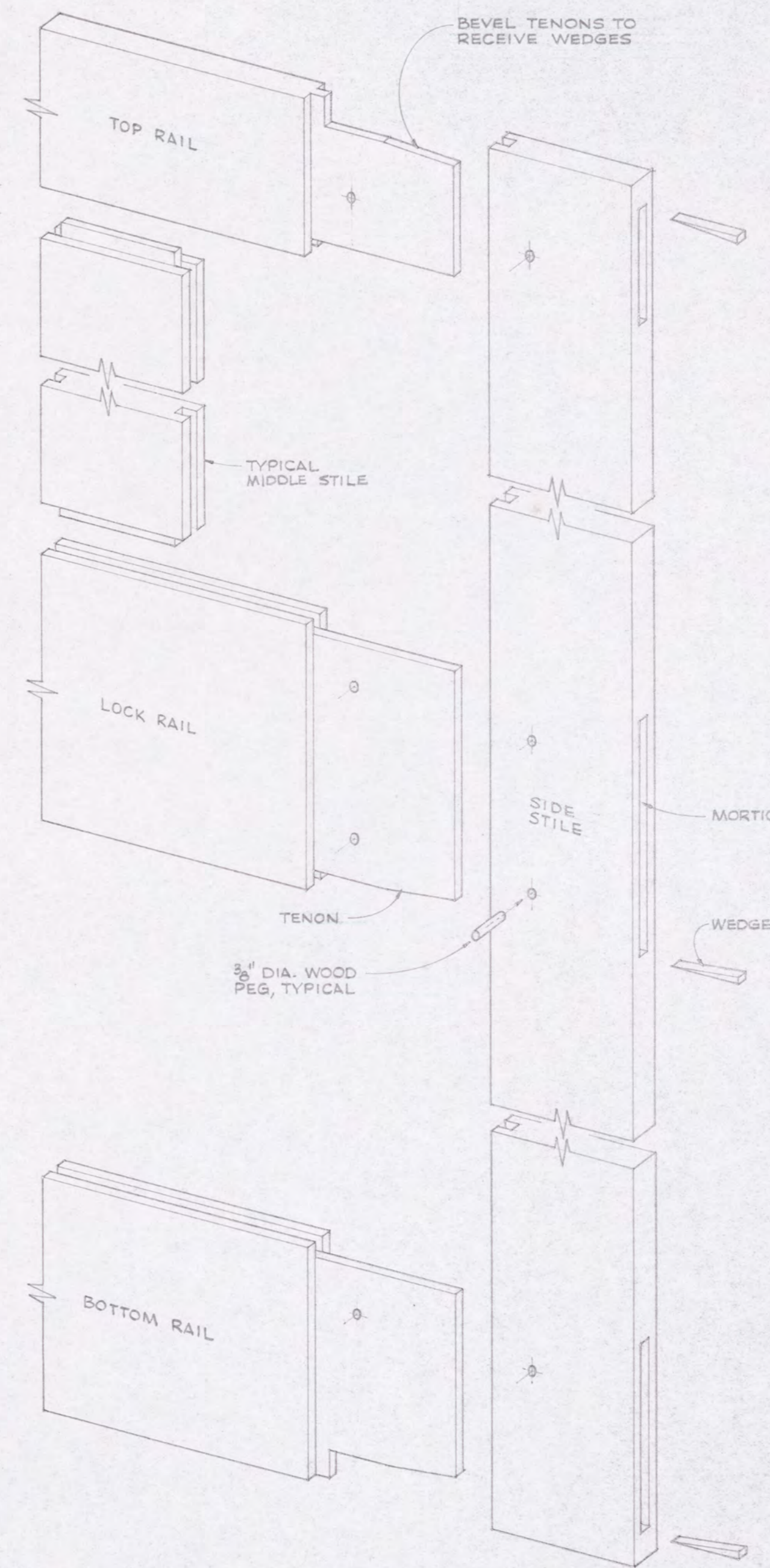


DETAILED PARTIAL ELEVATION
 SCALE: 3/8" = 1'-0"

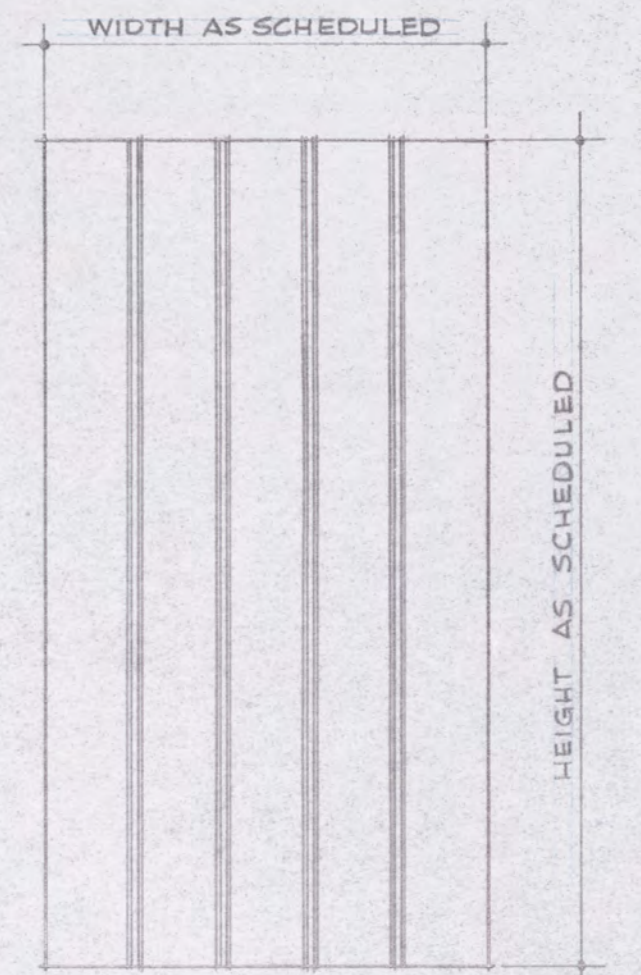


TYPICAL STILE DETAIL
 (RAILS SIMILAR) FULL SIZE

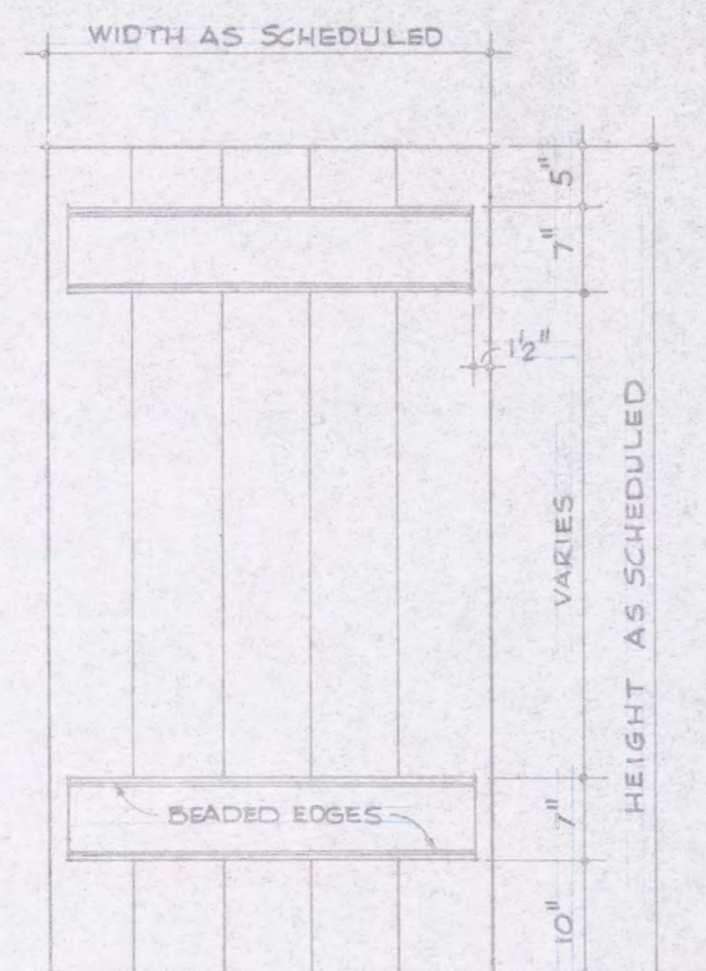
NOTE: MIDDLE STILES ARE NOT PEGGED, BUT HELD IN POSITION BY FLANKING PANELS.



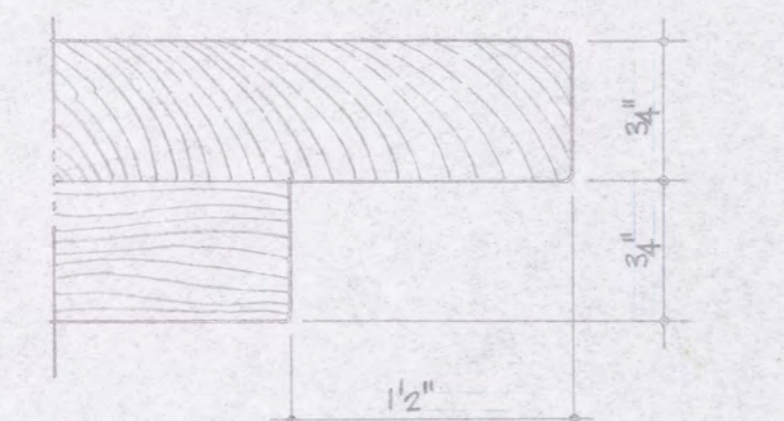
DIMETRIC VIEW OF STILE & RAIL CONNECTIONS



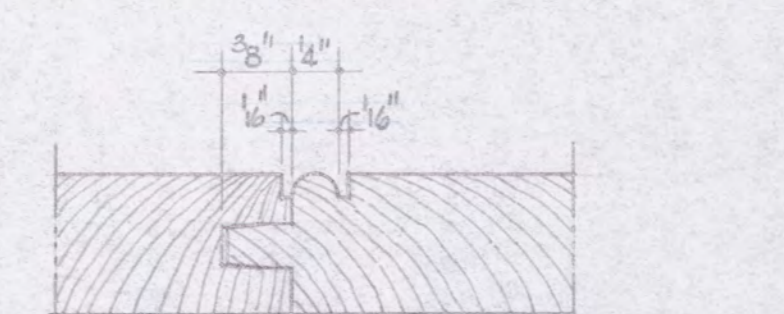
BOARD AND CLEAT DOOR ELEVATION OF PRIMARY FACE
 SCALE: 3/4" = 1'-0"
 TECHNICAL NAME: COMMON LEDGED DOOR.



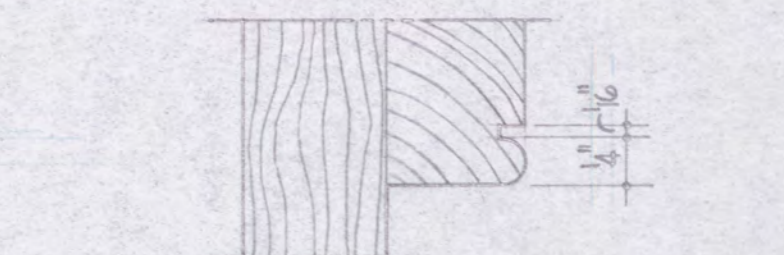
BOARD AND CLEAT DOOR ELEVATION OF CLEATED FACE
 SCALE: 3/4" = 1'-0"
 NOTE: BOARDS TO BE NAILED TO CLEATS AND CLINCHED ON CLEAT SIDE. USE CUT NAILS (POST CA. 1830) OR WROUGHT NAILS (PRE-1830) AS REQUIRED BY INTERPRETATION.



TYPICAL EDGE DETAIL @ CLEAT
 FULL SIZE



TYPICAL DETAIL OF BEADED TONGUE & GROOVE JOINT
 FULL SIZE



DETAIL OF BEADED CLEAT EDGE
 FULL SIZE

DOCUMENTATION: 6 PANEL DOOR: DIMENSIONS & DETAILS FROM WEST DOOR TO LOGGIA, FIRST FLOOR, XIMENEZ-FATIO HOUSE, ST. AUGUSTINE, 1830-40 DESIGN CONFIRMED IN GWILT, JOSEPH, AN ENCYCLOPEDIA OF ARCHITECTURE, SECOND EDITION, LONDON, 1841, PG. 568-69. SEE ALSO MANUCY, ALBERT, THE HOUSES OF ST. AUGUSTINE, ST. AUGUSTINE, 1962, PG. 83.

4 PANEL DOOR: DIMENSIONS & DETAILS FROM DOOR 210 (RENUMBERED 24 IN THESE DRAWINGS) FROM DEMESA-SANCHEZ HOUSE. 1830-40 DESIGN CONFIRMED IN GWILT, ENCYCLOPEDIA, PREVIOUSLY CITED.
 BOARD & CLEAT DOOR: AS DESCRIBED IN GWILT, ENCYCLOPEDIA, PREVIOUSLY CITED, AND SIMILAR TO A DOOR (POSSIBLY LATE) IN THE XIMENEZ-FATIO HOUSE.

De Mesa or de Mesa?

DRAFT

A REPORT: PART I

THE DE MESA-SANCHEZ HOUSE

ST. AUGUSTINE, FLORIDA

Julie Anne Woodcock
ARC 6852
January 17, 1994

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← HISTORICAL BACKGROUND

The original construction date of the De Mesa-Sanchez House is unknown. However, it is almost certain that it does not date before 1702 due to the fact that the entire city was burned during the Carolinian siege on the town (Waterbury 1983). Also, the use of coquina and tabby increases in the 1730's and this is the construction of this house (Manucy 1962).

The first known owner of the house was Antonio De Mesa, who is also perhaps the builder. He came to St. Augustine by the 1740's and was employed by the Royal Treasury. The house, at that time, was occupied by De Mesa and his wife and seven children (Smith 1981). It was a one room, one story residence and was constructed out of coquina (Smith 1981). According to descriptions of typical First Spanish style homes in The Houses of St. Augustine by Albert Manucy, the De Mesa house is characteristic of the "St. Augustine" look of the time.

In 1763, the British took over St. Augustine and De Mesa and most of the other Spanish inhabitants left. Three different parties owned the house during the British occupation which lasted from 1763-1783. Those three were William Walton, the Governor, and James Stout, the latter being the most important. The house was used as an export office and a place to stay when Stout and his family visited town. Stout added several rooms along the street front (Smith, 1981).

The Spanish regained control of St. Augustine from 1784-1821. At this time, the house was sold to don Juan Sanchez. He also enlarged the house, and in the mid-1790's the Royal Treasury occupied part of the building. By 1803, Sanchez built an east wing, added a second floor and constructed a detached kitchen (Smith, 1981).

In 1821, the United States acquired Florida and in 1835, James Lisk bought the De Mesa-Sanchez house. He enclosed several porches and built a second story to integrate the detached kitchen with the rest of the house. He also stuccoed the coquina and painted it

pink on the exterior (Scardaville 1981). Since then, there have been many owners of the house and features were added and detracted at various times in history (Scardaville 1981). Finally, in 1965, the house was acquired by the St. Augustine Restoration Foundation and later transferred to the Historic St. Augustine Preservation Board (Scardaville 1981).

The De Mesa-Sanchez house is now a house museum in the Restoration District of the city. It is part of an exhibit that includes other houses and outdoor colonial activities. It is restored to its 1837 appearance on the interior and exterior (Scardaville 1981).

← STRUCTURAL RESEARCH

→ In reviewing the research gathered on the architectural and structural nature of the De Mesa-Sanchez house, there are several different proposals as to when certain features were added and removed. This overview attempts to present all of the possibilities, but eliminates any that have been disproved with later

evidence. The research used includes Restoration of the DeMesa-Sanchez House for the St. Augustine Preservation Board, completed by Herschel Shepard in 1977, Historical Outline of the DeMesa-Sanchez Site, by Michael Scardaville in 1978 and De Mesa Site, Revisited, by James Smith in 1981. The Scardaville reference is more theoretical and the Smith research is supported by archaeological evidence. However, ~~I~~ believe that there are ~~some~~ ^{several} very important points in the Scardaville research and therefore, ^{it is included.} ~~I plan to include it.~~ Since other parts of this report include names of owners, ^{they are included} ~~I will exclude them~~ from this portion, ^{and discussion includes only} ~~and deal strictly with the~~ structural data.

I. First Spanish Period

~~A.~~ The 1764 Puente Map shows a small structure on the extreme western end of the property. He describes it as a "stone house".

~~B.~~ The lot was approximately 31.6 American feet N-S x 195.2 American feet E-W. (Scardaville, 1978).

~~C.~~ Excavations during 1980 uncovered three architectural features: a small single room house, a larger, partially enclosed central courtyard, and a small, detached rear kitchen of coquina. The house was a one-room, 16.7 x 26.5 foot coquina structure built some time before 1760. No flooring material was found that dated back to this period. A large tabby floored

courtyard was found that extended from the rear of the house eastward 23.3 x 35.0 feet to the edge of the kitchen. A post hole was found somewhere along the back wall of the house and this suggests a rear loggia with a shed roof. The kitchen had a tabby floor and the north-south dimension was a little less than 12 feet (Smith 1981).

ln No wooden construction materials were identified during archaeological investigations (Deagan 1978).

2. British Period

A. The house was expanded to the south creating a central hall with two flanking rooms. This symmetrical plan is a typical British adaptation to Spanish houses (Manucy 1962).

B. The front edge of the lot was expanded 9.8 American feet to the south making the actual frontage 42.8 American feet (Scardaville 1978).

C. The E-W dimension of the lot was expanded east to 236.5 American feet (Scardaville 1978).

D. The house was roofed with shingles and contained a tabby floor (Scardaville 1978).

E. A three room stone house on the west boundary of the property with a detached kitchen was noted in the 1784 deed of sale to Sanchez. This refutes the theory that there was a partial second story at this time (Chain of Title). The west and south walls of the kitchen were demolished and replaced with wood frame construction (Smith 1981).

F. A chimney base was built on Room 103's east wall in the exact location of the present door (Smith 1981).

3. Second Spanish Period

A. The south wall of Room 103 was removed providing an asymmetrical two room plan along the

street (Scardaville 1977). This explains the difference in joiners on the door of that wall which will be discussed later.

B. A new tabby floor was laid throughout the first floor (Deagan 1978).

C. A second floor, a one story wing and loggia to the east were added. The detached kitchen was rebuilt. These changes are evidenced in the Rocque map of 1788 which says there was a one room second story. It is believed that the partial second floor was accomplished around 1784 and completed over the west wing around 1791 as evidenced in the Book of Mortgages of 1791.

D. Sometime before 1803 a second floor was completed over the east wing and a few years later the loggia was enclosed. An 1803 inventory describes the house as an L shaped 2 story structure with a detached masonry kitchen. The kitchen was shifted eastward by about 14 feet and was built entirely of coquina to be a larger 14.2 by 17.8 feet. The floor surface was earth. The 1803 inventory also indicates that the south room of the east wing was a loggia supported by masonry arches and also mentions a masonry walled stairway (Scardaville 1978).

E. The frontage of the lot was increased to 47 feet (Scardaville 1978).

F. These additions were roofed with shingles (Scardaville 1977).

G. The present roof framing over the second floor of the west wing was all installed at the same time and the framing dates no later than 1830 due to the hand wrought nails and spikes. The rafters are numbered but the numbers are out of sequence indicating that they were probably reused. (Scardaville, 1977). From this comes the theory that the original one room second story was dismantled and rebuilt to be larger.

H. A covered balcony on the second floor was constructed and this may have sheltered an exterior stair to the new second floor. This is evidenced by "the remains of jack rafters extending from the east

rafters to the east" (Scardaville 1978) (D)

J. There is architectural evidence that the south wall of each northern room had a window (Scardaville 1977).

K. The second floor roof of the east wing was completed after the second floor roof of the west wing. The framing of the east wing frames into and is supported by that of the west wing.

L. The following conclusions have been drawn: The expansion during the Second Spanish period took place in two stages. Between 1784-1788, a one story east wing, a detached kitchen and a partial second floor were added. Between 1788-1791, the second floor was completed over the west and east wings (Scardaville 1977).

American Territorial

A. A new layer of stucco was applied over the coquina on the exterior. It was scored and painted pink.

B. The E-W dimension of the property was reduced to 159 feet.

D. Rooms 104 and 203 and the eastern wing were added between 1893-1899. ↩

E. ^{The} Sanborn map of 1888 does not show Rooms 104 and 203; ↩

F. The Sanborn map of 1893 is identical to the present configuration.

G. By 1899, a two story one room addition was added to the east of the kitchen and a one story one room addition to the east of that. The present balcony to the south of the kitchen was extended around the east of the kitchen to attach the addition.

H. By 1924, the one room addition to the east of the

kitchen was removed.

✓ The south wall of Room 103 which had been removed in the Second Spanish Period, was now replaced with two wooden frame partitions (Smith 1981).

← STRUCTURAL ANALYSIS

The following is a structural analysis based on the recollection of the restoration architect on the project, Herschel Shepard. Further evidence was found in the reports found in archival records at the Preservation Board Office but most reports were unavailable for analysis.

The analysis describes each room, using room numbers which correspond to the attached floor plan. (APPENDIX A).

1. FIRST FLOOR *(lower case)*

The first floor was constructed in phases and over at least a century. Porches were built and then enclosed. Additions were added in almost all directions.

Room 103

This room is the original one room one story building built by De Mesa in the early to middle 18th century.

→ S₁
There is evidence that the floor in this room was wood during the territorial period and therefore, the present floor is wood reconstructed at the time of the restoration of the property in the 1970's. It was reconstructed from archaeological evidence and there is a tabby floor beneath.

"Blind ^{nailing} ~~nails~~ were used in the reconstruction so that no one could misinterpret the floor and baseboards as being original, *since all fasteners are concealed, unlike earlier construction*

The window in the room is in its original position and the door leading to Room 106 was probably a window before the construction of the east addition. The

jamb of the opening are splayed, which is a colonial trait.

The finishes were removed from the walls and were replaced with plaster and veneer plaster to represent the original plaster finish.

All door frames, a few doors, cornice trim, ceiling planks, most windows, window sills, surrounds, and returns were present at the time of restoration.

Exterior walls in this room are coquina.

All walls except the south wall are colonial with the interior and exterior being plastered.

Ceiling planks are ^{probably} colonial due to the rough sawn finish.

The graining applied to the door to Room 102 was added after the restoration.

The door frame leading to Room 102 is not mortise and tenon and therefore, it ~~was probably replaced sometime later.~~ *more recent construction.*

The trim around the window is a very simple style of Georgian or Greek Revival and is not from the original building of the one room structure.

Room 102

The foyer is part of the first expansion which took place between 1763 and 1783. This expansion included Rooms 102, 101, 106 and 108. James Stout was the owner at the time of the additions to the house.

Door hinges are not original.

Ceiling planks are the same as Room 103.

Trim is similar to the trim in Room 103.

Molding on the front door was present at time of restoration.

The wall connecting Room 103 is masonry construction, and is *probably the original south exterior wall.*

The wall connecting Room 104 is wood frame.

The floor is a reconstruction of the ~~original~~ *territorial period wooden* floor.

Room 101

This room is also part of the first expansion performed by Stout.

The floor covering is a reconstruction of American Territorial covering evidenced in archaeological reports.

The heads of nails in the ~~plaster-nail~~ *nailed* floor read through the floor covering indicating that the wood floor beneath is original and was not replaced during restoration. The width of the floor planks suggest that they are territorial.

Air conditioning and heating →

Ducts were installed in the floor at the time of restoration.

All wooden surfaces show evidence of hand planing.

The frames on the doors are mortise and tenon and show hand planed marks.

Part of the floor near the hearth had to be patched for structural reasons at restoration.

Part of the plaster on the south wall is original and is applied directly to the coquina.

The brick was replaced in the fireplace sometime after original construction and a smoke shelf was built. The smoke shelf is a mid-19th century feature. The brick at the front of the fireplace could be original due to its differing appearance from the interior brick. Portland cement mortar is used and this did not come into use until after 1890.

The fireplace frontispiece could possibly be from the late 18th century but there is no clear evidence ~~as to~~ *indicating* ~~exactly~~ when it was constructed. At any rate, it was

present at time of restoration. In order to replace brick in a fireplace, the frontispiece must be removed so the mantel could have been replaced or just reinstalled.

The baseboards are the same as Room 103.

The door to Room 104 has splayed jambs as in Room 103. This opening could have been a window originally. The wood frame is hand planed.

The window trim is the same as Room 103.

Room 104

This addition took place after the Stout additions but it is possible that this was a covered porch or outdoor area of some sort.

During restoration, all of the joists, battens and roofing were replaced.

The roof that was replaced could not predate the addition of the second floor, because the rafters are supported by the second floor wall well above the eave height of a one-story building.

Room 105

When first constructed, this area may have been an exterior patio with an exterior stair.

The saw marks in the structural members demonstrate that they are original, not reconstructions.

The floorboards above the structural members have been replaced.

The staircase materials have not been replaced since the staircase was constructed.

Room 106

This room was added by Sanchez in his first expansion.

A window in the south wall opens into the staircase,

the 1840's) indicating that the stair was built after this addition. The shutters on the interior of that window indicate that when the stair was built it was left open at the window to provide ventilation through the window. However, this is arguable because the lath behind the plaster in the stair is sawn wooden lath not available before 1845, and the stair was built before that. The shutters on the windows use hand wrought nails which were used before the 1820's.

The ceiling planks are the same as those used in Room 103.

The molding is the same as that used in the other rooms, as well.

The room was probably formed to be symmetrical around the door leading to Room 103.

The door leading to Room 107 was probably a later addition because a door would not normally be placed at the end of a wall in that fashion.

Room 107

The floor planks above the room were replaced at restoration.

Room 108

The ceiling planks and the molding on the ceiling are the same as Room 103.

The window is at a different height from the window in Room 106.

There is no trim on the window.

It is theorized that this room was part of the Stout addition due to its similarity to the other rooms of Stout's expansion.

Room 110

This kitchen was not the original kitchen. The original was constructed away from the main body of the

house with an earth floor. This kitchen has a tabby floor and is attached to the house. It was originally thought that the house was expanded to reach the kitchen, but it is now known that the kitchen was simply reconstructed. The kitchen was constructed by Lisk.

The door to Room 108 uses cut nails which is a 19th century feature.

? [A pintel hinge is used on the door to Room 108 and this hinge was not used until after 1830.]

2. SECOND FLOOR

lower case

The second floor was constructed in phases similar to the first floor. It is theorized that Sanchez constructed one room at first and then continued with the rest of the second floor.

Room 201

This room was built in phases by Sanchez. The configuration of the room as it appears today was constructed by Sanchez near the turn of the 19th century.

The ceiling is the "tea tray style" ceiling first introduced by the English (Manucy 1962). Handwrought nails are used in the ceiling.

The trim is similar to that found on the first floor but it is stained as opposed to painted white. There is a little more detailing on the top of the trim.

Due to this evidence, it is believed that Sanchez added the trim downstairs.

The windows are 12 over 8 and appear to be the original sash.

The frontispiece is more ornate than downstairs, but

this is consistent with most of the features on the second floor and does not rule out the possibility that Sanchez installed all of them.

The baseboards are the same as those found on the first floor.

The floor boards are wide and are the floorboards found at the time of restoration.

The floorboards run straight and unspliced under the partition dividing Rooms 201 and 202; this indicates that the partition may have been added later.

When the addition was constructed, a partition may have run east to west in this room just north of the outside door. At this point, there is a continuous east-west butt joint that is visible in the floorboards, and the floor begins a definite slope down to the south in this area. Traces of a partition are also visible in the wall plaster. However, traces of a partition are not visible in the ceiling, indicating the ceiling is probably a later Sanchez addition.

Room 202

This room was the original Sanchez addition. However, it originally extended to the previously mentioned partition.

The ceiling is "tea tray", probably added by Sanchez.

Room 204

This was originally an outdoor loggia which was enclosed by James Lisk.

The door leading to Room 205 is an outside type door indicating that it was installed before the porch was enclosed.

Room 205

This room was added by Sanchez.

There is a "tea tray" ceiling like those in Rooms 201

and 202.

There is a window to the north, which is a feature not found in rooms to the west.

Room 210

This room was constructed over the kitchen by Lisk.

Room 209

This porch was probably rebuilt by Lisk. If the porch had been built at an earlier time, the floor planks would have been perpendicular to the house wall. The framing of the porch is original American Territorial and the floor boards were replaced at restoration.

← RESTORATION OF THE DE MESA-SANCHEZ HOUSE

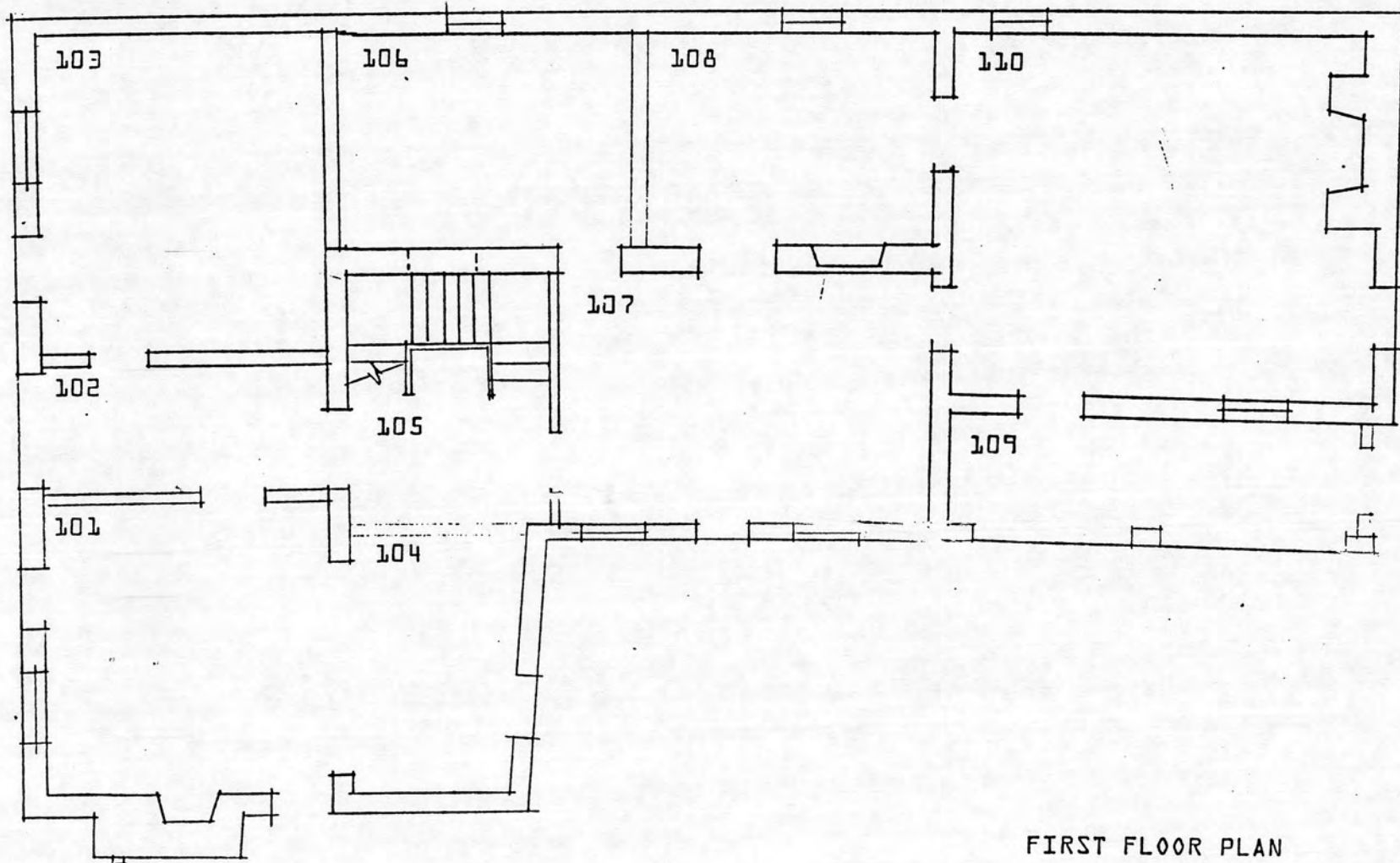
This researcher

I agree with the original reasons for restoring the house to its 1837 appearance due to the fact that as much of the existing fabric as possible was saved. However, ~~I believe that~~ the various transformations of the house over the centuries should be the focus for a new restoration effort. ~~I think that~~ The layers of the house's history should be explored and celebrated and ~~that~~ the house should be exhibited in this manner. The De Mesa-Sanchez House has something unique to offer St. Augustine in that it survived through the major periods in the city's history. The house should be an

educational device for investigating these periods.

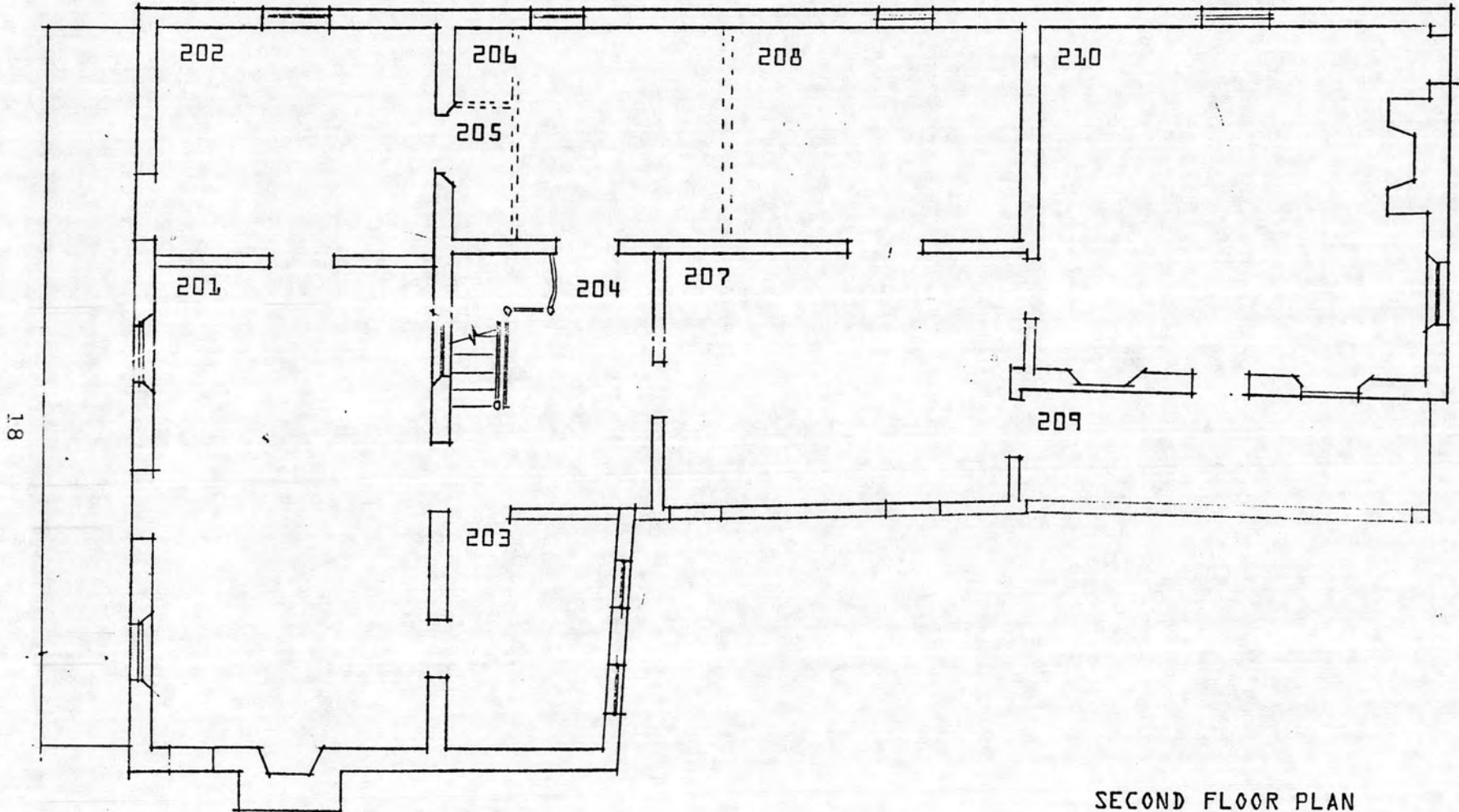
Whether or not to employ furniture is another question. ~~I feel that~~ Some furniture could be utilized in a very didactic way. However, ~~I do not think~~ the house should ^{not} be fully furnished. The concentration should be on the structural and finishing elements employed in the house. St. Augustine is very lucky to have such a fine example of architectural evolution and the city should utilize this house to its fullest potential.

17



APPENDIX A

FIRST FLOOR PLAN
DE MESA HOUSE



SECOND FLOOR PLAN
DE MESA HOUSE

WORKS CITED

Book of Mortgages
1791

Location?

Clark, Susan
1983 **The Museum of San Augustin Antiquo.** Visitor
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In HSAPB file?

Deagan, Kathleen
1978 **1977 Excavations of the De Mesa-Sanchez
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*Location of
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**The De Mesa-Sanchez House:History, Restoration and
Interpretation.**
1980 Historic St. Augustine Preservation Board.
St. Augustine, Florida.

Genong, Overton G.
1974 **Spanish Inn.** St. Augustine, Florida.

*Location -
report? publication?*

Inventory
1803 *Where located*

Manucy, Albert C.
1962 **The Houses of St. Augustine.** St. Augustine
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1764

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1788

Scardaville, Michael
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Location of copy

Smith, James M.

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DRAFT

A REPORT: PART II
**INTERPRETIVE DEVELOPMENT PROPOSAL FOR
THE DE MESA-SANCHEZ HOUSE**

SA. AUG. 76

*Verify if de Mesa is spelled with
a small "d"*

Teresa Maio
14 December 1993
University of Florida
ARC 6941

**INTERPRETIVE DEVELOPMENT PROPOSAL FOR
THE DE MESA-SANCHEZ HOUSE**

CAPS

Abstract

Introduction

The De Mesa-Sanchez House, built in the mid-eighteenth century, remains today as part of a select group of buildings which were constructed in St. Augustine during the First Spanish occupation (Scardaville 1981). The history and architectural development of the house provide a visual document which relates the building's physical growth and expansion to the history of the oldest continuously occupied European settlement in the United States.

Restoration of the De Mesa-Sanchez House to its current appearance began in 1977 with the transfer of the house and property from the St. Augustine Restoration Foundation to the Historic St. Augustine Preservation Board (Scardaville 1977). After years of architectural, archaeological and historical research, the house was restored to its 1837 configuration. This allowed for the building to retain much of its original and historic fabric and avoided extensive demolition and removal of portions of the structure (Fisher and Shepard 1977; HSAPB 1978a, 1978b).

Research revealed a complex architectural evolution of the building which began during the First Spanish Period and resulted in much of the building's current configuration during

the American Territorial Period (see Appendix A: History and Architectural Development). Restoration to the 1837 configuration allowed for interpretation of the buildings' elements through the Territorial Period and remained within the guidelines and directives of the Preservation Board's Master Plan (HSAPB 1978a).

Currently, the De Mesa-Sanchez House is interpreted as a furnished "house museum" in San Agustín Antiguo and recreates the domestic life and an historic interior of St. Augustine's Territorial Period (Clark 1983). The interpretation emphasizes this re-creation and fails to take into account the evolutionary development of the structure as part of the historical context of St. Augustine. Concerns have been expressed regarding the focus of the interpretation on the interior furnishings of the house (Fullham et al. 1993; HSAPB 1988, 1989; Spikes 1993a, 1993b). As a result, several changes in the interpretive program of the house and its site have been proposed and the Board is currently addressing the interpretive development of the De Mesa-Sanchez House (HSAPB 1993).

CAPS

Current Interpretive Program

After leaving the living history interpretive area of the Spanish Quarter, visitors enter the De Mesa-Sanchez yard through a gate located to the rear of the structure. This

represents a one-hundred-year transition between the living history interpretive area of the Spanish Quarter and the De Mesa-Sanchez site and structure (HSAPB 1989). Currently, there is no interpretation of the De Mesa-Sanchez yard. Tours of the house are conducted every thirty minutes. Visitors wait outside the building and to the south of the De Mesa-Sanchez kitchen.

The tour begins in the kitchen and visitors are guided through the rooms on the first floor and, subsequently, the second floor. Interpretation of the house recreates the daily life of a middle-class family relocated to St. Augustine in the 1830's, during the American Territorial Period (Stewart 1982). Interpretation of the house includes facts regarding the Loring Family who leased and occupied the house between 1837 and 1841 (Scardaville 1977).

Since there were no extant wills or inventories which related directly to the Loring occupation of the house, the interior re-creation was based on the prevailing styles and tastes in St. Augustine during the American Territorial Period. The majority of the furnishings are authentic period antiques which reflect a combination of late eighteenth and early nineteenth century pieces and emphasize the 1820's and 1830's (Harper 1979). The furnishings of the house provide the basis for the interpretation of American Territorial

domestic life. The tours, which are approximately fifteen minutes in length, focus on the furnishings of the house, rather than on the architectural development of the structure in relation to the history of St. Augustine (Wells 1993).

The guided tours conclude on the second floor landing just outside the child's bed chamber. Visitors are then directed into an exhibit area. The exhibit area, located in the eastern end of the second floor, contains panels and case exhibits which present the structural development of the house in relation to the different owners and occupants and to the history of St. Augustine between 1763 and 1845 (Stewart 1981).

Visitors exit the house through a door located at the southeast corner of the structure and descend an exterior stair. Following an EXIT sign, visitors then pass through a gate and enter the Peso De Burgo-Pellicer House, a ^{reconstructed} 1770's structure which is currently used as the Museum Store (HSAPB 1993).

As a result of the current interpretation of the De Mesa-Sanchez House, several problems are evident and can be summarized as follows:

- 1) a one hundred year transition between the living history interpretive area of the Spanish Quarter and the American Territorial interpretation of the De Mesa-Sanchez House ^{is difficult to interpret;}

- 2) the current interpretive program does not maximize the interpretive use of the De Mesa-Sanchez yard;
- 3) the sequence in which the rooms are presented does not correspond to the structure's evolution;
- 4) the guided tours focus on the furnishings of the house and fail to relate the evolutionary development of the structure to the history of St. Augustine;
- 5) the location of the exhibit area on the second floor and interpretation of the second floor does not comply with ADA (Americans with Disabilities Act) guidelines; and
- 6) ^{there is} a seventy year transition between the interpretation of the De Mesa-Sanchez House and the interpretation of the Peso De Burgo-Pellicer House

CAPS

Recommendations and Proposal

The historical significance of the De Mesa-Sanchez House provides an invaluable resource for relating changes in the configuration of the house and in St. Augustine as the house evolved during the First Spanish Period, the British Period, the Second Spanish Period and the Territorial Period. Interpretation as an American Territorial "house museum" eliminates the expression of other periods and fails to relate the evolution of the building to the history of St. Augustine.

As an historical document, the De Mesa-Sanchez House provides a visual link to the history of St. Augustine's past and, more specifically, to the Spanish Quarter. Criteria

established in the current Property Management Plan recommend the use of the De Mesa-Sanchez House to interpret Spanish St. Augustine as part of the Spanish Quarter (HSAPB 1993).

This proposal advocates an "empty house" interpretive policy that allows for the interpretation of the De Mesa-Sanchez House through the building's history and architecture rather than through the furnishings of any one period (George 1984; Task Force on Drayton Hall 1983). An "empty house" interpretive policy affords the use of several forms of interpretation which could be developed as follows.

indent
→ 1. **Guided Tour Presentations**

Development of guided tours which begin in the "original" room built by De Mesa and proceed on a room by room basis according to the sequence of construction: ←

→ First Spanish Period (1750-1763)

Construction of "original" one story, one room "stone house" with a detached kitchen.

→ British Period (1763-1784)

Expansion of structure to the south creating a three room house with a detached kitchen.

→ Second Spanish Period (1784-1821)

Addition of the second floor, one story east wing and loggia.

→ American Territorial (1821-1837)

Enclosure of porches and integration of kitchen into house.

(Scardaville 1977, 1978)

→ 2. **Exhibits**

Placement of exhibit panels and case exhibits in the "kitchen" which present an orientation to visitors.

Development of a video presentation which provides an alternative interpretation of the second floor to those unable to walk up the stairs. *This presentation should satisfy ADA requirements for second floor access by providing an acceptable alternative.*

Redevelopment of slide/video presentation which documents the archaeological research and the restoration.

→ 3. **Outdoor Signage and Interpretive Displays**

Development of outdoor signage and interpretive displays to:

~~X~~ delineate and interpret the historical background and former landscaping practices in St. Augustine (see Robert Stewart's Proposed Landscape Plan for the De Mesa-Sanchez Site).

~~X~~ relate the site to the historical context of the Spanish Quarter.

CAPS **Conclusion**

As an architectural and cultural artifact, the De Mesa-Sanchez House provides an invaluable resource for relating the evolution of the structure to the continuous historical context of St. Augustine. The implementation of an "empty house" interpretive policy promotes the historical significance of the house and allows for the expression of cultural values through architectural features of the house.

This expression allows for the interpretation of the house as it evolved during the First Spanish Period, the British Period, the Second Spanish Period and the Territorial Period and promotes the significance of St. Augustine as the oldest continuously occupied European settlement in the United States.

Please identify persons who personally communicated i.e.
Tracy Spikes, HSAPB Director of Investigation?
H. Shepard, architect, interior restoration

ROSS - MANAGER HSAPB

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USAIB?

Appendix A
History and Architectural Development
(from Scardaville 1977, 1978 ?)

HISTORY AND ARCHITECTURAL DEVELOPMENT

OWNER	PERIOD	CONFIGURATION	USES/NOTES
ANTONIO DE MESA	1750-1763	ONE STORY, ONE ROOM RECTANGLE.	RESIDENCE
WILLIAM WALTON	1764-1768		RESIDENCE
BRITISH CROWN	1768-1771		
JOSEPH STOUT	1771-1784	ADDITION OF SEVERAL ROOMS ALONG THE STREET.	RESIDENCE
DON JUAN SANCHEZ	1784-1802	ADDITION OF EAST WING AND SECOND FLOOR OVER ENTIRE STRUCTURE. CONSTRUCTION OF DETACHED ONE STORY KITCHEN.	RESIDENCE
SANCHEZ FAMILY	1803-1832	MUCH OF CURRENT APPEARANCE BY 1803.	RESIDENCE
LEWIS MELIZET	1832-1835		RESIDENCE
JAMES LISK	1835-1837	ENCLOSURE OF SEVERAL PORCHES AND INTEGRATION OF KITCHEN INTO HOUSE. APPLICATION OF SCORED PAINTED STUCCO TO EXTERIOR.	RESIDENCE
SETH GIFFORD	1837-1844		RESIDENCE LEASED TO CHARLES LORING FROM 1837 TO 1841
JOHN BEDELL	1844		MORTGAGE FORE- CLOSURE. PURCHASED AT AUCTION

OWNER	PERIOD	CONFIGURATION	USES/NOTES
ANN HULBERT	1844-1851		RESIDENCE
DARIUS AND MARY ALLEN	1851-1867		RESIDENCE
MARY STRISCHKA	1867-1874		BOARDING HOUSE : ST. JOHNS HOUSE (1867-1869) CANOVA HOUSE (1869-1870'S)
LOUIS PACETTI	1874-1885		BARBER AND CIGAR SHOP (1884-1888) SHOOTING GALLERY (1884-1888)
ELIZABETH WALLACE	1885		BARBER AND CIGAR SHOP SHOOTING GALLERY
SUSAN MEYERS	1885-1886		BARBER AND CIGAR SHOP SHOOTING GALLERY
B. C. MAXWELL	1886-1892	ADDITION OF WOOD AND GLASS STORE FRONT ON FIRST FLOOR WEST FACADE.	BARBER AND CIGAR SHOP SHOOTING GALLERY
SALLIE SULZNER	1892-1905	ADDITIONS OF TWO STORY, ONE ROOM TO THE EAST OF THE KITCHEN AND ONE STORY, ONE ROOM TO EAST OF THAT, AND SINGLE ROOM EAST OF SOUTH END OF WEST WING. REPLACEMENT OF WOODEN STOREFRONT WITH MASONRY ARCHES.	MUSIC SHOP (LOT) (1893) BICYCLE SHOP (LOT) (1899) MUSIC SHOP (1899) CURIO SHOP (1904-1910)

OWNER	PERIOD	CONFIGURATION	USES/NOTES
MARY STROBRIDGE	1905-1911		CURIO SHOP
LAWERENCE WISCHERT	1911-1912		
MARGARET BUTLER	1912-1949	REMOVAL OF OF EAST, ONE ROOM ADDITION AND WEST BALCONY. ADDITION OF STUCCO ARCHES AT SOUTH BALCONY AND CONCRETE STAIR AT EAST END OF BUILDING.	MUSEUM (1934-1937) RESTAURANT (1940) ANTIQUÉ SHOP (1945-1954) NEWSPAPER OFFICE (1949)
THOMAS AND DORIS WILES	1949-1952		ANTIQUÉ SHOP NEWSPAPER OFFICE
MARGUERITA PHILLIPS	1952-1963	REMOVAL OF ARCHED STORE FRONT. BALCONY RECONSTRUCTED.	ANTIQUÉ SHOP MUSEUM (1959-1960)
GERALD BATH	1963-1965		
ST. AUGUSTINE RESTORATION, INC.	1965-1977		
HISTORIC ST. AUGUSTINE PRESERVATION BOARD	1977-PRESENT	RESTORATION TO 1830'S CONFIGURATION	
(SCARDAVILLE 1977, 1978, 1981)			

Appendix B
Meeting Notes

Friday September 17, 1993
De Mesa-Sanchez House

Notes of meeting with Fullham, Shepard and Spikes:

- Drayton Hall (Blue Ribbon report) as example- furnishings?
- upstairs parlor colonial furnishings
- address cultural significance of furnishings
- Bob Steinbach and Stanley Bond-report containing basic architectural changes
- originally a one room structure, walls may date from 1704, tabby construction
- expansion during British period
- second story completed by end of British period
- originally a freestanding kitchen which was later enlarged and incorporated into structure
- 1830 interpretation (Loring family)
- floors date from American territorial
- speak with interpreters (Sally Bergman)
 - what audience
 - general visitor
 - what questions asked
 - traffic count
- St. Augustine not a destination as compared with Williamsburg
- address problem of bottleneck at top of stairs
- tea tray ceiling (west wing, second floor)
- incorporation of static exhibits
- research guidelines as sources for duplication
- balcony originally ran length of building
- literature review of other examples
- how people used rooms
 - information on people who lived there
- late 1950's commissioned
- historic site report (Susan Parker)
- address structural changes and history of occupants
- Process
 1. HSR (archaeology and history)
 2. Summarize intent of general area interpretively (context)
 3. Address structural and family changes
- orchard and possible Native American burial ground behind house
- Fatio House = example of graining
- restored as American Territorial
- bring history of interpretation into plan

Tuesday September 21, 1993
De Mesa-Sanchez House

Notes of meeting with Tracy Spikes:

- sources of information:
 - site files/flat files
 - plats
 - audio exhibit (based on Stan's research)
- obtain plans from research
- architectural bibliography from Herschel
- listing of deed transfers through Susan
- address use of surrounding yard and structure
- Flagler foundation (Center for Historic Research)- Eugene Lyon
- comparison of other colonial (territorial) structures
- field drawings (Bostwick 1977)

Tuesday October 12, 1993

Notes of meeting with Mike Wells and Tracy Spikes:

- interpretation through progression of time line to understand expansion of structure
- address lifestyles and furniture through present appearance=American Territorial with concentration on 1839/40
- dominant questions address furnishings of house
- late 1830's/40's furniture style carried on to victorian times
- Marilyn=senior interpreter (Saturdays and Sundays)
- tour previously structured as "Old Spanish Inn"
- video presentation of remodelling work (Stan)
- slide presentation of interest to preservationists
- "living history museum"
- mission to educate and inform
- furnishings based on sources of time period and southern culture

Page 1
X original
__ update

HISTORICAL STRUCTURES FORM
FLORIDA MASTER SITE FILE

Site # SJ 2520

Recorder # _____

SITE NAME: DeMesa-Sanchez House
HISTORICAL CONTEXTS: 18th century
NAT. REGISTER CATEGORY: building / /
OTHER NAMES OR MSF NOS:
COUNTY: St. Johns OWNERSHIP TYPE: state govt
PROJECT NAME: DHR NO:
LOCATION: (Attach copy of USGS map, sketch-map of immediate area)
ADDRESS: 43 St. George St., St. Augustine, Florida
VICINITY OF/ROUTE TO: East side of St. George St. between Orange & Cuna Streets
SUBDIVISION: City of St. Augustine BLOCK: 7 LOT: 6
PLAT OR OTHER MAP:
TOWNSHIP: 7S RANGE: 30E SECTION: 18
IRREGULAR SEC? __ Y __ N LAND GRANT:
USGS 7.5' MAP:
UTM: ZONE: 17 EASTING: 469744 NORTHING: 3307125
COORDINATES: LATITUDE ___D ___M ___S LONGITUDE ___D ___M ___S

HISTORY

ARCHITECT: Herschel Shepard (restoration)
BUILDER:
CONSTRUCTION DATE: +1764 RESTORATION DATE(S): 01/01/78
MODIFICATION DATE(S):
MOVE: DATE: / / ORIG LOCATION:
ORIGINAL USE(S): priv. resid.
PRESENT USE(S): museum

DESCRIPTION

STYLE: Spanish colonial
PLAN: EXTERIOR: L-shape
INTERIOR:
NO.: STORIES: 2 OUTBLDS: PORCHES: DORMERS:
STRUCTURAL SYSTEM(S): stone wall, wood frame

EXTERIOR FABRIC(S): stone (coquina), stucco

FOUNDATION: TYPE stone wall
PORCHES: overhanging balcony on street (west)
ROOF: TYPE gable intersecting SURFACE wood shingle
SECONDARY STRUCS. shed balcony and rear addition
CHIMNEY: NO. 2 MTLs stone, stucco LOCNS end ridge
WINDOWS: DHS 12/12, 12/8, 12/6, 6/6 8-pane casement, transom and sidelights
EXTERIOR ORNAMENT: bargeboards, ashlar scoring
CONDITION: SURROUNDINGS: urban, narrow streets
NARRATIVE (general, interior, landscape, context; 3 lines only)

ARCHAEOLOGICAL REMAINS AT THE SITE

FMSF ARCHAEOLOGICAL FORM COMPLETED? __ Y __ N (IF Y, ATTACH)
ARTIFACTS OR OTHER REMAINS

RECORDER'S EVALUATION OF SITE

AREA OF SIGNIFICANCE: architecture, tourism, ethn-heritage, arch
aeol-his

ELIGIBLE FOR NAT. REGISTRE? ___Y ___N ___LIKELY, NEED INFO ___INSF INFO
SIGNIF. AS PART OF DISTRICT? ___Y ___N ___LIKELY, NEED INFO ___INSF INFO
SIGNIFICANT AT LOCAL LEVEL? ___Y ___N ___LIKELY, NEED INFO ___INSF INFO

SUMMARY ON SIGNIFICANCE (LIMIT TO THREE LINES PROVIDED, SEE PAGE 3)

* * * DHR USE ONLY * * * * * * * * * * * * * * * * * DHR USE ONLY * * *

DATE LISTED ON NR: _____

KEEPER DETERMINATION OF ELIG. (DATE): -YES _____ -NO _____

SHPO EVALUATION OF ELIGIBILITY (DATE): -YES _____ -NO _____

LOCAL DETERMINATION OF ELIG. (DATE): -YES _____ -NO _____

OFFICE _____

* * * DHR USE ONLY * * * * * * * * * * * * * * * * * DHR USE ONLY * * *

RECORDER INFORMATION: NAME

DATE / / AFFILIATION

PHOTOGRAPHS (ATTACH A LABELED PRINT BIGGER THAN CONTACT SIZE)

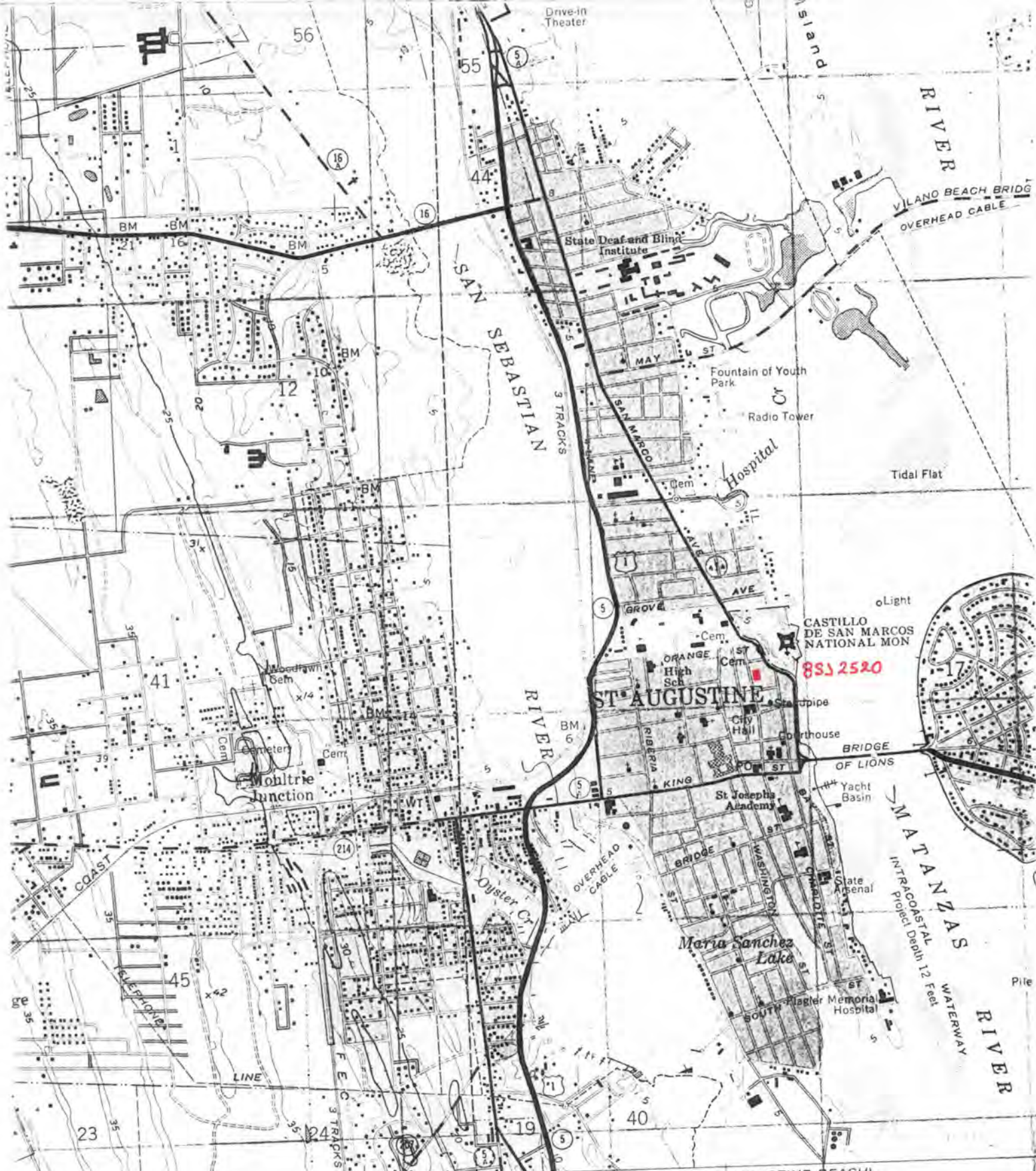
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NEGITIVE NUMBERS:

P H O T O G R A P H

M A P

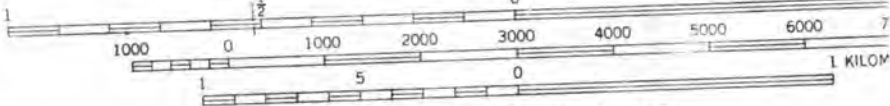
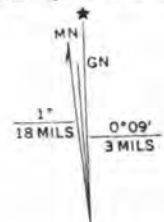




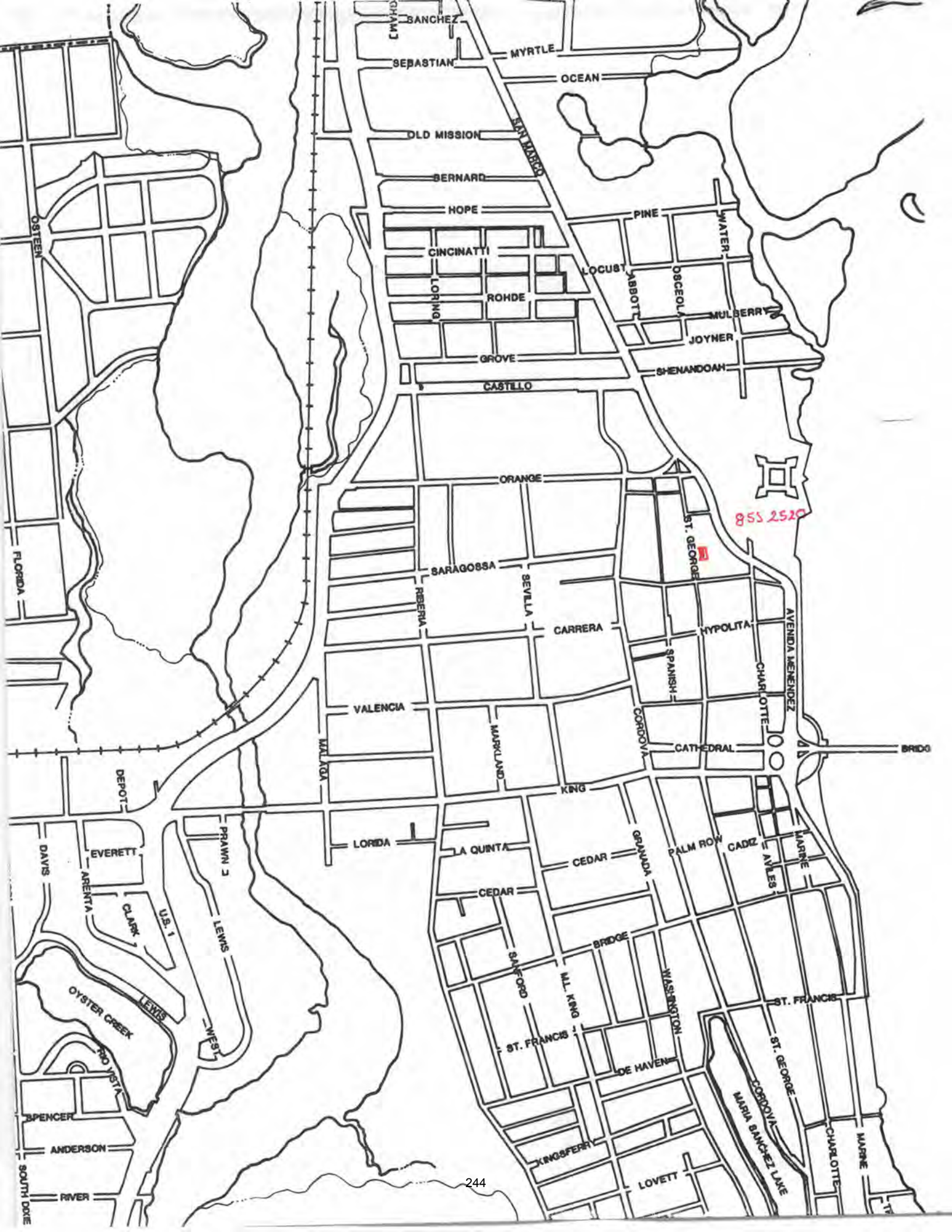
390 000 FEET 467
 VERMONT HEIGHTS 5.2 MI.
 R. 29 E. R. 30 E. MOULTRIE 3.8 MI.
 BUNNELL 29 MI. 1ST AUGUSTINE BEACH 4743 IV SE

ST. AUGUSTINE QUADRANGLE

SCALE 1:24 000



CONTOUR INTERVAL 5 FEET
 DATUM IS MEAN SEA LEVEL
 DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER
 SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
 THE MEAN RANGE OF TIDE IS APPROXIMATELY 4.5 FEET



853 2520

SUPPLEMENT FOR FMSF SITE FORMS

Site 8SJ2520

SITE NAME DeMesa-Sanchez House, 43 St. George Street
NATURE OF SITE standing structure archaeological site both

A. NARRATIVE DESCRIPTION OF SITE

The colonial architecture of St. Augustine was influenced by a royal ordinance concerning the laying out of new towns issued by the King of Spain in 1573. It was decreed that in hot climates the streets should be narrow, and that: "All town houses are to be so planned that they can serve as a defense or fortress against those who might attempt to create disturbances or occupy the town. Each house is to be so constructed that horses and household animals can be kept therein, the courtyards and stockyards being as large as possible to insure health and cleanliness."

Thus, in St. Augustine, the streets were narrow, and the houses built right upon them, with walls protecting the courtyards from the street.

The DeMesa-Sanchez House at 43 St. George Street is a good example of the resultant Spanish Colonial architecture, with later additions from the American territorial period.

It is two stories high, L-shaped, and placed right on the street line with an overhanging balcony.

The building material is mainly coquina, a native shellstone quarried on nearby Anastasia Island. The finish is pink ashlar-scored stucco designed to protect the porous rock from moisture and give the impression of a grander stone building. A portion of the second floor ell is wood frame with beaded-edge weatherboard siding.

The wood-shingled gable roof has a north-south orientation along St. George Street and a double pitch to the rear. It intersects with an east-west gable over the ell on the north side of the building. Overhangs are minimal. Shed roofs are found on the balcony and on a small one-story addition to the south rear of the main section. Bargeboards have beaded edges.

There are two end ridge chimneys, an interior one at the east end of the ell and an exterior one on the south side of the St. George Street section.

The front balcony and open porch on the ell have chamfered wooden posts and beading on the top and bottom horizontal parts of the balustrade. The rear porch has an exterior stairway. Two-panel double doors lead to the balcony.

Doors and windows reflect different periods in the building's evolution from colonial to territorial times. Some of the doors are of wide vertical boards with beaded edges. Others are six-panel and four panel cross patterns. Some of the interior doors are faux-grained. Hardware includes both wrought-iron latches and interior box locks with small brass knobs.

Windows include 12/12, 12/8, 12/6, 6/6, and 8-pane casements, as well as transom and sidelights. First-floor windows have vertical board shutters with Z-bracing, wrought-iron hinges and hold-backs. There are some interior windows in what were originally exterior walls.

The building as it appears today is the result of extensive restoration work from 1978-80 with Herschel Shepard of Jacksonville as project architect. Archaeological investigation revealed how the house had grown from a single room in the northwest corner during the First Spanish Period, to three rooms in the British Period to two stories by the Second Spanish Period to its current size by the American territorial period. Additions and changes determined to have been made subsequent to that time were removed or altered in the restoration process.

The area of the old colonial city between Hypolita Street and the City Gate has been the major area of restoration efforts over the past two decades and is one of St. Augustine's leading tourist attraction areas. There are eight colonial buildings and structures in the area, a number of reconstructions, and other buildings designed or remodeled in the St. Augustine Colonial Revival style. Restorations and reconstructions line most of St. George Street. Elements contributing to its colonial ambiance include buildings constructed right at the street line, walls lining the street (some of tabby or exposed coquina), overhanging balconies and ornamental rejas. Side streets like Spanish and Cuna still have a number of post-colonial buildings. The bayfront has a number of commercial structures of modern vintage. The area generally retains the old colonial street patterns, though there have been major alterations around the City Gate and bayfront. Traffic is limited in the area and banned on St. George Street, but there are still serious traffic and parking problems because the area is so heavily traveled. Because of the commercial value of the land, there are continuing pressures for new development in the area. It is an area of combined tourist, commercial, and residential usage. It is bounded on the east by the Castillo de San Marcos, the seawall and the bayfront. On the west it is bounded by the Model Land Company subdivision developed by Henry Flagler. This section of the colonial city is part of the National Landmark District, listed on the National Register of Historic Places.

B. DISCUSSION OF SIGNIFICANCE

The northernmost section of the walled colonial city was bounded in the 18th and early 19th centuries by the Cubo defense line and City Gate on the north and by the Rosario defense line, present-day Cordova Street, on the west. This area first developed in the late 17th century as a work camp during the construction of the Castillo de San Marcos and later as a neighborhood after the completion of the fort in 1695. All structures were destroyed in the 1702 seige of the city, those generally north of Cuna Street by the Spanish to establish a clear field of fire from the fort, and those south by the invading South Carolinians. By mid-century buildings had been rebuilt mainly along St. George and Spanish Streets, and a number of them still stand on St. George: Avero, DeMesa, Arrivas, Rodriguez-Sanchez, and Paredes Houses. During the British Period, the Minorcans generally settled in this section of town, and it remained the "Minorcan quarter" well into the 19th century. New construction continued in the Second Spanish Period (1784-1821), with a number of extant structures, such as the Triay House, the Oldest Schoolhouse, and the City Gate,

dating from this period.(1) By the mid-19th century, development expanded westward along Hypolita and Cuna Streets. The post-Civil War years brought intense commercialization to part of Hypolita Street and all of St. George Street as the main thoroughfare became lined with shops, boarding houses, and large hotels. The areas off of St. George Street remained essentially residential, and Spanish Street became by 1900 one of several exclusively Black neighborhoods outside Lincolnville, with its own school and church in the southernmost block of the street. St. George Street underwent major changes in the late 19th and early 20th centuries with the construction of the massive city hall at Hypolita Street and with the demolition of colonial structures and the erection of brick commercial buildings.(2) This section of the street gradually deteriorated into a depressed business district. Since 1959 the Historic St. Augustine Preservation Board, in conjunction with the St. Augustine Restoration Foundation and private citizens, has restored and reconstructed twenty-five buildings along St. George and Cuna Streets as part of a movement to recognize the city's disappearing colonial past. Several of the Preservation Board's buildings are operated as part of a living-history museum, the Spanish Quarter (formerly San Agustin Antiguo). In addition to the Restoration Area, this section of the city, especially along Spanish and Cuna Streets, also has a large concentration of 19th century buildings, particularly from the pre-Flagler era, and even some pre-Civil War structures. Avenida Menendez, formerly Bay Street, has become a modern commercial street adjacent to both the Restoration Area and the Castillo de San Marcos.(3)

C. HISTORY AND BIBLIOGRAPHY OF PAST WORK AT SUTE

The first recorded owner of the house at 43 St. George Street was Antonio de Mesa, a native of Veracruz, Mexico who came to St. Augustine in the 1740s and married Geronima Santollo, a native of this city, in 1746. DeMesa was a shore guard employed by the Royal Treasury at an annual salary of 132 pesos, augmented by the collection of fees from incoming vessels. His home was just one room, with a rear loggia and patio and a detached kitchen. His family was large. He fathered seven children, 4 girls and 3 boys. When Spanish rule gave way to British in 1764 deMesa evacuated with his family to Havana, where he died two years later.

With the British arrival the property was acquired by New York merchant William Walton whose export company had contracted to supply St. Augustine from 1726-1739 and from 1754-1763. In the course of recouping debts owed him by the Spaniards in St. Augustine at their departure, Walton became the fourth largest property owner in the city at the beginning of the British period.

After Walton's death in 1768, the property at 43 St. George Street reverted to the British crown, whose representative, Governor James Grant, granted it in 1771 to Joseph Stout, a former Philadelphian who had arrived in Florida in 1767 to manage a 31,000 acre estate at Mount Tucker on the St. Johns River. Stout had earlier served as apprentice to Dr. William Stork, a prominent promoter of settlement in East Florida. Though Stout lived at Mt. Tucker until 1779, and then at a 950 acre tract of his own, the building on St. George Street served him as both a town house and offices. Improvements were made to the property during his ownership. In 1783 his wife noted: "We have been at a great expense for repairing and raising a new roof to the house in town." But by the provisions of the Treaty of Versailles that year, Florida was returned

to Spanish rule, and Stout soon departed for the Bahamas where he became a prosperous merchant and cotton planter—though he was forced to sell his St. Augustine house for one-third of its appraised value due to the depressed market at the time of transfer.

The buyer was Juan Sanchez, the Chief Master Caulker of the Royal Works. He was a man of some means, earning a salary of 420 pesos annually. In 1787 he was able to buy a 25-ton schooner which carried cargo between Havana, St. Augustine and Charleston before he sold it in 1789. He was also well-connected: his daughter married Tomas de Aguilar, an official on the governor's staff. Sanchez enlarged the building, adding an east wing and second floor. The Royal Treasury and Treasurer's quarters were located on the second floor in 1793-4.

After Sanchez's death in 1803, Tomas de Aguilar became head of the household. Though members of the family migrated to Havana with the coming of American rule in 1821, the Sanchez heirs retained ownership until 1832. Then it was sold for \$1,000 to Lewis G. Melizet of Havana and John M. Melizet of Philadelphia.(4)

The Melizets sold it in 1835 to James Lisk from New York, whose heirs sold it in 1837 to Seth Gifford of Camden, S. C. who served as 3rd Lieutenant in Company G of the St. Augustine Guards during the Seminole War. Gifford rented the building until 1841 to a fellow soldier, Charles Loring, brother of Confederate General William Wing Loring, but was unable to hold the property, losing it in a foreclosure of mortgage in 1844.(5)

Another long-term family ownership began that year when the building was purchased by Ann Hurlbert for \$550. She was the widow of Captain Daniel Hurlbert (1776-1836), a native of Weathersfield, Connecticut who came to Florida in 1801, served as a St. Augustine city alderman and, according to the epitaph on his tombstone at Tolomato Cemetery, "was known and esteemed as an enterprising and capable master mariner having been engaged as such for many years." The widow Hurlbert sold the property in 1851 for \$500 to her daughter and son-in-law Mary and Darius Allen (1806-1895). A native of Rhode Island, Darius Allen was listed in the 1850 census as a carpenter, but in 1871 he became commissioner of pilotage, and one of his sons combined the careers of sea captain, fire chief, and boarding house proprietor. Allen's wharf was one of several that lined the bayfront of late 19th century St. Augustine.(6)

In 1867 the Allens sold the building to Mary Strischka for \$1,150, and in a separate agreement for \$150. Allen, as carpenter "promises and agrees to place in tenantable order, on or before the first day of August, 1867, the House and Lot . . . and also to repair, and place in proper condition, the fences around said premises."(7)

Strischka and her sister had sewn the white flag of truce that was flown over Fort Marion in March 1862 to signal the surrender of St. Augustine to the Union forces in the Civil War. She was a native of Massachusetts. Once Allen finished the necessary carpentry, Strischka rented the building for use as a hotel, called the St. Johns House. It was operated until 1869 by J. V. Hernandez, then taken over by Mrs. Romon Canova, whose husband, a famous Confederate blockade runner, had served as Mayor of St. Augustine in 1866-7. It was well regarded for its accommodations in the age that preceded the palace

hotels, but with Strischka's death in the 1870s it began deteriorating to a condition of dilapidation. The Strischka heirs finally sold it in 1885 and the next year it was being operated as a boarding house by Susan E. Meyers. She soon sold it to Bernard C. and Alice Maxwell of London who paid \$4,500 in 1886 but were able to sell it for only \$1,750 six years later.(8)

The 1892 purchaser was Frederick Sulzner (1823-99) who ran a music store and composed and published "Reminiscences of St. Augustine, Florida" for the guitar in 1894. In 1895 the local press reported the sale of "the estate of Prof. Frederick Sulzner on St. George Street comprising three stores and tenement above to C. T. Anderson, Esq., the jewelry manufacturer of Reading, Pa.; the consideration was \$4,000. This property was formerly St. John's Inn, at one time the fashionable hotel of this city, tradition dating its palmy days back to the seventeenth century. At one time it was the property of Mrs. Scott Maxwell, a grandniece of Sir Walter Scott."(9)

There is, however, no record in the county courthouse of this deal being consummated. Rather, the property seems to have been held after Sulzner's death in 1899 by his heirs until 1905 when his daughter Sallie, the manager of the Women's Exchange, sold it to an out-of-town buyer. The building was listed as vacant in the city directory until acquired in 1912 by its next long-term owner, Margaret Mullaney, a widow who later remarried and became Margaret Butler. She held it for nearly 37 years, renting furnished rooms, selling antiques and novelties and making some major changes in the property. Two large arched openings were put in the street-level facade and the balcony, threatened by traffic was removed, though its overhanging roof remained, supported by cross braces to the wall. A clay tile bungalow was built in the back yard.(10)

During World War II the entire building was leased by Ruth Pontius who operated it as the Old Spanish Inn, offering "Guest Rooms furnished in Antiques. \$1.00 up" and a Tea Room which featured "Famous St. Augustine Dinners." It was a popular eating place for both locals and tourists.(11)

In 1949 Margaret Butler sold the property to Thomas and Doris Wiles, who occupied the bungalow and rented out the main building for antique and gift shops. Thomas Wiles went on to manage the Barcelona and St. Augustine Beach Hotels. Doris Wiles became administrative historian with the St. Augustine Historical Society. In 1952 the Wileses sold the property to Marguerita Phillips, a poet, artist and character in St. Augustine since the 1920s.(12)

She, in turn, leased it in 1954 to Walter B. Fraser, a former Mayor, State Senator and gubernatorial candidate who operated the Fountain of Youth, Oldest Schoolhouse and other attractions. Fraser already owned the adjacent colonial building on the north, and the lease provided that he should "have the right to make such alterations and changes in such parts of the buildings as he finds necessary for his purposes, especially the right to repair or rebuild the roof of the Spanish Inn building and to convert a window on the north side of the Spanish Inn building into a door leading into the patio of the Governor Salazar's mansion, at his own expense, provided, however, that such alterations shall not in any way injure the buildings or depreciate their value"(13)

In 1958 Fraser assigned his lease to Gerald Horton Bath, a former public relations director for the tourist center, whose interest in historic places had

led him to St. Augustine. "We found the city charming but couldn't help note how its Spanish heritage had been neglected," he said. "I came to the conclusion that the only way restoration could be accomplished was through individual effort, so Mrs. Bath and I decided to look for a suitable building which could be restored as a possible inspiration to others." He believed that the building he leased had been used as an inn during the Spanish and British Periods, so he planned to re-do it as a Spanish inn of that day might have looked. He took photographs and drawings of the building to Spain so that architects there could prepare plans. Furnishings were assembled by the Madrid antique firm of Abelardo Linares. Art professor Jacinto del Caso copied 1580 portraits of the King and Queen of Spain from the Prado Museum. A tile portrait of Pedro Menendez, founder of St. Augustine, was done in Seville. Arthur F. Deam of DeLand, Florida, former head of the architecture department at the University of Pennsylvania, designed the patio. Boyd Parker of St. Augustine was the contractor for the building. The results featured exposed coquina walls with metal grillwork on the windows. The balcony was reconstructed along the length of the facade but, because there was still traffic on the street, it was only half as wide as it had originally been. Even at that there was trouble with trucks, and Bath got the city to lay a sidewalk in front of the building as a protective barrier, and encouraged closing the street to traffic.(14)

It was opened to the public as the Old Spanish Inn on July 4, 1959 with hostesses, including a former "Miss St. Augustine," dressed in the regional costumes of Asturias, Spain. It did not offer either meals or lodging to the public: it was strictly an exhibition. It did not prosper. Bath had difficulty paying the bills. In 1963 he bought the property from Marguerita Phillips at the available option price of \$35,000, promptly mortgaged it for the same amount, and offered it for sale for \$150,000. Not until the end of 1965 was he able to sell, at a lower price, to the St. Augustine Restoration Foundation, which first leased and later, in 1977, sold it to the Historic St. Augustine Preservation Board.(15)

Faced with deterioration of the old building, the Preservation Board launched a major restoration project in 1977, for which Herschel Shepard of Jacksonville was the architect. Archaeological excavations led by Dr. Kathleen Deagan of Florida State University uncovered 5 Guale Indian burials on the site and several layers of tabby floors, one laid over another, which were dated, according to available pottery fragments, as c. 1760, c. 1800 and c. 1813. Evolution of the building from its original one room to its current two-story L-shape was traced. Historical research dispelled the old view that the origins of the building were lost in the mists of time.(16)

It was decided to restore the DeMesa-Sanchez House to its appearance in the American territorial period, since anything earlier would entail wholesale demolition of the historic fabric. Paint expert Frank Welsh took sample chips from the building and pinpointed the appropriate exterior finish as ashlar-scored stucco, painted pink. This led to controversy in the community among people who liked the exposed coquina that had been visible since Bath's earlier remodeling. Dr. William R. Adams, director of the Preservation Board, was called upon to address civic groups on the topic "Why Pink?" Unflattering bumper stickers were distributed by opponents, and soon after the work was completed the front of the building was defaced by graffiti saying "Pink Sucks."

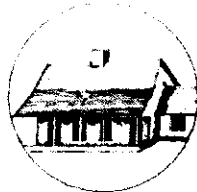
The pink remained, however, and the DeMesa-Sanchez House was reopened to the public in the 1980's, looking very much like it did in the earliest known photographs of a century before.

1. Pedro Ruiz de Olano, "Plano del Fuerte de San Agustin de la Florida, y sus contornos," August 8, 1740; Juan Jose Elixio de la Puente, "Plano de la . . . Plaza de San Agustin," January 22, 1764; Mariano de la Rocque, "Plano Particular de la Ciudad de San Agustin de la Florida," April 25, 1788; East Florida Papers, Escrituras, 1784-1821; Albert Manucy, The Houses of St. Augustine, 1565-1821 (St. Augustine, 1962), pp. 22-25 and 41-47; Patricia Griffin, "Mullet on the Beach; The Minorcans of Florida: 1768-1788," Ph.D. diss. (University of Florida, 1977), pp. 106-108 and 134-151; John Bostwick, et. al, "A Sub-Surface Archaeological Survey of the Northern Colonial City," (St. Augustine: HSAPB, 1978).
2. Anon., "Copy of a Plan of the City of St. Augustine," 1833; 1885 and 1894 Birds-Eye Views; Sanborn Fire Insurance Map, 1884-1930; St. Augustine City Directory, 1885, 1899, 1904.
3. Sanborn Fire Insurance Map, 1884-1958; City Directory, 1959, 1960.
4. Early information on DeMesa-Sanchez House taken from Michael C. Scardaville, "Historical Outline of the DeMesa-Sanchez (Spanish Inn) Site, B-7, L-6, St. Augustine, Florida, with Chain of Title Appended" (August 1978) and James M. Smith, "DeMesa Site, Revisited" (1981). Manuscripts in Historic St. Augustine Preservation Board Block and Lot file.
5. East Florida Herald January 13, 1836; St. Johns County Courthouse, Deed Books N, pp. 53-4 and O, pp. 609-11.
6. St. Augustine Historical Society, Hurlbert and Allen biographical files and cards; Deed Book P, p. 225; St. Augustine Examiner December 16, 1871.
7. Deed Book R, pp. 491-2; Miscellaneous Book A, p. 180.
8. Thomas Graham, The Awakening of St. Augustine (SAHS, 1978) pp. 100 and 266; 1860 census; St. Augustine Examiner October 9, 1869 and December 4, 1869; Deed Books BB, p. 516; DD, p. 173; Ee, p. 429; GG, p. 72; TT, p. 138; 1886 City Directory.
9. SAHS Sulzner biographical cards; Tatler February 16, 1895, p. 8.
10. Deed Book 9, p. 212; 24, p. 211; City Directories 1904-47; 1924 and 1930 Sanborn Maps; St. Augustine Record September 28, 1920, p. 4; January 21, 1927, p. 6; July 30, 1939.
11. SAHS DeMesa-Sanchez file has menus, postcards, etc.
12. Deed Book 181, pp. 249-50; 119, pp. 508-10; City Directory 1951; St. Augustine Record October 12, 1968 obituary for Doris Wiles; obituaries for Thomas Wiles and Marguerita Phillips in Arthur Marsh Scrapbooks (SAHS library) Volume III, pp. 811e and 952.

13. Deed Book 212, pp. 387-9.
14. Deed Book 243, pp. 314-6; St. Augustine Record July 2, 1959, p. 5; Florida Times Union Sunday Magazine December 6, 1959, pp. 51-3.
15. Official Records Book 46, pp. 657-9; 80, pp. 603-9; St. Augustine Record November 16, 1979, p. ZA; SAHS DeMesa-Sanchez file.
16. James M. Smith "DeMesa Site Revisited" (1981).

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- Smith, J. M.
1981 "DeMesa Site, Revisited," MS on file Historic St. Augustine Preservation Board.
- Wirth, P.
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HISTORICAL STRUCTURE FORM
FLORIDA MASTER SITE FILE
Version 4.0 1/07

Site #8 SJ02520
Field Date 2-11-2016
Form Date 4-21-2016
Recorder #

Original
Update

Shaded Fields represent the minimum acceptable level of documentation.
Consult the Guide to Historical Structure Forms for detailed instructions.

Site Name(s) (address if none) Demesa-Sanchez House
Survey Project Name Inv. of Structures within the St. Augustine NRHD
National Register Category (please check one) building
Ownership: private-nonprofit

LOCATION & MAPPING

Street Number 43 Direction Street Name St George Street Type Street Suffix Direction
Cross Streets (nearest / between)
USGS 7.5 Map Name ST. AUGUSTINE USGS Date 1956 Plat or Other Map
City / Town (within 3 miles) St. Augustine In City Limits? yes
Township 7S Range 30E Section 18
Tax Parcel # 1964800000 Landgrant
Subdivision Name Block Lot
UTM Coordinates: Zone 16 17 Easting Northing
Other Coordinates: X: Y: Coordinate System & Datum
Name of Public Tract (e.g., park)

HISTORY

Construction Year: 1764 approximately
Original Use Private Residence (House/Cottage/Cabin) From (year): To (year):
Current Use Art gallery/Museum/Planetarium From (year): To (year):
Other Use From (year): To (year):
Moves: no Date: Original address
Alterations: unknown Date: Nature
Additions: unknown Date: Nature
Architect (last name first): Builder (last name first):
Ownership History (especially original owner, dates, profession, etc.)

Is the Resource Affected by a Local Preservation Ordinance? yes Describe

DESCRIPTION

Style Spanish Colonial Exterior Plan T-shaped Number of Stories 2
Exterior Fabric(s) 1. Stucco 2. Weatherboard 3.
Roof Type(s) 1. Gable 2. Shed 3.
Roof Material(s) 1. wood shingles 2. 3.
Roof secondary strucs. (domers etc.) 1. 2.
Windows (types, materials, etc.) single 12/8 inset into wall with wood trim and sill

Distinguishing Architectural Features (exterior or interior ornaments) asymmetrical 1 x 2 scored stucco

Ancillary Features / Outbuildings (record outbuildings, major landscape features; use continuation sheet if needed.) rear side courtyard

Table with 3 columns: DHR USE ONLY, OFFICIAL EVALUATION, DHR USE ONLY. Contains fields for NR List Date, SHPO, KEEPER, NR Criteria for Evaluation, Date, and Init.

DESCRIPTION (continued)

Chimney: No. 2 Chimney Material(s): 1. Stucco 2.

Structural System(s): 1. Coquina block 2. 3.

Foundation Type(s): 1. Continuous 2. slab

Foundation Material(s): 1. 2.

Main Entrance (stylistic details) single 6 panel wood door with paneled side lights and wood trim, inset into the wall

Porch Descriptions (types, locations, roof types, etc.) second story wood porch with chamfered posts and square wood pickets, wood shingle shed roof

Condition (overall resource condition): [] excellent [x] good [] fair [] deteriorated [] ruinous

Narrative Description of Resource

Archaeological Remains [] Check if Archaeological Form Completed

RESEARCH METHODS (check all that apply)

- [x] FMSF record search (sites/surveys) [] library research [] building permits [x] Sanborn maps
[] FL State Archives/photo collection [x] city directory [x] occupant/owner interview [] plat maps
[x] property appraiser / tax records [x] newspaper files [] neighbor interview [] Public Lands Survey (DEP)
[x] cultural resource survey (CRAS) [x] historic photos [] interior inspection [] HABS/HAER record search
[] other methods (describe)

Bibliographic References (give FMSF manuscript # if relevant, use continuation sheet if needed)

OPINION OF RESOURCE SIGNIFICANCE

Appears to meet the criteria for National Register listing individually? [] yes [] no [x] insufficient information

Appears to meet the criteria for National Register listing as part of a district? [x] yes [] no [] insufficient information

Explanation of Evaluation (required, whether significant or not, use separate sheet if needed) contributes to the St. Augustine NRHD, SJ10

Area(s) of Historical Significance (see National Register Bulletin 15, p. 8 for categories: e.g. "architecture", "ethnic heritage", "community planning & development", etc.)

- 1. 2. 3. 4. 5. 6.

DOCUMENTATION

Accessible Documentation Not Filed with the Site File - including field notes, analysis notes, photos, plans and other important documents

- 1) Document type Maintaining organization
Document description File or accession #'s
2) Document type Maintaining organization
Document description File or accession #'s

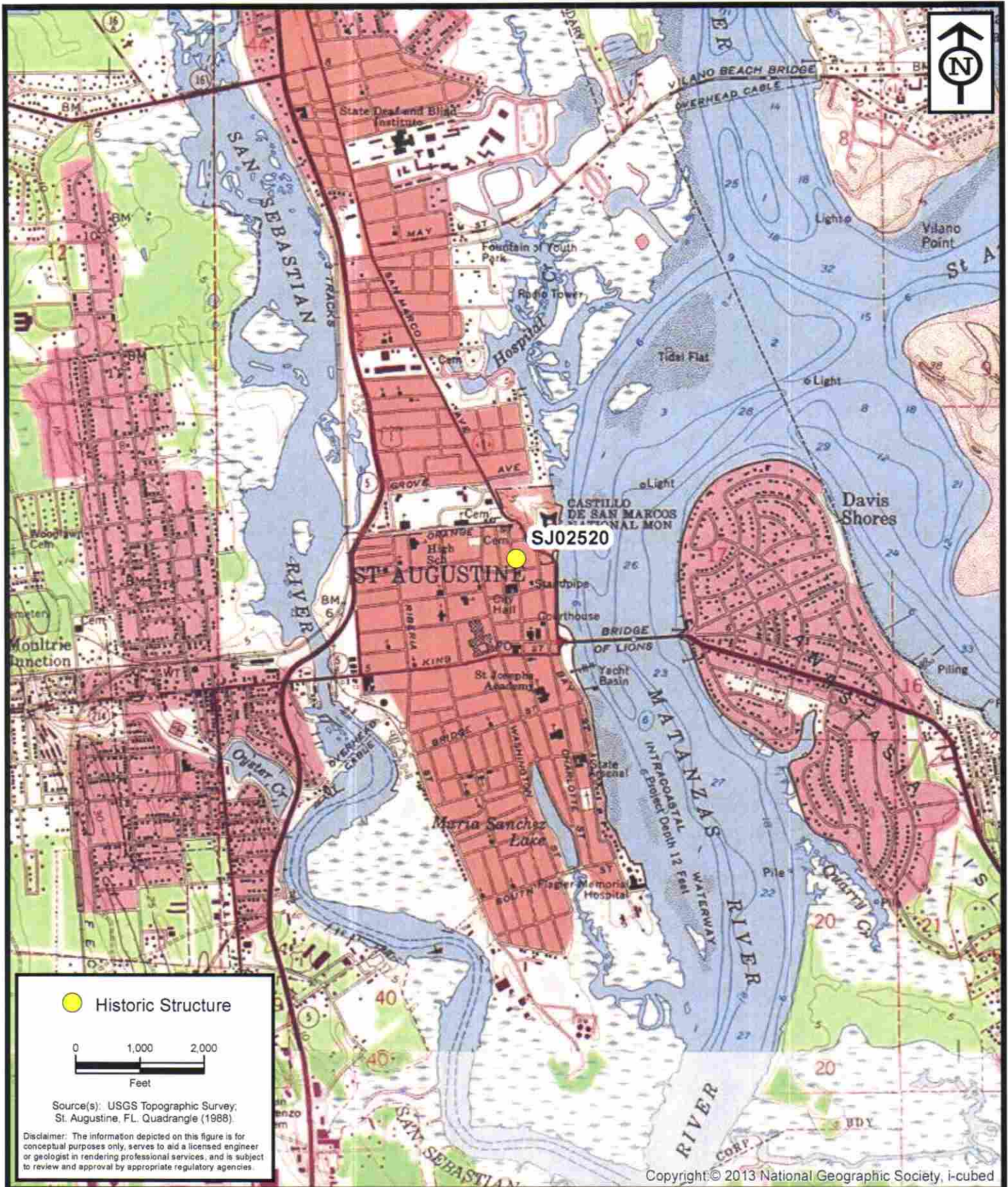
RECORDER INFORMATION


Recorder Name Patricia Davenport Affiliation Environmental Services, Inc.

Recorder Contact Information 7220 Financial Way Ste. 100 Jacksonville, FL 32256 904-470-2200, pdavenport@esinc.cc
(address / phone / fax / e-mail)

Required Attachments

- 1 USGS 7.5' MAP WITH STRUCTURE LOCATION PINPOINTED IN RED
2 LARGE SCALE STREET, PLAT OR PARCEL MAP (available from most property appraiser web sites)
3 PHOTO OF MAIN FACADE, ARCHIVAL B&W PRINT OR DIGITAL IMAGE FILE
If submitting an image file, it must be included on disk or CD AND in hard copy format (plain paper is acceptable).
Digital image must be at least 1600 x 1200 pixels, 24-bit color, jpeg or tiff.



 Historic Structure

0 1,000 2,000
Feet

Source(s): USGS Topographic Survey, St. Augustine, FL, Quadrangle (1988).

Disclaimer: The information depicted on this figure is for conceptual purposes only, serves to aid a licensed engineer or geologist in rendering professional services, and is subject to review and approval by appropriate regulatory agencies.

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Historic Structure Survey
St. Johns County, Florida
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Date:	May 2016
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Checked By:	JRN
Approved By:	PD
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SJ02520

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Take a tour of the de Mesa house

Historic site open after renovations

By EMILY DeLOACH | More by this reporter | Compass Correspondent | Posted: Friday, March 14, 2008 ; Updated: 9:58 AM on Friday, March 14, 2008

Architecture is a fascinating part of the de Mesa Sanchez house on St. George Street. The house has been renovated over many different time periods and the oldest room dates back to the 1740s, while additions were made until around the 1830s.

In February, the house was opened up to the public after three years of extensive renovations. The period of restoration displayed in and outside the house is that of the 1830s. The house is made out of coquina shells, but has been covered with stucco and painted pink, like the owner James Lisk had done when he purchased the house in 1821.

Charlotte Sims, born and raised in St. Augustine, gives tours of the de Mesa house every day. Sims enjoys getting to know the people she takes on the tour.

STORY PHOTOS



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A re-enactor (Brad Taylor Hicks) portrays life in the 1800s at the de Mesa Sanchez House.

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"Everyone that comes through has a great time. I like to find out where they come from, and what they can take with them ... from this experience," Sims said.

Museum Manager Susan K. Van Vleet, said the tour is mostly inside the house and meant to focus on the architecture because it represents so many time periods in St. Augustine's history.

"The architecture is fascinating, how it has evolved over the years, and it shows the different styles of the nationalities that lived there," Van Vleet said.

The house features one original room that dates back to 1740s when Antonio de Mesa, an employee of the Royal Treasury, arrived in St. Augustine from Vera Cruz, Mexico, and built a one-story, square masonry building on the site. He lived here with his wife and seven children until forced to move the Havana when the British took over ownership of Florida in 1763.

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Smith's favorite feature of the house is the staircase that was added by Juan Sanchez around 1785. The staircase connected to a porch that led upstairs from the outside of the house. When the porch was later converted into more rooms, the staircase was enclosed into the house.

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While taking the tour, it is obvious that many additions were made to the house over time. The roof of the original building is now the floor of the bedroom upstairs. The slant in the floorboards that covered the roof is still apparent.

Sims says there is not one particular part of the house that is her favorite. She points out the thought that went into the cutting of the wood in the door and window frames throughout the house. The house features wide floor boards which are hard to come by now since it is hard to find such wide trees.

"Unfortunately, there are no original furnishings in the house. The pieces on display were donated or on loan as period pieces," Van Vleet said.

The house passed through many owners until 1935, when the house was converted to a tourist attraction called the "Old Spanish Inn." To give it a look of antiquity, the owner stripped the stucco from the coquina walls. Within thirty years, intrusive moisture had all but ruined the interiors. The Historic St. Augustine Preservation Board purchased the house in 1976 and restored it.

It was closed again in 2003 by the City of St. Augustine for renovation after more than twenty years of use. It is now returned to museum service for residents and visitors to St. Augustine.

The de Mesa House is at 43 St. George St. Stop by and visit.

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