

TAMPA'S HISTORIC CIGAR FACTORIES: MAKING A CASE FOR PRESERVATION

by

BRIAN KOEPNICK

(Under the Direction of JOHN WATERS)

ABSTRACT

A discussion of the Cigar Industry in Western Florida, significance of Tampa's Historic Cigar Factories as Industrial Architecture, related Labor History, historic individuals such as Vicente M. Ybor, Preservation Challenges facing cigar factories, and Preservation Initiatives such as Historic Districts, Tax Credit Incentives, Adaptive Reuse, and Local Landmark Designation.

INDEX WORDS: Cigar Industry, Western Florida, Tampa's Historic Cigar Factories, Industrial Architecture, Labor History, Vicente M. Ybor, Preservation Challenges, Preservation Initiatives, Historic Districts, Tax Credit Incentives, Adaptive Reuse, Local Landmark Designation

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DEDICATION

I would like to dedicate this work to my family and lovely wife, Heather.

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CHAPTER 1

INTRODUCTION

While living in St. Petersburg, Florida, I became interested in the diverse history of the Tampa Bay area, especially Tampa's greatest legacy – the clear Havana cigar industry. In the late 1880s, the cigar industry transformed the small community of Tampa into a thriving industrial center. The Southern town developed rapidly, and became unique in many respects, compared to the industrial centers of the North at the time. Large cigar factories sprang up, dotting the horizon, where once there was nothing but groves of pine, cypress, and oak. The success of this industry can be attributed to the progressive thinking and entrepreneurial endeavors of Vicente M. Ybor, Ignacio Haya, and Hugh C. MacFarlane. These men created the cigar manufacturing centers of Ybor City and West Tampa, which became thriving cultural communities comprised of Spaniards, Cubans, Afro-Cubans, and Italians. Tampa quickly became the leading manufacturer of clear Havana cigars, cigars that were made entirely from Cuban tobacco, from the late 1890s into the first quarter of the Twentieth Century. At the height of prosperity, hundreds of cigar factories existed in the Tampa Bay area, ranging from small family operations with a handful of workers to large three-story brick factories occupied by 500 or more employees. The cigar industry began its slow decline in the Depression years and continued through the 1950s, 1960s, and 1970s until it practically ceased to exist.¹

¹ Robert P. Ingalls and Louis A Perez, Jr. *Tampa Cigar Workers*, (University Press of Florida, Gainesville, 2003), 12.

Only twenty-four cigar factories remain standing in the Tampa area as a reminder to the once proud industry that helped create Tampa into the modern city it is today. Eighteen of these factories are located within the West Tampa National Register Historic District and Ybor City National Historic Landmark District, but only eight of these are located within the boundaries of a local historic district, the Barrio Latino Historic District, in Ybor City. Over the past year the City of Tampa's Historic Preservation Commission (HPC) has made a recommendation to the Tampa City Council to designate the remaining factories not located within the Barrio Latino local historic district as local historic landmarks. The HPC is also in the process of designating most of the area encompassed by West Tampa's National Register Historic District as a local historic district. Five property owners are opposed to the designation and have hired legal counsel.²

WHY PRESERVATION?

Opposition to the City of Tampa's proposed designation begs the question, "Should these buildings be protected?" These buildings are more than just architectural marvels; they are a testament to the foresight and work ethic of the men and women of Spanish, Cuban, Afro-Cuban, and Italian descent who worked there. These factories represent the last vestiges of a dying industry that was the primary cause of Tampa's rise to prosperity. These factories remain important to the surrounding urban fabric in which they are located, especially as valuable building stock with many adaptive reuse possibilities. To allow such enduring symbols of Tampa's past to be altered or disappear would be a grave injustice to the generations of workers who toiled there, as well as to

² Janet Zink. *St. Petersburg Time City Times*, March 11, 2005.

the future generations that have so much to learn from these important buildings. The purpose of this paper will be to explore the history of Tampa's cigar industry and each remaining factory, comment on the current endeavors by the City of Tampa to protect these resources, and to present recommendations on how these buildings may be preserved for the future.

CHAPTER 2

METHODOLOGY

Each factory's exterior, site, and current condition were documented using a digital camera. Where possible all elevations and details, including ancillary structures were also photographed. Archival research on Tampa's cigar industry was primarily conducted at the primary branch of the Hillsborough County Library in Tampa, the Tampa History Center, and the University of South Florida's Special Collections. Among the more invaluable resources located at the USF Special Collections are the Armando Mendez Collection and vintage issues of *The Tobacco Leaf*, *The U.S. Tobacco Journal*, and *Tobacco* trade journals. The *National Register of Historic Places Nomination Forms* for the Ybor City National Register District, the Ybor City National Historic Landmark District, and the West Tampa National Register District were also consulted.

Tampa City Directories were inventoried to gain a timeline of ownership for each specific factory. Sanborn Fire Insurance Maps were also investigated and cross-referenced against the City Directory information. At the USF Special Collections, deed research conducted by Bob Leonard on nine of the existing factories was utilized. The accuracy of these title searches were verified, but further title searches for the remaining buildings were not conducted as this would have been very time consuming. Also many of the deeds, while definitely showing chain of ownership, did not necessarily reflect all the companies that may have been sharing the same facility. While the consistency and accuracy of Tampa City Directories can be questioned, they did provide a fairly clear

timeline, in regards to ownership and occupancy, for each factory when cross-referenced against the Sanborn Fire Insurance Maps and other notes collected.

To gain a better understanding of the current government and public opinion surrounding these buildings, a Tampa City Council meeting was attended by the author on April 14, 2005, in which the recommendation by the HPC for local designation of fifteen of the factory buildings was being reviewed.³ A special session of the HPC was also attended on May 17th, 2005 in which the HPC Administrator gave a presentation to the public on the consideration of a local historic district in West Tampa.⁴ This session was important as the proposed local district would encompass all ten of West Tampa's historic cigar factories. These meetings will be discussed in further detail after some historic background is given on Tampa's cigar industry and the individual factories themselves.

³ *Tampa City Council Agenda 4/12/05*, File No. A2004-12.

⁴ *Tampa Historic Preservation Commission Agenda May 17, 2005*.

CHAPTER 3
HISTORIC CONTEXT
EARLY TAMPA HISTORY

Before the arrival of Tampa's cigar industry can be discussed, a little history on the city must be presented. In 1824, the United States government established Fort Brooke on the Tampa peninsula, which over the next 30 years developed as an important military base, especially during the Second and Third Seminole Wars. Soon Tampa began to see economic growth through a lucrative cattle trade with Cuba.⁵

When the Civil War broke out in 1861, Tampa's population of 885 people could do little to prevent the Union blockade or the eventual capture of the town by Union forces on May 6, 1864. The Federals left the next day upon discovering that the town was virtually empty, and those who did reside there were sickly.⁶ At the conclusion of the Civil War, Tampa suffered hardships, like most of the South, during the Reconstruction years. The economy remained primarily agrarian in nature supported by local village merchants; however, the population continued to dwindle from 885 inhabitants in 1861 to 720 inhabitants in 1880. Outbreaks of yellow fever were common.⁷

⁵ *Niles Weekly Register*, March, 24, 1821. Cited by Gary R. Mormino and George E. Pozetta, *The Immigrant World of Ybor City*, (University Press of Florida, Gainesville, 1998), 44.

⁶ William Watson Davis. *The Civil War and Reconstruction in Florida*, (Columbia University Press, New York, 1913), 303. *The War of the Rebellion: A Compilation of the Official Records of the Union and Confederate Armies*. (Government Printing Office, Washington, D.C.) XXXV, 389-390. All cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 44.

⁷ Eirlys M. Barker. "Seasons of Pestilence: Tampa and Yellow Fever, 1824-1905" M.A. thesis, University of South Florida, 1984; Roby Hull McFarlin. "Diary: Tampa, Florida, January 1, 1887 to April 1888." Unpublished ms., Special Collections, University of South Florida; U.S Census Bureau. *Ninth Census of the U.S., 1870: The Statistics of the Population of the U.S.* (Government

By the 1880s, Florida was in serious economic trouble. It had an abundance of land, but very few people inhabiting it. The three primary urban centers of Key West, Pensacola, and Jacksonville, all of which had fewer than 10,000 people, were separated from each by large expansions of wilderness or water.⁸ To solve this problem, the General Assembly established the Internal Improvement Fund to help promote and develop modes of transportation, including railroads and canals. Governor William B. Bloxham extended a generous offer to potential American and European financiers by making available for public purchase over fifteen million acres of government owned Florida land to encourage development.⁹ In 1881, Hamilton Disston, a wealthy entrepreneur from Philadelphia, purchased over four million acres of land in south and central Florida. He envisioned the establishment of agricultural communities throughout central and south Florida that would be connected by means of a network of canals, dredged rivers, and extended railroad lines.¹⁰

The great Disston Land Purchase of 1881 was the spark that the State needed. Interested developers and investors began to pour into the State, and the most important of these, for the development of Tampa, was the arrival of Henry Bradley Plant. Plant was a railroad tycoon from Connecticut, and in 1882 he acquired the charter of the South Florida Railroad Company. By January of 1884, Plant's railroad connected Jacksonville

Printing Office, Washington, D.C., 1872) I, Table 3, pg. 98; U.S Census Bureau. Tenth *Census of the U.S., 1880: The Statistics of the Population of the U.S.* (Government Printing Office, Washington, D.C., 1883) I, Table 3, pg. 118. All cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 45.

⁸ Mormino and Pozetta. *The Immigrant World of Ybor City*, 46.

⁹ Jerrel H. Shofner. *Nor Is It Over Yet: Florida In the Era of Reconstruction*. (University of Florida Press, Gainesville, 1974), 109-118; Edward C. Williamson. *Florida Politics in the Gilded Age, 1877-93*. (University of Florida Press, Gainesville, 1976); J. E. Dovell. "The Railroads and the Public Lands of Florida, 1879-1905," *Florida Historical Quarterly* 34(January 1956), 236-258. All cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 46.

¹⁰ Mormino and Pozetta, *The Immigrant World of Ybor City*, 46.

to Kissimmee to Tampa, for which his company was rewarded large sums of acreage for the improvements.¹¹ In 1887, Plant further extended the rail line down the Tampa peninsula to Black Point, one of the deepest portions of Tampa Bay, so that a proper port could be established. Located just six miles to the south of Tampa, Port Tampa, would serve as the future customs house and destination for incoming ships.¹² It would be these crucial transportation improvements that would make the city of Tampa an ideal location for manufacturing cigars.

TAMPA'S CIGAR INDUSTRY – 1886-1899

The success of Tampa's cigar industry can be traced to several key individuals. The first of these, Vicente Martinez Ybor, came from Valencia, Spain to Cuba at a young age and by 1856 was involved in the cigar manufacturing trade in Havana.¹³ In 1868, Cuba experienced a rebellion against their Spanish rulers, which resulted in an exodus of Cubans from the island due to their political views and perceived associations. The cigar manufacturing industry in Havana was in turmoil, and many skilled workers fled the colony. Vicente M. Ybor decided to move his factory from Havana to Key West in 1869 to avoid complications arising from the rebellion, including the fact that he had been secretly financing some of the rebels.¹⁴ Settling in Key West, Ybor began manufacturing

¹¹ G. Hutchinson Smyth. *The Life of Henry Bradley Plant*. (G. P. Putnam's Sons, New York, 1898), 42-53; Dudley S. Johnson. "Henry Bradley Plant and Florida," *Florida Historical Quarterly* 45 (October 1966), 118-132. All cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 47.

¹² *Tampa Morning Tribune*, December 22, 1897, June 22, 1947. All cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 49.

¹³ *Tampa Guardian*, October 27, 1886. Cited by Durward Long, "The Historical Beginnings of Ybor City and Modern Tampa," *Florida Historical Quarterly* 65 (June 1966 –April 1967), 31.

¹⁴ Gonzalez del Valle. *Memorandum Presentado a la Comision Nacional de Propaganda y Defensa del Tabaco Habano*. (Imprenta "El Siglo XX," La Habana, 1927), 38. Cited by Loy Glenn Westfall. *Tampa Bay: Cradle of Cuban Liberty*. (Key West Cigar City USA, Key West, 2000), 11.

clear Havana cigars, which were hand rolled cigars by skilled Cuban cigar workers using only Cuban raised tobacco.¹⁵ Ybor then expanded his operation to New York City and became the first person to produce clear Havana cigars in the United States.¹⁶ Other Havana factories followed Ybor's lead to Key West, and soon the small island was the leading manufacturing center of clear Havana cigars.¹⁷

Ybor's cigar manufacturing business flourished in Key West and New York, but labor disputes and strikes soon complicated matters in both manufacturing centers.¹⁸ While at his Key West factory in 1884, Ybor was visited by friends from New York, Gavino Gutierrez, a civil engineer and businessman, and Bernardino Gargol, a distributor of tropical preserves and jellies. The men had just completed a visit to Tampa, in which they were pursuing a rumor that guavas grew in the vicinity. They found no guavas, but did see potential in the area as a possible cigar manufacturing center. Ybor's good friend, Ignacio Haya, a Spanish cigar manufacturer from New York, was also present during this meeting, and he, too, was impressed by Gutierrez and Gargols' description of the Tampa surroundings.¹⁹ Haya and Ybor had been discussing their labor troubles in New York and Key West. They were looking into the possibility of relocating their factories somewhere along the Gulf Coast. They soon made a trip to Tampa and upon arrival found the small settlement to be perfect. The climate of the area was suitable for cigar manufacturing; the city had excellent transportation options in Plant's railroad line and the nearby port in

¹⁵ Loy Glenn Westfall. *Tampa Bay: Cradle of Cuban Liberty*, 15.

¹⁶ Ernest L. Robinson. *A History of Hillsborough County*. (The Record Company, St. Augustine, 1928), 268.

¹⁷ A. Stuart Campbell and W. Porter McLendon. *The Cigar Industry of Tampa, Florida*. (n.p., Gainseville, 1939), 43.

¹⁸ *Ibid.*, 44.

¹⁹ Jesse L. Keene. "Gavino Gutierrez and His Contributions to Tampa," *Florida Historical Quarterly* 36 (July 1957), 33-42; "Pioneer Florida," *Tampa Sunday Tribune*, November 4, 1951. All cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 64.

Port Tampa, and it had an abundance of inexpensive land. Although there was an obvious shortage of available labor in Tampa, Ybor and Haya were convinced that cigar workers from Key West and Cuba could be brought in.²⁰

Ybor's partner, Eduardo Manrara, was thrilled about the prospects of Tampa, as he hated to travel by sea. Haya's partner, Serafin Sanchez, visited Tampa in July of 1885, and met with the recently created Tampa Board of Trade to discuss how his company "could facilitate their enterprise and asked for such cooperation, which the Board assured him would be cordially given."²¹ Ybor and Haya visited Tampa a second time in September of 1885 and began looking at suitable land. After some shrewd negotiating with the Tampa Board of Trade, Ybor purchased 40 acres of land with a fresh water supply just to the northeast of the town.²² Sanchez also purchased land near Ybor's tract, and shortly afterward both companies began clearing their land and erected factories.²³



Figure 1, Ybor City founding fathers, from L. to R. - Gavino Guitierrez, Vicente M. Ybor, Ignacio Haya, Eduardo Manrara, and Serafin Sanchez. Photograph courtesy of Hillsborough County Public Library Vertical Files.

²⁰ Westfall. *Tampa Bay: Cradle of Cuban Liberty*, 34-35.

²¹ Minutes of the Tampa Board of Trade, Tampa Chamber of Commerce, Tampa, July 15, 1885. Cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 35.

²² Karl H. Grismer. *Tampa: A History of the City of Tampa and the Tampa Bay Region of Florida*, ed. D. B. McKay. (St. Petersburg Printing Company, Inc., St. Petersburg, 1950), 180. Cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 36.

²³ Long. "The Historical Beginnings of Ybor City and Modern Tampa," *Florida Historical Quarterly* 65, 35.

In 1886, a disastrous fire swept the Key West community, destroying much of the cigar manufacturing buildings located there, including Ybor's factory.²⁴ Ybor then put all of his resources into getting his factory operational in what would soon be called Ybor City.²⁵ Ybor and Haya were constructing their factories at the same time and agreed that they would open simultaneously on March 26, 1886, but unfortunately for Ybor his opening was delayed due to ordering unstripped tobacco from Cuba. Haya using stripped tobacco was able to produce the first cigars and was able to procure the official title of Factory No. 1 in the cigar industry in Tampa.²⁶ Ybor hoped to attract other Key West cigar manufacturing firms to Ybor City, and to facilitate this he founded the Ybor City Land & Improvement Company, with Ybor as the president, and Eduardo Manrara as the vice-president.²⁷ The Ybor City Land & Improvement Company agreed to provide factories with ten year rent-free leases to manufacturers willing to move their enterprise to Ybor City on the condition that they would keep the factory sufficiently employed with workers and produce a fixed quota of cigars.²⁸ Ybor also attracted skilled laborers from Cuba and Key West by offering them inexpensive housing, and by the end of 1886 his company had erected over 176 houses that sold between \$750 and \$900, which could be paid for in installments.²⁹

²⁴ *Tampa Tribune Mid-Winter Edition*, 1900.

²⁵ *Ibid.*

²⁶ Long. "The Historical Beginnings of Ybor City and Modern Tampa," *Florida Historical Quarterly* 65, 35.

²⁷ *Tampa Tribune*, September, 1887. Cited by Long, "The Historical Beginnings of Ybor City and Modern Tampa," *Florida Historical Quarterly* 65, 37.

²⁸ Campbell and McLendon. *The Cigar Industry of Tampa, Florida*, 44.

²⁹ "Ybor City, 1884-1935," W.P.A. Federal Writers Project (Tampa, n.d.), 4. Cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 44.

Within a few years, Ybor City exploded as company after company moved their operations to the bustling new industrial town. The Tampa Board of Trade even offered cash incentives to companies that would relocate to Ybor City.³⁰ Labor strikes in Key West in 1889 and 1894 brought many manufacturers into the fold.³¹ Due to the rapid success of Ybor City, the City of Tampa felt it necessary to incorporate, a move that V. M. Ybor opposed. The city wanted to provide an adequate police force and to tap into the large population of taxable revenue. Ybor City was successfully incorporated as Tampa's fourth ward on June 2, 1887.³² By the end of 1887, Ybor City boasted such improvements as wide landscaped streets paved with wood blocks, wooden sidewalks, drainage ditches, and a steam-operated streetcar system.³³ By the year 1900, Tampa had grown to a population of 15, 839 and was bringing in over \$400,000 in customs revenues to the United States Treasury.³⁴

Tampa's cigar industry was successful due to the fine hand-made cigars utilizing what is called the "Spanish method." Gary R. Mormino and George E. Pozetta, in their book, *The Immigrant World of Ybor City*, describe how these cigars were produced:

This process requires skilled workers who crafted each smoke by hand, obtaining the correct length, circumference, density, and tightness by a sure sense of feel gained from long practice. Using only the finest materials, "Clear Havana"

³⁰ *Tampa Tribune Mid-Winter Edition*, 1900.

³¹ Robert P. Ingalls and Louis A Perez, Jr. *Tampa Cigar Workers*, 3.

³² *Florida Senate Journal*. (Tallahassee, 1887), 273. Cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 48.

³³ Long. "The Historical Beginnings of Ybor City and Modern Tampa," *Florida Historical Quarterly* 65, 41.

³⁴ U.S Census Bureau. *Twelfth Census of the U.S., 1900: Population*. (Government Printing Office, Washington, D.C., 1902) II, Table 34, pg. 742. Cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 67; *Tampa Morning Tribune*, "Special Supplement Devoted to the Clear Havana Cigar Industry," September 4, 1904.

tobacco from the Vuelta Abajo region of Cuba, the best Tampa factories produced the most expensive and well-crafted cigars in America.³⁵

Another important aspect was the unique work ethic that surrounded the trade, especially with the cigar rollers who had a sense of pride in their final product, as it was a representation of their own individuality.³⁶

Inside the factory there was a hierarchy of workers, which in most cases was organized along ethnic lines. Workers were divided into those paid by the work they performed and those on salaries. The premier salaried positions included foremen, managers, accountants, salesmen, and other clerical staff, most of whom were Spaniards. Other salaried positions included knowledge selectors, who decided upon the wrapper leaves for the cigars, and packers, who sorted the tobacco leaves by color for different types of cigars. Packers also made sure that the cigar boxes contained cigars of one uniform color.³⁷

Next on the wage scale was the cigar makers themselves. Cigar makers were paid by the amount, size, and type of cigar they were trained to make, and accuracy and expediency were crucial skills to have in this process. Those who excelled at both these traits could produce 2,000 cigars a week, well above the 1,100 to 1,300 by an average skilled worker.³⁸

³⁵ Patricia Ann Cooper. "From Hand Craft to Mass Production: Men, Women, and Work Culture in American Cigar Factories, 1900-1919." P.h.D. dissertation, University of Maryland, 1968; Richard Davie. *Cuba: Past and Present*. (Charles Scribner's Sons, New York, 1898), 219. All cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 100.

³⁶ Mormino and Pozetta, *The Immigrant World of Ybor City*, 100.

³⁷ Federal Writer's Project. "Trade Jargon of the Cigar Industry in Tampa," (n.d.; typewritten, bound copy in PKY); U.S. Congress (Senate). Immigration Commission Report. *Immigrants in Industries*, XIV: "Cigar and Tobacco Manufacturing," 204; All cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 100.

³⁸ *El Internacional*, June 19, 1920. Cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 101.



Figure 2: Male and female cigar workers. *Photograph courtesy of USF Special Collections.*

Further down the ladder were banders, strippers (who stripped the tobacco leaves from the stems), casers, and bunchers. Many of these tasks were performed by women and unskilled immigrants such as Afro-Cubans and Italians looking to work their way up to better positions. Due to the artisan work ethic and atmosphere of the cigar factory, many workers, especially cigar makers, were able to come and go as they pleased, with the freedom to choose their own schedule as long they performed the task they were assigned. Mormino and Pozetta observe that, “No other industry permitted blacks, Latin-Americans, European immigrants, and women to labor side-by-side at the same workbench.”³⁹

³⁹ Mormino and Pozetta, *The Immigrant World of Ybor City*, 101.



Figure 3: A lector reading from his platform. Photograph courtesy of Hillsborough County Public Library Vertical Files.

One could say that the most important person to work in the cigar factory at this time was the *lector*. The *lector* was an honored position brought from Cuban factories to the cigar factories in Key West then Tampa a person with an excellent voice and cadence, who read to the cigar workers. What was exceptional about this tradition was that the cigar workers chose the material that would be read to them and paid the *lector* for his oratory services. The variety of topics read to the workers ranged from international news, politics, classical literature, and on many occasions propaganda resounding with socialistic fervor and anarchistic ideologies.⁴⁰ Due to the sometimes radical nature of these readings, the cigar workforce could easily be polarized by current political events

⁴⁰ José Rivero Muñoz . “La Lectura en las Tabaquerías,” *Revista de la Biblioteca Naacional* 2 (October-December 1951), 190-272; Muñoz . “La Lectura en las Tabaquerías,” *Hoy* (May 1, 1948), 78; Fernando Ortiz. *Cuban Counterpoint: Tobacco and Sugar*. (A. A. Knopf, New York, 1947), 89; Louis A. Pérez, Jr. “Reminiscences of a *Lector*: Cuban Cigar Workers in Tampa,” *Florida Historical Quarterly* 57 (April 1975), 443-449. All cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 102.

and labor issues, a situation of which factory owners and even local government officials were extremely wary. In the early-twentieth century, the *lector* would become a central issue that the manufacturers would look to control, for many thought they fomented dissent and encouraged costly strikes.⁴¹

The success of Ybor City during this period was so great that it inspired the development of another cigar manufacturing center across the Hillsborough River to the west. Hugh C. MacFarlane, a Scottish born immigrant and Boston University law school graduate, arrived in Tampa in 1884 where he began to practice law, and by 1887 had been appointed City Attorney of Tampa.⁴² MacFarlane, impressed with the rapid growth of Ybor City, felt that he too could establish a cigar manufacturing center, and in 1886 he purchased 120 acres of swampland on the west side of the Hillsborough River at a price of \$2000.⁴³

In 1893, MacFarlane, with financial support from other investors, had an iron drawbridge constructed across the Hillsborough River. The Fortune Street Bridge, as it was called, cost a total of \$30,000 and was donated to the City of Tampa. MacFarlane used the same incentives as Ybor to attract cigar manufacturers to West Tampa, including permanent rent-free factories and cheap affordable housing to be leased or purchased over time. In 1894, MacFarlane established a real estate concern, The MacFarlane Investment Company, which specialized in land acquisition and development, especially factory buildings and worker housing. The MacFarlane Investment Company, while

⁴¹ Mormino and Pozetta, *The Immigrant World of Ybor City*, 102.

⁴² Robinson. *A History of Hillsborough County*, 310.

⁴³ Armando Mendez. *Ciudad de Cigars: West Tampa*. (Florida Historical Society, Tampa, 1994), 2.

similar to the Ybor City Land & Improvement Company in many ways, handled agricultural and livestock opportunities as well.⁴⁴

MacFarlane's development, which became known as West Tampa, soon boasted over thirty factories valued at over \$11.5 million and a population of over 3,500 inhabitants, most of which were employed in the cigar industry. As in Ybor City, West Tampa's rapid growth was a direct result of the labor unrest in Key West and Cuba.⁴⁵ Subsequently, the City of Tampa sought to annex the fledgling cigar town, but MacFarlane managed to secure a charter for West Tampa from the State Legislature on May 18, 1895, thwarting the city's efforts for the moment.⁴⁶

Vicente Martinez Ybor passed away in Tampa in 1897, leaving behind a city bearing his name. Beside his cigar manufacturing accomplishments, Ybor had created the Ybor City Land & Improvement Company, the Ybor Brewing Company, and the Exchange National Bank of Tampa.⁴⁷ His vision of an immigrant artisan community prospering in a free enterprise country is one of the South's greatest success stories in the Post-Reconstruction Era.

Tampa's cigar industry flourished during this period; however, the outbreak of hostilities in 1896 on the Cuban mainland between Cubans and Spaniards would lead to importation problems for many manufacturers. The exportation of tobacco to the United States was ordered stopped by means of an edict issued by General Weyler in Havana; however, all manufacturers who had purchased tobacco would be allowed to transport

⁴⁴ Armando Mendez. *Ciudad de Cigars: West Tampa*, 3-4.

⁴⁵ *Ibid.*, 4.

⁴⁶ *Tampa Morning Tribune*, May 15, 1895. Cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 54.

⁴⁷ Robinson. *A History of Hillsborough County*, 420.

their shipments within a ten day period. When the news arrived in Tampa, manufacturers scrambled to charter as many ships as possible to make the trip to Cuba to procure their precious tobacco supplies for the year.⁴⁸ When the United States finally entered the conflict in 1898, many Cuban cigar workers in Tampa had already formed organizations and clubs whose sole purpose was to raise financial contributions to support the rebellion.⁴⁹

After hostilities with Spain ended, Tampa's cigar industry faced a new problem that Ybor City's founders had always feared, but hoped would never arise – labor strikes. A significant worker strike began at the Ybor-Manrara factory in April of 1899 and put a damper on the feelings of prosperity many in the Tampa community were enjoying as the United States entered a new century. The workers in the factory were opposed to a system of scales installed by the owners to weigh the amount of daily tobacco provided to a cigar maker. Many workers felt that their customary practice of keeping any extra tobacco they might have at the end of the day for personal use was directly threatened. Manrara felt the scales would reduce needless waste and raise profits.⁵⁰ Manrara would not budge on this issue and so the workers called a strike, which spread to other factories in a sign of worker solidarity. As a result, local radical publications circulated attacking Manrara's character, which in turn produced retorts by the *Tampa Tribune* in support of the owners.⁵¹

⁴⁸ *Tampa Tribune Mid-Winter Edition*, 1900.

⁴⁹ Mormino and Pozetta, *The Immigrant World of Ybor City*, 81.

⁵⁰ Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 102.

⁵¹ *Tampa Weekly Tribune*, May 4, 1899. Cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 102.

The Weight Strike, as it became known, continued into June, but by the end of the month many workers were returning to their benches. Still there were disruptive hold-outs that continued to cause scenes in front of many the factories. Manrara called a meeting of the manufacturers and felt that a lockout was in order to suppress the remaining radical instigators.⁵² When many workers showed up for work on July 13, 1899 they found their factories locked tight.⁵³

The economy of the community, which was already doing poorly from the three month strike, now took a plunge for the worse. Over \$70,000 in weekly workers wages were being denied from filtering into the community's mercantile system. An organization called the Committee of Thirteen helped transport striking workers to Key West and Cuba so they could find work.⁵⁴ The city responded by assuring there would be protection for the manufacturers and increased the police presence in Ybor City. A chosen spokesman from the Committee of Thirteen, a man by the name of Juan Cordoba, presented these demands to the factory owners: "...good materials be furnished, that the Committee of Strikers not be discharged, that wrappers be furnished each day as late as 4 p.m., and that the weighing of 'filler' tobacco be abolished."⁵⁵

When negotiations with the manufacturers did not come to a solution, many in the Tampa business community began to blame the more vocal agitators. Juan Cordoba, along with eleven others, was soon taken into custody, but his bail was paid by fellow

⁵² Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 102-103.

⁵³ New York, *U.S. Tobacco Journal*, July 15, 1899. Cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 102.

⁵⁴ New York, *U.S. Tobacco Journal*, July 22, 1899. Cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 103.

⁵⁵ *Tampa Weekly Tribune*, July 13, 1899. Cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 103.

workers. The mood among the striking workers had reached fever pitch by the time Juan Cordoba's trial came around. Over 400 workers crowded the courthouse demanding that the manufacturers themselves be arrested; however, Peter O. Knight, legal counsel for the state, managed to calm the crowd and surprised those assembled by announcing that the owners were willing to negotiate to bring the strike to an end.⁵⁶

By mid-August all the owners, except for Manrara, capitulated to the strikers demands. The Committee of Thirteen, having endured scathing vilifications against their personal characters, felt vindicated when they announced the fruits of their negotiations.

The following concessions were agreed upon:

1. Abolition of filler scales and a uniform scale of wages for all grades of cigars.
2. The right for workers to maintain and act under the direction of the general committee.
3. All the factories were to remain open and to be of easy access to the workers from 6 a.m. to 6 p.m.
4. Liberal supplies of ice water were to be kept constantly on hand for the use of workers during business hours.
5. There would be no sweeping in factories before 6 p.m.
6. Factories were to be thoroughly scrubbed and cleaned at least twice a month.
7. Coal would be used as a fuel in winter instead of wood.
8. The Central Committee of the cigar workers would have the right to at any time to inspect any factory to see that these regulations were being carried out.⁵⁷

This victory, while spectacular for the cigar laborers, had been hard won at the expense of more than \$600,000 in lost wages and a diminished work force of about 1,400

⁵⁶ *Tampa Morning Tribune*, July 19, 1899. Cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 104.

⁵⁷ *Tampa Morning Tribune*, August 8, 1899. Cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 105-106.

individuals.⁵⁸ Loy Glenn Westfall, in *Tampa Bay: Cradle of Cuban Liberty*, points out that “the manufacturers were humiliated by the results of the lockout” and “they were forced to accept concessions far beyond those which had been originally demanded.”⁵⁹ The manufacturers also realized that their reliance on a highly skilled labor force, that was increasingly becoming more polarized, was their biggest concern. Westfall further elaborates on the results of the Weight Strike thusly, “...manufacturers agreed that their only hope resided in the formation of a syndicate to protect their interests in future conflicts.”⁶⁰

On November 9, 1899 a significant consolidation of ten national factories took place, including the Ybor-Manrara Co., Seidenberg & Co, and Julius Ellinger & Co. from Tampa.⁶¹ The new Havana-American Company began with a capital stock of \$10 million, of which four-fifths were outstanding.⁶² The manufacturers had begun to band together against the threat of labor unrest, and a new wave of consolidations and monopolies began. With a new century dawning, the cigar industry in Tampa would finally succumb to the labor disruptions Vicente M. Ybor had so meticulously tried to avoid; however, the labor force would have to cherish this victory for it would be one of their last.

TAMPA’S CIGAR INDUSTRY – 1900-1929

The atmosphere in Tampa’s cigar industry at the turn of the century was one of agitation between manufacturers and the work force. Many manufacturers began to consolidate further to protect themselves, and on July 31, 1901 the Havana-American Company was

⁵⁸ New York, *U.S. Tobacco Journal*, August 19, 1899; *Tampa Morning Tribune*, August 17, 1899. All cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 106.

⁵⁹ Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 106.

⁶⁰ *Ibid*, 106.

⁶¹ Campbell and McLendon. *The Cigar Industry of Tampa, Florida*, 45.

⁶² *Ibid*, 45.

dissolved and reorganized as the American Cigar Company, which included J. Ellinger & Co., Ybor-Manrara & Co., and Seidenberg & Co., otherwise known as the “trust factories.”⁶³ These trusts had distinct advantages over smaller firms due to their large bank accounts and because the trust factories did not allow union members to be employed at their factories.⁶⁴

Many workers, inspired by their show of solidarity during the Weight Strike, began organizing into unions, like the American Federation of Labor’s Cigar Makers International Union (CMIU), but other labor organizations, such as *La Resistencia*, an organized union of immigrant cigar workers, which included Cubans, Spaniards, and Italians, sprung up in direct competition to the national organizations.⁶⁵ By 1901, *La Resistencia* had managed to bring many workers affiliated with the local CMIU to their cause, primarily because *La Resistencia* continued to lead minor strikes in many of the individual factories that appealed to many incoming immigrant workers.⁶⁶

La Resistencia, determined to bring all cigar workers under their banner, announced on July 23, 1901 that unless local manufacturers closed a branch factory in Jacksonville and pressured certain factories to only employ *La Resistencia* union members, within three days they would call a general strike of all Tampa factories and demand a wage increase for all workers.⁶⁷ With an enrollment of over 5,000 members, *La*

⁶³ Campbell and McLendon. *The Cigar Industry of Tampa, Florida*, 45.

⁶⁴ *Ibid*, 45.

⁶⁵ *Cigar Makers Official Journal* 14 (January 1899), 1. Cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 114; Mormino and Pozetta, *The Immigrant World of Ybor City*, 116.

⁶⁶ New York, *U.S. Tobacco Journal*, June 8, 1901. Cited by Robert P. Ingalls, *Tampa: Urban Vigilantes in the New South, 1882-1932*. (University of Florida Press, Gainesville, 1993), 72.

⁶⁷ New York, *U.S. Tobacco Journal*, July 13, 1901. Cited by Ingalls, *Tampa: Urban Vigilantes in the New South, 1882-1932*. 72.

Resistencia, was a powerful force to be reckoned with. The manufacturers refused these demands, and a strike was called on July 26, 1901.⁶⁸

With the effects of the strike hampering local business, a group of local citizens carried out a vigilante exploit by kidnapping over a dozen of the *La Resistencia* leadership and had them dropped on a deserted beach in Honduras, with this warning: “Be seen again in Tampa, and it means death.”⁶⁹ Undeterred, *La Resistencia*, continued its strike into the month of November, but eventually capitulated on November 23 under immense local pressure from citizen action groups and police enforcing vagrancy laws to lock up strikers.⁷⁰ Soon after the workers lost this struggle, *La Resistencia* ceased to exist as its coffers were exhausted during the long holdout.⁷¹

In 1908, a terrible fire burned over sixteen blocks of commercial and residential buildings in Ybor City between Twelfth and Michigan (Columbus) Avenues and Sixteenth and Twentieth Streets, including the factories of M. Stackelberg & Co., Esberg, Gunst & Co., Gonzalez, Fisher & Co., and Perfecto Garcia. The total loss was estimated at \$700,000, and over 1,000 inhabitants were left homeless.⁷² In 1910, the City of Tampa had a population of about 50,000 people, of which nearly half were of Cuban, Spanish or

⁶⁸ New York, *The Tobacco Leaf*, July 31 & August 7, 1901. Cited by Ingalls, *Tampa: Urban Vigilantes in the New South, 1882-1932*. 73.

⁶⁹ New York, *The Tobacco Leaf*, August 10, 1901; *Tampa Morning Tribune*, August 23, 1901. All cited by Ingalls, *Tampa: Urban Vigilantes in the New South, 1882-1932*. 74.

⁷⁰ *Tampa Morning Tribune*, October 3, 5, and November 24, 1901. All cited by Ingalls, *Tampa: Urban Vigilantes in the New South, 1882-1932*. 85.

⁷¹ *Cigar Makers Official Journal*, December 1901. Cited by Ingalls, *Tampa: Urban Vigilantes in the New South, 1882-1932*. 85.

⁷² New York, *U.S. Tobacco Journal*, March 7, 1908.

Italian descent.⁷³ Tampa boasted over 150 cigar factories, which employed over 10,000 workers, and generated an average of \$200,000 a week in wages.⁷⁴

In June of 1910, the second general strike occurred in Tampa, this time led by the CMIU, which had grown in the years after the demise of *La Resistencia*. A. Stuart Campbell and W. Porter McLendon in their book, *The Cigar Industry of Tampa, Florida*, explain the reasoning behind the strike:

The cause of this strike may be traced to the noncompliance of certain manufacturers with the equalization of prices in 1910. This plan of equalization originated as a means of establishing uniformity of labor prices among the factories of Tampa. It was designed to check the practice of cutting wage rates, which had become a method of unfair competition among the cigar firms. The scale of prices, which was finally adopted together with the rules as to sizes and shapes of cigars, has popularly become known as the Cartabon.⁷⁵

This prolonged strike would last till January of 1911, but not before violence marred the otherwise peaceful holdout. On September 14, 1910, J. F. Easterling, a bookkeeper for the West Tampa factory of Bustillo Bros., Diaz & Co., was shot and critically wounded by an unknown assailant in front of the factory where strikers had gathered.⁷⁶ In response to this event, two Italian immigrants, Angelo Albano and Castenge Ficarrota, were arrested and jailed, but were soon set upon by a large mob of vigilantes determined to make an example of the two men, whether or not they were guilty of the attempted assassination.⁷⁷ The two men were lynched, and a warning was posted on their chests proclaiming: "Beware! Others take notice or go the same way. We

⁷³ Ingalls and Perez, *Tampa Cigar Workers*, 10.

⁷⁴ *Ibid.*, 10.

⁷⁵ Campbell and McLendon. *The Cigar Industry of Tampa, Florida*, 49.

⁷⁶ Ingalls, *Tampa: Urban Vigilantes in the New South, 1882-1932*. 95.

⁷⁷ *Tampa Morning Tribune*, September 21, 1910. Cited by Ingalls, *Tampa: Urban Vigilantes in the New South, 1882-1932*. 96.

know even more. We are watching you. If any more citizens are molested, look out.”⁷⁸

Pressure from local citizen action groups continued, but the strike finally ended in defeat for the workers due to the exhaustion of local union funds.⁷⁹

In 1920, a third general strike was called concerning the right of employers to maintain an open shop, which the manufacturers favored. Manufacturers began expelling union collectors and other key members. The Cigar Manufacturer’s Association had also cornered the market on the cigar box trade and threatened to withhold supplies to any factory that did not side with them. Soon over 6,400 union workers began their strike, and the manufacturers fought back with lockouts.⁸⁰ This strike from the beginning seemed to favor the manufacturers as they began to hire more women workers and replaced workers altogether by using cigar presses.⁸¹ Also the recent banning of the *lector* in most factories seemed to reduce much of the radical passions held by many workers, and after ten months, the strikers again had to admit defeat due to lack of funds in their coffers to support the striking workers.⁸²

This strike would have drastic consequences for both the manufacturers and the labor force over the next decade. Many skilled workers left Tampa to find other work and never returned.⁸³ Factory owners began switching to efficient cigar presses and women

⁷⁸ *Tampa Morning Tribune*, September 21, 1910. Cited by Ingalls, *Tampa: Urban Vigilantes in the New South, 1882-1932*. 96.

⁷⁹ *Tampa Morning Tribune*, January 26, 1911; *Cigar Makers Official Journal*, February 15, 1911. All cited Ingalls, *Tampa: Urban Vigilantes in the New South, 1882-1932*. 109-110.

⁸⁰ Durward Long. “The Open-Closed Shop Battle in Tampa’s Cigar Industry, 1919-1921,” *Florida Historical Quarterly* 47 (October 1968), 105. Cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 128.

⁸¹ *Tampa Sunday Tribune*, February 6, 1920; *Tampa Morning Tribune*, June 23, 1926. All cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 128.

⁸² *Tampa Sunday Tribune*, February 6, 1920; *Tampa Morning Tribune*, June 23, 1926. All cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 128.

⁸³ Mormino and Pozetta, *The Immigrant World of Ybor City*, 128-129.

workers. Regardless, many small factories had to close their doors, and even some of the larger factories felt the sting due to the decline in commodity prices and huge overhead costs, which brought about heavy losses on inventories in factories and warehouses.⁸⁴ The strike of 1920 also greatly reduced much of the remaining radical element pervading the labor force; many union meetings were reduced to just a handful of participants.⁸⁵

In 1925 West Tampa was finally annexed by the City of Tampa as more and more people began to rely on automobiles rather than the aging streetcar systems.⁸⁶ One of the most important developments to come out of this period was the steady replacement of many workers with cigar molds and presses. A. Stuart Campbell describes how these machines work:

The hand mold process of cigar-making originated in an effort to improve on the productivity of the Spanish hand system. Molds first came into use in the...last century, but their use was not widespread until after 1910. They were used then in Tampa to a considerable extent and proved popular, the manufacturers liking the lower cost of production they permitted, and the workers their high earning with them. In the mold process the cigar workers work in teams of three, one bunch maker and two rollers. The bunch maker places a special binder leaf around the filler to form the bunch, binders being necessary with molds. Then, as each bunch is finished, he inserts it into a mold. This device consists of two wooden blocks in which cigar shaped receptacles have been carved...After the bunches have been placed in the molds...a top is placed over them and pressure applied in a mold press.⁸⁷

TAMPA'S CIGAR INDUSTRY – 1930-1950

As the Great Depression gripped most of the nation, Tampa once again felt the sting of another general strike in 1931. As the demand for expensive fine cigars

⁸⁴ Campbell and McLendon. *The Cigar Industry of Tampa, Florida*, 50.

⁸⁵ *El Internacional*, April 8, 1921, June 13, 1922, June 13, 1924. All cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 129.

⁸⁶ Mendez. *Ciudad de Cigars: West Tampa*, 43.

⁸⁷ Campbell and McLendon. *The Cigar Industry of Tampa, Florida*. Cited by Ingalls and Perez, *Tampa Cigar Workers*, 104.

dwindled, many people switched to smoking cigarettes. When manufacturers proclaimed that a wage cut was in order to keep themselves afloat financially, workers began to organize a new union, the Tobacco Workers International Union (TWIU) to protest their situation. The TWIU had Communist overtones, and as a “Red Scare” swept through the country, once again the City of Tampa’s citizens responded with vigilante actions against striking workers. When police used violence to disperse a crowd gathered to celebrate the Russian Revolution, many workers walked out of their factories. In response to the walkout, many factory owners removed their *lector* platforms, which had been only restored five years earlier.⁸⁸ Within a few short weeks most workers returned to their factories only to find that the *lector* platforms had been replaced with radios.⁸⁹

The removal of the *lector* system, the integration of machines into the workforce, and the repression of most organized radical labor led to sweeping changes in the industry at this time. Productivity in the 1930s, while decreasing slightly, remained consistent with production from the previous decade, but the workforce had diminished due to increasing use of molds and presses.⁹⁰ Stiff competition from Northern mechanized factories also threatened the existence of Tampa’s long hand-made tradition.⁹¹ Output of cigars remained steady throughout the 1940s, but many workers continued to be pushed out of work by the incorporation of machines. By 1949 Tampa’s cigar industry had only 7,000 people employed, which in turn produced the same amount

⁸⁸ *Tampa Morning Tribune*, November 27, 1931. Cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 131.

⁸⁹ Interview with Alena and Lora Noto, May 4, 1980. Cited by Mormino and Pozetta, *The Immigrant World of Ybor City*, 131.

⁹⁰ *Tampa Morning Tribune*, April 30, 1933.

⁹¹ *Tampa Morning Tribune*, December 31, 1936.

of cigars that 13,000 workers had produced twenty years before.⁹² In 1940, Tampa had 115 factories, but by 1950 only 39 remained.⁹³

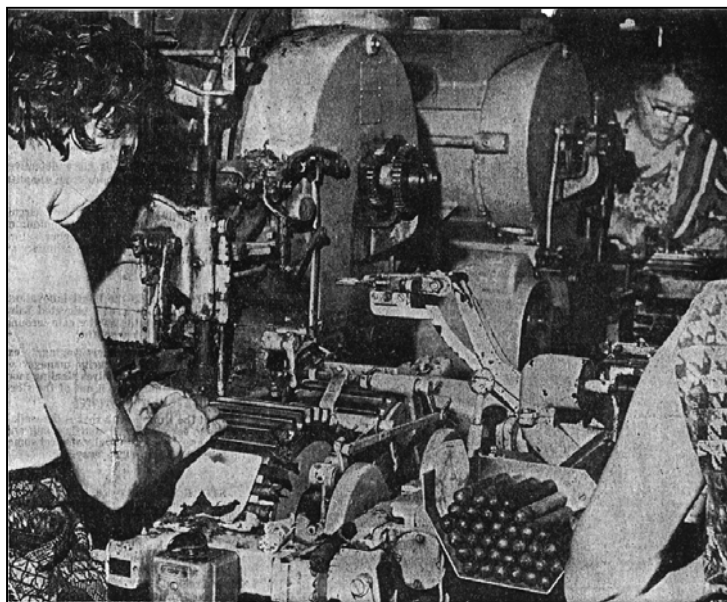


Figure 4: Women working at cigar machines. *Photograph courtesy of Hillsborough County Public Library Vertical Files.*

TAMPA'S CIGAR INDUSTRY- 1950S TO PRESENT

With the number of cigar factories on the decline, and the ubiquitous use of machines in the cigar making process, Tampa's heritage of making hand crafted cigars was on a steep decline. A 1959 article in the *Miami Herald* proclaimed, "One machine displaces twenty workers. A fast, good man can make 125 cigars a day; a machine turns out 4,000 a day."⁹⁴ With the rise of competition, production costs, taxes and customs, the cigar manufacturers began consolidating further, closing factories in Tampa never to return.⁹⁵ With fewer skilled workers being trained in the hand-rolled method, Tampa's cigar industry would come to be dominated by mechanization; however, a small amount

⁹² *Tampa Tribune Florida Accent*, December 12, 1969. Cited by Ingalls and Perez, *Tampa Cigar Workers*, 205.

⁹³ *Tampa Daily Times*, December 30, 1940, November 2, 1950.

⁹⁴ *Miami Herald*, February 8, 1959. Cited by Ingalls and Perez, *Tampa Cigar Workers*, 206.

⁹⁵ *Tampa Morning Tribune*, September 23, 1951.

of family owned operations, called “buckeyes,” diligently continued to produce hand made cigars.⁹⁶

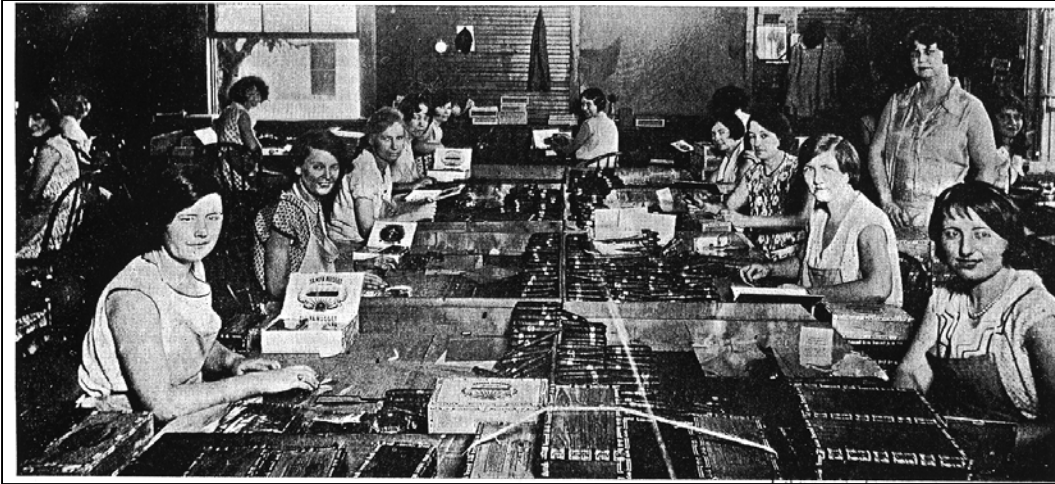


Figure 5: Women cigar packers. *Photograph courtesy of Hillsborough County Public Library Vertical Files.*

By the early 1960s over 70 percent of the cigar workforce in Tampa was composed of women.⁹⁷ One of the final blows to the cigar industry was the implementation of the embargo against Fidel Catsro’s regime in Cuba in 1962.⁹⁸ With out access to the fine Cuban tobacco necessary for clear Havana cigars, the industry took a plunge, with only three factories producing hand rolled cigars by 1976.⁹⁹ In the 1960s the Interstate system cut through the heart of Ybor City and West Tampa, and Urban Renewal, promising a better future, actually brought about the destruction of many vacant factories and deteriorated worker housing.¹⁰⁰

⁹⁶ *Tampa Morning Tribune*, September 5, 1965. Cited by Ingalls and Perez, *Tampa Cigar Workers*, 211.

⁹⁷ *Tampa Morning Tribune*, May 28, 1962. Cited by Ingalls and Perez, *Tampa Cigar Workers*, 210.

⁹⁸ *Tampa Morning Tribune*, May 26, 1962. Cited by Ingalls and Perez, *Tampa Cigar Workers*, 214.

⁹⁹ *Tampa Daily Times*, February 9, 1976. Cited by Ingalls and Perez, *Tampa Cigar Workers*, 215.

¹⁰⁰ *Tampa Morning Tribune*, June 3, 1962, May 13, 1979.

In the last decades of the twentieth century, excise taxes and plummeting sales hit the cigar manufacturing industry hard, with only six factories remaining in operation in 1982.¹⁰¹ Although the cigar industry was dying, many factories saw rebirth through adaptive use and rehabilitation into offices and other commercial business.¹⁰² In 1974 the Ybor City National Register Historic District was established, then further expanded in 1990 as the Ybor City National Historic Landmark District.¹⁰³ West Tampa was similarly designated a National Register district in 1983.¹⁰⁴ These efforts to provide recognition and protection to Tampa's dwindling historic industrial centers would gain momentum by the end of the century, as Tampa began to increasingly rely upon a rising tourist market. Today only two factories in Tampa produce cigars, both by machine.

¹⁰¹ *Tampa Morning Tribune*, May 4, 1982.

¹⁰² *Tampa Morning Tribune*, February 25, 1979, August 22, 1982, March 13, 1985.

¹⁰³ National Register of Historic Places Inventory-Nomination Form, Ybor City NR District, 1974; Ybor City NHL, 1990.

¹⁰⁴ National Register of Historic Places Inventory-Nomination Form, West Tampa NR District, 1983.

CHAPTER 4

HISTORIC RESOURCES

In this section each individual cigar factory will be analyzed in terms of its historic legacy, architecture and current integrity. All building exteriors will be discussed, including additions and alterations; however, the interiors will not be described as they were generally not accessible. The Criteria of the *National Register of Historic Places (NRHP)* are applied to each resource to illustrate their significance. A determination is made regarding which buildings are located within historic districts and which are not. These resources will be grouped according to location: Ybor City; West Tampa; Palmetto Beach; and surrounding areas.

All of the remaining factories in Tampa, while varying in size, share many common characteristics. All were designed on an east-west axis with many windows to allow for maximum illumination in the workspace. The interiors were typically subdivided into specific uses. Curing and storage of tobacco generally took place in a basement, addition, or ancillary warehouse. The first floors were usually devoted to offices, packing, and shipping, while the second floor was used for the actual manufacturing process. Third floors were used for stripping and blending tobacco. Many factories had interior elevators and lifts to transport prepared tobacco from one floor to

the next. As a protection against fire, many factories had free standing water towers that could extinguish a fire by means of gravity.¹⁰⁵

YBOR CITY CIGAR FACTORIES

There are currently nine cigar factories located in Ybor City, all nine of which fall within the National Historic Landmark boundaries. Eight of the nine are also located within the Barrio-Latino local historic district. (See Figure #7 Ybor City National Historic Landmark District Map on following page.)

V. M. Ybor Factory Complex, 1910-1916 Avenida Republica de Cuba



Figure 6: Vicente Martinez Ybor Factory Complex, north & east elevations.
Photograph taken by author.

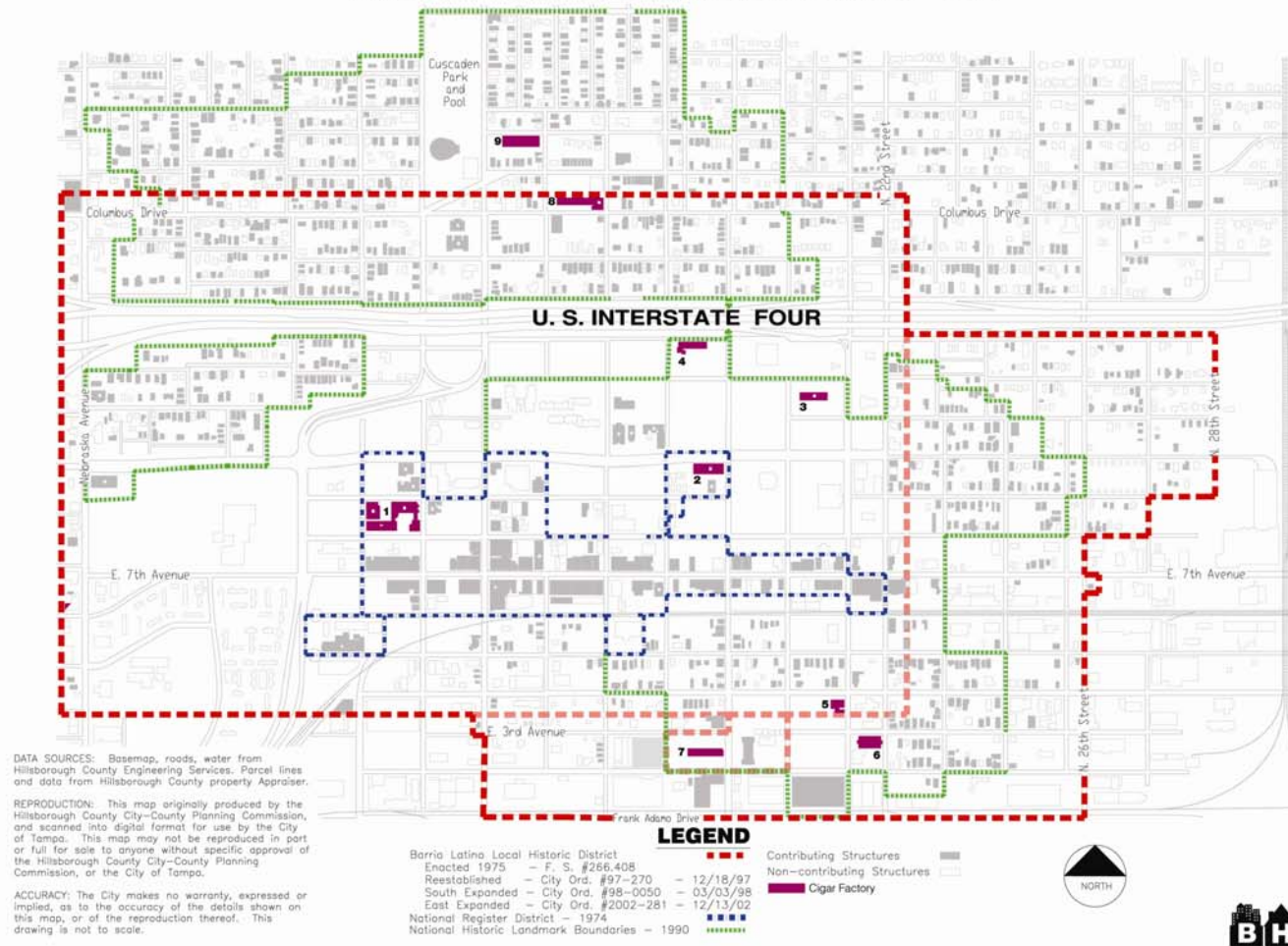
¹⁰⁵ National Register of Historic Places Inventory-Nomination Form, Ybor City NR District, 1974, 5-6.

YBOR CITY NATIONAL HISTORIC LANDMARK DISTRICT

PERIOD OF HISTORIC SIGNIFICANCE 1886 - 1940

Figure 7: Ybor City National Historic Landmark District Map

- KEY**
1. YBOR FACTORY COMPLEX
 2. R. MONNE & BROS. CO.
 3. HAVANA-AMERICAN CIGAR CO.
 4. GONZALEZ, FISHER & CO.
 5. F. LOZANO & SONS
 6. ARTURO FUENTE CIGAR FACTORY
 7. CORRAL-WODISKA & CO.
 8. E. REGENSBURG & SONS
 9. PERFECTO GARCIA & BROS.



Designed and constructed by C. E. Parcell in 1886, the V. M. Ybor Factory complex represents the oldest remaining cigar factory standing in Tampa today.¹⁰⁶ Occupying the entire block between 8th and 9th Avenues and 13th Street and Avenida Republica de Cuba, this large three-story masonry factory building is a fine example of late-nineteenth century Italian Renaissance architecture. The former factory is divided into three distinct parts: the main factory, the three-story stemmery building to the south, and the two-story warehouse to the west.

The front entrance to the main factory building faces onto Avenida Republica de Cuba, with cast iron steps leading up to hip, tile roofed wood portico with carved wood brackets, square wood columns, and wood paneled, double-front doors with a transom above. The masonry building features a continuous brick foundation, which rests upon a brick basement. Each floor is delineated by a dentilled brick stringcourse, and the low-pitched hip roof is hidden from view by an Italianate paneled wood cornice. A hipped roof cupola, with four-light wood windows, is located in the center of the roof. Two brick chimneys are also located on the interior roof line. There are secondary entries on the south and west elevations, some of which feature original wood doors, while others have modern replacements. All window openings feature segmental brick arches and sills, with wood double-hung sash windows with four-over-four light configurations. Some window openings have been enclosed on the south elevation, and only a few retain their original wood shutters.

In 1892 a one-story packing room addition was attached to the north elevation. This masonry addition extends along the entire north elevation and features a wood shed

¹⁰⁶ National Register of Historic Places Inventory-Nomination Form, V.M. Factory Building, 1972.

roof portico on the west end that attaches to the rear portico of the main factory building. The portico is covered by 5-V metal crimp material and is supported by square wood columns with carved wood trim. This addition has arched window openings with wood double-hung sash windows with six-over-six light configurations and functional wood shutters. In 1895 a small one-story brick office extension was attached to the southeast corner.¹⁰⁷ When the building was rehabilitated into office space, a modern brick elevator was attached near the southwest corner, along with a modern metal canopy linking the main factory building to the stemmery building to the south.



Figure 8: North elevation of stemmery building for Ybor Factory Complex.
Photograph taken by author.

The three-story stemmery building, located near the southwest corner of 8th Avenue and 13th Street, features brick masonry construction set on a continuous brick

¹⁰⁷ Sanborn Fire Insurance Maps, Tampa, March 1892 (Ybor City), plate #6, June 1895 (Ybor City), plate #10.

foundation with a cellar below. The stemmery building is similar in design to the main factory building, with a hip roof surfaced with asphalt shingles, dentilled brick stringcourses, arched windows, and a distinct Italianate wood cornice. All windows are wood double-hung sash with six-over-six light configurations. Most original wood doors remain; however, a modern elevator tower and covered annex have been attached near the northwest corner. A large modern metal neon sign on top of the building reads: “Ybor Square.” The west end of this building features a brick portico with square brick columns accentuated with white stone capitals and bases, dentil cornice, and wrought iron trim. This building now functions as office space.



Figure 9: East elevation of brick warehouse to Ybor Factory Complex. *Photograph taken by author.*

The last building in the complex, the 1903 brick warehouse building, is located on the west side of the block, behind the main factory and to the north of the stemmery

building. A small paved courtyard separates these buildings from each other. The two-story brick warehouse exhibits a continuous brick foundation, flat roof with built-up materials, six-over-six wood windows, and a flat-roof covered brick canopy on the northeast corner. A modern one-story shed roof addition with glazed glass windows has been attached to the entire length of the east elevation. This building now functions as a restaurant.

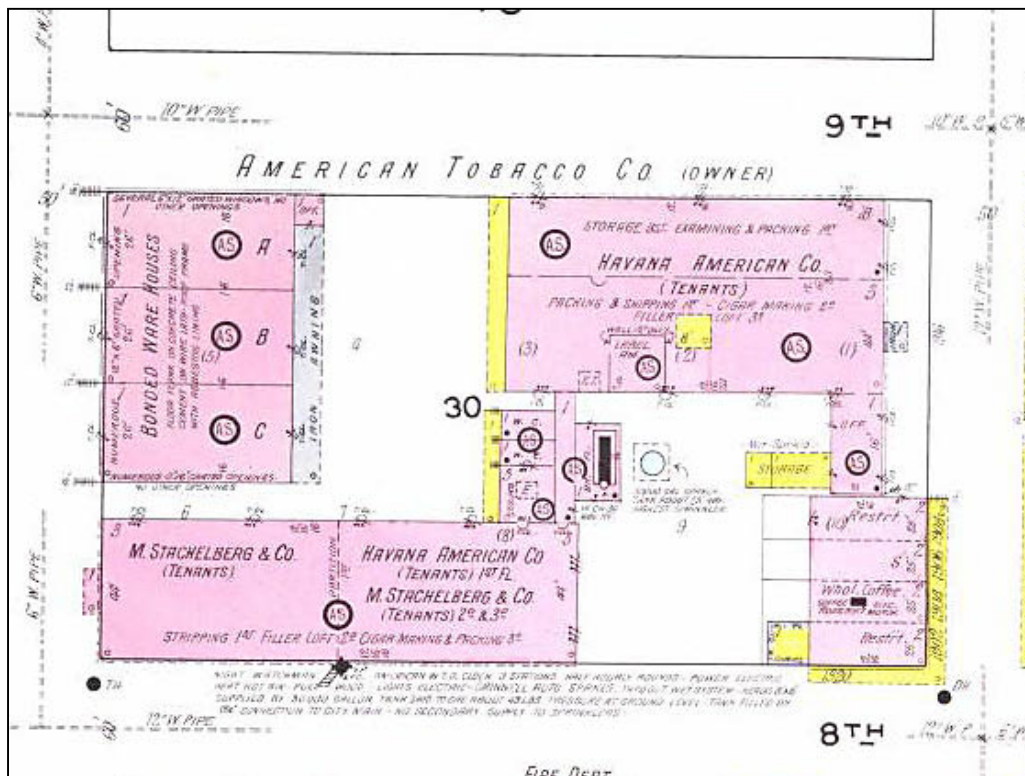


Figure 10: 1915 Sanborn Fire Insurance Map, plate #36; diagram of Ybor Factory Complex.¹⁰⁸

At the time of its construction, the V. M. Ybor-Manrara Factory was the largest building in Ybor City. It was numbered Factory No. 6.¹⁰⁹ In 1886 the *Tampa Guardian* reported:

¹⁰⁸ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #36; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n036.sid>; accessed July 24, 2005.

The mammoth three story brick cigar factory of messers, V. Martinez Ybor and Co. is nearing completion. There is not a more substantial structure in the state of Florida. None but the very best material has been used in any part and no expense spared to make it both handsome and convenient. The company has provided for emergencies and convenience by constructing two flights of stairways from the first to the third floor, besides a large elevator goes from the bottom to the top. There is a large handsome observatory on the top from which a most magnificent view can be taken, embracing the two cities of Tampa and Ybor, the country on the north and west, and the grandeur of the bay on the east.¹¹⁰

After the death of Vicente M. Ybor, the V. Martinez Ybor & Co. incorporated to Ybor-Manrara Co. in 1898.¹¹¹ The V. M. Ybor-Manrara Company remained here from 1886 until 1899, when the company was consolidated with several others to form the Havana-American Company. The premier cigar produced by Ybor's factory was the *El Principe de Gales*.¹¹² On November 26, 1891, José Martí, a great proponent of Cuban Independence, gave a rousing speech on the front steps of Ybor's factory.¹¹³ The original iron steps would later be removed and enshrined in Cuba.

The Havana-American Company would be dissolved to form the American Cigar Company in 1901, but would be reformed under its original leadership to produce clear Havana cigars in this location as the Havana-American subsidiary of the American Cigar Company.¹¹⁴ During this period of consolidation, Julius Ellinger & Co. relocated its branch to the one-story north elevation of the main factory building.¹¹⁵ Due to the size of

¹⁰⁹ Rodney Kite-Powell II. Unpublished notes on Tampa's Cigar Factory Number Classification.

¹¹⁰ *Tampa Guardian*, June 9, 1886. Cited in National Register of Historic Places Inventory-Nomination Form, V.M. Factory Building, 1972.

¹¹¹ New York, *The Tobacco Leaf*, New York 1899.

¹¹² Mendez Collection, USF Special Collections.

¹¹³ Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 120.

¹¹⁴ Campbell and McLendon. *The Cigar Industry of Tampa, Florida*, 45.

¹¹⁵ *Ibid.*, 45.

the complex, the Havana-American Company was able to lease out space in the stemmery building to M. Stachelberg & Co. from circa-1915 to circa-1929.¹¹⁶

The Havana-American Company would remain here until the 1920s when the building was known as the American Cigar Company. Tampa Bay City Directories list this building as being owned by the American Cigar Company, later American Cigarette & Tobacco Company, into the early 1950s.¹¹⁷ In 1955 the building was sold to the Hav-A-Tampa Cigar Company and served as a warehouse until 1972 when the building was sold to a development company. The complex would later be transformed into the Ybor Square shopping mall and then later at the turn of the century it was converted to office space.¹¹⁸

Currently the V. M. Ybor Factory Complex is occupied with commercial businesses, and all buildings are in good condition. The V. M. Ybor Factory Complex is individually listed on the National Register of Historic Places and is a contributing structure within the Ybor City National Historic Landmark District and Barrio-Latino local historic district. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; Criterion B for association with the life of Vicente Martinez Ybor, the founder of Ybor City and the cigar trade in Tampa, as well as José Martí, one of Cuba's most celebrated revolutionary heroes; and Criterion C as an excellent example of late-nineteenth century Italian Renaissance industrial architecture. Areas of significance

¹¹⁶ Sanborn Fire Insurance Maps, Tampa, September 1915 (Ybor City), plate #36, amended 1925, plate #36, amended 1929, plate #36.

¹¹⁷ *R. L. Polk's Tampa Bay City Directories*, (R. L. Polk, Columbus, Ohio), 1924-1953.

¹¹⁸ National Register of Historic Places Inventory-Nomination Form, V.M. Factory Building, 1972, Ybor City NR District, 1974.

include architecture, commerce, community planning and development, ethnic Heritage (Spanish, Cuban, and Italian), and industry.

The V. M. Ybor Factory Complex is the oldest remaining cigar factory in Tampa, and has the distinction of being once owned by the founder of Ybor City, Vicente M. Ybor. This complex is a symbol to the success of a once proud industry directed by shrewd individuals and powerful companies; however, this success is due in part to thousands of immigrant laborers that once toiled here. The working class ideologies and revolutionary fervor proclaimed on the front steps by José Martí are significant to the ethnic heritage of many Cuban descendants. This building was once a thriving center of an immigrant artisan craft, performed by men and women alike, now mostly forgotten. Although the factory complex has undergone some modern additions, the complex retains much of its original historic fabric and continues to provide valuable space for local businesses. It is located within a bustling section of Ybor City, occupied by offices, restaurants, night clubs, and a hotel.

R. Monne & Bro. Company, 2008 N. 18th Street



Figure 11: R. Monne & Bro. Company cigar factory, north & south elevations.
Photograph taken by author.

Built circa-1888, the Robert Monne & Bro. Company factory, also known as the Evaristo Monne & Bro. Co., is one of two remaining wood frame cigar factories in Tampa and is the second oldest. Located on the northeast corner of Palm Avenue and 19th Street, this two-story wood frame factory rests on a brick pier foundation with brick infill, features a gabled roof covered with asphalt shingles, and is sheathed in a combination of asbestos and vinyl siding. Many of the original window openings have been covered by the application of the asbestos siding, with only a few visible from the exterior. Even these are covered with vertical boards. The most discernable features are the nine gabled dormers that pierce the roofline on both the north and south elevations. While the original entrance used to be located on the east elevation facing 19th Street, today the building is

entered from the west side. A metal shed roof portico and concrete loading bay have been attached to the west elevation, as well as a circa-1980 one-story, non-historic, flat-roofed, concrete block addition to the southwest corner. Large double wood doors, with a transom above, serve as the main entry on the west side. There is also a modern glass door entry off the loading dock into the one-story addition. Today the facility serves as a photographic studio for a local magazine and as a distribution office for the Olivia Tobacco Company.

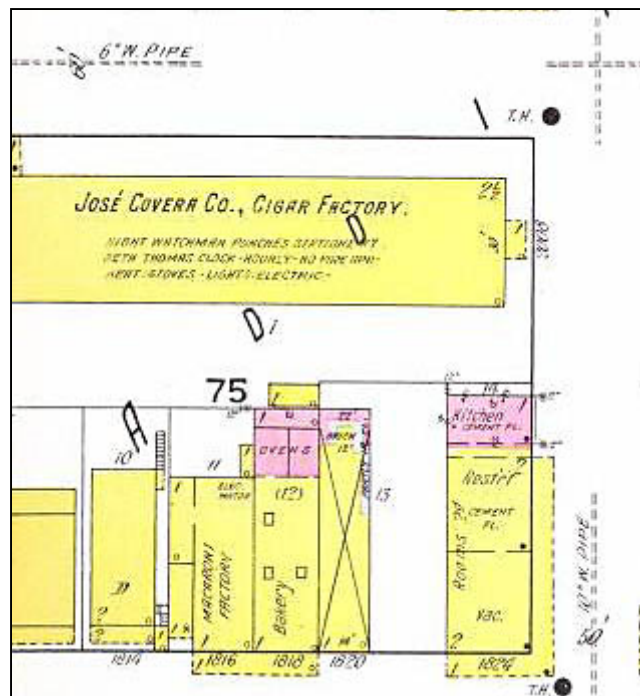


Figure 12: 1915 Sanborn Fire Insurance Map, plate #46; diagram of José Lovera Co. factory (misspelled “Covera”).¹¹⁹

¹¹⁹ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #46; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n046.sid>; accessed July 24, 2005.

Evaristo and Robert Monne, cigar manufacturers from New York, were enticed with a cash bonus from the Tampa Board of Trade to locate their factory here in 1888.¹²⁰ At the time of its construction it was one of the largest cigar factories in the country, with over 76 windows, capacity for 1,200 cigar tables, and over 45,000 square feet, including sweating room and boilers.¹²¹ R. Monne & Bro. Company remained in this location from 1888 to 1897, and one of their popular brands was *El Recurso*.¹²²

The Fernandez and Saxby Cigar Factory shared the west half of this building with R. Monne & Bro. in 1892.¹²³ In 1899 the building was briefly occupied by the Cuban Manufacturing Company, which soon moved to the Palmetto Beach area.¹²⁴ In 1902 the building was then occupied by the José Lovera Company, a relatively new company at the time from New York.¹²⁵ José Lovera, a native of Spain, learned the tobacco trade in Cuba and later acted as a manager in the Gonazalez, Mora & Co. factory in Tampa. He then acted as a tobacco buyer in Havana before moving to New York his own Clear Havana cigar company.¹²⁶ Their popular brand was *Flor de Lovera*.¹²⁷

¹²⁰ New York, *The Tobacco Leaf*, September 10, 1888. Cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 49.

¹²¹ New York, *The Tobacco Leaf*, May 31, 1889. Cited by Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 49.

¹²² Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 49.

¹²³ Sanborn Fire Insurance Maps, Tampa, March 1892 (Ybor City), plate #8.

¹²⁴ Sanborn Fire Insurance Maps, Tampa, June 1899 (Ybor City), plate #22.

¹²⁵ *Tampa Morning Tribune*, September 4, 1904, "Special Supplement Devoted to the Clear Havana Cigar Industry."

¹²⁶ New York, *The Tobacco Leaf*, April 9, 1902.

¹²⁷ *Tampa Morning Tribune*, September 4, 1904, "Special Supplement Devoted to the Clear Havana Cigar Industry."



Figure 13: Nordacs Cigar Company, circa-1925. *Photograph courtesy of USF Special Collections.*

The José Lovera Company would remain here until 1921, during which time it was absorbed by the Consolidated Cigar Company in 1919.¹²⁸ The next cigar manufacturer to occupy this location was Nordacs Cigar Company, Factory No. 52, from 1924 to 1925.¹²⁹ In 1926 the building was then occupied by the Perez, Marcelino & Co. until 1941.¹³⁰ The building remained vacant for a number of years until it was reoccupied by the Lopez, Alvarez & Co. cigar manufacturers in 1947. This cigar company remained here until 1960.¹³¹ The building was then purchased by the Olivia Tobacco Company, which still owns the building today.¹³²

¹²⁸ R. L. Polk's *Tampa Bay City Directories*, 1922; Campbell and McLendon. *The Cigar Industry of Tampa, Florida*, 45.

¹²⁹ R. L. Polk's *Tampa Bay City Directories*, 1924-1925; Rodney Kite-Powell. Unpublished notes on Tampa's Cigar Factory Number Classification.

¹³⁰ R. L. Polk's *Tampa Bay City Directories*, 1926-1941.

¹³¹ R. L. Polk's *Tampa Bay City Directories*, 1947-1960.

¹³² National Register of Historic Places Inventory-Nomination Form, Ybor City NR District, 1974, 8.

The R. Monne & Bro. Company cigar factory building is currently occupied and despite its age is in good condition. The factory is a contributing structure within the Ybor City National Historic Landmark District and Barrio-Latino local historic district. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C for architecture as one of the last two remaining wood frame cigar factories in Tampa. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

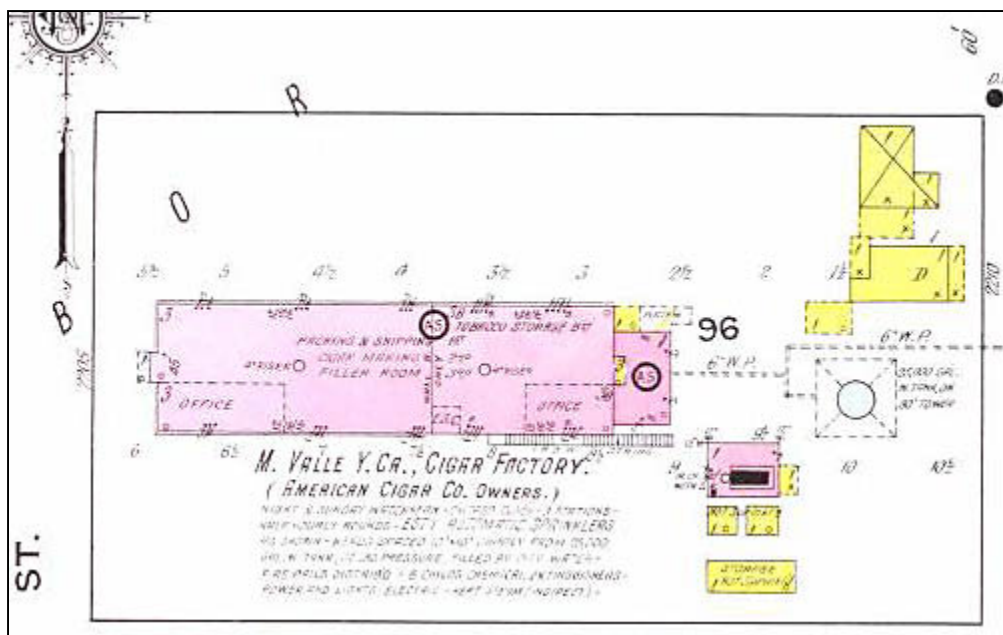
The R. Monne & Bro. Company cigar factory building is the second oldest cigar factory remaining in Tampa and one of only two remaining wood frame factories. It has a long history of several prominent cigar companies that have occupied this space over the years and continues to do so today. This building was once a thriving center of an immigrant artisan craft, performed by men and women alike, and is a symbol of their work ethic and social ideologies. There have been some modern additions to the exterior and most of the original window openings have been covered up with asbestos siding; however, these modifications could be reversed. This factory building is located within a busy area of Ybor City, with the Ybor City Museum to the south and new condominiums to the north. While much of the surrounding area has changed, the R. Monne & Bro. Company cigar factory continues to stand proudly as it has for the past 117 years.



Figure 14: Havana-American Cigar Factory, west & south elevations. *Photograph taken by author.*

Constructed in 1895, this handsome three-story brick cigar factory is built in the Italian Renaissance style, with a continuous brick foundation resting atop a brick basement. It is situated on the southeast corner of N. 20th Street and 12th Avenue. The hipped roof is surfaced with 5-V crimp metal sheets and features wide eaves with bracketed Italianate wood cornice. The front façade displays a central projecting bay. The front entry is reached by way of cast concrete steps and is covered by a non-historic metal flat roof canopy with steel columns. The front entrance consists of double wood doors with a transom above and is accented by a white stone arch. The central projecting bay features a deteriorated decorative wood gable at the top. Each floor is delineated by a dentilled brick stringcourse. All window openings feature arches and most have metal

replacement windows with six-over-six light configurations. Many window openings on the north, south and east elevation have been closed completely with concrete blocks, or a combination of concrete and metal louvers.



Built in 1894, by the William J. Seidenberg & Co., a major cigar firm from New York, this cigar factory is the third oldest in Tampa. W. J. Seidenberg & Co. popular

brands included *La Rosa Espanola* and *Buffos*.¹³⁴ The W. J. Seidenberg & Co. would be one of the many factories consolidated in 1899 into the Havana-American Company, and this factory remained the Seidenberg branch of the company until 1909. This factory would become one of the famous “trust factories” like the V. M. Ybor-Manrara factory. When the Havana-American Company renamed itself the American Cigar Company in 1901, the building remained under the control of the new company.¹³⁵

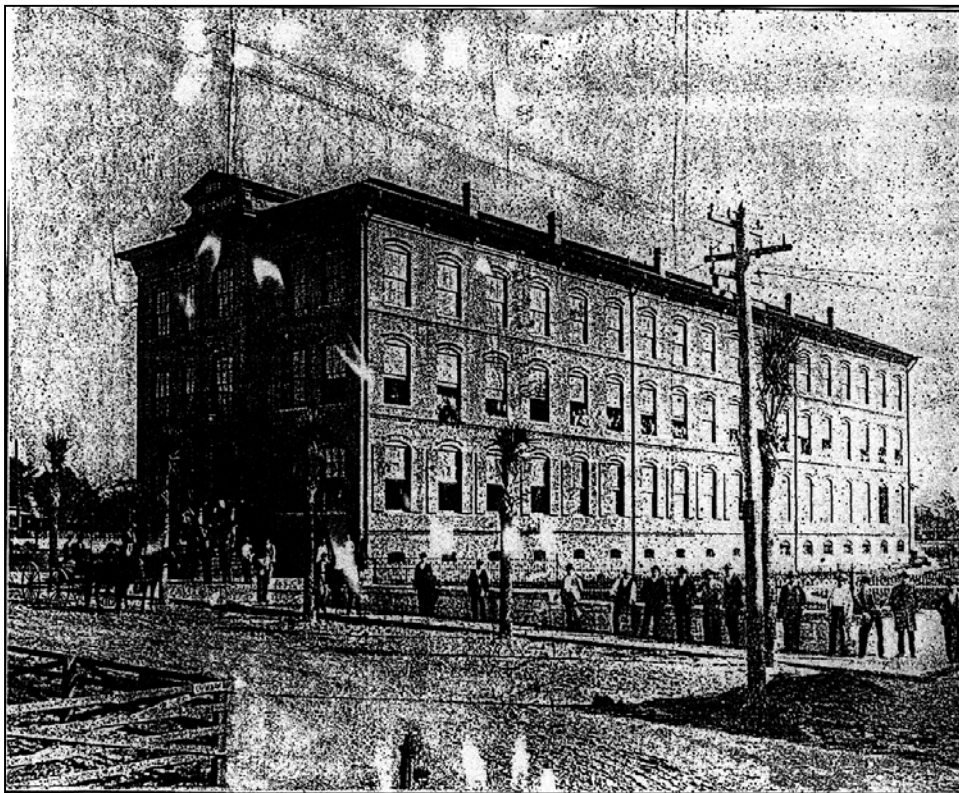


Figure 16: Havana-American/ William J. Seidenberg cigar factory early 1900s.
Photograph courtesy of USF Special Collections.

Beginning in 1914, this cigar factory was then occupied by the M. Valle & Co. cigar manufacturers, who were subsidiaries of the American Cigar Company, and they

¹³⁴ New York, *The Tobacco Leaf*, March 1, 1879.

¹³⁵ Campbell and McLendon. *The Cigar Industry of Tampa, Florida*, 45; R. L. Polk's *Tampa Bay City Directories*, 1901-1909.

remained in operation through 1928.¹³⁶ The American Cigar Company maintained this building as a storage warehouse into the 1980s.¹³⁷ It was eventually occupied by the Ybor City Brewing Company in the 1990s before being recently vacated.

This building is currently vacant, and although there is some deterioration along the roofline and some of the roof shows signs of damage from the hurricanes of 2004, the building remains fairly sound and in good condition. The factory is a contributing structure within the Ybor City National Historic Landmark District and Barrio-Latino local historic district. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of late-nineteenth century Italian Renaissance industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

While the Havana-American/ William J. Seidenberg cigar factory has some issues with integrity, especially its historic windows, original cornice, and roof material, overall the building appears to be solid. Located near brand new condominiums and a new post office to the north, this building has excellent adaptive reuse potential, especially mixed use. Ideally, the building is large enough and has sufficient parking surrounding the site to accommodate a moderately sized grocery chain or drug store on the ground floor with residential units above. With the proper historic preservation advocacy and education, this former factory, with its historical ties to a great cigar company consolidation and

¹³⁶ *R. L. Polk's Tampa Bay City Directories*, 1914-1928.

¹³⁷ National Register of Historic Places Inventory-Nomination Form, Ybor City NR District, 1974, 8.

labor history, could be just the type of adaptive reuse project a major developer is looking for.

Gonzalez, Fisher & Co., 2311 N.18th Street



Figure 17: Gonzalez, Fisher & Co., west & south elevations. *Photograph taken by author.*

This Italian Renaissance three-story factory building was built in 1908 to replace an earlier factory lost in the fire that swept through Ybor City in 1908. It is located on the southeast corner of N. 18th Street and 13th Avenue. The building rests on a continuous brick foundation with brick basement beneath. The flat roof is surfaced with built-up materials and an ornate corbelled brick cornice is featured just below the roofline. Shaped parapets are featured on both the west and east ends of the building.

The front entrance protrudes from a two-story historic brick addition near the southwest corner of the building, which is attached to the three story main building. This entry was added later when the factory was expanded by the Berriman Bros. Cigar

Company. Concrete steps lead up to an elevated landing, which is covered by a hip tile roof portico. The portico is supported by square brick columns with corbelled brick detailing and exhibits large wood brackets and exposed rafters. The original front doors have been replaced with modern metal doors, and the transom has been enclosed. Almost every original window opening has been closed with brick; however, their brick arches are still distinguishable. Each floor is delineated by a dentilled stringcourse. The rear east elevation features an elevated brick entry platform covered by a tile hip roof portico with simple wood supports.



Figure 18: Gonzalez, Fisher & Co., east elevation and historic additions on south elevation. *Photograph taken by author.*

This factory exhibits two other large historic additions on the south elevation. The first is a two story brick addition located at the southeast corner. This is an elevator shaft for the eastern half of the factory. It features a brick arched entry on the east elevation.

The second is a larger three story brick elevator tower attached near the southwest corner addition. A large metal conical water tower is located just to the southeast of the main building.

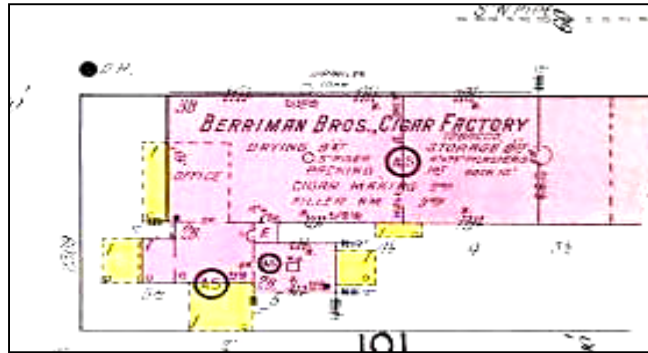


Figure 19: 1915 Sanborn Fire Insurance Map, plate #45;
Diagram of western half of Berriman Bros. Factory.¹³⁸

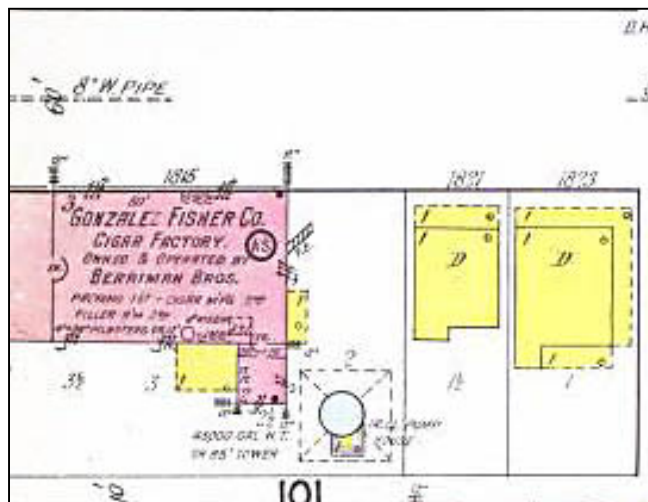


Figure 20: 1915 Sanborn Fire Insurance Map, plate #46;
Diagram of eastern half of Gonzalez, Fisher & Co. Factory.¹³⁹

Gonzalez, Fisher & Co. built this factory to replace the one they lost in the fire of 1908.¹⁴⁰ Originally organized as Gonzalez, Mora & Co. in 1890 in the city of Chicago,

¹³⁸ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #45; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n045.sid>; accessed July 24, 2005.

¹³⁹ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #46; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n046.sid>; accessed July 24, 2005.

they soon moved to Tampa in 1894.¹⁴¹ Their popular brands included *La Defense*, *La Flor de Aragon*, *Gran Triumpho*, *La Galinda*, *El Prado*, *John Morley*, *La Flor de Adams*, and *Tampa Girl*.¹⁴² In 1911 the Berriman Bros. Cigar Co. moved from West Tampa to the western half of this facility, while Gonzalez, Fisher & Co. moved into the eastern half. The Berriman Bros. Cigar Co. expanded the building so that the factory could serve two independent companies by adding extra elevator towers to help transport the tobacco between floors.¹⁴³



Figure 21: Wengler & Mandell, Inc., circa-1930. *Courtesy of USF Special Collections.*

Over the years this factory often housed two companies at a time. Berriman and Gonzalez shared this factory from 1911 to 1915.¹⁴⁴ From 1916 to 1921 the Berriman Bros. were listed as the sole occupants, but were joined by the Marcelino Perez & Co. in

¹⁴⁰ New York, *U.S. Tobacco Journal*, March 7, 1908.

¹⁴¹ *Tampa Morning Tribune*, September 4, 1904, "Special Supplement Devoted to the Clear Havana Cigar Industry."

¹⁴² *Ibid*

¹⁴³ National Register of Historic Places Inventory-Nomination Form, Ybor City NR District, 1974, 9.

¹⁴⁴ *R. L. Polk's Tampa Bay City Directories*, 1911-1915.

1922.¹⁴⁵ These two companies shared this factory space until 1929, when the Wengler & Mandell Cigar Company merged with the Berriman Bros. Cigar Co. and moved in.¹⁴⁶ Wengler & Mandell remained in the western portion of the factory, and in 1930 Villazon & Co. temporarily occupied the eastern half vacated by Marcelino Perez & Co.¹⁴⁷ During the next couple of decades the factory was occupied by the Sanchez & Haya Co. from 1931 to 1942, the Gradiatz, Annis & Co. from 1934-1963, William J. Seidenberg & Co. from 1936-1937, the Diaz-Havana Co. from 1946 to 1964, and lastly by the General Cigar Company from 1964-1976.¹⁴⁸ In 1976 the factory was purchased by the U-Haul Company of West Coast Florida and converted into a storage facility.¹⁴⁹

This former factory is currently occupied and despite all the windows being enclosed remains in good condition. The factory is a contributing structure within the Ybor City National Historic Landmark District and Barrio-Latino local historic district. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century Italian Renaissance industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

The Gonzalez, Fisher & Co. cigar factory's affiliation with almost a dozen different cigar manufacturers, particularly Berriman Bros., Gradiatz, Annis & Co., and General Cigar Co., is especially significant. These were prominent companies that occupied more than one factory location throughout the years in the Tampa area.

¹⁴⁵ *Ibid.*, 1916-1922.

¹⁴⁶ *Ibid.*, 1922-1929.

¹⁴⁷ *Ibid.*, 1929-1930.

¹⁴⁸ *Ibid.*, 1931-1976.

¹⁴⁹ *Tampa Tribune*, February 25, 1979.

Although most of the window openings are closed with brick, this could be reversed if the building were ever to change usage. Located just south of I-4, there is an empty lot to the west of the building, new condominiums to the south and a new post office to the east.

F. Lozano, Son & Co., 1408-1410 N. 21st Street



Figure 22: F. Lozano, Son & Co., north & east elevations. *Photograph taken by author.*

Built circa-1905, this three-story Italian Renaissance cigar factory rests on a continuous brick foundation with a brick basement below. The factory is located on the southwest corner of N. 21st Street and 4th Avenue. The original portion of the building is the northern portion, and an historic addition is to the south. The main building features a hip roof covered with asphalt shingles. The original front entry is on the east elevation, and features a projecting central bay that pierces the roofline above. The original entry portico has been replaced with a modern metal staircase and platform, and the original

front door has been replaced with a modern door with a security gate. The wide overhanging eaves display carved wood rafter tails, and there is a hip roof cupola visible on top of the roof. Each floor is delineated by a corbelled brick stringcourse. Window openings display segmental arches above and wood double-hung sash windows with six-over-six light configurations.



Figure 23: F. Lozano & Son & Co., west & south elevations. *Photograph taken by author.*

The south elevation features two historic brick additions. The first is attached near the southwest corner of the main building, is three stories in height, and displays a hip roof surfaced with asphalt shingles. Similar corbelled brick stringcourses separate the individual floors, but the window openings lack arches. All windows are wood double-hung sash with six-over six light configurations. Where this addition attaches to the main building is a rear entry with a modern metal door with a fabric awning above.



Figure 24: F. Lozano & Son & Co., projecting wing on east elevation. *Photograph taken by author.*

The second addition, built in circa-1917, is masonry, two stories, and exhibits more Italian Renaissance elements than the rest of the building, including a small one-story projecting wing on the east elevation with a decorative shaped parapet.¹⁵⁰ A pent roof, adorned with Spanish tile and exhibiting exposed rafter tails, is featured just below the roofline. The flat roof is surfaced with built-up materials, and there is a secondary entrance with an elevated metal platform and staircase. The door to this entrance is a wood original with a transom above. Other decorative features include dentil stringcourses and arched windows.

¹⁵⁰ National Register of Historic Places Inventory-Nomination Form, Ybor City NR District, 1974, 11.

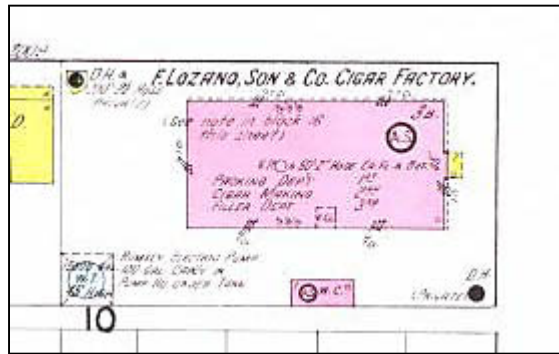


Figure 25: 1915 Sanborn Fire Insurance Map, plate #31; diagram of F. Lozano, Son & Co.¹⁵¹

This factory was constructed by the firm of F. Lozano, Son & Co., who occupied it from 1905 to 1923.¹⁵² Faustino C. Lozano, son of F. Lozano, Sr., took over after his father's retirement and partnered with Alejandrino Nistal, a former manager of Gonzalez, Mora & Co.¹⁵³ F. Lozano, Son & Co. popular brands included *F. Lozano*, *La Flor de Lozano*, *Nitzal y Ca.*, *La Flor de Narvaez*, and *Wall's Court*.¹⁵⁴ F. Lozano at the time produced unique round cedar cigar boxes courtesy of the Tampa Box Co.¹⁵⁵ The cigar brands of F. Lozano & Sons were later sold to the Morgan Cigar Co. in January of 1924.¹⁵⁶ Gradiatz, Annis & Co., Inc. occupied this factory from 1925 to 1928 after F. Lozano, Son & Co. vacated it.¹⁵⁷ In 1929 the M. Bustillo & Merriam Cigar Company

¹⁵¹ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #31; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n031.sid>; accessed July 24, 2005.

¹⁵² R. L. Polk's *Tampa Bay City Directories*, 1906-1921.

¹⁵³ New York, *The Tobacco Leaf*, 1918.

¹⁵⁴ Mendez collection, USF Special Collections.

¹⁵⁵ *Ibid.*

¹⁵⁶ New York, *The Tobacco Leaf*, January 19, 1924.

¹⁵⁷ R. L. Polk's *Tampa Bay City Directories*, 1925-1928.

moved in and remained until 1941.¹⁵⁸ In 1941 this building was occupied by the Tampa Casket Company and then later renovated into office space.¹⁵⁹

This factory is currently occupied and remains in good condition. The factory is a contributing structure within the Ybor City National Historic Landmark District and Barrio-Latino local historic district. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century Italian Renaissance industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

The F. Lozano & Son & Co. cigar factory building's affiliations with other local prominent manufacturers, such as Gradiatz, Annis & Co., Inc. and the M. Bustillo & Merriam Cigar Company, further strengthen this building's historic significance. Located on a busy arterial street, N. 21st Street, this building is surrounded by a large fenced-in parking lot to the west and east. There are a few remaining historic cigar worker houses located just to the north. While there have been some modern modifications to the rear, developers saw the potential of this historic building and rehabilitated the resource into an effective adaptive reuse as office space.

¹⁵⁸ *Ibid.*, 1929-1941.

¹⁵⁹ National Register of Historic Places Inventory-Nomination Form, Ybor City NR District, 1974, 12; *Tampa Tribune*, March 13, 1985.

Charles the Great Cigar Factory/ Arturo Fuente Cigar Co., 1310 N. 22nd Street



Figure 26: Charles the Great/ Arturo Fuente Cigar Co., west & south elevations. *Photograph taken by author.*

This three-story Italian Renaissance cigar factory was constructed in 1903 by the Salvador Rodriguez Cigar Company. It is located on the southwest corner of N. 22nd Street and 3rd Avenue. The brick factory rests on a continuous brick foundation, above a brick basement. The hipped roof is surfaced with asphalt shingles and there is a small hipped roof cupola in the center of the roof. An ornate Italianate wood cornice is featured just below the roofline. The front elevation features a central projecting bay that accentuates the entrance. A sweeping brick and metal staircase leads up to the flat roofed wood entry portico. The portico is supported by slender iron Corinthian columns on brick piers. The original front door has been replaced with a modern metal door with glazed glass panel, but the arched transom above is intact. All floors are delineated by a dentilled stringcourse. Each window opening exhibits an arch, but only the first floor windows retain their original iron shutters. Most of the original wood double-hung sash windows with six-over-six light configurations remain, but a few have been replaced with metal

awning windows with five lights apiece. The rear of the building features a concrete loading dock with shed roof canopy above the southwest corner. There is also a two-story non-historic addition to the rear that is supported by metal columns, displays a shed roof, and is surfaced with stucco.

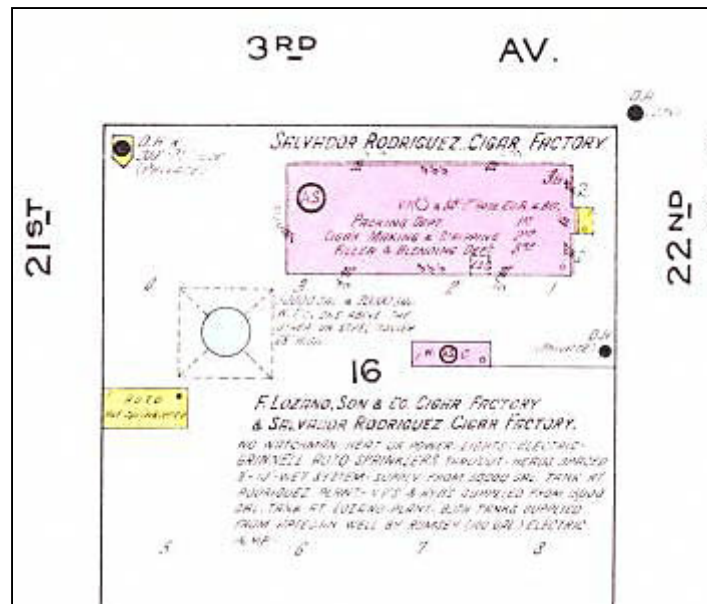


Figure 27: 1915 Sanborn Fire Insurance Map, plate #31; diagram of Charles the Great cigar factory.¹⁶⁰

This factory was built in 1903 for the Salvador Rodriguez Cigar Company. Salvador Rodriguez, a native of Asturias Spain, learned the cigar trade in Cuba before traveling on to New York at the close of the American Civil War.¹⁶¹ In 1871 he established his clear Havana cigar company in New York and at the time was one of only

¹⁶⁰ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #31; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n031.sid>; accessed July 24, 2005.

¹⁶¹ New York, *The Tobacco Leaf*, date unknown, but probably 1904. Mendez collection, USF Special Collections.

two men who manufactured clear Havana cigars in the country.¹⁶² In 1891 he created his *Charles the Great* brand of clear Havana cigars that became an international success.¹⁶³



Figure 28: Charles the Great cigar factory, circa-1905.
Photograph courtesy of USF Special Collections.

In 1895 he moved to Tampa and built a wood frame factory on S. 22nd Street, which still stands today.¹⁶⁴ When this factory was built it was the most sophisticated cigar factory for the time. *The Tobacco Leaf* described the new factory in detail:

The new factory is a substantial brick structure, 110 x 50 feet, and consists of three stories....An underground vault or humidor, has been constructed, entirely separate from the factory, entry to which is made by means of a short vestibule from the basement, and which is secured from all accidents by iron doors at either end of the passage. This vault is built entirely of steel and cement,

¹⁶² New York, *The Tobacco Leaf*, date unknown, but probably 1904. Mendez collection, USF Special Collections.

¹⁶³ *Ibid.*

¹⁶⁴ *Ibid.*

25 x 30 feet, with a storage capacity of 1,000 bales. Here the tobacco is kept at an equable temperature, and the humidity of the vault is as satisfactory and as beneficial, if not more so, as in the best warehouse in Havana.¹⁶⁵

This factory was assigned Factory No. 409 and has since lost its decorative parapet that bore the name “Charles the Great” visible in Figure 21.¹⁶⁶ Salvador Rodriguez remained here in his “Charles the Great” factory until 1952, which was then occupied by the Arturo Fuente Cigar Company in 1968.¹⁶⁷ The Arturo Fuente Cigar Company continues to use the building as a warehouse for their fine cigars.

This factory remains in excellent condition, and is a contributing structure within the Ybor City National Historic Landmark District and Barrio-Latino local historic district. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; Criterion B for association with Salvador Rodriguez, one the pioneers in the clear Havana cigar industry in the United States; and Criterion C as an excellent example of early-twentieth century Italian Renaissance industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

The former “Charles the Great” factory remains one of the finest examples of cigar factory architecture in Tampa. It displays excellent integrity and continues to be utilized in a role for which it was originally designed. The building’s connection with the prominent cigar mogul, Salvador Rodriguez, further solidifies its historical importance. Located between the busy streets of N. 21st and 22nd Streets, this building is still

¹⁶⁵New York, *The Tobacco Leaf*, date unknown, but probably 1904. Mendez collection, USF Special Collections.

¹⁶⁶ Sanborn Fire Insurance Maps, Tampa, amended 1931-1951 copy, vol.1, plate #32.

¹⁶⁷ *R. L. Polk’s Tampa Bay City Directories*, 1904-1979.

surrounded by a sprinkling of former cigar worker residences to the east. There is a large empty lot to the west and a modern structure to the south.

Corral-Wodiska & Co., 1302 N.19th Street



Figure 29: Corral-Wodiska & Co., west & south elevations. *Photograph taken by author.*

Constructed in 1908, this massive four story brick Romanesque Revival cigar factory features a continuous brick foundation above a brick basement. This factory building is located on the northwest corner of 19th Street and 2nd Avenue. The flat roof is obscured by a brick parapet which is stepped on the east and west ends. A highly detailed corbelled brick cornice is featured just below the roofline. The front entrance is accessed by means of a sweeping brick and cement staircase to an elevated landing. The landing is covered by a very low pitched hipped roof supported by square brick columns. The portico displays wide eaves with heavy wood brackets. The original front door has been

replaced, and is flanked by modern glass sidelights; however, the original wood transom remains above. Brick stringcourses delineate each floor, and full-height brick pilasters are exhibited in intervals along each north and south elevation. Patterned brickwork is visible between the third and fourth stories. All arched window openings feature wood double-hung sash windows with six-over-six light configurations.

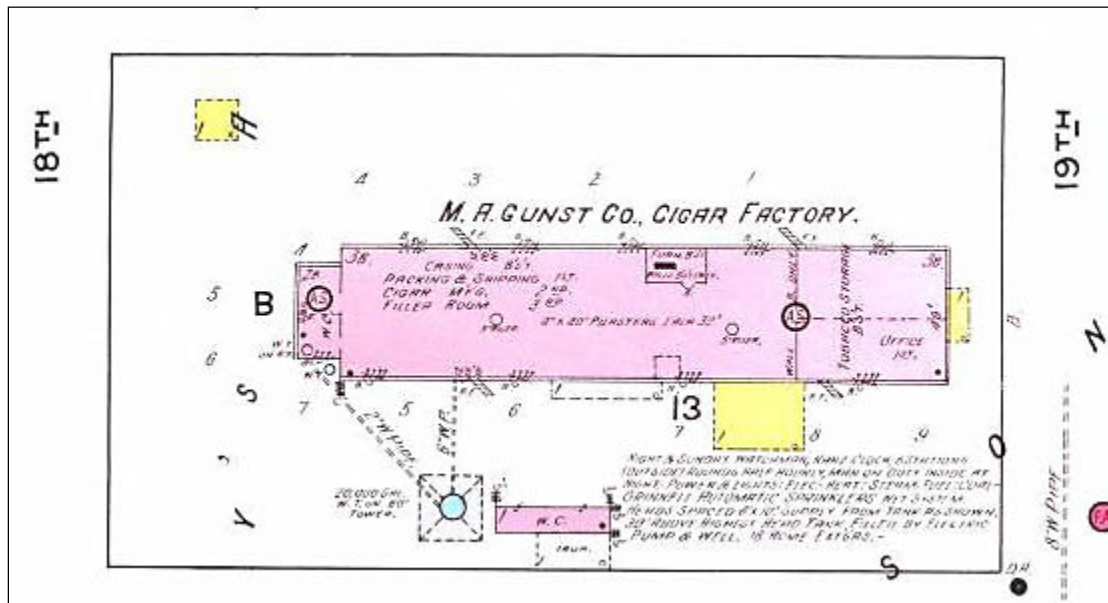


Figure 30: 1915 Sanborn Fire Insurance Map, plate #30; diagram of M. A. Gunst Co.¹⁶⁸

The southeast corner displays a one-story historic addition. The addition has been constructed with similar materials and matching features to the main factory, such as arched windows. Near the roofline on the southeast and northeast corners of the main building there is still historic painted signage visible that reads “Corral-Wodiska Y Ca.”

¹⁶⁸ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #30; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n030.sid>; accessed July 24, 2005.

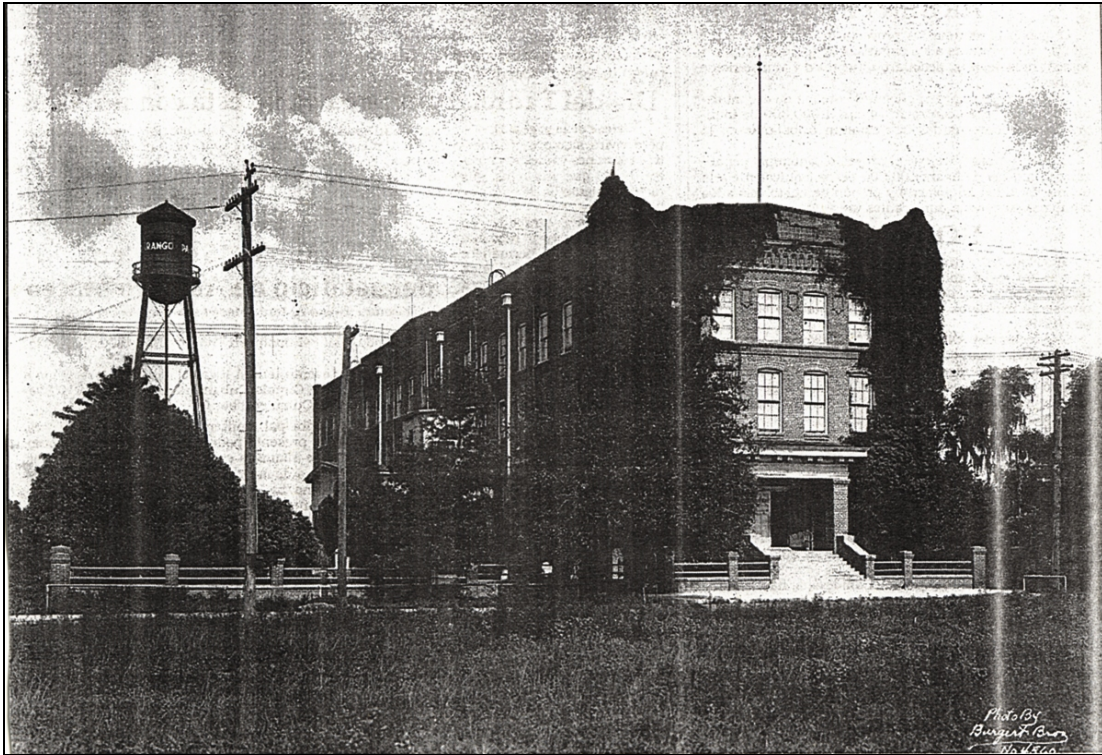


Figure 31: Arango factory, circa-1919. *Photograph courtesy of USF Special Collections.*

There is a large four-story elevator tower attached to the middle of the south elevation that exhibits historic painted signage that reads “Bering Cigars.” There is a four-story historic brick extension on the rear of the factory, and attached to the northwest corner of the factory is a one story non-historic brick addition with a flat roof and rear entrance.

The Esberg-Gunst Company built this factory in 1908 but only remained here for two years.¹⁶⁹ It was then occupied by the Alto Cigar Company from 1910 to 1912, then by the M. A. Gunst Company from 1913-1917, then the General Cigar Company in 1918, then the F. Arango & Co. from 1919 to 1922, during which time workers nicknamed the

¹⁶⁹ R. L. Polk’s *Tampa Bay City Directories*, 1908-1910.

factory “La Trocha.”¹⁷⁰ Corral-Wodiska & Co. occupied the building in 1925, becoming Factory No. 8, and remained there into the 1970s.¹⁷¹



Figure 32: Edward Wodiska.
Photograph courtesy of USF Special Collections.

Edward Wodiska gained a reputation as an outstanding salesman, for many years for several other cigar concerns (including Arguelles, Lopez & Bros., the Ruy Lopez Co., and Ryan & Raphael Cigar Co.) before partnering with Manuel Corral.¹⁷² Their popular brands included *Julia Marlowe* and *Bering*.¹⁷³ During the early 1960s, the Corral-

¹⁷⁰ *R. L. Polk's Tampa Bay City Directories*, 1912-1922; Mendez collection, USF Special Collections.

¹⁷¹ *Ibid.*, 1925-1979; Sanborn Fire Insurance Maps, Tampa, 1931, vol.1, plate #31.

¹⁷² New York, *U.S. Tobacco Journal*, August 4, 1917.

¹⁷³ Mendez Collection, USF Special Collections.

Wodiska factory was the site of a large strike by its mostly female staff. Things became heated with scuffles with police and even bomb scares.¹⁷⁴

This building currently serves as an office building, remains in excellent condition, and is a contributing structure within the Ybor City National Historic Landmark District and Barrio-Latino local historic district. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century Romanesque Revival industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

Although this former factory building has undergone some modern modifications, such as the rear additions, most of the original historic fabric of this building remains intact. This cigar factory's affiliation with a number of prominent local companies, including the Corral-Wodiska & Co., as well as various historic labor disputes over the years, further distinguishes this building's historical importance. Located primarily in an industrial area of southern Ybor City, this building's large size has effectively been adapted to serve as modern office space.

¹⁷⁴ *Tampa Tribune*, October, 5, 8, 10, 1962.



Figure 33: E. Regensberg & Sons, west & south elevations. *Photograph taken by author.*

This impressive three-story Italian Renaissance cigar factory was constructed in 1910 by the E. Regensberg & Sons Cigar Company. This factory complex occupies an entire block, with the main building situated on the northeast corner of N. 16th Street and Columbus Avenue. The brick factory exhibits a continuous brick foundation and rests on a brick basement. The front entrance features a sweeping brick staircase that leads up to wide brick hipped roof portico supported by ornate brick columns with a brick arch spanning between the columns. Decorative wood brackets are visible under the eaves. The original front door has been replaced with modern metal doors, but the original brick arch is visible above. Directly above and behind the entry is large seven-story clock tower. The tower features a small decorative stone balcony with French doors on the west side and it is capped by a hip roof with large wood brackets. The main part of the factory

is located to the north and features a gables roof obscured on the east and west ends by a stepped parapet with corbelled brick trim. Each floor is delineated by a decorative brick stringcourse. There is a large metal neon sign on the roof that reads, “Home of Cuesta-Rey Cigars.” There is a small hip roof wing that projects to the right of the clock tower. All window openings feature brick arches above, and most have original wood double-hung sash windows with six-over-six light configurations. Very few of the windows retain their original wood shutters.



Figure 34: E. Regensberg & Sons, historic rear addition, south & east elevations.
Photograph taken by author.

There is a non-historic one-story brick addition attached to the front elevation just to the left of the main entrance. A large historic three-story brick addition has been attached to the far eastern edge of the factory. It displays similar architectural features as the main building, including corbelled stringcourses, a basement, and a shaped parapet wall along the roofline. All first floor windows on this addition exhibit their original

wood shutters, and all windows are original wood double-hung sash windows with six-over-six light configurations. A non-historic two-story masonry addition has been attached to the center of the south elevation. It is surfaced with stucco and displays a few modern metal factory sash windows.

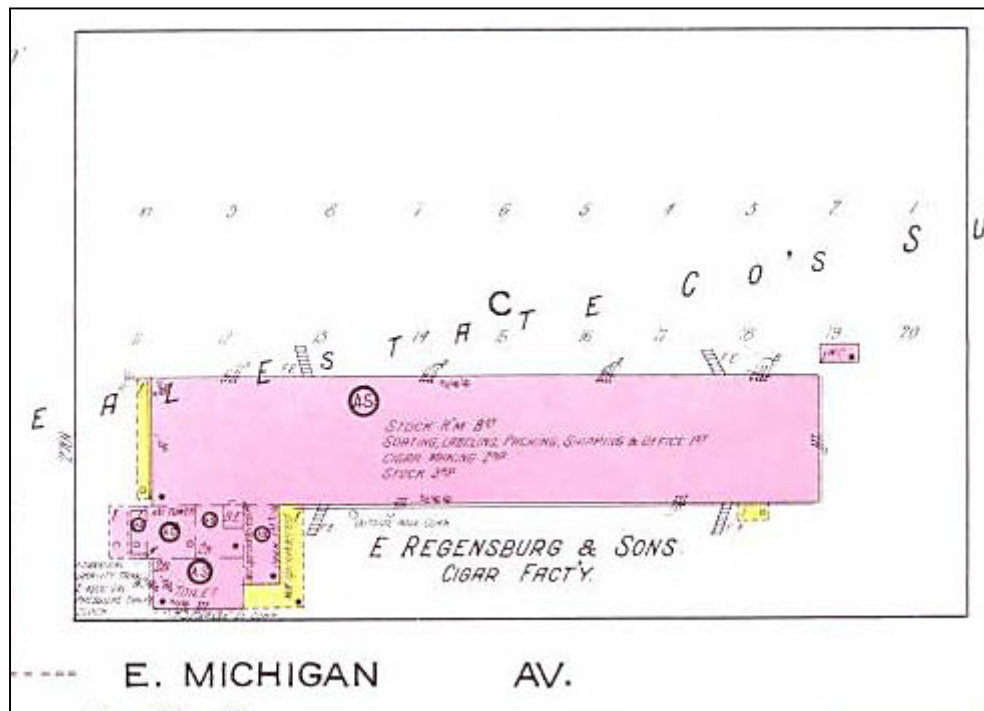


Figure 35: 1915 Sanborn Fire Insurance Map, plate #49; diagram of E. Regensburg & Sons.¹⁷⁵

Constructed in 1910 by the New York architect, S. S. Schwartz, this factory was initially occupied by the E. Regensburg & Sons Cigar Company.¹⁷⁶ Affectionately known as “El Reloj” or “the clock” by workers, this factory was one of the last built in Tampa. The clock, which still functions today, was designed by the famous Boston clock

¹⁷⁵ ¹⁷⁵ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #49; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n049.sid>; accessed July 24, 2005.

¹⁷⁶ National Register of Historic Places Inventory-Nomination Form, Ybor City NR District, 1974, 10.

company E. Howard Company. E. Regensberg & Sons popular brand was the *Admiration*.¹⁷⁷ This company maintained this factory into the 1950s, and incorporated the S. Fernandez & Co. cigar manufacturer in 1924, as Factory No. 50.¹⁷⁸

In 1956 the Standard Cigar Company occupied this building and then was joined by M. & N. Cigar Manufacturers from Cleveland, Ohio in 1961. J. C. Newman was the president of this prestigious firm and had moved his business to Tampa to be closer to Cuban source of tobacco. J.C. Newman was a shrewd businessman and always looked to acquire defunct cigar brands so that he could use their names. In 1958, he purchased the rights to the *Cuesta-Rey* brand of cigar from the Tampa firm of Karl and Angel Cuesta.¹⁷⁹

This factory still operates today as the J.C. Newman Cigar Factory using machines to produce their cigars and remains in excellent condition. It is a contributing structure within the Ybor City National Historic Landmark District and Barrio-Latino local historic district. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; Criterion B for association with J.C. Newman, an important figure in the development and history of the United States cigar industry; and Criterion C as an excellent example of early-twentieth century Italian Renaissance industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

Although this cigar factory has undergone some large modifications, most of its original historic fabric and massing remain intact. This factory building has housed

¹⁷⁷ J.C. Newman Museum, documentation located on museum premise.

¹⁷⁸ *R. L. Polk's Tampa Bay City Directories*, 1910-1924; Sanborn Fire Insurance Maps, Tampa, 1931, vol.3, plate #318.

¹⁷⁹ J.C. Newman Museum, documentation located on museum premise.

several prominent cigar manufacturers over the years, especially E. Regensberg & Sons, E. Regensberg & Sons, the Standard Cigar Company, and J.C. Newman, and continues to serve its owners in the use for which it was originally constructed. Located on the north side of Columbus Avenue in northern Ybor City, this cigar factory is surrounded by former historic businesses and cigar worker housing. This portion of Ybor City is currently undergoing redevelopment, and this factory building is a significant landmark within this area.

Perfecto, Garcia & Bros., 2808 N. 16th Street

Constructed in 1914, this three-story brick Romanesque Revival cigar factory is located on the southwest corner of N.16th Street and 18th Avenue. The building sits on a continuous brick foundation with a brick basement below. The flat roof is obscured by a decorative stepped parapet wall with an ornate pattern and corbelled brick cornice below. The front elevation displays a sweeping brick and concrete staircase that leads to an elevated platform. The entrance is covered by a flat roof wood overhang with large ornate wrought iron brackets for support. Steel cables support the overhang from above. The original front doors are intact and protected by a security gate. All window openings feature pronounced arches above. All original historic windows have been replaced with metal double-hung sash windows with twelve-over-eight light configurations; however, all the first floor windows retain their original shutters. The north elevation features an



Figure 36: Perfecto, Garcia & Bros., east & north elevations. *Photograph taken by author.*

attached three story brick elevator tower, and the south elevation features a three-story addition with the original conical metal water tower above. There is a loading bay with a concrete loading platform on the south elevation near the southwest corner. There are steel skeletal remnants evident of a portico that used to shelter the loading bay.

There is small non-historic one-story brick addition attached to the west elevation near the northwest corner. Attached to the southeast corner of the front elevation is a very modern concrete and steel addition. The east side of this addition used to exhibit large glass panel windows, but all of these are broken and boarded with plywood from the inside. This addition was constructed in 1957 and designed by Tampa architects, Frank McLane, Jr., and John F. Ranon to be used as an executive office.¹⁸⁰

¹⁸⁰ *Tampa Tribune*, October 13, 1957.



Figure 37: Perfecto, Garcia & Bros., west & south elevations.
Photograph taken by author.

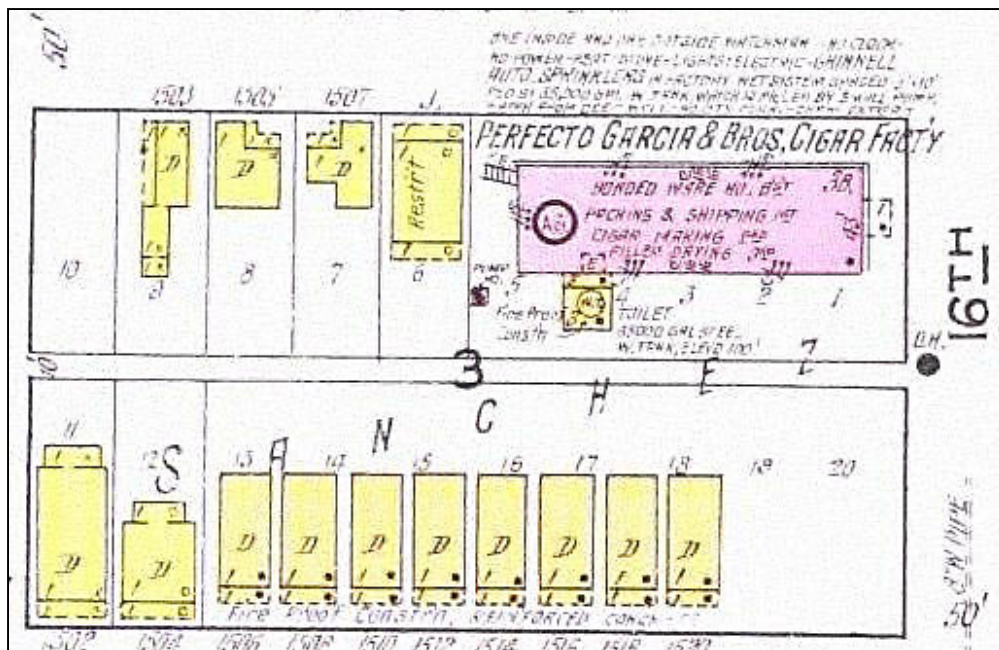


Figure 38: 1915 Sanborn Fire Insurance Map, plate #49; diagram of Perfecto, Garcia & Bros.¹⁸¹

¹⁸¹ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #62; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n062.sid>; accessed July 24, 2005.



Figure 39: Perfecto Garcia & Bros., circa-1915. *Photograph courtesy of USF Special collections.*

Built in 1914 by the Perfecto Garcia & Bros. Cigar Company, Factory No. 222, this company remained in this factory up until it closed its doors in 1982.¹⁸² The factory was acquired by the United States Tobacco Company from Greenwich, Connecticut in 1981, renamed the Central American Cigar Co., but then closed the following year in another consolidation.¹⁸³ Perfecto's primary popular brand was *Don Julian Kits*.¹⁸⁴

This cigar factory is currently vacant and remains in fair condition. The modern addition on the front elevation is in deteriorated condition, as is the front portico. There is also a large visible crack on the west elevation that runs from the top parapet wall to the foundation. This factory is within the boundaries of the National Historic Landmark

¹⁸² *St. Petersburg Times*, June 9, 1982; Sanborn Fire Insurance Maps, Tampa, 1931, vol.3, plate #316.

¹⁸³ *Ibid.*

¹⁸⁴ Mendez collection, USF Special Collections.

District, but was initially evaluated as being a non-contributing building, probably due to the modern addition. The contributing status of this historic should be re-evaluated, primarily because the addition could easily be removed and its obvious historical significance. Unfortunately, this factory is located outside the Barrio-Latino local historic district by less than half a block. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century Romanesque Revival industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

The former Perfecto Garcia & Bros. cigar factory is also significant in that it was occupied by the same company for almost 70 years. Surrounded by former cigar worker housing in northern Ybor City, this factory building has excellent adaptive reuse potential as either residential lofts or a mixed use with a community grocery or drug store occupying the ground floor and residential units above. As this portion of Ybor City slowly redevelops and rehabilitates, this former factory could potentially fill a crucial role needed by the surrounding community. The city should make an effort to extend the Barrio-Latino boundaries to incorporate this building guaranteeing it the proper protection it deserves. Furthermore, the city should monitor this building's future development and try to encourage rehabilitation and adaptive reuse that will compliment this area's already existing residences and businesses.

WEST TAMPA CIGAR FACTORIES

There are currently ten cigar factories located in West Tampa, nine of which fall within the National Historic Landmark boundaries. There is no local district in West Tampa at this time, but the possibility of one being created is currently being discussed by the HPC and the public. Eight of the ten factories have almost identical designs and architectural features. Since most of these factories were built by MacFarlane's Investment Company, it would seem that one design was used repeatedly, with minor variations in length and parapet detail. An architect was discovered for only two of these ten cigar factories. (See Figure #40 West Tampa National Register Historic District Map on following page.)

Andres Diaz & Co., 3102 N. Habana Avenue

Constructed in 1908, this three-story Romanesque Revival cigar factory is of brick construction and rests on a continuous brick foundation with brick basement below. It is located on the northwest corner of N. Habana Avenue and Kathleen Street. The flat roof is obscured by a decorative pediment-shaped parapet. The front façade exhibits a central protruding plane with a sweeping brick stairway leading up to an elevated entry platform. The platform is covered by a gabled roof with square brick columns for support. The original front doors have been replaced and the large arch above has been filled in with glass. Each floor is delineated by a decorative brick stringcourse and a pattern brick cornice is featured with a cross-hatch design. All original windows have been replaced with modern fixed glass, some which have fabric awnings. All window

openings exhibit arches above. There is a wood staircase and elevated platform leading to an entry on the south elevation. This entry still displays its original wood double doors. A modern, metal three-story staircase has been attached to the rear of the building.



Figure 41: Andres Diaz & Co., east & south elevations. *Photograph taken by author.*

The Andres Diaz & Co., a New York cigar manufacturer, built this cigar factory in 1908. Andres Diaz & Co.'s popular brands were *La Flor de Scott*, *Terreno*, and *Flor de A. Diaz*.¹⁸⁵ Andres Diaz & Co. remained here until 1925, and then was occupied by the Francisco Arango Company briefly in 1935.¹⁸⁶ The Tampa Cigar Company was the next firm to settle here, and they remained in business here from 1936 to 1943.¹⁸⁷ The building was then used by Hoffman, Inc., a rubber manufacturer, who in turn sold the property to

¹⁸⁵ Mendez, *Ciudad de Cigars: West Tampa*, 113.

¹⁸⁶ R. L. Polk's *Tampa Bay City Directories*, 1908-1935.

¹⁸⁷ R. L. Polk's *Tampa Bay City Directories*, 1936-1943.

the Amevoit company.¹⁸⁸ The building was purchased by Image Advertising and converted into office space in the 1990s.¹⁸⁹ Today it is owned by the Church of Scientology.

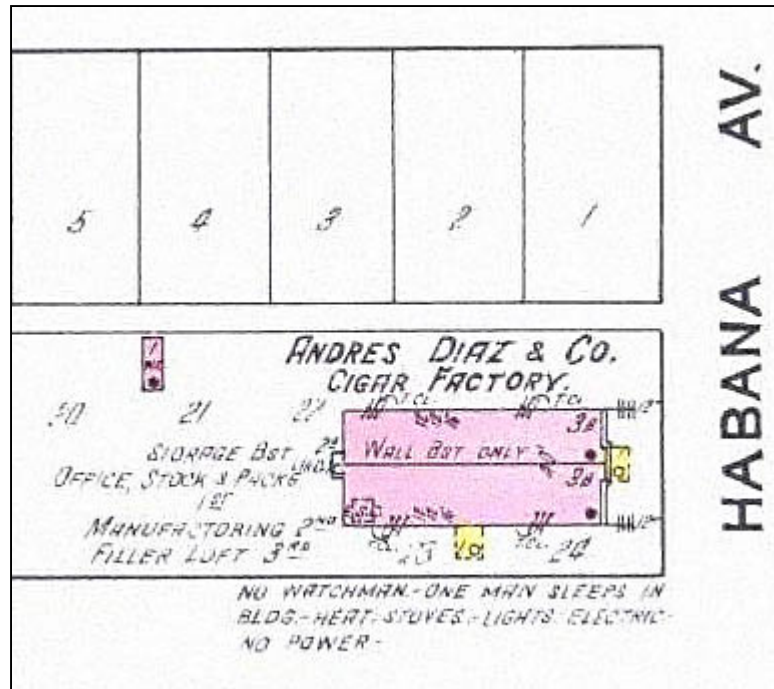


Figure 42: 1915 Sanborn Fire Insurance Map, plate #67; diagram of Andres Diaz & Co.¹⁹⁰

This former cigar factory is currently occupied, and although the exterior appears to have been sandblasted, the building remains in good condition. This building is not located within the boundaries of the West Tampa NR district. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century Romanesque Revival industrial architecture.

¹⁸⁸ Mendez, *Ciudad de Cigars: West Tampa*, 113.

¹⁸⁹ Mendez, *Ciudad de Cigars: West Tampa*, 113.

¹⁹⁰ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #67; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n067.sid>; accessed July 24, 2005.



Figure 43: Andres Diaz & Co., circa-1910. *Photograph courtesy of USF Special Collections.*

Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

This former cigar factory is located within a residential neighborhood consisting of former cigar worker housing just north of Columbus Avenue. Despite the exterior being sandblasted and all original windows having been replaced this factory building's integrity and historical massing remain intact. Although the building is currently occupied and functions well in an adaptive reuse capacity as office space, this historic resource is not located within the current West Tampa NR historic district boundaries. The HPC has recommended that this former factory be designated a local landmark and be included within a proposed local historic district. The historic resource should be

included in the West Tampa NR district if the NR boundaries are re-evaluated and expanded.

Garcia & Vega Cigar Company, 3102-3104 N. Armenia Avenue



Figure 44: Garcia & Vega Cigar Company, east & south elevations. *Photograph taken by author.*

Constructed in 1907, this three story brick cigar factory is located on the Northwest corner of N. Armenia Avenue and Kathleen Street. The Italian Renaissance building rests on a continuous brick foundation with a basement below. The flat roof is obscured by a wide overhanging ornate wood cornice with Italianate brackets. There are eight stucco-covered brick chimneys still visible just beyond the roof line along the entire length of the main building. The front façade features a central projecting bay that is accentuated by a broken wood pediment that pierces the roofline. The front entry gabled portico has thin fluted Corinthian columns for support that rest on brick piers. A

sweeping staircase with concrete steps leads down from the elevated entry platform. The original wood double doors are intact and there is an arched transom above. All floors are delineated by a brick stringcourse and all windows feature brick arches above. Most of the original wood double-hung sash windows with six-over-six light configurations are still extant, and many still retain their original metal shutters. There is a shed roof portico with simple metal supports on the south elevation covering an original loading bay opening. A two-story metal fire escape has been appended to the north elevation.



Figure 45: Garcia & Vega Cigar Company, multiple west elevation additions.
Photograph taken by author.

The west elevation features a large three-story brick addition with a three-story elevator tower attached to the south elevation. Another one-story brick addition has been appended to the west elevation of this addition. A third large two-story modern brick addition has been attached to both of these additions near the northwest corner of the

complex. There is another non-historic one-story brick addition attached to the north elevation near the northeast corner of the main factory building.



Figure 46: Historic advertisement for Garcia & Vega depicting factory. *Photograph courtesy of USF Special Collections.*

This factory, No. 17, was constructed by the cigar manufacturing firm of Garcia & Vega, which consisted of Alvaro Garcia Longo and José Vega, both Spaniards from Asturias, Spain.¹⁹¹ Longo would begin his career as a cigar apprentice before moving to New York in 1882, where he formed the Garcia and Gonzalez Cigar Company. He was soon joined by Vega and the name was changed.¹⁹² Their most popular brands were *Perla Espanola*, *Flor De P.F. Caracaba y Ca.*, *Eterna*, *Lucida*, *Alvaro Garcia Longo*, *General Halleck*, *Flor De Garcia & Vega*, *Merciless*, *La Rosa De Mayo*, *Dequesita*, *El Mas Noble*, and *Faustino*.¹⁹³ Garcia & Vega was a large family operation, and the

¹⁹¹ New York, *The Tobacco Leaf*, 1902. Mendez Notes, USF Special Collections; Sanborn Fire Insurance Maps, Tampa, 1931, vol.2, plate #525.

¹⁹² Mendez, *Ciudad de Cigars: West Tampa*, 105.

¹⁹³ Mendez collection, USF Special Collections.

leadership of the firm was passed on from generation to generation, until the factory was sold to Villazon & Co., Inc. in 1970.¹⁹⁴ Today it is occupied by the Olivia Tobacco Company.

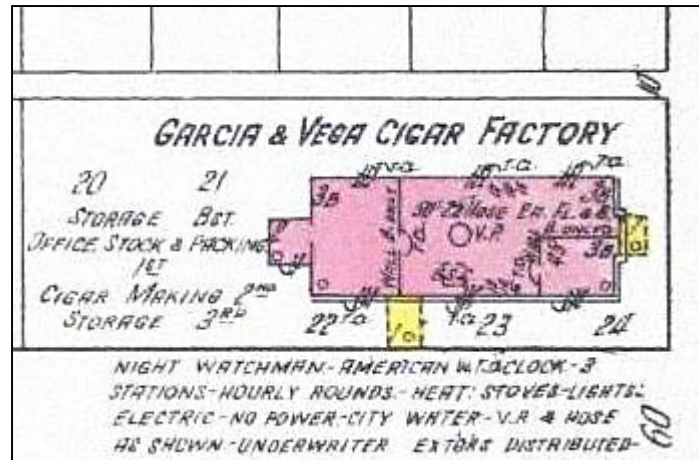


Figure 47: 1915 Sanborn Fire Insurance Map, plate #67; diagram of Garcia & Vega cigar factory.¹⁹⁵

This cigar factory is currently occupied and remains in good condition. This building is located within the boundaries of the West Tampa NR district and is considered a contributing structure. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century Italian Renaissance industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

¹⁹⁴ Mendez, *Ciudad de Cigars: West Tampa*, 106.

¹⁹⁵ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #67; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n067.sid>; accessed July 24, 2005.

Situated on a busy arterial street, N. Armenia Avenue, this cigar factory is surrounded by historic commercial and residential buildings and is one of two located north of Columbus Avenue in West Tampa. Affiliated with several prominent cigar companies, this factory building continues to be used in the cigar manufacturing industry. Despite quite a few exterior additions, especially to the north and rear elevations, the original massing of this historic factory is still discernable. The HPC has recommended that this former factory be designated a local landmark and be included within a proposed local historic district.

Morgan Cigar Company, 2802 N. Howard Avenue



Figure 48: Morgan Cigar Company, east & south elevations. *Photograph taken by author.*

Built in 1907, this three-story Romanesque Revival brick cigar factory is located on the northwest corner of N. Howard Avenue and St. Louis Street. This small cigar

factory rests on a continuous brick foundation with a brick basement below. The flat roof is obscured by decorative corbelled brick cornice that features a pediment that pierces the cornice and roofline. The front elevation exhibits a concrete staircase leading up to an elevated entry platform shaded by a gabled portico with simple Doric columns. The original front door, with a fanlight above, is still extant. Decorative features include, brick stringcourses, arches over all window openings, and pattern brick along the roofline. The loading platform on the south elevation has been removed and a three-story metal staircase has been attached to the west elevation.



Figure 49: Marsicano Cigar Co., circa-1920. *Photograph courtesy of USF Special Collections.*

Originally this cigar factory was the home for the Morgan Cigar Company, founded by W.T. Morgan, a native of Georgia. He learned the cigar trade in Atlanta while

working at the Angel Cuesta factory.¹⁹⁶ When the company moved to Port Tampa, Morgan came along and remained with the Cuesta Company until 1900, when he decided to move out west with some fellow employees to start their own business. Morgan worked for his friends company, Sanchez, Rodriguez & Co., in Seattle until 1905 when he returned to West Tampa with a new company name, Morgan Cigar Company.¹⁹⁷ Their primary selling brand was *Juan De Fuca*, which was named after Puget Sound, but in time Morgan purchased other brand names, including the brands of F. Lozano & Sons.¹⁹⁸

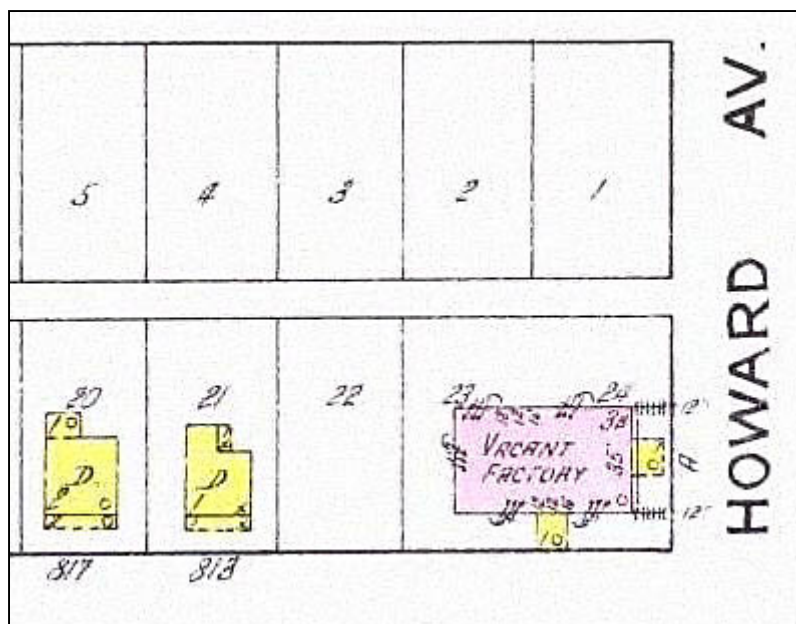


Figure 50: 1915 Sanborn Fire Insurance Map, plate #68; diagram of vacant Morgan Cigar Co. factory.¹⁹⁹

¹⁹⁶ Mendez, *Ciudad de Cigars: West Tampa*, 101.

¹⁹⁷ *Ibid.*, 101.

¹⁹⁸ *Ibid.*, 100-101; *Tampa Tribune*, March 7, 1954.

¹⁹⁹ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #68; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n068.sid>; accessed July 24, 2005.

In time Morgan outgrew these facilities and moved his factory to the former Berriman Bros. factory at the corner of N. Howard Avenue and LaSalle Street in 1910.²⁰⁰ Over the next few decades this factory space would be occupied by no less than six other cigar firms, including the Exchange Cigar Co. (1911-1912), Francisco Bolano & Co. (1914), M. Bustillo & Co. (1916-1918), Marsicano Cigar Co. (1920-1921), Louis Golovine & Co. (1924-1925), and Alvarez & Rogers (1936).²⁰¹ The building was rehabilitated by Advanced Promotional Concepts for personal office space in March 1993, and they are still there today.²⁰²

This cigar factory is currently occupied and is in excellent condition. This building is located within the boundaries of the West Tampa NR district and is considered a contributing structure. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century Romanesque Revival industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

Located on N. Howard Avenue, just south of Columbus Avenue, this former factory is surrounded by former cigar worker housing. Despite its small size, this factory has a very significant past as it has been affiliated with many former local cigar manufacturers, especially the Morgan Cigar Company. Since being rehabilitated this historic resource has continued in its capacity as office space. The HPC has

²⁰⁰ Mendez, *Ciudad de Cigars: West Tampa*, 100.

²⁰¹ R. L. Polk's *Tampa Bay City Directories*, 1912-1936.

²⁰² Mendez, *Ciudad de Cigars: West Tampa*, 101.

recommended that this former factory be designated a local landmark and be included within a proposed local historic district.

San Martin & Leon Co., 2202 N. Howard Avenue



Figure 51: San Martin & Leon Co., east & south elevations. *Photograph by author.*

Constructed in circa-1900, this three-story Romanesque Revival cigar factory is located on the northwest corner of N. Howard Avenue and Pine Street. The masonry factory rests on a continuous brick foundation with a brick basement below. The flat roof is obscured by a decorative corbelled cornice and parapet. A sweeping staircase leads up to an elevated entry platform. The original portico is missing; however, the wood paneled front door appears to be original and has a fanlight above accentuated by a brick arch. All original windows have either been replaced with modern fixed glass windows or enclosed

entirely. Each window opening displays a brick arch, and brick stringcourses delineate each floor. There is an original shed roof loading portico on the south elevation with simple wood supports and landing. A small non-historic concrete block addition has been attached to the north elevation near the northeast corner. It is one-story and covered with stucco. There is also a three-story metal fire escape on the north elevation near the northwest corner, as well as a second one-story gabled masonry addition. A historic brick addition attached to the rear of the building appears to have been altered from a two-story structure to one-story addition with a shed roof. An entrance off this addition has been enclosed with brick.

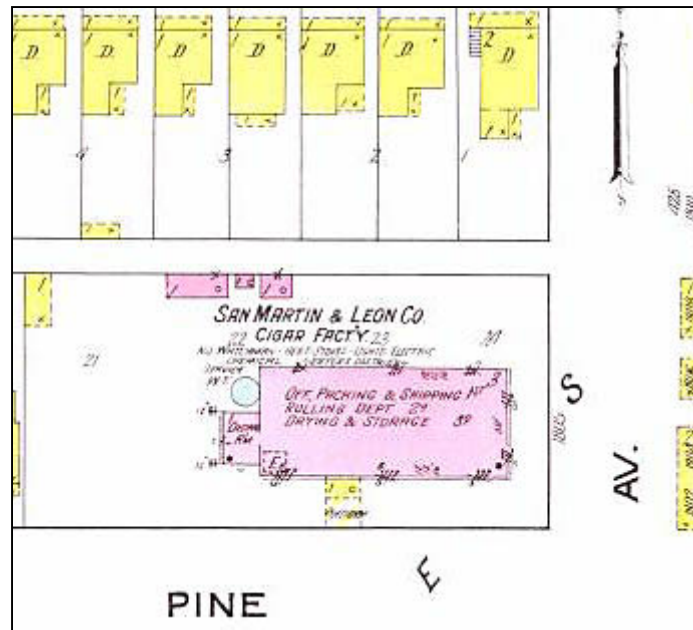


Figure 52: 1915 Sanborn Fire Insurance Map, plate #70; diagram of San Martin & Leon Co.²⁰³

²⁰³ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #70; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n070.sid>; accessed July 24, 2005.

This cigar factory was constructed circa-1900 for initial use by A. Santaella & Co., but they moved from this building to their large factory at the corner of Chestnut Street and Armenia in 1904.²⁰⁴ In 1904 the Leopold Powell & Co., of New York, moved into this location, and operated for two years, before closing for a year due to the partnership dissolving.²⁰⁵ Upon reopening in 1907, Leopold Powell & Co. remained open until 1913. Their leading brands included *Espina*, *Madoe*, *Duroe*, and *Gerome*.²⁰⁶ The San Martin & Leon Cigar Company moved to this location from Ybor City in 1914, purchasing Leopold Powell & Co. in the process.²⁰⁷ They did well in this location and produced these popular brands: *Flor de San Martin and Leon*, *El Briche*, and *Hoyo de Cuba*.²⁰⁸ San Martin & Leon remained here until 1928, and then a series of smaller cigar companies occupied this location, including C. M. Gil Cigar Company (1926-1928), Gallo and Baer Company (1946), and Adrian Cigars, Inc. (1949).²⁰⁹ The Tampa Cigarette & Tobacco Company also shared space with San Martin Leon from beginning in 1916.²¹⁰ In subsequent years this building would serve as a clubhouse for the Spanish, Italian, American, and Cuban club and then Frayne Sportswear Manufacturing, Inc.²¹¹

Today this building is used as office space and remains in good condition. This building is located within the boundaries of the West Tampa NR district and is considered a contributing structure. Under the *NRHP* guidelines this factory building is

²⁰⁴ R. L. Polk's *Tampa Bay City Directories*, 1903; Sanborn Fire Insurance Maps, August 1903, (West Tampa), plate #41.

²⁰⁵ New York, *The Tobacco Leaf*, June 3, 1906.

²⁰⁶ *Tampa Morning Tribune*, September 4, 1904, "Special Supplement Devoted to the Clear Havana Cigar Industry."

²⁰⁷ Mendez, *Ciudad de Cigars: West Tampa*, 88.

²⁰⁸ Mendez, *Ciudad de Cigars: West Tampa*, 129.

²⁰⁹ R. L. Polk's *Tampa Bay City Directories*, 1926-1949.

²¹⁰ New York, *The Tobacco Leaf*, August 14, 1926.

²¹¹ Mendez, *Ciudad de Cigars: West Tampa*, 173.

considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century Romanesque Revival industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

Centrally located within the West Tampa NR district on N. Howard Avenue, this former factory building is surrounded by historic residential and commercial architecture. This historic cigar factory, the oldest in West Tampa, still exhibits its historic massing despite some modifications to the exterior, primarily the additions to the north and rear elevations. This historic resource has been affiliated with a number of prominent and local cigar manufacturers over the years, especially A. Santaella & Co., Leopold Powell & Co., and San Martin & Leon Cigar Co., and continues to function in an adaptive reuse role as office space. The HPC has recommended that this former factory be designated a local landmark and be included within a proposed local historic district.

Y.Pendas and Alvarez, 2301 N. Albany Avenue

Built circa-1909, this three-story Romanesque Revival masonry cigar factory building exhibits a continuous brick foundation, rests atop a brick basement, and is located on the northwest corner of N. Albany Avenue and Cherry Street. The flat roof is obscured by a corbelled brick cornice and parapet. The front entrance is recessed off the main street on the west side, with flat roof overhang supported by wrought iron brackets and steel metal cables. The large seven-story clock tower features a conical roof.



Figure 53: Y. Pendas and Alvarez, west & south elevations. *Photograph taken by author.*

Brick stringcourses delineate each floor and each window opening exhibits an arch above. Most original windows have been replaced with metal shutters or enclosed entirely; however, some first floor windows still retain their original metal shutters. The south elevation features a gabled wood portico that covers an exterior loading dock. There are some large metal non-historic ancillary structures to the east and north.

Built circa-1909 by the architect Fred J. James, the Y. Pendas and Alvarez cigar factory is an impressive building.²¹² Upon its completion, it had the largest clock in the state at an extra cost of \$75,000; it has four faces and played music on the hour.²¹³ Y. Pendas and Alvarez was one of the largest clear Havana cigar manufacturers in the world

²¹² Mendez, *Ciudad de Cigars: West Tampa*, 116.

²¹³ New York, *The United States Tobacco Journal*, May 1, 1909; Mendez, *Ciudad de Cigars: West Tampa*, 116.

at the time, and produced such popular brands as *Farragut*, *Flor de Y. Pendas & Alvarez*, *Webster*, *La Mia*, *La Industria*, *Maravillas*, *La Sulamith*, *Ines*, *Entre Las Rosas*, *El Tratado*, *La Carmelita*, *La Moda*, *La Sonambula*, *Cecilia*, *Marta*, *Los Amantes*, *La Corona De Laurel*, *Scanlan*, and *Flor De Y. P. Garcia*.²¹⁴ Upon the death of Miguel Alvarez, the company closed this factory and sold it to E. Regensberg & Sons in 1920, who in turn sold it to the Hillsborough Box Company in 1946.²¹⁵

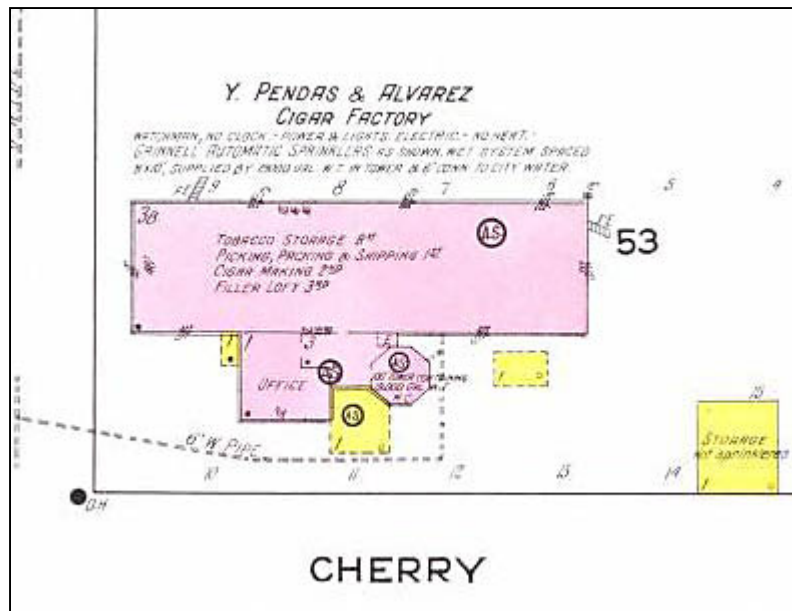


Figure 54: 1915 Sanborn Fire Insurance Map, plate #71; diagram of Y. Pendas & Alvarez cigar factory.²¹⁶

This building is currently occupied by Florida Umbrella and remains in good condition; however, the clock is no longer functional. This building is located within the boundaries of the West Tampa NR district and is considered a contributing structure.

²¹⁴ New York, *The United States Tobacco Journal*, May 1, 1909; Mendez, *Ciudad de Cigars: West Tampa*, 116.

²¹⁵ R. L. Polk's *Tampa Bay City Directories*, 1919-1946; Mendez, *Ciudad de Cigars: West Tampa*, 116.

²¹⁶ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #71; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n071.sid>; accessed July 24, 2005.

Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century Romanesque Revival industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

This former cigar factory displays a distinct design different from the other factory buildings in West Tampa by the architect Fred J. James, who constructed factories and worker housing for the MacFarlane Investment Company. This building has been affiliated with the prominent cigar manufacturers Y. Pendas and Alvarez and E. Regensberg & Sons. The factory is still surrounded by many former cigar worker houses and continues to function as an industrial building where umbrellas are manufactured. The HPC has recommended that this former factory be designated a local landmark and be included within a proposed local historic district.

Bustillo Bros. & Diaz, 2111 N. Albany Avenue

Built in 1902, this three-story brick Romanesque Revival cigar factory is located on the southeast corner of N. Albany Avenue and Pine Street. The building rests on a continuous brick foundation with a brick basement below. The flat roof is obscured by a corbelled brick cornice and shaped parapet. On the front elevation a brick and concrete staircase lead up an elevated entry portico that features a classic-style low-pitch hip roof supported by Ionic columns and pilasters. The original front door has been replaced with a modern glass and metal door, but the original arched fanlight remains extant above.



Figure 55: Bustillo Bros. & Diaz, south & west elevations. *Photograph taken by author.*

All floors are delineated by brick stringcourses and all windows feature brick segmental arches above. Decorative brick quoins are evident along the corners of the building. Windows that have not been enclosed then have been replaced with either metal single-hung sash windows with one-over-one light configurations, metal awning windows with two or three lights, metal four light pivot, or sliding windows. Only a few original wood double-hung sash windows with six-over-six lights remain. The south elevation retains its original two-story wood loading platform with canopy and round metal supports. There is a tiny concrete block addition attached to the front elevation near the southwest corner and there is a one-story brick shed roof addition on the east elevation.

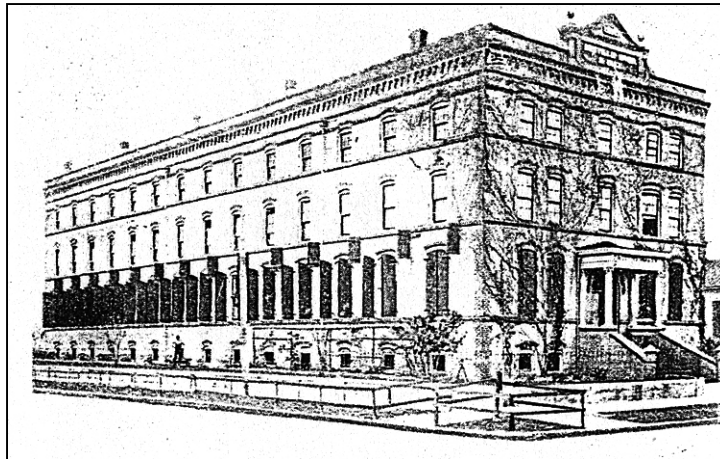


Figure 56: Historic drawing of Bustillo Bros. & Diaz Factory, circa-1905. *Courtesy of USF Special Collections.*

The Bustillo Bros. & Diaz Cigar Company occupied this factory from early 1902, and their popular brands consisted of *Henry the Fourth*, *Flor de Mundo*, *Mascarita*, *El Sindicato*, *Virginia*, and *Alexander Humboldt*.²¹⁷ Valentino and Felipé Bustillo and José M. Diaz had come to Havana to West Tampa in 1895, and moved to this larger facility in 1902.²¹⁸ The three-story factory had a capacity of 600 workers upon its completion in May of 1902.²¹⁹ This factory was the site of the shooting of the company bookkeeper, Mr. Easterling, during the 1910 strike that led to two Italian men being lynched by locals.²²⁰ Bustillo Bros. & Diaz consolidated with Preferred Havana Cigar Company in 1918. The company then moved to Ybor City in 1918, then back to West Tampa in 1931.²²¹ The factory closed in 1953, but was again occupied by the Antonio Company from 1959 to 1970.²²² The building has recently served as office space, but today is vacant.

²¹⁷ Mendez collection, USF Special Collections.

²¹⁸ Mendez, *Ciudad de Cigars: West Tampa*, 48.

²¹⁹ New York, *The United States Tobacco Journal*, May 3, 1902.

²²⁰ Ingalls, *Tampa: Urban Vigilantes in the New South, 1882-1932*. 95-96.

²²¹ *Ibid.*, 49.

²²² *R. L. Polk's Tampa Bay City Directories, 1953-1970*.

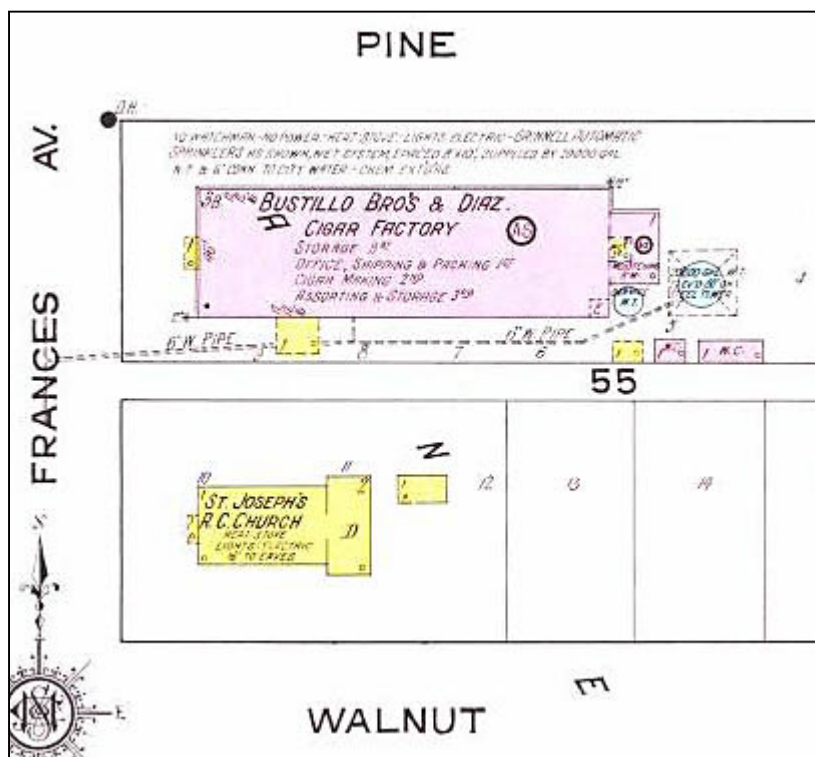


Figure 57: 1915 Sanborn Fire Insurance Map, plate #71; diagram of Bustillo Bros. & Diaz cigar factory.²²³

Although vacant, this cigar factory remains in good condition. This building is located within the boundaries of the West Tampa NR district and is considered a contributing structure. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century Romanesque Revival industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

²²³ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #71; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n071.sid>; accessed July 24, 2005.

The second oldest cigar factory in West Tampa, the Bustillo Bros. & Diaz Cigar Co. was a prominent cigar manufacturer in Tampa and later would consolidate with Preferred Havana Cigar Co., another powerful cigar corporation that remained prevalent into the 1950s. The violence that erupted in front of this factory in the labor strike of 1910 would result in local citizen violence of its own. This event, while tragic, is important for us to remember and learn from. These cigar factories, especially this one, are important reminders of the labor struggles of the early 1900s to the 1930s. This factory is surrounded by mostly historic former cigar housing. While this factory appears to have been used most recently as office space, the location and size of the building gives it excellent adaptive reuse possibilities, especially as either residential lofts or a mixed use. A small grocery or drug store or restaurant on the ground floor with living units above would greatly improve this part of West Tampa. Most of the modifications to this building's exterior are minor and could be reversed or replaced. The HPC has recommended that this former factory be designated a local landmark and be included within a proposed local historic district.

Antonio Santaella & Co., 1906 N. Armenia Avenue

Built in 1904, this immense three-story Romanesque Revival cigar factory is located on the northwest corner of N. Armenia Avenue and Chestnut Street and takes up the entire block. The brick building rests on a continuous brick foundation with a brick basement below. The flat roof is obscured by a decorative corbelled cornice and shaped parapet. A sweeping brick staircase lead up to an elevated entry platform, which is covered by a hip roof portico with Ionic column supports. Although the front door has



Figure 58: Antonio Santaella & Co., east and south elevations. *Photograph taken by author.*

been replaced, an arched fanlight remains above. Each floor is delineated by a decorative brick stringcourse and all window openings have arches above. All first floor windows retain their metal shutters. Most original wood double-hung sash windows have either nine-over-nine or six-over-six light configurations, but there are a few metal single-hung sash replacement windows with one-over-one light configurations. A historic three story brick extension has been attached to the rear of the building, with another circa-1940s historic brick addition attached near the northwest corner. The south elevation features a three-story elevator tower, two-story metal fire escape, and a gabled loading platform.



Figure 59: A. Santaella & Co. founders, Antonio Santaella on far left. *Photograph courtesy of USF Special Collections.*

Antonio Santaella, originally from Andalucia, Spain, became a cigar maker in Cuba during the 1870s, and in 1886 moved to Chicago to open his own factory where he met Sol Hamburger, another cigar industry student.²²⁴ This factory was rebuilt after a fire raged through West Tampa in 1904, and by 1905 a large 100 foot extension was added to the rear of the building qualifying the factory for the largest of its kind in the country.²²⁵ The September 4, 1904 special issue of the *Tampa Morning Tribune* describes the construction of the new factory:

²²⁴ Mendez, *Ciudad de Cigars: West Tampa*, 73.

²²⁵ New York, *The Tobacco Leaf*, April 1904, June 7, 1905.

This immense structure will be located on the site of their factory that was consumed by fire and will occupy nearly the entire block on Armenia Avenue, West Tampa. It will be a four story, solid brick building and will embody all of the qualities of a modern up-to-date building. It will accommodate 800 cigar makers and with the present outlook for this enterprising and popular firm, will be taxed to its utmost.²²⁶

The popular brands of A. Santaella & Co. included *Florida Girl*, *Flora Mia*, *Centropolis*, *Optimo*, *Marquette Club*, *Reformador*, and *Flor de Cervera*, of which the *Optimo* brand was the favorite cigar of Babe Ruth.²²⁷ The company prospered into the 1950s when it was sold to the Universal Cigar Corporation in 1955.²²⁸



Figure 60: A. Santaella & Co. cigar factory, circa-1905. Photograph courtesy of USF Special Collections.

This former factory remains in good condition, is located within the boundaries of the West Tampa NR district and is considered a contributing structure. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an

²²⁶ *Tampa Morning Tribune*, September 4, 1904, "Special Supplement Devoted to the Clear Havana Cigar Industry."

²²⁷ Mendez Collection, USF Special Collections; New York, *The Tobacco Leaf*, March 9, 1927.

²²⁸ Mendez, *Ciudad de Cigars: West Tampa*, 72.

excellent example of early-twentieth century Romanesque Revival industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

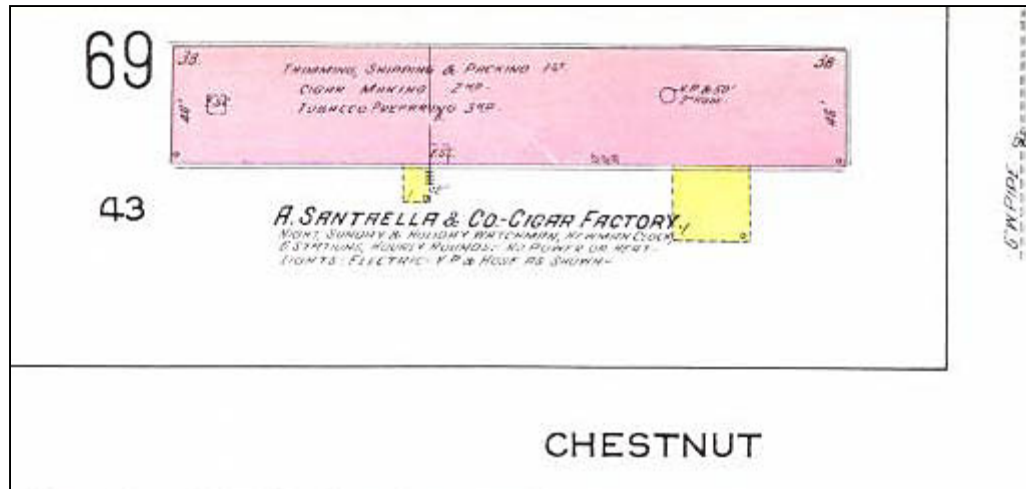


Figure 61: 1915 Sanborn Fire Insurance Map, plate #74; diagram of A. Santaella & Co.²²⁹

The former A. Sanataella & Co. cigar factory is the largest cigar factory in West Tampa and is located on half of a city block surrounded by former historic cigar worker housing. A historic masonry wall still surrounds the property, which is landscaped with mature live oaks. Most of the modifications to this building's many windows can be reversed or replaced and the rear additions do not detract from the overall historic integrity of the main factory building itself. The size of this historic factory alone is a testament to the success of the Tampa cigar industry, and the A. Sanataella & Co. had one of the longest legacies in West Tampa, first occupying the former San Martin & Leon Co. cigar factory on N .Howard Avenue in 1900. The building continues to function as a

²²⁹ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #74; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n074.sid>; accessed July 24, 2005.

warehouse; however, if it should change ownership or usage in the future then this factory building could have exceptional adaptive reuse potential. The HPC has recommended that this former factory be designated a local landmark and be included within a proposed local historic district.

Berriman Bros./ Morgan Cigar Company, 1403 N. Howard Avenue



Figure 62: Berriman Bros./ Morgan Cigar Co., north & west elevations.
Photograph taken by author.

Built in 1903, this three-story Romanesque Revival cigar factory is located on the northeast corner of N. Howard Avenue and LaSalle Street. The factory rests on a continuous brick foundation, situated above a brick basement. The flat roof is obscured by a decorative, corbelled brick cornice and shaped parapet. There are ten brick chimneys visible just beyond the roofline along the entire length of the building. The front elevation features a brick and concrete stairway that rising to an entry platform

shaded by a hip roof portico with wood Ionic columns. The original front door remains with an arched fanlight above. Each floor is delineated by a brick stringcourse and each window opening features a brick arch above. Most first floor windows have been enclosed with concrete block, but the upper story windows are mostly intact featuring wood double-hung sash windows with six-over-six light configurations. There is a three-story elevator water tower on the south elevation; however, the actual conical tower has been removed and placed on the rear of the lot while the building is being renovated. There is loading bay on the east elevation that is covered by a hip roof portico with Spanish tile. There is another entry near the southeast corner with a hip roof portico with tile trim supported by battered columns on brick piers.

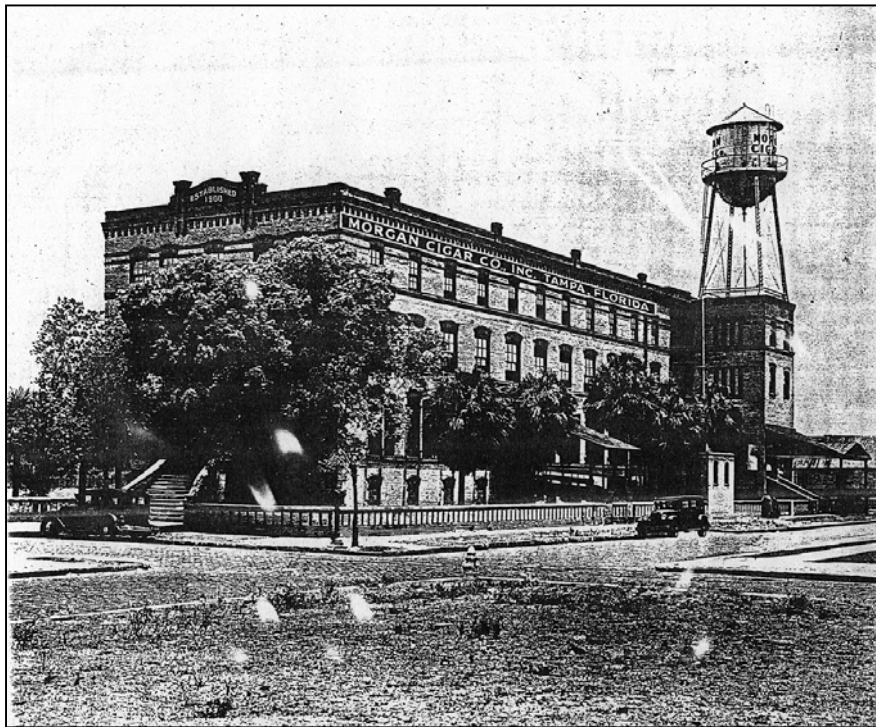


Figure 63: Morgan Cigar Co., circa-1910. *Photograph courtesy of USF Special Collections.*

This factory, No. 83, was originally built for the Berriman Bros. Cigar Company.²³⁰ Matthew and Edward Berriman were from Chicago, and brought their knowledge of the cigar trade to West Tampa in 1903, but within a few years outgrew even this large factory so they moved to Ybor City in 1910.²³¹ Their most popular brands were *La Evidencia* and *Jose Vila*.²³² Their company continued to produce cigars until 1950, when the company did an about face and turned to the undercoating products industry.²³³



Figure 64: Edward and Matthew Berriman of Berriman Bros. Cigar Co.
Photographs courtesy of USF Special Collections.

In 1910, the Morgan Cigar Company moved to this location and proved to be a company with a long career here. They continued to manufacture cigars here until 1962 when the company was purchased by Gradiatz, Annis & Co., who in turn sold their

²³⁰ New York, *The Tobacco Leaf*, March 20, 1907.

²³¹ *Tampa Morning Tribune*, September 4, 1904, "Special Supplement Devoted to the Clear Havana Cigar Industry."; Mendez, *Ciudad de Cigars: West Tampa*, 90.

²³² *Tampa Morning Tribune*, September 4, 1904, "Special Supplement Devoted to the Clear Havana Cigar Industry."

²³³ Mendez, *Ciudad de Cigars: West Tampa*, 90.

interests to General Cigar Company in 1964. In the 1970s this building was used as a tobacco warehouse for Gonzalez and Sons.²³⁴

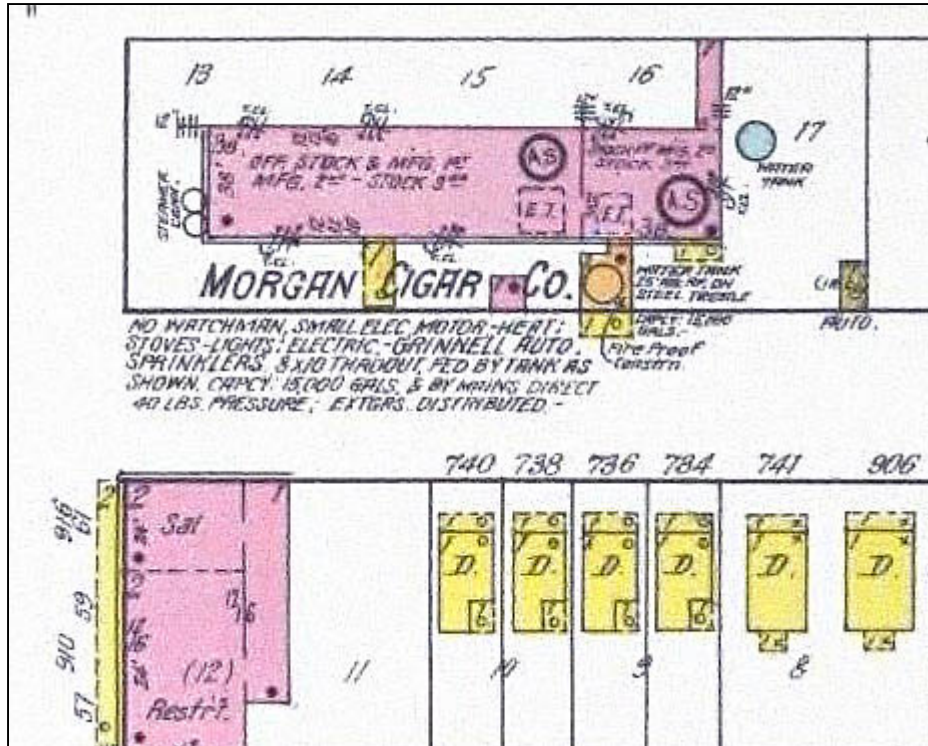


Figure 65: 1915 Sanborn Fire Insurance Map, plate #81; diagram of Morgan Cigar Co. (Berriman Bros.)²³⁵

Today this building is currently under renovation and remains in good condition. This cigar factory is located within the boundaries of the West Tampa NR district and is considered a contributing structure. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth

²³⁴ Mendez, *Ciudad de Cigars: West Tampa*, 100.

²³⁵ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #81; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n081.sid>; accessed July 24, 2005.

century Romanesque Revival industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

This factory has the distinction of being affiliated with two of Tampa's prestigious cigar firms: the Berriman Bros. Cigar Co. and the Morgan Cigar Co. These firms enjoyed success both in West Tampa and Ybor City. Located just south of I-4 on N. Howard Avenue, the former Berriman Bros./ Morgan Cigar Co. cigar factory still remains in a setting containing historic cigar worker housing to the west, south, and east of the building. This building is currently under renovation and with its close proximity to the interstate this building has a bright future as commercial office space. The rear porticos and front entry show evidence of being recently rehabilitated, but the replacement of the many windows has yet to be addressed. The HPC has recommended that this former factory be designated a local landmark and be included within a proposed local historic district.

Balbin Bros. Cigar Factory, 1202 N. Howard Avenue

Constructed in 1904, this three-story cigar factory exhibits the Romanesque Revival style. It is located on the northwest corner of Nassau Street and N. Howard Avenue. The brick building rests on a continuous brick foundation with a brick basement below. The flat roof is obscured from view by corbelled brick cornice and shaped parapet. The front entrance, practically identical to the one on the Berriman Bros. and Garcia and Vega factories, exhibits a sweeping brick and concrete up to the covered entry platform.



Figure 66: Balbin Bros. cigar factory, east & south elevations. *Photograph taken by author.*

The hip roof portico has simple square wood supports, and the original front doors remain with a stain glass window in the arched transom above. Each window features a brick segmental arch, and all floors are delineated by a brick stringcourse. Brick quoins are visible near the corners of the building on the ground floor. Almost all original windows have been replaced with metal single-hung sash windows with one-over-one light configurations, but a few wood double-hung sash windows with six over six light configurations remain. Even a few windows retain their original metal shutters, and most windows on the east elevation have fabric awnings. There is a historic, circa-1915, one-story brick addition attached to the southeast corner of the south elevation. Also there is a historic three-story water tower and loading bay on the south elevation; however, the water tower is gone. There is a non-historic concrete block garage attached to the

northwest corner of the north elevation, and there is a loading bay on the north elevation with a shed roof overhang.



Figure 67: Cigar workers in front of “Elisardo” Factory. *Photograph courtesy of USF Special Collections.*

Originally constructed by the Samuel I. Davis Company in 1904, the “Elisardo” factory was used off and on again by this company due to labor problems, but was finally vacated in 1910.²³⁶ The Balbin Bros., Gabriel, Miguel and Benigno, were from Asturias, Spain, and picked up the cigar trade in Havana, as did many Tampa manufacturers. After a lengthy period in Cuba they moved to New York and began a tobacco export business.²³⁷ In 1911 the Balbin Brothers consolidated all their smaller operations under this one roof, and this is where they remained until 1915 when they sold their interests to the Tampa-Cuba Company. The Balbins remained a subsidiary under this new

²³⁶ Mendez, *Ciudad de Cigars: West Tampa*, 96.

²³⁷ New York, *The United States Tobacco Journal*, April 24, 1907.

ownership, but only one brother, Miguel, was kept on in an executive position.²³⁸ Popular Balbin Bros. brands included *Balbin*, *Elisardo*, *El Matrimonio*, *Flor de Rousseau*, *El Matrimonio*, and *Ella De Vine*.²³⁹



Figure 68: Drawing of remodeled Tampa-Cuba Company cigar factory.
Photograph courtesy of USF Special Collections.

The Tampa-Cuba Company remodeled the factory, adding the one-story office and water tower. They had their concern, the Balbin Brothers, and their other subsidiary, Diaz-Havana Co. all under this one roof.²⁴⁰ Their popular brands included *Ta-Cu*, *Cinta*, *Bergermaster of Tampa*, *Tampa-Cuba Hand-Made*, *Tacusco*, and *Ricaroma*.²⁴¹ Cigar making continued here until the Great Depression, when the Tampa-Cuba Co. closed its doors. In 1934, the Desoto Brewing Company set up shop, and they too sold the building to the Empire Mercantile Company in 1940.²⁴² The building would change hands again

²³⁸ Mendez, *Ciudad de Cigars: West Tampa*, 127.

²³⁹ Mendez collection, USF Special Collections.

²⁴⁰ New York, *U.S. Tobacco Journal*, June 5, 1915.

²⁴¹ *Ibid.*

²⁴² Mendez, *Ciudad de Cigars: West Tampa*, 127.

and be purchased by Fremac's clothing manufacturing company. They would eventually move down the street to 900 N. Howard Avenue, the old Samuel I. Davis factory.²⁴³

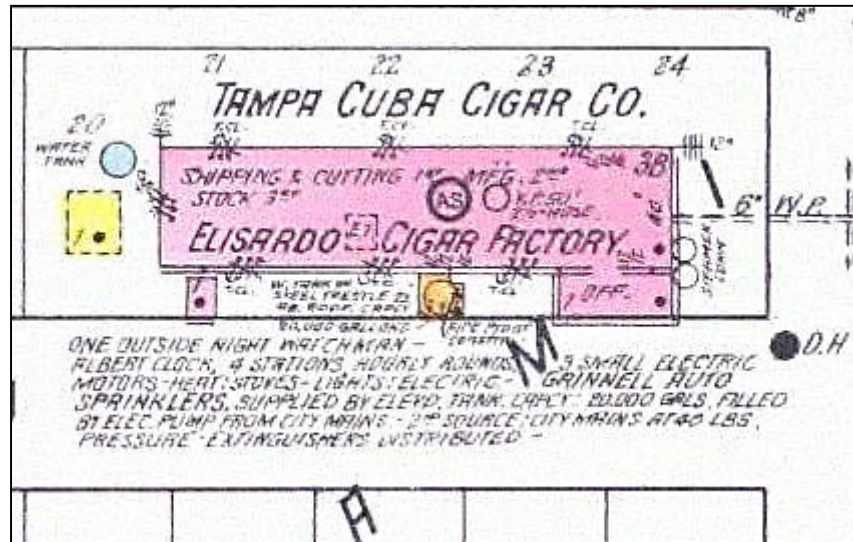


Figure 69: 1915 Sanborn Fire Insurance Map, plate #81; diagram of Tampa-Cuba Cigar Co.²⁴⁴

This former factory is currently occupied and is in fair condition, due to many visible cracks in the masonry and the large amount of replacement windows. This cigar factory is located within the boundaries of the West Tampa NR district and is considered a contributing structure. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century Romanesque Revival industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

²⁴³ Mendez, *Ciudad de Cigars: West Tampa*, 127.

²⁴⁴ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #81; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n081.sid>; accessed July 24, 2005.

Once affiliated with the Balbin Bros., the Tampa-Cuba Cigar Co. and Diaz-Havana Cigar Co., this factory building has continued to serve as some sort of manufacturing center over the years to this day. Despite numerous alterations and additions, the Balbin Bros. cigar factory still maintains most of its original historic massing and character. Most of its integrity issues, the additions and replacement windows, could be reversed. Located south of I-4 on N. Howard Avenue, this former cigar factory remains in a historic setting with historic cigar worker housing to the west and north and historic commercial businesses to the north and east. The HPC has recommended that this former factory be designated a local landmark and be included within a proposed local historic district.

Samuel I. Davis Cigar Company, 900 N. Howard.



Figure 70: Samuel I. Davis cigar factory, south and east elevations.
Photograph taken by author.

Constructed in 1911, this three-story Romanesque Revival brick cigar factory is located on the southwest corner of N. Howard and Cypress Street. The brick building rests on a continuous brick foundation with a basement underneath. The flat roof is obscured by low parapet wall. The front entry is set back off from the street and features a brick and concrete stairway leading up to a severely deteriorated flat roof canopy that is supported by steel cable from above and ornate wrought iron brackets below. This flat roof entry wing projects off the south elevation, with a three story elevator tower directly behind it. The exterior bays on each elevation are delineated by brick pilasters with concrete capitals and concrete panels are used to separate the second and third story windows. First floor window openings have concrete arches above and some still have their metal shutters. Many windows have been replaced or boarded up, but there are still a few wood double-hung sash windows with six-over-six light configurations. Directly behind the elevator tower on the south elevation is a seven-story octagonal brick water tower. There is a metal fire escape attached to the south elevation near the southwest corner, and a non-historic one-story concrete block addition attached to the west elevation. Another one story non-historic addition is attached to the center of the north elevation.

This cigar factory is identical in design to the Y. Pendas & Alvarez factory on N. Albany with the exception of the clock atop the water tower. More than likely the same Fred J. James design was used again by Samuel I. Davis & Co. Samuel Davis learned the cigar trade at a young in his home town of New York, and by the time he was 24 he had his own business. With his brother, Fred, entering into a partnership, they would go to be

some of the most successful cigar manufacturers in New York.²⁴⁵ Their popular brands included *El Sidelo* and *Harvester*.²⁴⁶ This factory was nearly completed in 1910, when a fire razed the entire building, except for the tower, to the ground.²⁴⁷ The Davis Bros. Cigar Company maintained this factory until 1919 when they joined the Consolidated Cigar Company, and the factory remained open under this new leadership until 1925.²⁴⁸ A. Santaella & Co. briefly operated a branch here from 1930-1931.²⁴⁹ This building was occupied by Sunstate Sportswear manufacturing firm from 1954 into the 1980s.

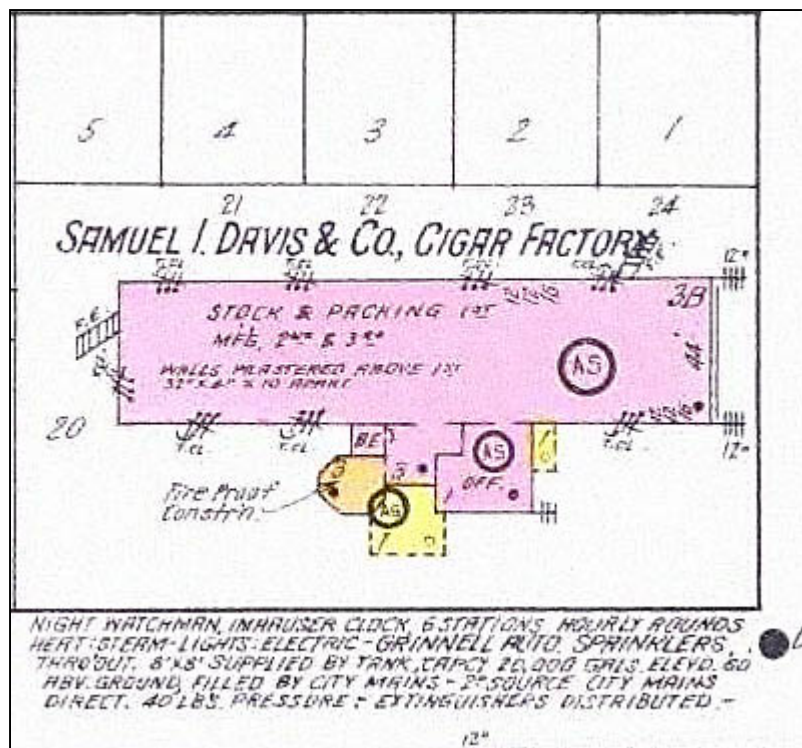


Figure 71: 1915 Sanborn Fire Insurance Map, plate #81; diagram of Samuel I. Davis & Co.²⁵⁰

²⁴⁵ Mendez, *Ciudad de Cigars: West Tampa*, 96.

²⁴⁶ Mendez Notes, USF Special Collections.

²⁴⁷ Mendez, *Ciudad de Cigars: West Tampa*, 96.

²⁴⁸ R. L. Polk's *Tampa Bay City Directories*, 1919-1925

²⁴⁹ R. L. Polk's *Tampa Bay City Directories*, 1930-1931.

²⁵⁰ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #81;

This factory is vacant, but is currently undergoing some renovations. It remains in good condition, except for the deteriorated entry overhang and some of the windows are broken and need to be replaced. This cigar factory is located within the boundaries of the West Tampa NR district and is considered a contributing structure. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century Romanesque Revival industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

The former Samuel I. Davis & Co. cigar factory is distinct in that its design is almost identical to the design of the Y. Pendas & Alvarez cigar factory located on N. Albany Avenue, but without the clock atop its brick water tower. The Y. Pendas & Alvarez factory was designed by local architect, Fred J. James, who was responsible for building factories and cigar worker housing for the MacFarlane Investment Company. James' design was more than likely used again for this cigar firm. Located at the busy intersection of Cypress Street and N. Howard Avenue, this former factory building, while no longer surrounded by historic cigar worker housing, is situated on a very visible large lot with easy access to arterial streets. This factory would be perfect for residential lofts, commercial office space, or a combination of mixed uses. The HPC has recommended that this former factory be designated a local landmark and be included within a proposed local historic district.

<http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n081.sid>; accessed July 24, 2005.

PALMETTO BEACH CIGAR FACTORIES

There are currently three historic cigar factories located in Palmetto Beach. There is currently no National Register district or local district in place here. This area south of Ybor City, also known as East Tampa or El Valle de Tampa, was a haven for tourists and citizens that wanted to relax in nearby DeSoto Park.²⁵¹ A small enclave of cigar factories set up shop here along S. 22nd Street due to the streetcar line that connected Palmetto Beach with Ybor City. (See Figure #73 Palmetto Beach Map on following page)

Corina Cigar Factory, 202 S. 22nd Street



Figure 72: Corina Cigar Factory, north & west elevations. *Photograph taken by author.*

²⁵¹ Westfall, *Tampa Bay: Cradle of Cuban Liberty*, 63.



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Built circa-1895, this three-story brick cigar factory exhibits the Romanesque Revival style. It is located on the southeast corner of S. 22nd Street and Harper Street. The building rests on a continuous brick foundation with a brick basement below. The flat roof is obscured from view by a castellated parapet wall. The cornice displays a highly detailed corbelled and pattern brick cornice. The front elevation features a central plane that is pronounced by projecting forward and topped with a brick pediment that pierces the roofline. The pediment contains the lettering “Corina.” Faded painted lettering is evident on the front façade which reads “Corina Factory Clear Havana Cigars.” The front entrance is covered by a hipped roof portico with square brick columns. The original front doors are still extant and there is a large arched fanlight above. Broad steps lead down to the sidewalk.

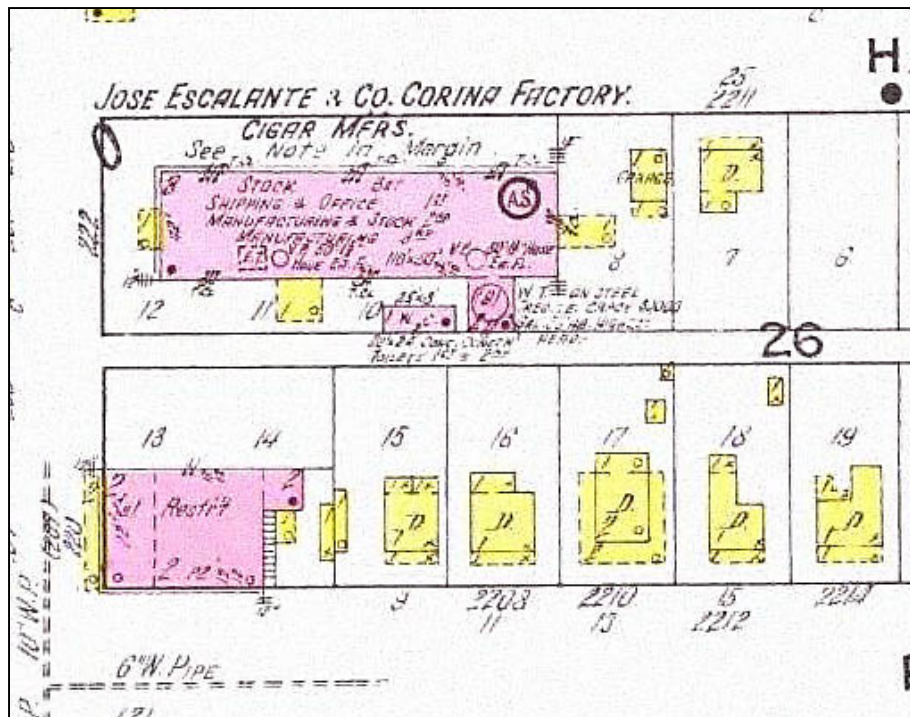


Figure 74: 1915 Sanborn Fire Insurance Map, plate #55; diagram of José Escalante & Co. La Corina cigar factory.²⁵²

²⁵² Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #55;

All window openings feature segmented brick arches that are accented with concrete. Concrete trim stringcourses delineate each floor. Pattern brick is evident between each floor just below or above a window opening. Most windows retain their original wood double-hung sash windows with six-over-six light configurations, but some window openings have been enclosed with plywood. A large wood gabled portico on the south elevation shelters a loading platform. There is a two-story brick elevator tower on the south elevation toward the rear of the building. There is a rear entry with modern metal canopy attached to the rear.

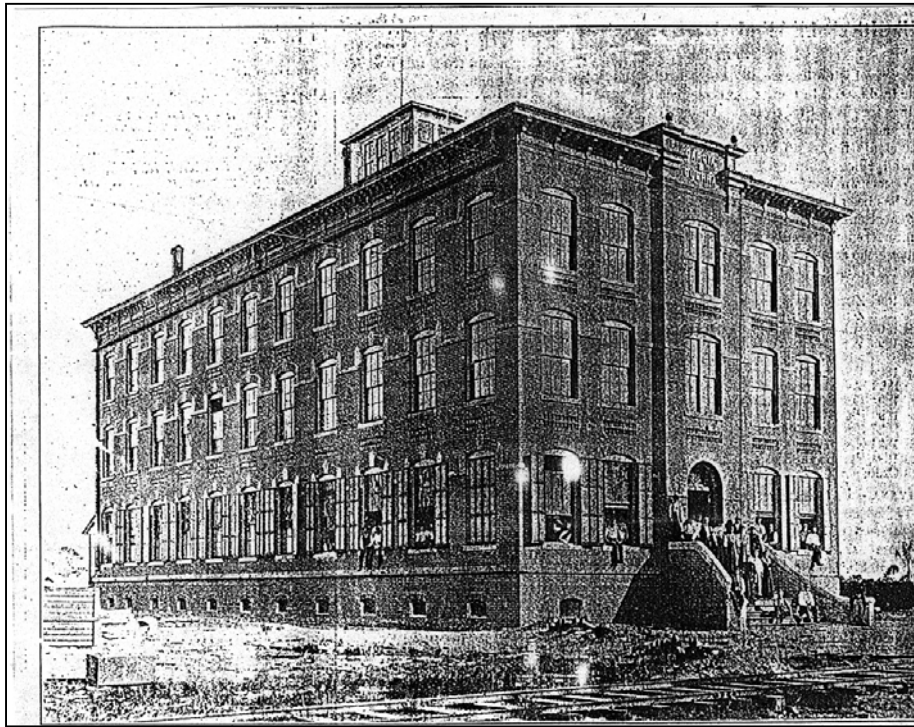


Figure 75: La Corina Factory, circa-1900. *Photograph courtesy of USF Special Collections.*

Constructed circa-1895 by Francisco A. Garcia and Vincente Guerra, the La Corina Factory, as it is widely known, is one of the oldest cigar factories in Tampa. This

<http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n055.sid>; accessed July 24, 2005.

firm would remain here until 1899, when the Cuban-American Manufacturing Company took over. The Cuban-American Manufacturing Co. was organized with a capital of \$300,000 with Vicente Guerra as the vice president and general manager of the firm. This company owned the Corina, El Modelo, and La Rosa de Cuba factories in Tampa.²⁵³ The Cuban-American Company would pass this factory onto José Éscalante & Co. in 1906.²⁵⁴ The Éscalante Brothers – José, Francisco, and Maunel, produced the famous cigar brand *Corina* here, which under their direction was known locally as Factory No. 406.²⁵⁵ This firm would remain here for over fifty years before selling to the General Cigar Company in 1956, then the Tampa Cigar Company in 1958.²⁵⁶ Tampa Cigar Co. would remain here until 1962.²⁵⁷ This building now functions as office space.

This former cigar factory is currently occupied and remains in good condition. This cigar factory is not located within any historic districts. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of late-nineteenth century Romanesque Revival industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

The Corina cigar factory is located on S. 22nd Street in a mixed use neighborhood that still retains a good amount of historic cigar worker housing and other historic

²⁵³ *Tampa Tribune Mid-Winter Edition*, 1900.

²⁵⁴ Hillsborough County Tax Records, Book W1, pg 514; Book 36, pg 598. Compiled by Bob Leonard. USF Special Collections.

²⁵⁵ Mendez Collection, USF Special Collections.

²⁵⁶ Hillsborough County Tax Records, Book 1988 pg 90; Book 98, pg 725. Compiled by Bob Leonard. USF Special Collections.

²⁵⁷ *R. L. Polk's Tampa Bay City Directories*, 1958-1962.

commercial buildings. This factory is distinctive for being one of Tampa's oldest remaining factories and for being located in Palmetto Beach, a neighborhood that developed with its own identity, but still depended upon nearby Ybor City. The Palmetto Beach area should be surveyed and its historic resources evaluated to determine whether or not a National Register district could be established here. The HPC has recommended that this former factory be designated a local landmark.

Salvador Rodriguez Cigar Factory, 402 S. 22nd Street.



Figure 76: Salvador Rodriguez Cigar Factory, west & north elevations.
Photograph taken by author.

Built circa-1897, this three-story wood frame cigar factory, is one of the oldest remaining in Tampa, as well as one of only two remaining wood frame factories. It is located on the southeast corner of S. 22nd Street and Lindsey Street. The wood frame structural system rests on brick piers with brick infill. The hipped roof is surfaced with

asphalt shingles and the exterior is sheathed in asbestos shingles. The front entrance features curved staircases up to the elevated landing. A hipped roof portico with square wood columns shelters the original double front doors and transom above. Only a few window openings remain uncovered by the asbestos siding, and these feature metal single-hung sash replacements. The rear elevation is sided with vinyl, and there is a one-story rear metal shed addition. There is a metal fire escape on the north elevation. The south elevation features a large loading dock with metal canopy. There is another non-historic shed roof addition attached to the south elevation as well.



Figure 77: Salvador Rodriguez
Photograph courtesy of USF Special Collections

Constructed in 1897 by the Salvador Rodriguez Company, which later became known as Fernando Rodriguez & Co., this wood frame factory remained with this firm until 1925, when it was passed on to Wengler & Mandell, then the Berriman Bros.

Company in 1952.²⁵⁸ The Berriman Bros. would stay here until 1958.²⁵⁹ Today it is used as used as an industrial building.

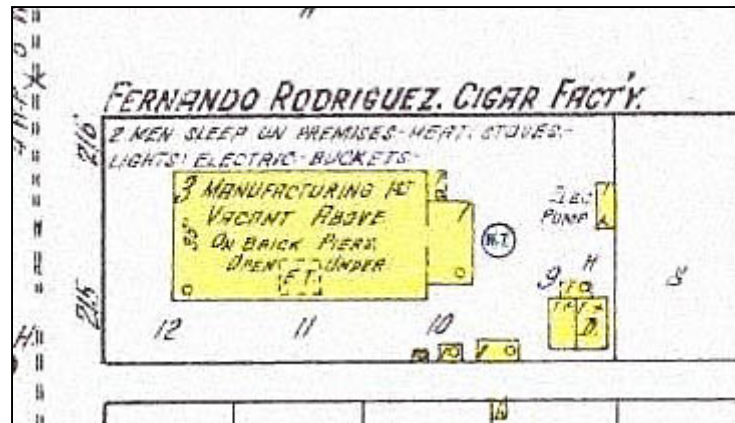


Figure 78: 1915 Sanborn Fire Insurance Map, plate #55; diagram of Fernando Rodriguez cigar factory.²⁶⁰

This building is currently occupied, and remains in fair condition. This cigar factory is not located within any historic districts. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; Criterion B for association with Salvador Rodriguez, one the pioneers in the clear Havana cigar industry in the U.S.; and Criterion C as one of only two remaining late-nineteenth century wood frame cigar factories. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

²⁵⁸ Hillsborough County Tax Records, Book W1, pg 512; Book 523, pg 181; Book 900; pg 362. Compiled by Bob Leonard. USF Special Collections.

²⁵⁹ Hillsborough County Tax Records, Book 165, pg 66. Compiled by Bob Leonard. USF Special Collections.

²⁶⁰ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #55; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n055.sid>; accessed July 24, 2005.

This factory has the distinction of being one of the oldest remaining cigar factories in Tampa, one of only two wood frame factories still standing, and has been affiliated with Salvador Rodriguez, Wengler & Mandell, and the Berriman Bros., all prominent manufacturers in Tampa's cigar industry during the time period. The building remains in a setting comprised of historic cigar worker housing and historic commercial structures to the north, east and west. It appears that almost all the original window openings have been covered with asbestos siding. The few window openings that are visible have metal replacement windows. Without access to the interior it is hard to say how many of the original window openings remain with their original wood windows in tact. While this is the biggest integrity issue for this resource, these modifications could be reversed if the asbestos siding was removed to reveal the original window openings. The Palmetto Beach area in which this factory is located should be surveyed and its historic resources evaluated to determine whether or not a National Register district could be established here. The HPC has recommended that this former factory be designated a local landmark.

V. Guerra, Diaz & Co., 201-205 N. 26th Street

Built circa-1897, this three-story Italian Renaissance cigar factory is located on the northeast corner of N. 26th Street and Clark Street. The building is similar in design to the La Corina factory nearby with the exception of its roof and cornice. The building rests on a continuous brick foundation with a brick basement below. The low-pitch hipped roof is surfaced with asphalt shingles. The ornate wood cornice is highly deteriorated. The front elevation features a central projecting bay with broad steps and concrete railings leading down to the sidewalk. The original front door has been replaced and the



Figure 79: V. Guerra, Diaz & Co., south & west elevation. *Photograph taken by author.*

arched doorway itself has been altered with concrete. All window openings feature segmented brick arches that are accented with concrete. Concrete trim stringcourses delineate each floor. Pattern brick is evident between each floor just below or above a window opening. Most windows openings are boarded up or feature metal replacements, but a few wood windows with six-over-six light configurations remain. There is a small one-story addition attached to the south elevation, and there is a historic rear one-story brick addition attached to rear of the building.

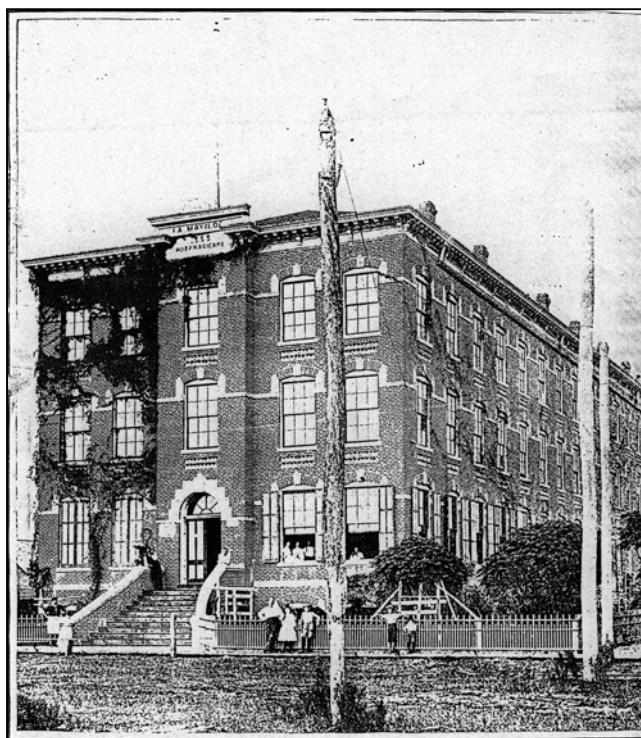


Figure 80: V. Guerra, Diaz & Co., a.k.a. “La Matilde” Cigar Factory, circa-1910. *Photograph courtesy of USF Special Collections.*

Built circa-1897 by the Cuban-American Manufacturing Company, it would soon pass to V. Guerra, Diaz & Co. in 1904 and remain with this firm until 1943.²⁶¹ Vicente Guerra, a former manager at the La Corina factory, purchased this factory, known as “La Matilde” and “El Modelo,” and the surrounding cottages for his new company that he formed with Frank R. Diaz from his former employer.²⁶² Their popular brands included *La Flor de V. Guerra, Diaz & Co.*, *La Mega*, *La Notica*, *La Ahles*, *La Copiosa*, and

²⁶¹ *R. L. Polk’s Tampa Bay City Directories*, 1901-1943.

²⁶² *Tampa Morning Tribune*, September 4, 1904, “Special Supplement Devoted to the Clear Havana Cigar Industry.”

Artemo.²⁶³ In 1956 it was occupied by the V. Guerrieri Cigar Company and was used into the 1980s as a small family operation and storage facility for tobacco.²⁶⁴

This building is vacant and remains in fair condition due to a deteriorating cornice, altered front entrance and many broken windows. This cigar factory is not located within any historic districts. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of late-nineteenth century Italian Renaissance industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

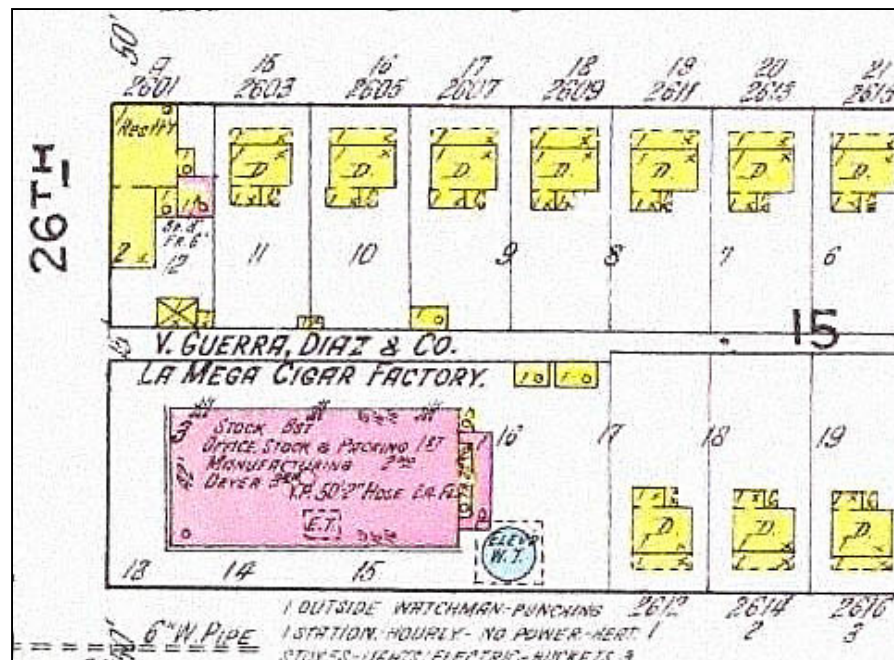


Figure 81: 1915 Sanborn Fire Insurance Map, plate #56; diagram of V. Guerra, Diaz & Co.²⁶⁵

²⁶³ *Tampa Morning Tribune*, September 4, 1904, "Special Supplement Devoted to the Clear Havana Cigar Industry."; Mendez Collection, USF Special Collections.

²⁶⁴ *R. L. Polk's Tampa Bay City Directories, 1956-1979*.

This former cigar factory remains in a virtually unchanged historic setting with many original cigar worker houses surrounding this residential location. As with all the factories located in Palmetto Beach this building is over 100 year old and was once associated with the prominent V. Guerra, Diaz & Co. cigar manufacturers. While there are some integrity issues, most of these appear to be reversible, except perhaps for the front entrance modification. The building is currently for sale and would be ideal in an adaptive reuse role as residential lofts or possibly a mixed use with a convenience store or café on the ground floor and living space above. The Palmetto Beach area in which this factory is located should be surveyed and its historic resources evaluated to determine whether or not a National Register district could be established here. The HPC has recommended that this former factory be designated a local landmark. An initiative by the city to designate and rehabilitate this factory could be the spark that is needed to lead to further rehabilitation in Palmetto Beach.

OTHER FACTORIES

These last two factories, Tierra del Lago and Thompson Cigar Co. are located far from most of the other traditional cigar manufacturing centers of Tampa. None of these are located in any historic districts or carry any type of designation.

²⁶⁵ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #55; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n055.sid>; accessed July 24, 2005.

Tierra del Lago, 1908 N. 36th Street



Figure 82: Tierra del Lago, south & east elevations. *Photograph taken by author.*

Built circa-1908, this small three-story Romanesque Revival cigar factory is located on the southwest corner of 9th Avenue and N. 36th Street. The building rests on a continuous brick foundation with a basement beneath. The flat roof is obscured by a low parapet wall. A brick pediment pierces the roofline on the front elevation. Double concrete stairways lead up to the front entry, which is covered by a simple, non-historic metal canopy with thin metal supports. The original front doors have been replaced as have most of the windows that have not been enclosed. Brick stringcourses delineate each floor, and a corbelled brick cornice accentuates the roofline. There is a metal fire escape on the north elevation. The south elevation features a secondary entry with a concrete

landing. There is evidence that there was probably a rear staircase at one time, due to the arrangement of rear windows.

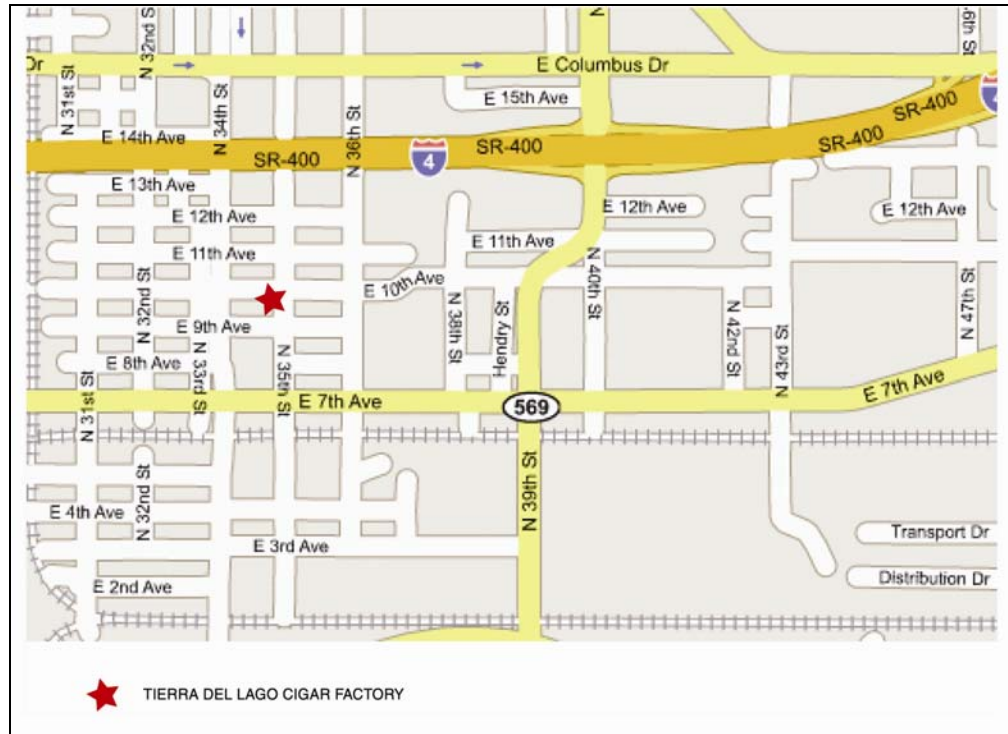


Figure 83: Location of Tierra del Lago Cigar Factory.

Built circa-1908, not much is known about this factory except for its name. University of South Florida Special Collections did not even have any known cigar labels for this factory. Tierra del Lago appears in the Tampa City Directories at this location until 1918, then moved around some more before disappearing. Over the years, it has served as a Masonic Lodge, and now it is currently used for church services.

The building is occupied, but a sign says it is for lease. The building remains in good condition despite modifications to its front entrance and windows. This cigar factory is not located within any historic districts. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar

industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century Romanesque Revival industrial architecture. Areas of significance include architecture, commerce, community planning and development, ethnic heritage (Spanish, Cuban, and Italian), and industry.

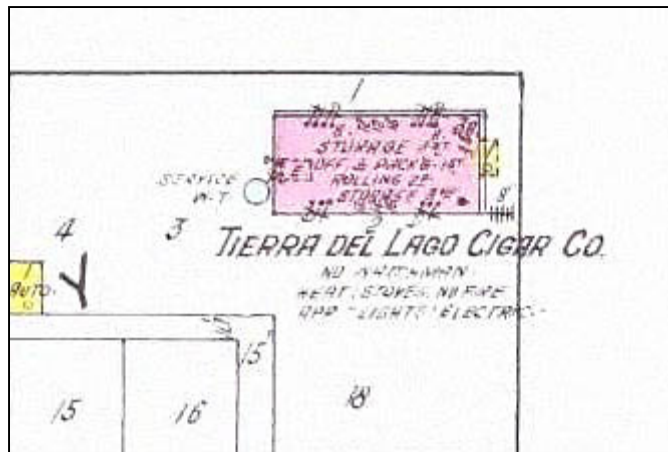


Figure 84: 1915 Sanborn Fire Insurance Map, plate #54; diagram of Tierra del Lago Cigar Co.²⁶⁶

Located in a portion of East Tampa known as Gary, this small factory is still surrounded by a few former cigar worker houses and the large historic Gary School is located only a few blocks to the northeast. This area of East Tampa has undergone a shift toward heavy industrial usage and the historic fabric of this residential neighborhood is threatened. The city needs to evaluate all the remaining historic architecture in this vicinity to ascertain whether a historic district is possible here. The HPC has recommended that this former factory be designated a local landmark. While little history is known on the cigar manufacturing that took place here, the building is quite distinct in its style and remains valuable building stock to this neighborhood.

²⁶⁶ Publication of Archival, Library & Museum Materials (PALMM), University of Florida, Sanborn Fire Insurance Maps, Tampa, 1915 (Ybor City), plate #54; <http://sid.fcla.edu/mrsid/bin/show.pl?client=sanborn&image=UF70000057n054.sid>; accessed July 24, 2005.

Thompson Cigar Company, 200 N. Edison Avenue



Figure 85: Thompson Cigar Co., east and south elevations. *Photograph taken by author.*

Built circa-1923, this two-story masonry cigar factory is located on the northwest corner of N. Edison Avenue and North A Street. This former factory displays a masonry vernacular style and rests on a continuous concrete foundation. The flat roof is obscured by a shaped Mission-style parapet. The main entrance features a replacement door with a fabric awning above. Above the entry is a wood-framed doorway flanked by sidelights. The balcony that used to exist here is gone. To either side of the doorway are two large garage bays with metal shed roof canopies. There are cast concrete panels between the first and second floors, and the heavy cornice projects outward. The central shaped parapet is flanked by cast concrete consoles and applied tile adorns the space above the cornice. There is one-story addition of similar design attached to the north elevation. All

windows appear to be original wood double-hung sash with six-over-one light configurations. There is a metal fire escape located on the south elevation.

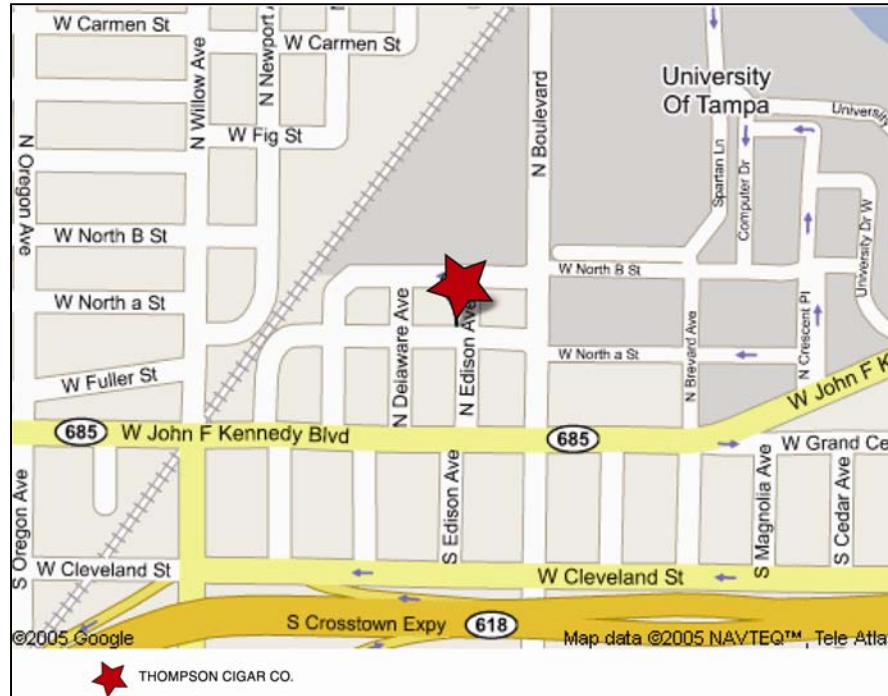


Figure 86: Location of Thompson Cigar Co. Factory.

Built circa-1923, this cigar factory belonged to the Thompson Cigar Co. well into the 1980s. They were one of the first local factories to truly embrace the use of cigar presses.²⁶⁷ It is now owned by the University of Tampa and functions as a physical plant and office space. While most of the historic fabric of the building remains intact and in good condition, much of the surrounding neighborhood has succumbed to development as the University of Tampa has acquired surrounding properties and demolished several historic residences. Under the *NRHP* guidelines this factory building is considered significant under: Criterion A for association with the cigar industry that shaped the city of Tampa; and Criterion C as an excellent example of early-twentieth century industrial architecture. Areas of significance include architecture, commerce, community planning

²⁶⁷ New York, *U.S. Tobacco Journal*, 1923. Mendez Collection. USF Special Collections.

and development, ethnic heritage (Spanish, Cuban, and Italian), and industry. The HPC has recommended that this former factory be designated a local landmark.

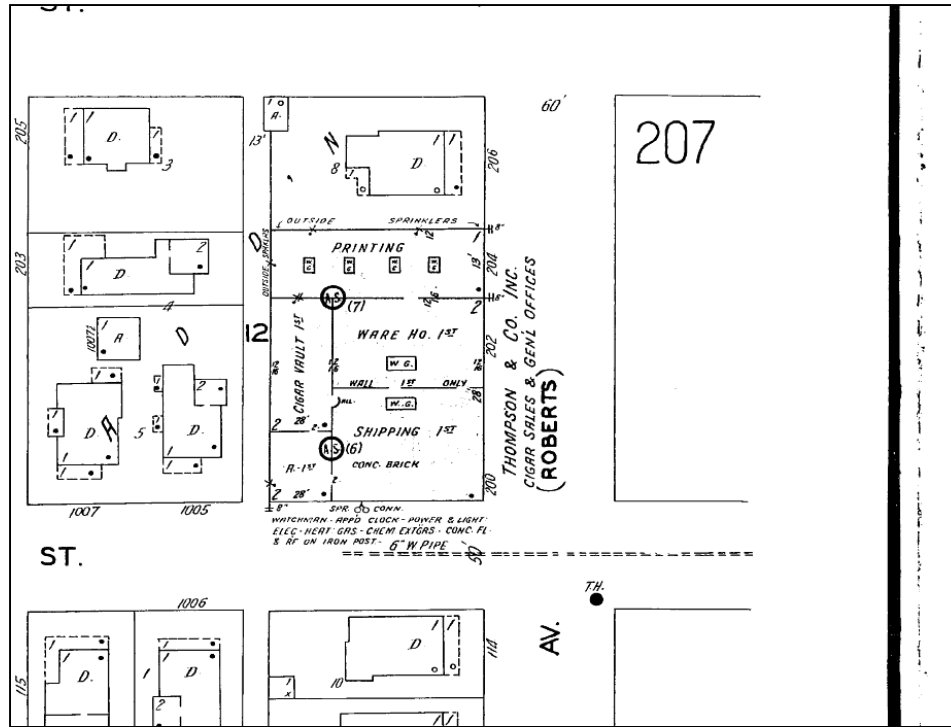


Figure 87: 1931 Sanborn Fire Insurance Map, plate #206; diagram of Thompson Cigar Co.²⁶⁸

HISTORIC RESOURCE ANALYSIS

Now that these individual factories have been described their significance will be discussed in terms of their architectural merits, historic legacy and current integrity. All of these historic cigar factories, except for the wood frame buildings and the Thompson Cigar Company, have been designed in either the Italian Renaissance or Romanesque Revival style. The distinction between these two styles is generally evident along the

²⁶⁸ Digital Sanborn Fire Insurance Maps, Hillsborough County Library, ProQuest Information and Learning Company. 1931 Sanborn Fire Insurance Map, plate #206; <http://sanborn.umi.com/fl/1352/dateid-000010.htm>; accessed July 25, 2005.

roofline, but both styles share similar characteristics such as arched openings. Factories with wide bracketed eaves, arched window and door openings, and classical entrances reflect the Italian Renaissance style, while factories exhibiting corbelled cornices, arched openings and detailed stringcourses reflect the Romanesque Revival style. The *New York Landmarks Conservancy* describes the defining characteristics of the Romanesque Revival style thusly:

The Romanesque Revival style became ubiquitous throughout the second half of the 19th century for a wide variety of building types, such as railroad stations, civic buildings, schools, armories, commercial buildings, factories, and masonry dwellings.... The defining feature of the Romanesque Revival is the semi-circular arch used for all window and door openings and for wall enrichment. Other distinguishing motifs are beltcourses and the arcaded corbel table which is a series of miniature arches below the eaves. Belt- or stringcourses mark horizontal divisions.... Broad, smooth wall surfaces of monochromatic brick or ashlar masonry laid with thin mortar joints were favored.²⁶⁹

Nine of the ten factories in West Tampa are constructed in the Romanesque Revival style and represent some of the only architecture of this period style in Tampa. Two factories in Ybor City and one in Palmetto Beach are also constructed in this style. At his website *Architectural Styles of America*, Dr. Tom Paradis dates the period of significance for the Romanesque Revival style in America from 1870 to 1900.²⁷⁰ Many of Tampa's Romanesque Revival cigar factories were constructed in the decade following 1900, which illustrates that this style was still favored even after its period of significance. Also many of the Romanesque Revival factories constructed in West Tampa have almost identical designs, which would further validate the theory that an earlier

²⁶⁹New York Landmarks Conservancy, Common Bond May 1997, www.sacredplaces.org/PSP-InfoClearingHouse/articles/The%20Romanesque%20Revival.htm; accessed 7/21/05.

²⁷⁰ Dr. Tom Paradis, *Architectural Styles of America*, <http://jan.ucc.nau.edu/~twp/architecture/romanesque/>; accessed July 21, 2005.

design was duplicated many times over the years by the MacFarlane Investment Company whenever a new factory was needed.

Six out of the nine factories in Ybor City are designed in the Italian Renaissance style, and there is one in each in West Tampa and Palmetto Beach. Dr. Paradis dates the period of significance for the Italian Renaissance style in America from 1910-1940, but most of the factories in Tampa that reflect this style were generally built from 1886 to 1908.²⁷¹ Dr. Paradis describes the defining characteristics of the Italian Renaissance style thusly:

Usually identified with a low-pitched, hipped roof, often with ceramic tiles and sometimes flat, hinting at its Mediterranean source region; wide, overhanging eaves with large brackets under the roofline; arched doors and windows, primarily on the first floor; Italian-style entryway, often with classical columns; facade usually symmetrical, but occasionally found in asymmetrical or picturesque floor plans. Eave brackets are typically rare on Spanish Revival and Mission-style buildings, thus making them a distinguishing feature of the Italian Renaissance period style. Interestingly, this period style tends to mimic their Italian counterparts more accurately than did the 19th-century Italianate style.²⁷²

The two remaining wood frame factories in Tampa are particularly significant in that they are still standing and being actively used. The Thompson Cigar Co. cigar factory, the youngest of all Tampa's cigar factories, displays a vernacular design with some Mediterranean influences. These cigar factories are also significant in that each exhibits a dominating presence in their respective settings. These designs reflect a period in American industrial architecture at the turn of the twentieth century in which architects were looking to design buildings in which the form and shape defined its function. The

²⁷¹ Dr. Tom Paradis, *Architectural Styles of America*, <http://jan.ucc.nau.edu/%7Etwp/architecture/italianrenaissance/index.html>; accessed July 21, 2005.

²⁷² *Ibid.*

reasoning behind these architects' designs is accurately described by Leland M. Roth in his book, *A Concise History of American Architecture*:

One way of giving individual buildings a clear sense of order and unity was to employ the classical styles, especially those which emphasized balance, symmetry, and restraint, qualities which had been increasingly absent since the 1850s. In 1880 there began to emerge a return to neoclassicism as a means of making urban buildings more harmonious with one another. Classic Greek forms were usually avoided in favor of Roman and Renaissance prototypes because they offered flexibility of expression in accordance with use. What the architects attempted to do, using the accumulated archaeological knowledge of the previous century, was to design new buildings, accommodating new functions, while using traditional historicist vocabularies.²⁷³

This “flexibility of expression” is evident in almost all of Tampa’s cigar factories, whether they were Italian Renaissance or Romanesque Revival, just by looking at their architectural detailing. Furthermore, it is their size that is what made them significant. The more workers you could fit into your factory meant greater production capacity. The buildings were highly adaptable as well. Many factories were just extended and almost all had lifts and elevators installed to help transport materials between floors. These historic cigar factories are an important piece of Tampa’s architectural heritage because these buildings embody the spirit and success of an industry that once was the lifeblood of this community.

In terms of historic legacy, each factory building has its own individual history as well as a collective history with their associated neighborhoods and the cigar industry in general. Many of these factory buildings were built to attract cigar manufacturers, which they did, and then many were built to accommodate the growing needs of the manufacturers themselves. Many of these factories housed several different companies

²⁷³ Leland M. Roth. *A Concise History of American Architecture*, (Harper & Row, publishers, New York, 1979), 191,193.

over the years and this is important as it illustrates the steady growth of the cigar industry as well as its slow decline. Manufacturers like Morgan Cigar Co., Berriman Bros., A. Santaella & Co., and Gradiatz, Annis & Co., moved around frequently during their tenures in Tampa, and this was generally done due to a need for more space. It can not be disputed that these factories played a significant role in the lives of the men and women who worked there. Their communities quickly developed around these factories, which in turn led to vast amounts of money being spent locally by worker salaries. The product they produced in the millions is what put Tampa on the map internationally and helped create the modern city that Tampa is today.

Of the twenty-four remaining historic cigar factories in Tampa four of these are in excellent condition, sixteen remain in good condition, and four are in fair condition. Six of these former factories are currently vacant, with two of these currently undergoing renovations. While many have some integrity issues such as enclosed openings, replaced windows, and non-historic additions, most of these are potentially reversible. Almost all still exhibit their original massing and form, and where there are additions these are generally discernable from the original design. Out of the eighteen cigar factories that are located within National Register districts only one has been determined non-contributing, Perfecto, Garcia & Bros., and even that determination probably need to be re-examined.

The fact that many of these former factories house businesses today says a lot for their design and integrity. Although interiors were not investigated, most of the factories that serve as office space appear to have conformed well in the space they have. Most of the buildings with office space have not had to construct further additions to accommodate their needs. The factories serving as office space appear to have

modernized the interiors and sub-divided each floor into individual rooms and workspaces. Those factories serving in warehouse or other industrial capacities appear to have done little to modify their interior spaces except with possibly necessary equipment and amenities. With only six vacant factories (soon to be four upon the completion of the rehabilitation of the Berriman Bros./ Morgan Cigar Co. factory and the Samuel I. Davis factory), the city should be able to work with these property owners to have these buildings once again become contributing resources to the community.

CHAPTER 5

PRESERVATION CHALLENGES AND OPPORTUNITIES

To gain a better understanding of the current government and public opinion surrounding these buildings the author attended a couple of public meetings. One meeting was a Tampa City Council meeting on April 14, 2005, in which the recommendation by the Historic Preservation Commission (HPC) for local designation of fifteen of the factory buildings was reviewed.²⁷⁴ This issue had previously been extended with a six month continuance from October 14th, 2004. Legal counsel was present for the five property owners opposed to the designation, and he reiterated their desire to be excluded from the designation process. Another six month continuance was issued by the City Council to allow for more discussion between the City of Tampa's Historic Preservation staff and the property owners; however, one council member voiced concern over allowing the five property owners to be excluded from the designation process.

The author attended a special session of the HPC on May 17th, 2005 in which the HPC Administrator gave a presentation to the public on the consideration of a local historic district being established in West Tampa.²⁷⁵ The presentation discussed the difference between local and National Register districts and some of the incentives for rehabilitating historic structures. This meeting was of particular interest to the author since the proposed local district would encompass four of the five property owners opposed to the individual designations recommended by the HPC to the City Council the

²⁷⁴ *Tampa City Council Agenda 4/12/05*, File No. A2004-12

²⁷⁵ *Tampa Historic Preservation Commission Agenda 5/17/05*

previous month. The legal counsel for the five property owners was not present at this meeting; however, many citizens of West Tampa were present to voice their concern and confusion over the proposed designation. Many were concerned that the local designation would escalate their property taxes. The West Tampa Community Development Corporation (WTCDC) and West Tampa Neighborhood Association also expressed apprehension and wished to be included in the process.

From the amount of feedback that the community was giving to the HPC, it appears the formation of a West Tampa local historic district will be a long and arduous process. It was discussed at the special session that maybe the city should not be overly ambitious to designate such a large area at once. (Figure 88: Proposed West Tampa Local Historic District Map on following page) One concerned property owner in West Tampa (who has been through an expensive rehabilitation process) voiced her love of preservation but understood the process can be complicated, frustrating, and, of course, very expensive. She felt that the city needs to work with the property owners that want historic preservation for their specific properties, but that local designation is not for everyone. People on fixed incomes do not want to worry about trying to replace expensive historic material. They just want something functional and would rather not have a city official tell them otherwise.

CHALLENGES

The “challenges” facing these historic cigar factories will be discussed in this section balance with a discussion on opportunities and incentives. The first “challenge” concerns the proposed multiple local landmark designation for the fifteen unprotected cigar factories. The five property owners who have hired legal counsel seem ready to

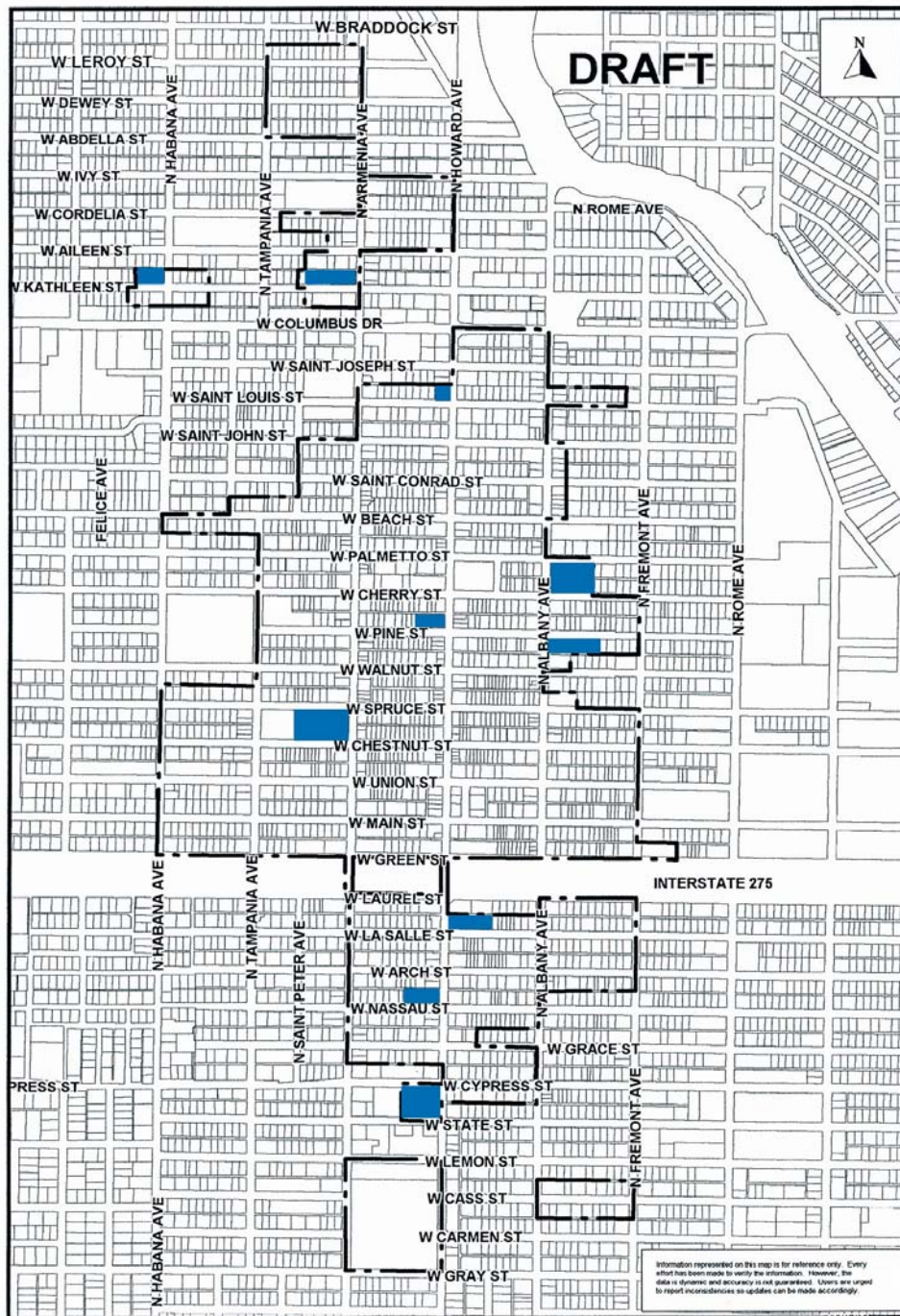


Figure 88: Proposed West Tampa Local District Map

fight the city on this issue. With the City Council looking to finally make a decision on the status of the individual designations for the unprotected cigar factories in October, they may very well have to allow these five owners to be excluded from the process; however, the feelings of one city council member were clear that these owners should not be excluded and that the designation would proceed whether or not if they approved. The City Council and the HPC staff need to work with these property owners and help them understand that they are custodians of an important piece of Tampa's history from a time period that was instrumental in Tampa's early growth and success. The advantages of available tax credits, both Federal and local, need to be explained and encouraged. Also preservation grants-in aid need to be explored with possible matching funds from the city to help with rehabilitation. These incentives will be explained in further detail later.

The second "challenge" is to make the proposed local historic district in West Tampa a reality. The scope and size may need to be re-evaluated, but having the local boundaries at least conform to the West Tampa National Register boundaries is still ideal. Having discontinuous portions is undesirable, but may be the only way to protect the Andres Diaz cigar factory, which is currently not located within the West Tampa National Register District. A separate named district could be established specifically for this factory, but the HPC would rather have the West Tampa local district be one entity instead of many scattered separately named districts. The HPC may have to start smaller and focus on the historic commercial corridors of Main Street, N. Howard and N. Armenia Avenues, and expand into residential neighborhoods only when the residents agree that the boundaries should incorporate their neighborhood. It may not be as easy a process as establishing Tampa's other local districts, such as the Barrio-Latino District in

Ybor City or Hyde Park, especially since the four West Tampa cigar factory owners opposed to the individual designations will more than likely have to voice their disapproval of the local district designation as well. Depending on how the HPC works with the local non-profits and citizens in this community will greatly affect any future local district designation or expansion in the other parts of the city. The Palmetto Beach neighborhood and the north portion of the Ybor City National Landmark Historic District not protected by the current Barrio-Latino local district boundaries have considerable amounts of historic cigar worker housing and cigar factories currently unprotected. How the designation process proceeds and how it is handled by all concerned in West Tampa will have a great effect on how other neighborhoods will perceive the local designation process if it is proposed in their neighborhoods in the future.

The third “challenge” is reversing the misconception that rehabilitating these factories will be uneconomical and far too costly to be worth it, especially in a coastal environment prone to harsh inclement weather. On June 20, 2005 in *The Tampa Tribune*, the lawyer for the five property owners explained their disapproval:

The City wants historic preservation, but through my clients wallet. If the city wanted to restore and pay for it, who wouldn't say yes to that? The city is doing preservation on the cheap.²⁷⁶

With all the hurricanes from last year fresh in many property owner minds, the owner of the Corina factory in Palmetto Beach did not like the prospect of having to pay for expensive windows that had to meet a certain historic standard as opposed to being able to pick out more affordable ones should he have to replace many or all of his

²⁷⁶Ellen Gedalius. *The Tampa Tribune*, June 20, 2005.

windows due to inclement weather.²⁷⁷ Maintaining and rehabilitating historic buildings of this size will definitely not be cheap, but the HPC needs to work with these property owners and discuss possible choices available to them that can help ameliorate the cost of replacing historic materials. Since these factories are so significant to the city's architectural and cultural heritage, the city may need to investigate grants-in aid and matching funds to help these property owners stabilize and protect their buildings most vulnerable features.

The last "challenge" will be to form partnerships that can help bring about rehabilitation and occupation to the remaining factories that are vacant. With both the Berriman Bros. and Samuel I. Davis currently undergoing rehabilitation work and probable eventual occupation, the owners of the four remaining vacant factories should receive encouragement from city agencies and local non-profits organizations like the Ybor City Development Corporation, West Tampa Community Development Corporation, The Greater Tampa Chamber of Commerce, Tampa Preservation, Inc., and the Florida Trust for Historic Preservation. Forming partnerships with local government agencies, non-profits and the communities in which these empty factories reside could spawn further rehabilitation and economic stabilization in these neighborhoods. Not only would the preservation of a historic building be guaranteed, but a significant successful adaptive reuse in one factory may be the catalyst needed to have the others factories follow suit. The V. Guerra, Diaz & Co. factory in Palmetto Beach, the Havana-American/Seidenberg and Perfecto, Garcia & Co. factories in Ybor City and the Bustillo Bros. & Diaz factory in West Tampa are all located within or near residential properties.

²⁷⁷ Ellen Gedalius. *The Tampa Tribune*, June 20, 2005.

Partnerships making use of grants and tax credits could make these properties appealing to outside investors and encourage rehabilitation and economic development within these communities with successful advocacy initiatives. The opportunities that these factory buildings can still provide to their respective communities can be greatly enhanced through the use of proper incentives.

INCENTIVES

The most valuable incentives available to property owners are tax credits, of which Federal tax credits are the most desirable. Individually listed or contributing structures within a National Register District can receive a 20% Federal tax credit (10% if non-contributing and built before 1936) on all rehabilitation costs to historic materials., which provides a dollar-for-dollar reduction on the amount of income tax owed.²⁷⁸ The tax credit is administered by the Internal Revenue Service, the National Park Service, and the Florida Division of Historic Resources. This credit is only available to income producing properties and all rehabilitation work must adhere to the Secretary of Interior Standards for Rehabilitation.²⁷⁹ This is an excellent incentive especially for those rehabilitating such large structures as these factories, but only those with major financial backing will be able to see the real advantage to this. Many property owners may perceive that the money they actually save is little compared to the cost of suitable materials generally required to rehabilitate a historic resource in a historic district. This is why the city needs to give advice and support to those who ask for help with the large

²⁷⁸ Jayne F. Boyle et al., *A Guide to Tax-Advantaged Rehabilitation*. National Trust Publications, 1.

²⁷⁹ *Ibid.*, 2, 4.

amount of paperwork one must fill out to receive these tax credits. Also many may not want to have to hold onto a property for the five year minimum to receive these tax credits. Property owners that want to take advantage of these tax credits must be ready for the long haul for a return on their investment, but in the end will see the value of their property rise substantially. In Florida since 1995 over 128 historic buildings have taken advantage of these Federal tax credits and represent investments totaling nearly \$147 million.²⁸⁰

Tampa and Hillsborough County also have an excellent historic preservation ad valorem tax exemption process for those who rehabilitate locally designated structures or structures that are contributing to a local historic district. The county exemption also applies to properties individually listed or contributing to a National Register district but that are not locally designated. The benefits of this are:

- Any tax exemption granted will be for 100% of the increase in the assessed value of the improvements to the historic property that results from rehabilitation. The exemption applies for a 10-year period and applies only to improvements to real property.
- The property owner must agree to maintain the qualifying improvements and the character of the property for the period of the exemption.
- The exemption is available to both residential and non-residential properties.
- Exemption passes to a new owner.
- Improvements must be consistent with the Secretary of Interior Standards, and be determined to meet the Criterion by the Architectural Review Commission or Barrio-Latino Commission and must equal or be greater than \$10,000.
- All work on the improvements must be completed within 12 months, with one 12 month extension allowed.

²⁸⁰ Michael Zimney. "Incentives for Historic Preservation," *Florida History & the Arts*, Winter 2002, <http://dhr.dos.state.fl.us/services/magazine/02winter/incentives.cfm>; accessed July 22, 2005.

- Exemption is from the City's portion of ad valorem taxes only. A property owner of a qualified historic property in the City may also simultaneously apply for an exemption from Hillsborough County ad valorem taxes.²⁸¹

These ad valorem tax exemptions can help ease the burden of rehabilitation costs but you have to spend at least \$10,000. That number will be easy to reach and more for anyone trying to rehabilitate these factories, but the overall cost can be greatly reduced by property owners that make use of all the tax credits and exemptions available to them.

Another available tax credit program is the New Market Tax Credit (NMTC) program, which was legislation passed by Congress in 2000, as part of the Community Renewal Tax Relief Act. In April 2004 Jim Miara's paper *New Market Tax Credits, A CEOS for Cities Briefing Paper for Members: How This New Incentive Can Strengthen Our Cities*, explained these valuable tax credits:

The program is designed to stimulate investments in commercial real estate and business ventures located in low-income urban and rural areas. Over a seven year period (2001-2007), \$15 billion of investment capital will be eligible for tax credits. The NMTC program provides investors with tax credits that total 39 percent of their investment, distributed over a seven year period.

The NMTC program offers individual and corporate taxpayers a credit against federal income taxes for qualified equity investments (QEIs) made through investment vehicles called community development entities (CDEs). In turn, CDEs make loans and equity investments in commercial enterprises located in qualifying low-income rural and urban census tracts.

The NMTC program is administered by the Community Development Financial Institutions Fund (CDFI Fund), an office within the United States Treasury Department. The CDFI Fund began accepting applications for \$2.5 billion first-round tax credit allocations in spring 2002 and by August had received 345 applications.²⁸²

²⁸¹ City of Tampa adopted Ordinance #93-137.

²⁸² Jim Miara. *New Market Tax Credits, A CEOS for Cities Briefing Paper for Members: How This New Incentive Can Strengthen Our Cities*, April 2004, 2-3; http://www.ceosforcities.org/research/2004/New_Markets_Tax_Credit_Program.pdf; accessed July 23, 2005.

This program is only recently starting to see progression as it has been slow taking off due to the application process. Applicants have to spend 50 percent of their allocated funding before a deadline prior to application for a second round of funding. Many applicants either failed to meet this requirement or failed to apply for the second round. Many banks and local governments were skeptical of this program at first but have gradually begun to see the advantages to these tax credits.²⁸³ Jim Miara explains the importance of Community Development Entities (CDEs) in applying for these tax credits:

New Market Tax Credits can be applied only to equity investments in certified Community Development Entities. With these funds, CDEs are expected to use their local knowledge to make loans and investments in businesses located in low-income communities. A CDE must have a primary mission of community development through capital investment. Only a for-profit CDE can pass tax credits to investors, but non-profit organizations can apply for an NMTC allocation and bring in investors by forming a for-profit CDE as a subsidiary, partnership or limited liability company.

CDE eligibility is offered to such entities as community development banks or venture funds, community development corporations, small business investment companies focused on low- and moderate-income communities, New Market Venture Capital companies and other investment funds.²⁸⁴

The review process is fairly competitive and applicants are chosen based on those perceived to have greatest economic development as a result of the tax credits. Jim Miara explains that the review process:

The review includes the CDE's business strategy to make investments in low-income communities, capitalization strategy to raise equity from investors, management capacity, targeting to areas of highest distress, and impact on jobs and economic growth in low-income communities where investments are made.²⁸⁵

²⁸³ Jim Miara. *New Market Tax Credits, A CEOS for Cities Briefing Paper for Members: How This New Incentive Can Strengthen Our Cities*, April 2004, 3-4; http://www.ceosforcities.org/research/2004/New_Markets_Tax_Credit_Program.pdf; accessed July 23, 2005.

²⁸⁴ *Ibid.*, 5-6.

²⁸⁵ *Ibid.*, 8.

Tampa already has several existing CDEs that can take advantage of the valuable tax credits: Corporation to Develop Communities of Tampa, Inc., Neighborhood Lending Partners of South Florida, Inc., Neighborhood Lending Partners of West Florida, Inc., and the Tampa Bay Black Business Investment Corporation, Inc.²⁸⁶ With these CDEs already in place, the impact of NMTC within some of Tampa's low-income neighborhoods could be substantial. By thinking big and trying to attract investors to relocate their business to any of the vacant factories, much of the cost of the rehabilitation and establishment of the economic venture could be reduced by these NMTC when combined with the other tax credits and exemptions discussed earlier.

Other important incentives to consider are the many Federal and State grants-in-aid programs with emphasis on historic preservation or community development that could be utilized. These programs are administered by the Bureau of Historic Preservation in the Division of Historical Resources, Department of State and those eligible include:

By law, departments of the state (including state universities); units of county, municipal, or other local governments; any corporations, partnerships, or other organizations, whether public or private or whether or not for profit; and private individuals are eligible to submit applications and compete for Federal Historic Preservation Grants-In-Aid funding. However, also by law, for profit-corporations and private individuals are not eligible to apply for grants funded with State general revenue funds.²⁸⁷

²⁸⁶ Unites States Department of the Treasury, CDFI Fund, <http://www.cdfifund.gov/docs/certification/CDEstate.pdf>; accessed July 23, 2005.

²⁸⁷ *Preservation Incentives, State of Florida Historic Preservation Grants*, http://www.tampagov.net/dept_historic_preservation/files/forms/Fact%20Sheet-Grants.pdf; accessed June 12, 2005.

The projects that can make use of this funding include acquisition and development, survey and planning, and community education. Funding comes from State Matching Grants, State General Revenue/ Infrastructure Funding for Special Category Grants and Federal Funds for Matching Grants. State Matching Grants can apply to any of the above projects and generally grant \$15,000-\$20,000. State General Revenue/ Infrastructure Funding for Special Category Grants are available for large acquisition and development projects that exceed over \$50,000. These can sometimes exceed over \$250,000 depending on the project. Federal Funds for Matching Grants is available through an annual allotment of \$200,000 from the United States Department of the Interior and are available for survey and planning and community education projects.²⁸⁸

Another grant program to consider is the Community Development Block Grant (CDBG) Entitlement Communities Grants. The CDBG program was created under Title I of the Housing and Community Development Act of 1974 with this goal:

The program provides annual grants on a formula basis to entitled cities and counties to develop viable urban communities by providing decent housing and a suitable living environment, and by expanding economic opportunities, principally for low- and moderate-income persons.²⁸⁹

The City of Tampa is an eligible grantee and already participates in CDBG funded projects. Grant money from this program can be used for these activities:

- acquisition of real property;
- relocation and demolition;

²⁸⁸ *Preservation Incentives, State of Florida Historic Preservation Grants*, http://www.tampagov.net/dept_historic_preservation/files/forms/Fact%20Sheet-Grants.pdf; accessed June 12, 2005.

²⁸⁹ U.S. Department of Housing and Urban Development, *Community Development Block Grant Entitlement Communities Grants*; <http://www.hud.gov/offices/cpd/communitydevelopment/programs/index.cfm>; accessed July 23, 2005.

- rehabilitation of public facilities and improvements, such as water and sewer facilities, streets, neighborhood centers, and the conversion of school buildings for eligible purposes;
- public services, within certain limits;
- activities relating to energy conservation and renewable energy resources; and
- provision of assistance to profit-motivated businesses to carry out economic development and job creation/retention activities.²⁹⁰

This grant program could be used toward helping fund the acquisition and rehabilitation of one of the vacant factories to develop as a community center for the surrounding neighborhood. A combination of grants, tax credits and exemptions can make the rehabilitation and occupation of these factory buildings a reality and fill a role that these communities could use.

²⁹⁰ U.S. Department of Housing and Urban Development, *Community Development Block Grant Entitlement Communities Grants*; <http://www.hud.gov/offices/cpd/communitydevelopment/programs/index.cfm>; accessed July 23, 2005.

CHAPTER 6

RECOMMENDATIONS & CONCLUSION

After hearing and seeing the public reaction to these meetings, the author felt the city should continue to seek out designation for its significant historic resources, but will need to be balance its preservation goals with community desires. The HPC seemed either ambivalent or ignorant to the initiatives put forth by the local West Tampa CDC and neighborhood associations, but will need to work closely with these organizations if preservation is to be accepted in West Tampa. This section will list a number of recommendations on ways the city could insure these cigar factories gain the recognition and protection they deserve.

First, the city needs a member of the HPC staff to perform as a preservation educator/coordinator that can provide answers on a one-on-one basis with residents to explain the concept of historic preservation and how it can better the communities the city is interested in establishing local districts. Letters mailed to local citizens seem too impersonal, but a human element can make all the difference when trying to advocate policies that residents don't understand or misinterpret. The city should look into grant money or use a portion of their preservation funding to further educate the public in areas they feel need preserving.

Second, on the issue of the cigar factory owners opposed to the local designation of their buildings, the city needs to discuss with them what they can do to help keep these structures from being modified or destroyed. Hurricanes seem to be a big concern due to

the city being in a coastal region prone to damaging storms and many of these factories have 40 to 50 windows or more. The HPC needs to work closely with property owners when discussing the option of expensive wood windows versus functional metal storm windows. The Secretary of Interior Standards for Rehabilitation can be interpreted in favor of the property owners if the city is flexible. These are some of the oldest buildings in Tampa located in a coastal zone, so the city could loosen their regulations when working with property owners that want to rehabilitate their factories or the city could match grant funds to help partially fund the stabilization and protection of the most sensitive architectural features of these factories – the windows. Restoration of many of the cigar factories shutters would be an option to help restore an original feature of the building and provide functional protection to the windows in case of a storm. If the city were willing to help pay for some of the cost of helping protect these significant buildings, some of the owners could change their mind on the designation issue. The city needs to make them understand that they own not just an important building in the city's historical and architectural heritage but a symbol of the success of an immigrant community that brought prosperity and recognition to this city.

Third, the city needs to actively pursue adaptive reuse projects for the remaining vacant factory buildings. They could serve as government offices, community centers, or a truly grand museum to the cigar industry in Tampa. The city, by playing an active role with non-profits and the property owners, can help to attract business investors looking for a unique project. A potential investor may choose rehabilitating one of these factories versus a new costly construction. The Havana-American/ W. Seidenberg Factory and the Perfecto, Garcia & Bros. factory in Ybor City would make excellent mixed use projects,

with possibly a national grocery chain/drug store on the ground floor and residential/office space above. With new high density housing developments, such as condominiums and historic house rehabilitations taking hold in Ybor City, these factories could have businesses that provide necessities such as food and medicine to these communities. Many of the people moving into this area or that already reside there may have to travel several miles before reaching a grocery or drug store. If a major chain like Publix or CVS could be enticed into opening a store, by means of the available tax credits and other incentives discussed, then revitalization in these neighborhoods would really take off.

In *The Economics of Historic Preservation: A Community Leader's Guide*, Donovan Rypkema points out the advantages to mixed use adaptive reuse projects:

The good news is that creative architects, imaginative developers, and innovative preservationists have learned how readily historic buildings can be adapted to alternative uses. Examples of transforming warehouses into shops, factories into housing, and department stores into community centers exist throughout the country.

Furthermore, a common characteristic of most successful white elephant rehabilitation projects is that more than one use is reinserted into the completed development. Offices are combined with retailing; residential mixed with recreational; entertainment blended with food and beverage; or assembly functions combined with wholesaling. In some cases a single building houses three or four uses.

Two lessons have been learned from this adaptive-use approach to preservation: 1) the mix of uses protects the building owner from the vagaries that may occur within a single use; and 2) historic buildings are much more adaptable to this mixed-use strategy than most new buildings.²⁹¹

The idea for a museum or art and cultural center in one of the vacant factories could be an adaptive reuse project that draws upon the tourist industry. The history of

²⁹¹ Donovan D. Rypkema, *The Economics of Historic Preservation: A Community Leader's Guide*, National Trust for Historic Preservation: Washington, 1994.

cigar making, cigar labels, and the cigars themselves still occupies a niche that tourists are willing to travel to see and learn about. An art museum that had a permanent exhibit devoted to Tampa's cigar industry could be located on one floor and the other floors could be used for rotating exhibits. This use would not only preserve a significant cigar factory but would also help to preserve and perpetuate the story of Tampa's cigar industry. This adaptive reuse project would more than likely be able to attract a number of grants and other tax credits.

Fourth, the HPC needs to look into further protecting the historic neighborhoods in which these factories are located. Many Tampa citizens need to be aware of the history in their own backyard. With the HPC's attention primarily on West Tampa (which is good), other areas are being neglected. Palmetto Beach has no National Register historic district and their stock of historic buildings should probably be re-evaluated soon. Much of the historic fabric of this neighborhood is dwindling away or being covered with stucco. Advocacy and redevelopment initiatives here could revitalize this portion of town. The vacant V. Guerra, Diaz & Co. factory could be the center piece to an economic redevelopment plan in Palmetto Beach. The HPC should also look to extend the Barrio-Latino local district boundaries to protect much of the historic fabric in the northern portion of the Ybor City National Historic Landmark District. The fact that the Perfecto Garcia factory is less than half a block outside the already existing Barrio-Latino local historic district boundaries doesn't seem right. This factory is another vacant factory with a lot of adaptive reuse potential, and it is surrounded by historic cigar worker housing.

Fifth, in addition to proposing the individual designations of the fifteen unprotected cigar factories, the HPC staff should expedite a Multiple Property

Submission to the National Register for all the cigar factories, so that they can have increased recognition and qualify for tax credits. Someone down the road may want to rehabilitate the Tierra del Lago cigar factory in East Tampa, for instance, and it would be to the property owner's benefit to know that their structure was already listed so they can take advantage of Federal tax incentives.

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| <p style="text-align: center;">Recommendations</p> <ol style="list-style-type: none">1. Establish a preservation educator/coordinator to explain and advocate preservation policies; work with community members and organizations where preservation initiatives are being proposed.2. Work with property owners opposed to the designation process and those concerned about replacing historic materials, even possibly help with rehabilitation costs that would help protect the buildings from the threats of storms.3. The city should form partnerships with non-profits, property owners and potential investors to pursue adaptive reuse projects for vacant factory buildings such as mixed commercial and residential use, government facilities, community center or an art and history museum.4. The Historic Preservation Commission should look into surveying Palmetto Beach for possible National Register and/or local historic districts. The Barrio-Latino local historic boundaries should be extended north to encompass the remaining portion of the Ybor City National Historic Landmark District not currently protected.5. The HPC staff in addition to pursuing the local designation of the remaining factories, should expedite the submission of a Multiple Property Submission to the National Register of Historic Places so that all the factories can gain individual Federal recognition. |
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Figure 89: Summary of Recommendations.

While the preservation challenges facing these historic resources seem complicated, and they are, there is a substantial amount of financial assistance available to those looking to rehabilitate these buildings. As valuable building stock, the adaptive reuse possibilities and opportunities for these factory buildings are great. These buildings can most assuredly contribute back to the communities they once helped to build in a

myriad of possible uses. The city is making a conscious effort to protect these structures, but they also need to take a more pro-active role in making sure these buildings continue to serve the community in some capacity, whether its residential housing, commercial businesses, or public facilities such as community centers or museums. Further education and awareness to the history of these buildings can build pride in a community that may have forgotten its roots.

Studying the history behind these buildings has been a marvelous experience. The architecture is like no other in Florida. Tampa needs to cherish these amazing buildings before, in this time of “cookie-cutter” neighborhoods and aesthetically boring strip malls, people become used to banality. These buildings are anything but banal. You can almost hear the bustle of activity that used to envelop these structures only a few short decades ago. These buildings still embody the passion, hope, and ambition of men and women of different ethnic backgrounds that saw Tampa as a place of opportunities and possibilities. Tampa’s factory buildings were once the nucleus around which this community thrived, and they still can be, with proper planning and community involvement. They still have an important role to play in this community today, simply as reminders of what Tampa was, what Tampa is, and what Tampa can become. It would be a shame to continue losing these pieces of history that are full of memories of days past waiting to be shared with generations to come.

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