

HISTORIC TALLAHASSEE DESIGN MANUAL





Printed on recycled paper and recyclable.

The E.G. Chesley House, at 401 East Virginia Street, was built in 1895, and rehabilitated in 1989.

The cover image is by Ray Stanyard.



HISTORIC TALLAHASSEE DESIGN MANUAL

A guide to rehabilitation and new construction
in Tallahassee and Leon County

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1

INTRODUCTION



FLORIDA STATE ARCHIVES

*Mary Hays sits on
the porch of the
c. 1910 Hays House
at 906 East Park
Avenue soon after its
construction.*

INTRODUCTION

The buildings of Tallahassee and Leon County provide a tangible record of the history and development of this community. From the modest vernacular buildings that were home to the average Tallahasseean, to fine plantation homes that sheltered the affluent, to downtown commercial buildings where generations of Tallahasseeans went shopping — each in its own way provides a view of daily life in Tallahassee in earlier times.

The architectural styles of the buildings - from simple to elaborate - reflect the tastes and aspirations of the people of Tallahassee. The materials and craftsmanship in the buildings reveal the environment of North Florida and the skills of craftsmen from years gone by. The historic streetscapes, where concentrations of older buildings remain, provide important architectural diversity and a sense of place in our growing community. These old buildings and streetscapes are treasures to be enjoyed, cherished, and protected, for they add to the beauty and character of this community.

Many of these treasures have already been lost. Long time residents of Tallahassee can still recall when Adams and Monroe Streets were lined with antebellum houses, when downtown was the only place in town to go shopping, and when old farms and tenant buildings were common in rural Leon County. Today, only traces of this heritage remain.

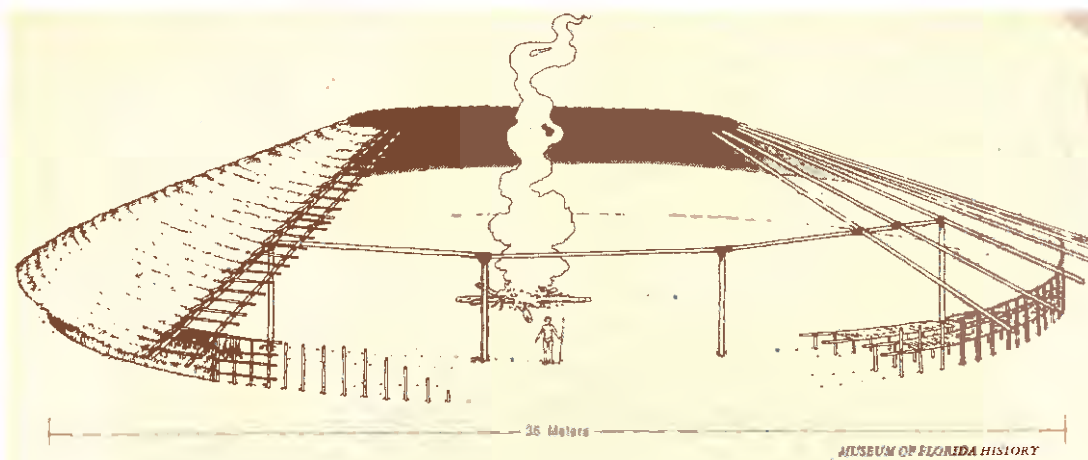


FLORIDA STATE ARCHIVES

Because these historic buildings and streetscapes are limited in number, their care and preservation becomes even more critical. These are non-renewable resources. Once they are gone, an important link with the past of Tallahassee and Leon County is gone forever.

The purpose of this manual is to highlight the significance of some of the many historic resources of Tallahassee and Leon County, and to provide useful information on how to properly maintain and care for historic properties. In addition, this manual outlines how additions to historic buildings and new construction can be designed in a manner compatible with the character of their historic environment. With careful stewardship, these buildings that have served as home, office, and commercial center for generations of Tallahasseeans, can continue to enrich the lives of future generations.

*Gallie's Hall/
Munroe Opera
House at Adams and
Jefferson Streets in
1892.*



This artist's rendering of the Indian Council House at San Luis shows the complexity and size of some native American architecture.

A BRIEF HISTORY OF TALLAHASSEE AND LEON COUNTY

In order to appreciate the architecture of Tallahassee and Leon County, it is important to understand the period in which it was constructed. This gives a context for the buildings, and a better understanding of the people and circumstances that molded the buildings and community.

While buildings remain that date back to the 1830s in Tallahassee and Leon County, in reality our heritage stretches back much farther.

PREHISTORIC AND EARLY HISTORIC - 10,000 BC-1824 AD

Almost 12,000 years ago, people inhabited this area, and by 1000 BC were establishing camp sites and burying their dead in mounds. By 400-500 AD, agriculture came to dominate the way of life of Native Americans in Leon County. They established settlements, created some of the finest native American pottery ever made, and traded with places as far away as the Great Lakes.

During the early part of what is known as the Fort Walton period, from 1000 AD to 1575 AD, the Lake Jackson mounds were created, which served as the political and ceremonial center for a large village, surrounding satellite villages and single family farmsteads. Later in this period, the area between the Aucilla and Ochlockonee Rivers supported a population of 30,000 people ruled by a chief who lived in the village of Anhayca, approximately a mile east of today's Capitol building in Tallahassee.

Europeans first came into contact with the Apalachee Indians of this region in 1528, and over the following years, through battle and disease, the Spanish explorers greatly decimated the native population. By 1607, the Apalachee invited the Spaniards to establish missions. At least nine missions were established in Leon County, including the administrative hub at San Luis, the western terminus for the mission chain in North Florida.

This delicate partnership was destroyed by British and Creek Indian raids in 1704, which resulted in the Apalachee and Spaniards abandoning Leon County. Creeks began to resettle the area, establishing large villages and towns. They too were driven out, this time by Andrew Jackson's raids in 1818.

It is primarily through archaeological investigation that information on prehistoric and early historic lifestyles can be discovered.

TERRITORIAL-STATEHOOD- ANTEBELLUM - 1824-1860

In 1824, Tallahassee was selected as the location of the capital of the new United States territory of Florida. Its original town plan centered on five open squares. A 200 foot wide boundary, cleared of trees and underbrush, surrounded the city to protect it from Indian attack.

Tallahassee's boundaries were today's Park Avenue, Meridian Street, Bloxham Street and Martin Luther King Boulevard. Located just out of the city limits was Old City Cemetery, the public burying ground.

One year after its founding, Tallahasseeans were replacing their primitive shelters. According to an 1825 description, "in place of their log-houses, elegant houses made of boards and timberwork, painted in all sorts of colors, are erected as if by enchantment in the very heart of the woods, which now assumes the name of city." By the 1840s, Tallahassee covered one square mile, and planters, merchants and professionals were building elegant town homes along Calhoun, Monroe and South Adams Streets and Park Avenue. The average Tallahasseean lived in a more modest dwelling. An 1838 line drawing by Comte de Castelnau shows a Tallahassee street scene of wooden houses with central chimneys and "cat slide" roofs. These simple vernacular building types continued to be built in Tallahassee well into the twentieth century.



This shows the plan of Tallahassee in 1831.

Comte de Castelnau sketched this scene of downtown Tallahassee in 1838. Frame vernacular architecture of this type would continue to be built in Tallahassee until the 1930's.





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This photograph of downtown Tallahassee in 1888 shows the commercial structures of Monroe Street in the foreground, and Park Avenue to the rear. Note the Leon Hotel on the site of today's Federal Courthouse, and the First Presbyterian Church which still stands today on Park Avenue.

Tallahassee's commercial district centered along Monroe and Adams Streets, between Pensacola Street and Park Avenue. When an 1843 fire destroyed most of the wooden buildings downtown, the City Council passed an ordinance declaring only brick and stone could be used to rebuild on Monroe Street. Most of the new buildings were small, two story brick buildings with windows only on the front facade. While Monroe Street had most of the town's stores and professional offices, Adams Street had the hotels, churches, and marketplace.

Leon County's economy was dominated by the plantation/slave system, with 56% of the county's white population owning slaves in 1836. Several fine plantation houses were built, including the Grove and Goodwood. However, far more typical of the antebellum plantation house in Leon County was Bellevue, home of Princess Murat, and now at the Tallahassee Jr. Museum.

CIVIL WAR - RECONSTRUCTION - TURN OF THE CENTURY - 1861-1899

By 1860, Leon County was relatively prosperous. However, that wealth was in the hands of a few. Its population of 12,343 included 3,194 whites, 60 free people of color, and 9,089 Negro slaves.

The Civil War resulted in profound economic and social change in Leon County. At the end of the war, agricultural land in the county declined in value by 75%, as cotton could not be profitably produced with paid labor. Many former slaves stayed on the plantations as sharecroppers, while others moved to Tallahassee, living in Frenchtown and Lincoln's Valley near the railroad depot on Railroad Avenue.

By the 1870s, the local economy began to regain its strength. Some farmers began to experiment with new crops, including vegetables, cattle, and even vineyards. Southern Leon County supported timbering and turpentine.

Downtown Tallahassee reflected this growing prosperity, with the construction of Gallie Opera House, Lively Corner, the Leon Hotel, and other commercial buildings. Two parks were established along Park Avenue in the area that had been cleared in the 1820s to protect the city from Indian attack. Calhoun Street experienced a second burst of growth, as new residences were constructed.

TURN OF THE CENTURY TO 1940

The rural areas of Leon County were slowly transformed to hunting preserves where wealthy Northerners could hunt quail and other small game. Eventually, these preserves covered almost 100,000 acres of the county. The remaining small tenant farms became less and less profitable, and during the 1920s and 1930s many black tenant farmers moved to the city, building homes in Frenchtown and Smokey Hollow near Cascades Park.

Early in this century, Tallahassee started to become more urban in nature. By 1902 it was necessary to number the houses in the city. In 1903 the city began supplying electricity to its residents, although not on a twenty-four hour basis until 1908. A sewage system was constructed in 1904, and by 1908, door to door mail service was initiated by the US Postal Service.

As state government continued to grow, Tallahassee's first "suburbs" developed to accommodate the growing population. Magnolia Heights, the area of Park Avenue west of Magnolia Drive, developed between 1899 and the 1930s, providing a home for state government workers and newcomers to the city.

In the 1920s, other suburbs opened up, including Country Club Estates, Los Robles, and several subdivisions that combined to form Lafayette Park.

This turn of the century photograph shows rural black housing, possibly former slave quarters.



FLORIDA STATE ARCHIVES



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The "suburb" Magnolia Heights, developed around the turn-of-the-century.

Each were located at the edge of the city limits and were geared to white collar workers of state government and Florida State College for Women.

Both Country Club and Los Robles were "planned" suburbs, reflecting a national trend of the early twentieth century. While Country Club centered on its golf course, Los Robles was intended to be designed in a South Florida Mediterranean Revival style.

The c. 1851 Brown House on North Monroe Street was demolished in 1966. The demolition of this fine Federal style residence and other community landmarks in the 1960's served as a catalyst for historic preservation efforts in this community.



Florida State University, or Florida State College for Women as it was known then, and Florida Agricultural and Mechanical University both grew during the period between the world wars. At Florida State College for Women, buildings such as Westcott Hall were designed in the widely popular "Collegiate Gothic" style. New residences lined College Avenue, providing homes for university professors. At FAMU, buildings were constructed in Georgian and other revival styles. Architect Rudolph Weaver

designed some of these buildings with funding from WPA programs of the 1930s.

WORLD WAR II TO PRESENT

In the 1940s, Tallahassee was still a somewhat sleepy southern town. People shopped at the stores on Monroe and Adams Streets, and on Saturday mornings bought their produce at the open air market downtown.

Dramatic growth in state government, and the related growth in population of Tallahassee and Leon County, forever changed the face of this community. The state built new offices downtown, some occupying the city's original open squares, and others eliminating older residential neighborhoods. In the 1950s and 1960s, new neighborhoods began developing to the northwest of town. By the late 1960s, neighborhoods were being established on former plantation lands to the northeast of town, a trend which continues into the 1990s.

Leon County grew from 31,646 in population in 1940, to 192,578 in 1989, and the City of Tallahassee grew in area from 4.15 square miles to 61.13 square miles during the same period. Tallahassee and Leon County lost many of their historic resources during this time. The challenge for the future is to preserve and protect what remains.

THE ARCHITECTURE OF TALLAHASSEE AND LEON COUNTY

The buildings of Tallahassee and Leon County reflect architectural trends that swept across the region and nation. Although the basic function of a building is to provide shelter, through its design a building can also be an art form, revealing insight into the period and place in which it is constructed.

In larger communities, architects often designed buildings of more affluent residents in architectural styles that reflected national and even international trends in design. In early Tallahassee and Leon County, designs often came from the local carpenters, the owners, or "pattern books" that were published to give the average citizen access to the designs of architects. The architecture of Tallahassee often reflects building materials that were readily available, the Southern climate, and access to national trends in architecture.

It is not possible to fit every building into a particular style of architecture. When designing their buildings, people often picked details from a variety of architectural styles, giving many of Tallahassee's buildings an eclectic character. However, it is possible to identify those styles that have influenced the design of the buildings of this community.



John Gilmore Riley rose to prominence as a black educator, businessman, and civic leader in this community. His vernacular 1890 home at 419 East Jefferson Street features "gingerbread" ornamentation typical of that era.



KAT STANFORD

GABLE FRONT
The two story gable front Cotton House is located at 406 North Meridian Street and was built in c. 1904.

GABLE FRONT AND WING
The c. 1900 Bradford-Wells House at 324 East Virginia Street is an example of a two story gable front and wing house. This photograph shows the house in c. 1922.



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SIDE GABLE
Built in c. 1910, this house at 444 West Carolina Street is an example of the one story side gable vernacular house. Note the similarity to Comte de Castelnau's 1838 illustration on page 5.



KAT STANFORD

VERNACULAR

Vernacular buildings were constructed by lay or self-taught builders to provide basic shelter, without attention to architectural style. They were the most prevalent form of shelter for early Americans, and reflect available building materials, skills of the builder, and environmental conditions. Sometimes, they had ornamentation applied to imitate a popular style of architecture.

Vernacular buildings were widely constructed in Tallahassee from pioneer days through the 1930s.

PYRAMIDAL ROOF

The house at 315 West Call Street was built in 1935 and is a pyramidal roof building with Craftsman influence.



KAT STANFORD

FEDERAL

From the 1780s until around the 1820s, the Federal style of architecture was popular in America. This style was created in Britain, based in part on classic domestic Roman architecture combined with Renaissance features.

Federal buildings are simple in form and ornamentation, and feature rectangular forms and low pitched roofs. Glazing (or glass) is a dominant feature, and often the buildings are three bays wide, and have entrances with elliptical fanlights and slender sidelights, and dormer windows. Even though Tallahassee was established after the Federal style was waning in popularity, historic photographs show that pioneers brought this style to territorial Tallahassee.

GREEK REVIVAL

The Greek Revival style was highly popular in America between 1820 and 1860. Americans viewed themselves as carrying on the democratic ideals and traditions of Classical Greece, and to many, Greek Revival architecture reflected American commitment to the new democracy of this emerging nation.

Greek Revival buildings are usually in the form of a highly symmetrical rectangular block and have low pitched roofs. They feature "trabeated"



FEDERAL
The 1844 Bloxham House at 410 North Calhoun Street, is Tallahassee's finest remaining residential example of the Federal style. The porch is not typical of this style, and was probably added at a later date.



FEDERAL
Constructed in c. 1841 and originally located on Adams Street, the Union Bank is Florida's best remaining example of Federal commercial architecture.



GREEK REVIVAL

The c. 1830

"Columns" at 100 North Duval Street is an example of the Greek Revival style.

GREEK REVIVAL

The 1841 Bowen House at 325 North Calhoun Street, is symmetrical in form, has a trabeated doorway with transoms and sidelights, and uses classical columns.



GREEK REVIVAL

This was a very popular style for churches, as seen in the c. 1835 First Presbyterian Church at 102 North Adams Street.



doorways (with transoms and sidelights) and columns in classical orders. They were often painted white.

Early photographs of Tallahassee show numerous fine examples of the Greek Revival style of architecture. Several good examples remain today.

GOTHIC REVIVALS

There were several "revivals" of Gothic-inspired architectural styles in the 1800s. The first revival occurred from the 1830s to the 1860s and a second resurgence occurred around the turn of the century. The Gothic Revival style resulted from the "romantic" movement that swept Britain and then America. Architects turned to the Gothic styles of medieval Christian architecture for inspiration. Because of its association with early Christianity, this style was especially popular for churches.

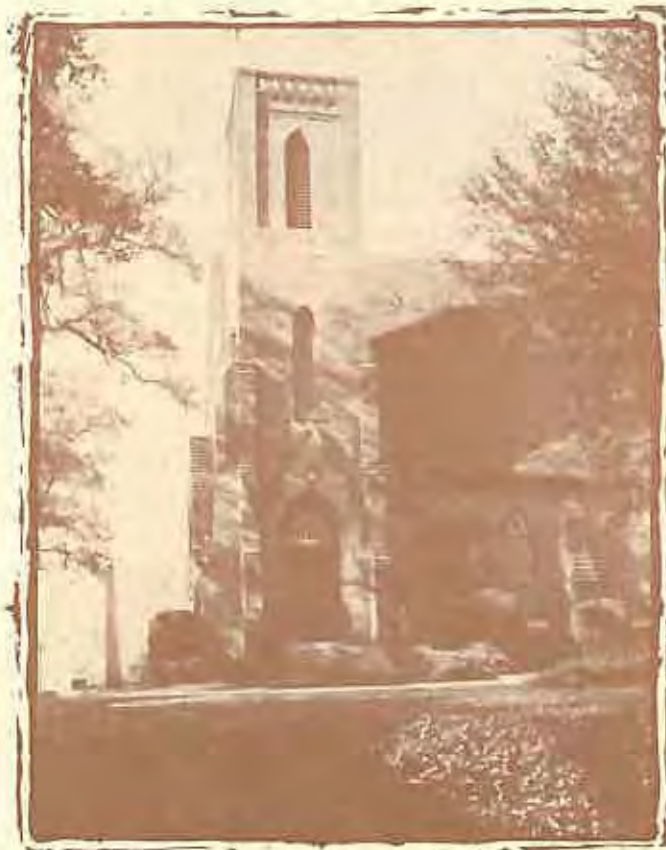
Gothic Revival buildings are characterized by irregular massing, steeply pitched roofs, the use of pointed arches and gables, lacy decorative trim, and verandas on residential buildings. The emphasis was on creating a "picturesque" building.

Only a few Gothic Revival buildings remain in Tallahassee.

GOTHIC REVIVAL
The Murphy House, at 317 East Park Avenue, was remodeled in the 1850s and reflects a Gothic Revival influence.



GOTHIC REVIVAL
The c. 1878 Bradford-Cobb House, located at 403 North Calhoun Street, is a good example of the Gothic Revival style from the later period.



GOTHIC REVIVAL
St. John's Episcopal Church, begun in 1880, is Tallahassee's best example of the later Gothic Revival style. It is located at 211 North Monroe Street.



ITALIANATE

The c. 1856 Brokaw-McDougall House at 329 North Meridian Street was built during the peak of popularity of the Italianate style in America. It has many characteristics of "high style" Italianate architecture, including a "lantern," overhanging eaves with brackets, and low pitched roof.

ITALIANATE

The Italianate style was inspired by northern Italy's rural architecture, and was prevalent in America from about 1840 to 1880. Like the Gothic Revival style, it was in response to the "romantic" movement sweeping the country.

Italianate buildings often have low pitched roofs, overhanging eaves with brackets, arched windows, balustraded balconies, and sometimes a "lantern" (or tower) on the roof.

QUEEN ANNE

Queen Anne is an eclectic architectural style that borrows very freely from both medieval and classical architecture. It flourished in America from the 1880s until the early 1900s, and is another "romantic" style of architecture.



QUEEN ANNE

Built in 1910, the Hays House at 906 East Park Avenue is a fine example of the Queen Anne style.

QUEEN ANNE

The decorative trim, use of shingles in the gables, and wrap around porch give the 1895 Chesley House at 401 East Virginia Street a strong Queen Anne flavor.



Buildings in the Queen Anne style often have irregular, asymmetric forms, towers and turrets, tall and detailed brick chimneys, and wrap around porches.

This style appears to have been very popular in Tallahassee, although in many instances people took modest vernacular buildings and applied shingles and gingerbread to create a "Queen Anne" effect.

NEO CLASSICAL

Neo Classical architecture was prevalent in America during the first half of the twentieth century. It became popular as a result of the 1893 World's Columbian Exposition in Chicago, where architects used the style widely. It was a reaction against flamboyant "romantic" architecture, and represented a return to more restrained classical styles.

Neo Classical buildings are characterized by a full height porch with classical columns, and symmetrical composition with a central entrance.

COLONIAL REVIVAL

A reawakening of interest in the history and architecture of America's Colonial period led to the popularity of the Colonial Revival style from



*NEO CLASSICAL
The c. 1908 Carnegie
Library is one of the
oldest buildings
remaining on the
FAMU campus and
is in the Neo
Classical style.*

the 1880s through the 1940s. Early Colonial Revival buildings were quite eclectic, borrowing from Georgian, Federal, Queen Anne, and other styles. Later Colonial Revival buildings tend to be more "academically" correct adaptations of the original Colonial styles.



**COLONIAL
REVIVAL**
*Built in 1906 at 318
North Calhoun
Street, the Shine
House is a basic
pyramidal roof house
with Colonial Revival
detailing applied.*



**COLONIAL
REVIVAL**
*Located at 1005 East
Park Avenue, the
1915 Smith House is
a vernacular
residence with
Colonial Revival
elements.*



**COLONIAL
REVIVAL**
*The c. 1930 Lee
House at 863 East
Park Avenue is
typical of the more
“academically
correct” later
Colonial Revival
architecture.*

Colonial Revival buildings often have a strong emphasis on the front door, with the use of a pediment, fanlight, and sidelights being typical. It is common for them to have an entry porch with pediment. They are usually symmetrical, and windows are typically multi-paned double hung sash.

CRAFTSMAN

The Craftsman house became the most popular form of residential architecture in early twentieth century America. Many Craftsman houses were "bungalows," the concept for which came from India. Californian architects Greene and Greene melded this concept with elements of Japanese architecture and the British Arts and Crafts movement to develop a style that was distinctly American. Sears and Roebuck offered many versions of Craftsman houses in their mail order catalogs.

The typical Craftsman house is one to one-and-a-half stories, has a low pitched gable roof with overhanging eaves, exposed rafters and beams, and porches, often with tapered square columns. In higher style examples, the buildings are often constructed of a combination of materials, including shingle, brick, wood siding and stone.

Many of Tallahassee's early twentieth century homes are derived from the Craftsman style.



CRAFTSMAN
The c. 1900 Meginnis Cottage at 503 East Call Street is a side-gable house with Craftsman-inspired porch.



CRAFTSMAN
The Gibson Bungalow I at 512 North Calhoun Street was built in 1925-1926.



CRAFTSMAN
The Clara Lewis House at 535 West College Avenue was built in 1916 and is one of Tallahassee's finer examples of the bungalow.



PERIOD REVIVAL
The Los Robles Gate,
with its barrel tile
roof, use of arches,
and stucco finish, is
executed in the
Mediterranean
Revival style. It was
constructed in 1927.



PERIOD REVIVAL
Built in 1927, the
Collin House at 1514
Cristobal Drive, is an
example of Tudor
Revival architecture.
Note the half-
timbering.



PERIOD REVIVAL
Florida State
University's Dodd
Hall, built in 1925,
and designed by
William Edwards of
Atlanta, is a fine
example of
"Collegiate Gothic"
architecture which
was widely popular
on campuses across
the country.



PERIOD REVIVAL
The Fraleigh House,
at 311 DeSoto Street,
was built in 1936 and
is designed in the
English Cottage style.

PERIOD REVIVALS

Period Revival buildings were popular from the 1920s to the 1950s and filled the growing suburbs of America. They were often based on European rural structures. Tudor, Mediterranean, Norman, and English Cottage architecture provided inspiration for Period Revival buildings.

Period Revival buildings used varied architectural details to create picturesque suburban homes. There are numerous Period Revival buildings in Tallahassee

ART DECO/MODERNE

Inspired by the 1925 Paris "Exposition Internationale des Arts Decoratifs and Industriels Modernes," the Art Deco style swept the country in the late 1920s and 1930s. Primarily, Art Deco was a decorative style that was used on furniture and jewelry as well as buildings. Geometrical and stylized floral ornamentation were widely used to highlight the "moderne" buildings. The buildings themselves were streamlined, reflecting machine age industrialism.

The buildings often have a concrete, stucco, or smooth stone finish, and feature bands of windows, curved corners, and projecting lintels. Decorative elements, often of terra cotta or glass, were polychromatic and highly stylized in design.

ART DECO/ MODERNE

Designed by leading Tampa architect M. Leo Elliott, the 1936 Old Leon County Jail at 803 East Gaines Street is a good example of the Art Deco/Moderne style. Note the streamlined design and the decorative etched glass panels.



2

TOOLS FOR HISTORIC PRESERVATION



Flavius Coles and family are pictured in 1895 on the porch of the Coles-Buzzett Farm House at 411 Oakland Avenue.

TOOLS FOR HISTORIC PRESERVATION

“It is better to preserve than to repair, better to repair than to restore, better to restore than to reconstruct.”

A.N. Didron, 1839

Before any preservation project is begun, a number of fundamental decisions need to be made. What will the property be used for? Will the property be restored to its original condition, or rehabilitated for contemporary use? How can the significant architectural and historical features of the building best be preserved? When planning for the preservation project, what steps need to be taken?

USE OF HISTORIC PROPERTIES

From a preservation perspective, the most desirable use for a historic property is often its original use. Keeping a historic home as a residence or a storefront as retail space usually requires the least physical changes to a property. However, because of changes in economic conditions, zoning, and other realities of modern life, sometimes it is not feasible to maintain properties in their original use.

In numerous communities, spacious old homes have been converted into offices, retail shops, bed and breakfasts, and other new uses. This “adaptive use” of a building can be done in a manner

The 1907 Mizell-McMullen House at 525 North Calhoun Street has been rehabilitated as a private residence. Numerous other properties in the Calhoun Street Historic District have been adaptively used as offices.



that respects the historic character of a property, while giving the building an economically viable new use that allows it to continue to be preserved.



Tallahassee's Old City Waterworks needs to be stabilized so that the building does not continue to deteriorate.

The Perkins House at 118 North Gadsden Street was built as a residence in c. 1903. By 1983 it was in a serious state of disrepair.



The Perkins House was rehabilitated as offices. The project followed the Secretary of the Interior's Standards and received Federal Investment Tax Credits available for income-producing property.



RAY FIANTARO

PRESERVATION METHODS

The condition of the property, degree of authenticity desired, and funds available usually dictate the method used to preserve a historic resource. Although "rehabilitation" and "restoration" might sound alike, the end result is quite different.

STABILIZATION entails making a building weather resistant and structurally safe, enabling it to be rehabilitated or restored in the future.

Stabilization techniques include covering the roof and windows so that rainwater cannot penetrate, removing overgrown vegetation, exterminating, carrying out basic structural repairs, securing the property from vandalism, and other steps to prevent additional deterioration of the property. This approach is usually taken on a building not currently in use to "mothball" it until a suitable use is found.

REHABILITATION involves undertaking repairs, alterations, and changes to make a building suitable for contemporary use, while retaining its significant architectural and historical features.

Rehabilitation often includes undertaking structural repairs, updating the mechanical systems (heating and air conditioning, electrical system, and plumbing), putting on additions for bath-

rooms, repairing damaged materials such as woodwork and roofing, and painting.

Rehabilitation sometimes necessitates the adaptive use of a building from residential to office or commercial use. This may result in physical changes, such as additions for offices, parking lots, and signage.

If a rehabilitation is sensitive, those changes are made in a way that does not detract from the historic character and architectural significance of the building and its setting. Many of Tallahassee's historic properties have been sensitively rehabilitated.

RESTORATION includes returning a building to its appearance during a specific time in its history by removing later additions and changes, replacing original elements that have been removed, and carefully repairing parts of the building damaged by time.

Restoration is a more accurate and costly means of preserving a building. It entails detailed research into the history, development, and physical form of the property, skilled craftsmanship, and attention to detail.

RECONSTRUCTION entails reproducing, by new construction, the exact form and detail of a vanished building or part of a building, to its appearance during a specific time in its history.



Although constructed in c. 1840, the Knott House at 301 East Park Avenue has been restored to its appearance in 1928, the year the Knott family acquired the house and made significant changes to the property.



The kitchen on the Knott House has been reconstructed to appear as it was in 1928.

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

If the goal is to sensitively preserve a historic resource, it is useful to keep that goal in mind throughout the entire process. The United States Department of the Interior has developed ten basic Standards for Rehabilitation that are used as guidance for thousands of preservation projects across the nation.

These Standards allow buildings to be changed to meet contemporary needs, while ensuring that those features that make the buildings historically and architecturally distinctive are preserved. These Standards can provide useful guidance for

any preservation project, and provide the framework for the guidelines developed in this publication:

1. Property shall be used for its historic purpose or be placed in a new use that requires minimal changes to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alterations of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize an historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. When the severity

of deterioration requires replacement of a distinctive feature, the new feature shall match the old design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the most gentle means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the historic property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Built as a residence in 1912, the Murrow House at 500 Miccosukee Road was rehabilitated as offices in 1989, following the Secretary of the Interior's Standards for Rehabilitation.





Some problems are very obvious, such as this rotting porch trim.

PLANNING FOR THE PRESERVATION PROJECT

It is important to undertake a logical progression of steps in planning for a preservation project. Each step identified in this section is a building block that serves as a foundation for the next. The Historic Tallahassee Preservation Board has additional information on each of these steps.

Take photographs of the building and its details, and keep notes. After the project is completed, it is great to compare “befores” and “afters.”

INSPECT THE BUILDING:

Before any work is undertaken, a thorough inspection is essential. Systematically examine the foundation, structural members, masonry work, siding and trim, doors and windows, attic space, roof, and chimneys to determine evidence of structural problems, water and termite damage, or other conditions that need to be addressed. Also evaluate the electrical system, plumbing, and heating and cooling systems.

It may be wise to hire a professional inspector to examine the building and prepare a report evaluating its condition. This will rarely cost more than \$500. Ask the inspector for the names and numbers of owners of other property he or she has inspected. Call the owners to make sure they were satisfied with the inspector's work.

IDENTIFY THE CHARACTER DEFINING FEATURES OF THE BUILDING:

To sensitively preserve a historic building, it is important to identify those visual qualities – building materials, features and spaces – that give the building its distinctive character.

First, look at the overall visual character of the building without focusing on its details - its setting, general shape, roof shape, projections such as porches, openings such as windows and doors, and materials used in its construction.

Second, look at the building up close to see evidence of craftsmanship, such as decorative ornamentation, quality of the materials used, and other features that are of significance.



HAY STANTARD



HAY STANTARD

Details on the Chesley House include dominant features such as the fishscale shingles and decorative trim.

Less obvious but also important details are found on the door.

Third, identify the visual character of the interior of the building. Look at each room to see how its shape, details, and craftsmanship make it distinctive. Also, the interior layout of the building and the relationship between the rooms can be significant features.

Incorporate the preservation of these significant character-defining features into the final plan.



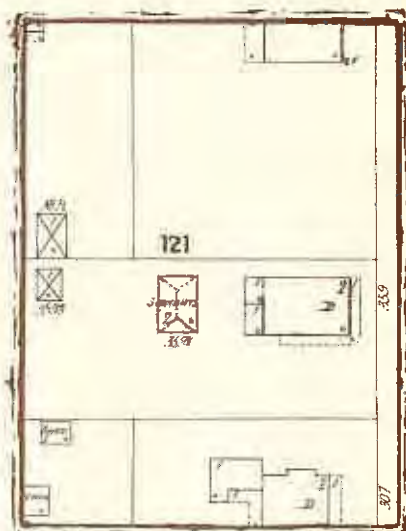
This photograph of the Chesley House during rehabilitation reveals its residential setting, rectangular building form, dominant roof with several gables, projecting porches and bay windows, numerous windows and frame construction.



This interior shot of the Chesley House after it was rehabilitated shows the large, spacious character of the room, as well as the decorative fireplace, wooden picture rail close to the ceiling, and pocket doors.



By the 1970s, the Bloxham House at 410 North Calhoun Street was in a serious state of deterioration, and had lost a great deal of its historic character. Note the wing to the left.



The 1909 Sanborn Insurance Company map of downtown Tallahassee shows the layout of the Bloxham House in that year. Clearly, there was a wrap-around porch, and the wing to the left was a later addition.

CONDUCT HISTORIC RESEARCH:

To better understand the building, research its history and development. This will provide important information to determine what features should be preserved, and what can be removed.

Examine the building for physical evidence of earlier features, talk with people who remember what the building used to be like, look at historic photographs and Sanborn Insurance Company maps, and find out if there are any newspaper articles or surveys done on the property. The Appendix includes information on where to find these photographs, maps, and other resources.



Historic photographs assisted the owners with their sensitive rehabilitation so that from Calhoun Street today, the Bloxham House appears much the way it did at the turn of the century.

IDENTIFY CITY AND COUNTY REQUIREMENTS:

Contact the City and County to determine what procedures need to be followed. Will a building or other permit be required for the project? Does the electrical wiring not meet code and need to be replaced? Will a fire escape need to be installed because the building will be used for offices and have meeting rooms? These and other issues need to be addressed up front, before the project is started.

DEVELOP THE PLAN:

Once all this information is assembled, develop the plan for the project. It may be necessary to get assistance from architects, landscape architects, interior designers, or other professionals. The plan identifies what needs to be done to preserve the building, and should include steps to:

1. Stabilize the Building: This stops further damage to the property. Decide whether to use temporary or permanent means to stabilize the building. For example, a damaged roof may be temporarily patched with plywood to stabilize it, or missing shingles may be replaced with matching shingles and flashings replaced to repair the roof more permanently. Temporary repairs should be reversible and not harm the historic materials of the building.

2. Undertake Structural Repairs: Repairs to the foundations, structural members and the like should be high on the list of priorities because they represent a relatively major cost, and are vital to the overall condition of the property. They often affect more than just the immediate area of work. It is not recommended that structural work be done in phases.

3. Repair or Replace the Mechanical Systems: Plumbing, electrical, and heating and cooling systems are central to the usefulness of a contemporary building. If their repair or replacement is necessary, it should be done early in the process.

4. Improve Energy Conservation: Energy retrofitting measures can include caulking and weather stripping around doors and windows, installing insulation in the attic, and planting shade trees on southern and western exposures to minimize sunlight.

5. Complete "Cosmetic" Work: Repairing the siding, reconstructing the porch, painting the building, and other similar projects should be undertaken last, and can be prioritized and undertaken in phases. They can be ruined or may need to be changed if they are done before basic structural and mechanical problems are corrected. Cosmetic work will have the greatest visual impact on the structure, and probably will generate the most public interest in the project.

3

REHABILITATION AND MAINTENANCE



FLORIDA STATE ARCHIVES

At the turn of the century, two people sit by the antebellum Duval Mansion to the left, and the President's house, on the campus of Florida State Normal and Industrial School, now FAMU.

REHABILITATION AND MAINTENANCE

When rehabilitating a building, treat with respect both the building materials and the architectural features that make the building distinctive. The materials and architectural features set historic buildings apart from contemporary construction, and give them their unique character.

There are methods to repair and maintain historic building materials that preserve the materials, and ensure easier maintenance of the building over the long run. Likewise, there are ways to sensitively adapt historic buildings for contemporary purposes without destroying the unique character of the building.

BUILDING MATERIALS

Common building materials in Tallahassee and Leon County include wood, masonry and stucco. Each requires special treatment, and each should be preserved and maintained as an important component of the historic building.

WOOD

Because of the ready availability of lumber, many of the historic buildings of Tallahassee and Leon County are constructed entirely of wood: floors, roofs, details and structural members are of wood, and they are covered in wood siding.

Routine maintenance is the most effective means of preservation.



The wooden siding and trim are important character defining features of this building.

This blistering paint indicates moisture damage.



This wood has been infested by termites.

Moisture Damage - Moisture penetration is a serious threat to wood because it can cause decay. In areas with a higher than average humidity level, like Tallahassee, wood is likely to absorb water to the point where decay can begin. **Any** preservation project should repair or replace those features that have been damaged, and ensure that the source of the problem is properly eliminated.

Water damage can be detected through loose, blistered, or peeling paint, warped boards, cracks in the siding, or missing shingles. To discover other problem areas, probe the wood with a small ice pick. If the pick penetrates more than 1/4 of an inch, there may be a problem.

After repairing the damage, make sure the original source of the moisture problem has been eliminated, or the problem will occur again. Typical sources include leaking gutters, downspouts, roofs (especially in valleys and near chimneys), and flashings.

Termite Damage - Signs of termite infestation include seeing small flying insects with wings, piles of wings, and earthen tunnels leading from the soil to the wood. Termite damage may also be present if an ice pick easily penetrates the wood.

First, seek the help of a professional in termite control to eradicate the problem. This may

involve tenting the building, or treating the soil and wall surfaces below the building with chemicals that attack the termites. Evaluate the various options to find the one that is the least damaging environmentally. Next, remove all infested wood, and replace with pressure treated wood. To prevent further infestation, remove all scrap wood in close proximity to the building, take care to prevent moisture penetration, as termites are attracted to moist wood, and have yearly inspection and treatment by a pest control specialist. The specialist should also be asked to look for signs of beetle and carpenter ant infestation.

Repair Techniques - When wood has been damaged by moisture, insects, or other problems, the preferred preservation option is to repair it rather than replace it. If the damage is so extensive that repair is not an option, replace only those portions that require replacement, and match the original features in design, color, texture, and where possible, materials.

If the damaged wood is trim or small areas of siding, it may be possible to repair it through use of putty or semi-rigid epoxies. It is essential that all the rotted pieces are removed, and the wood is thoroughly dried, and treated with a fungicide. Otherwise, the putty or epoxy will trap moisture in the wood and create greater problems.

If using an epoxy, make sure it is formulated for wood. Wood expands and contracts, and the

The decorative shingles in this gable end contribute to the character of this building. Damaged shingles should be replaced with new ones of the same shape, texture, and material.



epoxy needs to be flexible or it will cause the wood and epoxy to split. The two basic types of epoxies are consolidants, which are liquid and soak into the decayed wood, and paste filler which can be used to fill cracks and holes. Marine suppliers are a good source for various epoxies.

APPROPRIATE

This trim is an important element of the building and has been sensitively repaired.



APPROPRIATE

This millwork was reproduced locally, and matches what was on the building historically.

Epoxies are especially effective for decorative trim costly or difficult to replace. Generally, avoid using epoxy on structural elements such as the bases of columns, because the epoxy may not bear the load. However, there are a few epoxies appropriate for structural uses.

As always, follow the manufacturer's directions carefully, and remember that epoxies are toxic chemicals. Work quickly with epoxies since they set quickly. It is possible to inadvertently "glue" pieces of wood together (such as a window sash to a frame) if the epoxy is not allowed to completely dry. Experiment with the least visible and easiest to replace pieces of wood first.

Replacement Techniques - If it is necessary to replace a portion of the siding or trim, it should replicate the old in design, texture, and other visual qualities. Pressure treated wood is recommended only for those areas that experience prolonged contact with moisture, such as porch floors. Wear a mask and gloves when working with this wood, as it is treated with chemicals. Read the manufacturer's instructions closely, as some pressure treated wood needs to "cure" up to a year before painting. When replacing wood, use galvanized nails. If existing nails are not galvanized, it may be necessary to treat the nail heads for rust.

Millwork can often be replicated. It may also be possible to find historic replacements through

architectural salvage companies, local contractors, and antique dealers. Avoid adding architectural details which give the building a phony historical appearance.

If the damaged wood is a structural member, it should be replaced or supplemental bracing should be added. Be sure to seek professional advice when making structural repairs.

Cleaning Wood Surfaces - Especially downtown, buildings accumulate grime and mildew. Water pressure under 600 psi may be used to clean the building. Inspect the project frequently to make sure the water pressure is not pitting or gouging the surface of the wood. Also make sure the water is not penetrating between or under the wood siding.

Areas with mildew may be washed periodically with a mild mixture of bleach, detergent, and water. The *Old House Journal* recommends using 1 quart of household bleach (5 percent sodium hypochlorite), 1/3 cup household detergent (make sure it does not contain ammonia), and 3 quarts warm water. Use this treatment sparingly because of environmental concerns.

Removing the Paint - Preparing the building is one of the most important steps for a good paint job. First, loose and damaged paint should be removed. It is not necessary to go down to bare



When preparing the building for painting, remove loose and damaged paint.

wood, but it is important to go to a stable paint surface that is not chalking, peeling or flaking.

Paint removal should be done with care. "Abrasive" techniques such as sandblasting, high pressure water cleaning, sanding with a rotary sander, and some chemical treatments generally are not recommended. Not only do they remove the paint, they also remove the surface of the wood. This allows water to penetrate the wood more easily, leaving it much more vulnerable to serious moisture problems. Aesthetically, they give the surface of the wood a rippled effect, and can destroy architectural details.

INAPPROPRIATE

This siding was chemically stripped. It seriously damaged the wood by softening it and raising the grain. A few years later the siding had to be replaced.



APPROPRIATE

Sensitive scraping and a heat gun were used to remove old paint from the Brokaw-McDougall House. This extensive paint removal probably will not be necessary again for another 75 to 100 years.

Always use the most gentle means possible to clean the building, as this lessens the likelihood of irreversible damage. Recommended techniques for paint removal on historic wood surfaces include hand scraping, heat gun, and low water pressure under 600 psi. Some forms of chemical stripping may be appropriate for small areas of the building, such as crevices and ornamental detailing.

Hand scraping involves removing loose paint with a wire brush and then hand sanding to “feather” the edges of the remaining paint. If done with care and fine grade of sandpaper, a belt sander may be used on siding as long as it follows the grain of the wood. Rotary sanders are not recommended as it is easy to gouge and damage the surface of the wood.

Use of a heat gun is recommended for surfaces with an excessive paint build-up that is not cracking or peeling. No open flame should be used. Take care not to scorch the building.

As noted, chemical stripping is only recommended for small areas such as ornamental woodwork where the crevices are too small for other methods of paint removal. Under no condition should chemical stripping be used wholesale on the siding or on large portions of the building. Chemical stripping will cause irreversible damage to the wood by softening it and raising the grain, making it more vulnerable

to water penetration. Follow the manufacturer's instructions carefully.

Most types of chemical strippers are very damaging to the environment. Recently, however, new chemical strippers have been introduced which take longer to work, but are water-based, non-toxic and non-caustic.

Any building constructed prior to 1950 probably used lead-based paint, and lead poisoning can be a concern, especially with labor intensive hand scraping, chemical stripping and heat guns. Take precautions when dealing with lead-based paint, including wearing a respirator with a lead screening cartridge, removing work clothes immediately after finishing for the day and washing them separately, removing all paint residue and work materials from the work site daily and treating as toxic waste, damp mopping all surfaces after finishing work for the day, and not eating or smoking near the site. Be sure to check with a physician if there are any concerns about lead poisoning.

Painting the Building - After removing loose and damaged paint, the next step is to caulk gaps in joints and seams to prevent water penetration. Next, wash the building as described above, because if the surface is dirty with grime and mildew, the new paint will not properly adhere to the surface. Make sure the surface is dry before applying the primer.

Wooden architectural details such as these are appropriate for careful chemical stripping.



Primer gives the topcoat better adhesion to the building. Allow the primer to dry before applying the topcoat, but do not wait longer than two weeks as the primer will start to undergo chemical changes and the topcoat will not adhere as well.

Generally, do not use a latex paint over an oil based paint, and vice versa. They do not work well together, and the paint job may not last as long. To find out what type of paint has been used in the past, chip a piece off. Check with a paint dealer to identify what type of paint to use.



This detail of a historic photograph shows the distinctive character of this building.

Often, when applying aluminum siding, architectural details are not replaced.



Paint Colors - Paint colors are easily changed, and therefore there are no hard and fast "rules" on what color to paint a building. Historically, however, different styles were painted particular colors. For example, classically derived Greek Revival and Neo Classical buildings often were painted white when first constructed. Romantic Gothic Revival and Queen Anne buildings were usually polychromatic (many colors), with rich deep shades being particularly popular. By saving paint chips from the body, trim and details of the building, a paint analysis may be done to determine the historic colors of a building.

When choosing colors, try to select a combination that will highlight the architectural details of the building. Typically three colors, one for the body, one for the base, and one for the trim, will bring the architectural details into focus.

Aluminum and Vinyl Siding - In some instances, people install aluminum or vinyl siding in the hope they can avoid the problems of wood siding and the need for repainting. In reality, aluminum and vinyl siding do not solve these problems, and may in fact generate more.

Aluminum and vinyl siding are not suitable for preservation projects. One problem is that, when placed directly over existing wood siding, they trap moisture in the wall, enhancing the opportunity for decay and causing greater deterioration of the building.

A second problem is that the use of this siding often results in the removal or covering of significant architectural details of the building. Decorative trim at the gable ends, eaves, windows, porches, or other areas may be permanently removed or damaged in the process of installation. Original siding will be obscured, and the replacement material may completely change the character of the building because the "board size" is different, and the sheen of the new siding is artificial in appearance.

Some property owners install aluminum or vinyl siding in the belief that it will save them money over the long run. Compare the cost of installing this siding with the cost of four paint jobs and routine maintenance over a twenty year period, the life of some sidings. Often, aluminum and vinyl siding are more expensive, and are not sensitive to the historic character of the property.

MASONRY

Some historic Tallahassee buildings are masonry, and many include masonry elements such as foundation piers and chimneys. Masonry also needs to be treated with care.

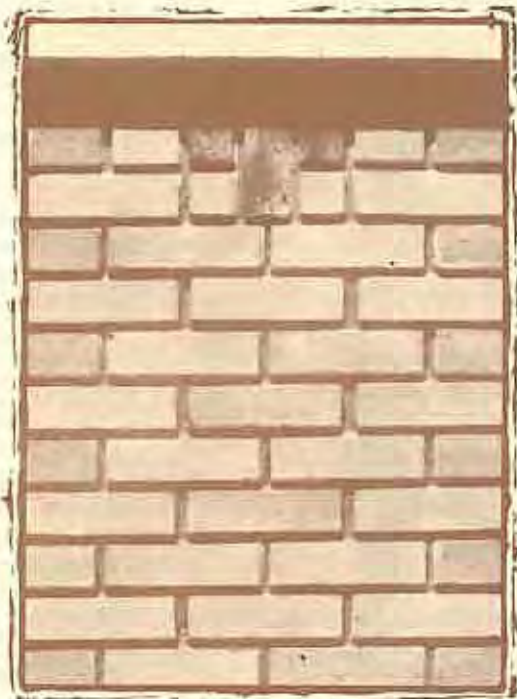
Moisture Damage - Moisture penetration causes deterioration in masonry. A brick wall with high moisture content will deteriorate over time. Moisture penetration occurs in cracked joints and



This building's unpainted masonry is an important character defining feature.

bricks, areas with deteriorated mortar, or at points where different materials and planes meet, such as at the sills of windows, and at faulty gutters and downspouts.

Moisture in the ground traveling into the wall can cause a problem known as "rising damp." A sign of this problem is a change in color or a whitish line part way up a masonry wall. Check to see if the ground slopes down toward the foundation, as this can cause problems. If it does, build the earth back up so it slopes away from the foundation. Also, maintain space between plantings and the foundation to allow air circulation.



APPROPRIATE
This masonry wall of a Craftsman bungalow shows the original deep joints and unpainted surface.



INAPPROPRIATE
This identical wall was incompatibly repointed and painted, a treatment not recommended for originally unpainted historic masonry walls.

Repointing - If the mortar between the bricks is crumbling, it should be repointed to prevent moisture penetration. The new mortar should match the old in both composition and color. It must always be softer than the mortar it is replacing, otherwise the new mortar will crack, and cause the old bricks to split and spall. Most pre-1880 buildings have lime-based mortar, while by the turn of the century, Portland cement-based mortar was prevalent.

It is very important to know what type of mortar is original to the building, because using the wrong type can cause irreversible damage to the bricks and original mortar. Lime-based mortar "flexes" as the older brick expands and contracts. Portland cement-based mortar is harder than many older bricks and lime-based mortar, and does not flex. **Under no condition should Portland cement-based mortar be used to replace lime-based mortar.**

Test the mortar to find out if it is lime-based by brushing vinegar on several samples of the mortar. The mortar is usually lime-based if it fizzes, and Portland cement-based if it does not. Make sure the samples used are original mortar, and not from later repointings.

If the mortar is lime-based, a mix which is often acceptable is one part hydrated lime and three parts sand. A Portland cement-based mortar consists of one part Portland cement, one part

lime, and six parts sand. To match the color of the mortar, experiment with using several different types of sand. Be sure to wash the sand to remove impurities.

Repointing requires a good amount of hand labor, and sufficient time should be set aside for the project. Gently remove old mortar by hand with a chisel. Rake the joints to a depth of one inch, or down to sound mortar. Clean the area with a stiff, bristle brush and water before repointing. Do not use a metal bristle brush as it will cause rust spots on the brick.

Plan on completing the repointing within two hours of mixing the mortar. Pre-hydrate the mortar by mixing it with just enough water to moisten it. Machine-mix it for at least three minutes, and dampen the bricks before beginning repointing. Pack the joints with mortar, leaving no air pockets. Pointing should be recessed slightly, and no mortar should extend over the edges of the brick. Once the mortar is initially set, tool the joint to match the original configuration. Once applied, the mortar should stay damp for 48 to 72 hours.

Cleaning Masonry - As with wood, care needs to be taken with the cleaning of masonry. The most gentle cleaning method possible should be used. Again, abrasive methods can be very damaging. **Under no condition should sandblasting be used to clean brick.** It will cause

INAPPROPRIATE
This masonry was poorly repointed.



INAPPROPRIATE
Under no condition should brick be sandblasted. Now that it has been damaged, the best option is to paint it to prevent moisture damage.

permanent and irreversible damage to the brick by destroying its surface and promoting water penetration.

An acceptable method to clean masonry is with a low pressure water wash. High pressure water (over 600 psi) can result in problems similar to those created by sandblasting.



The stucco finish is a character-defining feature of this building at 822 North Monroe Street.

Painting Masonry - A general rule of thumb is if masonry has been painted in the past, continue to paint it. If it has not been painted, do not paint it. Early brick was often of poor quality, and paint was a method used to protect the brick from the elements and prevent moisture penetration. Do not try to remove the paint from such masonry, as it will accelerate the deterioration of the building.

Generally, it is not recommended to apply waterproof or water-repellant coatings to masonry. These coatings can actually trap water in the masonry and accelerate moisture problems. Instead, eliminate the source of the moisture problem by repairing the roof or gutters, or repointing the brick.

STUCCO

A few of Tallahassee's historic buildings are stuccoed. Stucco deteriorates because of weathering action, age, and lack of maintenance. Before replacing stucco, be sure that the underlying cause of the problem has been solved.

Repair of Stucco - As with mortar, stucco is usually lime-based on nineteenth century buildings, and Portland cement-based on twentieth century structures. As described in the section above on repointing masonry, test to determine the base of the stucco, and mix the replacement stucco accordingly.

Portland cement-based stucco is not appropriate for replacing lime-based stucco as it is different in consistency and color. Portland cement-based stucco can cause serious damage to the underlying brick and lime mortar because it does not allow water to escape, but rather traps it in the wall. It also has a different expansion coefficient than lime-based mortar, so the new stucco will readily separate from the historic stucco and underlying brick.

To repair large cracks in the stucco surface, remove the loose stucco by hand, using a chisel and mallet. Next, clean the exposed masonry surface underneath with a stiff brush with non-metallic bristles. Then, dampen the masonry backing and surrounding stucco.

Stucco patches of the appropriately based material should be applied directly onto the masonry backing, using a butt joint between the old and new stucco so that no overlay occurs. Keep the stucco damp for 48 to 72 hours to prevent it from drying too quickly. This is especially important in hot weather.

BUILDING FEATURES

Foundation types, porches, window and entrance design, architectural details and roofs can all be character-defining features of a historic building. In a rehabilitation project, it is important to sensitively repair those elements that are damaged, and replace in kind those elements that have been destroyed. Sensitivity is also necessary when making changes to building features, such as enclosing foundations or porches, or re-roofing a building with contemporary materials.

FOUNDATIONS

A majority of historic residential structures in this area are raised on brick piers, which was common for nineteenth and early twentieth century Southern buildings. Some buildings have solid brick foundations.

Signs of foundation problems include cracks, settling, and twisting of the piers, as well as cracks around doors, windows, and fireplaces. If large cracks appear, the problem may be serious. As with all structural problems, it is essential to work with qualified architect or contractor to correct the problem. Structural problems should be treated first, before any repairs are made to cracks in the brick and mortar.

Uneven settling of a building's foundation is most commonly caused by poor footings or the



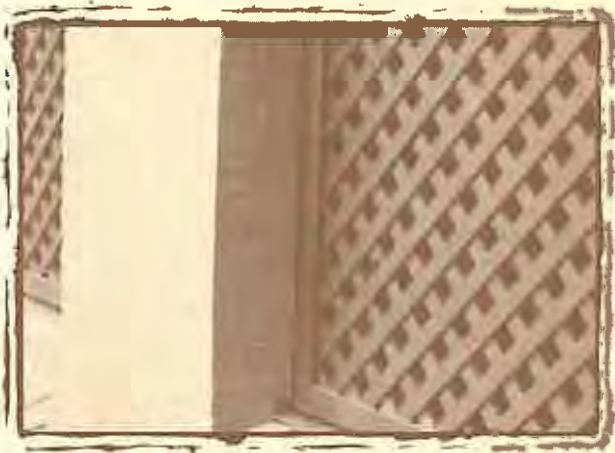
absence of footings. Without footing support, a pier or wall may have a tendency to bore into the ground or compact the area around it, causing settling. Footings can be installed beneath existing unsupported piers. Typically, the structure above the pier must be jacked up and supported while the pier is removed, a footing poured, and the pier rebuilt.

Masonry piers should be checked for cracks and crumbling mortar. Open cracks should be repaired with mortar, and the piers should be repointed to avoid moisture penetration. To prevent the formation of gullies of water next to the foundation, make sure the soil adjacent to the foundation slopes away from rather than toward the foundation.

Pier foundations with lattice infill are common in Tallahassee and Leon County.

APPROPRIATE

This wooden lattice covers a concrete block foundation with stucco veneer. This is appropriate infill if proper ventilation is provided.



APPROPRIATE

This brick lattice infill is typical on older Tallahassee buildings.



INAPPROPRIATE

The solid brick infill is incompatible from a design perspective.

INAPPROPRIATE

This stuccoed solid infill is inappropriate.



Ventilation is especially important in this climate in order to keep the underside of the building as cool and dry as possible. This discourages insects and retards moisture and decay. Originally, the undersides of many southern houses were open, and wood lattice was used as infill between the piers to screen the crawl space. This provides continuous ventilation to the sub-floor structure and provides ease of access to the crawl space. Wood lattice should be pressure treated and installed a minimum of two inches above the ground. Another alternative is PVC lattice which is rot resistant and can be identical in appearance to wood lattice.

If concrete block is used to enclose the foundation, recess the block an inch or more behind the outside plane of the piers, paint it a neutral color, and cover it with lattice. Plantings can also be used to screen the foundation. Include vents in the foundation walls near building corners to provide optimum cross ventilation.

PORCHES

The porch is a dominant element in Tallahassee's historic buildings. Porch types range from simple one story shed roof porches, to elaborate two story columned porches. They are a very important architectural feature, and care should be taken in their preservation and maintenance.

Porches are vulnerable to moisture problems. Look for any signs of structural problems, and repair those first. Carefully check the floor, columns, railing, steps, roof, and trim for signs of rot. Whenever possible, repair the original elements. When replacement is necessary, make the replacement pieces as close to the original as possible, and use pressure treated wood.

To help prevent porch floorboards from warping, buckling or rotting, use wood preservatives or waterproofing treatment, and make sure the underside of the wood is treated as well. Poured concrete flooring is discouraged as a porch flooring replacement.

Porch columns often rot at the base. They should be removed and repaired by cutting out the decaying section and replacing them with new material. If a wood base is used, use pressure treated wood and be sure to provide weep holes in both the column and base to provide an escape for trapped water. If the columns are replaced, match the original columns in design.

APPROPRIATE
This porch has been reconstructed using historic documentation, and enhances the character of the building.



APPROPRIATE
These contemporary wooden porch steps retain the material and character appropriate for this historic building.

INAPPROPRIATE
These replacement brick front porch steps are too heavy for this frame residence.



INAPPROPRIATE
The historic columns
have been replaced
with inappropriate
wrought iron supports
which detract from
the character of this
building.



Rails, balustrades and decorative trim should be kept painted and sealed to prevent rot. Since it is often difficult to find exact replacements for these parts, consider repairing them with epoxies, as discussed on page 37. Another alternative to investigate is having the millwork reproduced.

If the porch is to be enclosed, be as sensitive as possible to the original design of the building. Clear glass and screens may be used to enclose an open porch. Supports for the glass and screens should follow the lines of the structure, and the distinctive porch details should be retained.



APPROPRIATE
This historic porch on
the Knott House was
sensitively enclosed
with glass.

INAPPROPRIATE
This solid infill is an
inappropriate way to
enclose a porch.





INAPPROPRIATE
This porch infill is insensitive to the historic design of the building. Compare it to the historic photograph of the building.



This historic photograph shows the same building in the 1890's.



APPROPRIATE

The open character of this porte cochere has been maintained.



APPROPRIATE

These windows are important character defining features that should be preserved.

PORTE COCHERES

A porte cochere is an extension of the front porch which historically was used for carriage or automobile storage. The open character of the porte cocheres should be maintained. If it is enclosed, glass is the preferred material.

WINDOWS

Windows are an important character-defining feature of a historic building, and are an element that should be preserved. Historic windows generally should not be replaced with new windows. Historic windows consist of the frame, the sash (or moveable part of the window), and the glazing (window glass).

Historic windows require routine maintenance. Paint build-up should be removed from the interior, exterior and side grooves of the window, as this will cause the window to stick. If the window continues to stick, it may be lubricated with a bar of soap.

If the window is painted shut, do not use a screwdriver to break the paint as this will damage the wood. First use a razor knife to break the paint film. Then work a putty knife between the sash and sill, and next insert a flat prybar under the putty knife. Before prying, insert a piece of wood under to prybar so as not to damage the

frame of the window. Gently pry the sash away from the frame.

If the sash is warped, usually because it is missing paint, it is possible to remove and then carefully plane the sash so it will operate more smoothly. The more common problem is that there is a build-up of paint.

One method to remove the paint build-up is hand scraping with small scraper. This is time consuming and tedious, but is effective if the paint is crazed or flaking. Chemical stripping is another option. Dip stripping is not recommended because it can damage the joints in the sash. Paste stripper is more effective. Heat guns can be used, but the risk of breaking the glass is much higher. If using a heat gun, make a glass shield by cutting corrugated cardboard the size of the windowpane, and covering the cardboard with several layers of heavy duty aluminum foil.

Most older sash windows operate on a weight and pulley system which when working properly makes it easy to open the window, and ensures that the window will stay open. The most typical problem is that the sash cord or chain that connects the weight and pulley needs to be replaced. Make sure the size of the new cord or chain is the same as the one being replaced. Size number 7 or 8 cord is most typical for domestic windows. Weights can be difficult to replace, so try to salvage them. There is a panel on the

Historic windows are often in disrepair due to the lack of routine maintenance.



inside of the window frame (the jamb) which can be removed to get to the weight.

Replacement pulleys can be difficult to find, so attempt to salvage existing pulleys. Try first to lubricate it in place with a "pinpoint" oiler (an aerosol with extension tube). If paint is heavily caked on the pulley, carefully remove it and soak it in a solution of lye. Straighten dents with pliers, and then oil the pulley and replace it.

Moisture penetration can lead to the decay of the sills and other elements. These should be repaired if at all possible. Care should be taken that replacement pieces match the original in configuration.

Broken panes and cracked and missing putty can cause moisture penetration and rapid deterioration of wooden sashes. Reglazing involves filling cracks in the window sash with putty, scraping

APPROPRIATE

This pair of two over two double hung sash windows have been nicely restored, and are typical of late nineteenth century buildings in Tallahassee.



and removing loose paint, removing loose putty and reapplying it, and replacing the pane.

In those instances when it is necessary to replace the entire window, try to replace it with a historic window. Save as much of the original frame as possible, and make sure the replacement window is the exact size of the opening. Local contractors and antique shops may have salvaged historic windows.

If a new window is the only alternative, size the window to the original opening, duplicate the proportion and number of panes and muntin profiles, and retain associated details such as window trim.

Some of Tallahassee's historic buildings had working shutters. These shutters should be retained when possible. Avoid replacing them with decorative shutters that are not the right proportion for the building.

Install weatherstripping around the windows to assist with energy conservation. Storm windows are another energy conservation tool. It is possible to make wooden storm windows; however aluminum are more common. Aluminum frames should be sized and installed carefully so as not to damage the window frames, and should be painted to match window trim. It is preferable to install storm windows on the interior rather than the exterior of the building.



APPROPRIATE

The second floor windows on this commercial building have been sensitively preserved, and enhance its character.

APPROPRIATE

The historic working shutters are an important feature of the Brokaw-McDougall House.



Some historic residences had awnings to keep the building cooler. Canvas awnings are recommended, as they have a softer appearance. Metal awnings were introduced after World War II and are generally only appropriate for post-war Craftsman style homes.

Awnings are a common feature on historic commercial structures. They soften the hard lines of brick commercial buildings, and add vitality to the street. Canvas awnings, particularly retractable awnings that can be used for climate control, allow the sun in the winter, block it in the summer, and provide rain protection. Metal commercial awnings were also very common in Tallahassee in the late nineteenth and early twentieth centuries.

Awnings are an appropriate location for signage. The design for a new commercial awning should consider the historic evidence of former awnings, the color, shape and height of adjacent awnings, and the "line" other awnings create.

APPROPRIATE
These awnings complement these historic storefronts.



INAPPROPRIATE
This aluminum awning is inappropriate for this early twentieth century residence.



This c. 1910 postcard of Monroe Street looking north from Pensacola Street reveals that awnings were common.



This pair of paneled doors is an important element of the building.



DOORS AND ENTRANCES

Original exterior doors, screen doors, and entrance elements such as transoms and sidelights enhance the character of historic buildings and should be preserved.

Generally, doors are not as seriously damaged as windows and other more-exposed elements. Often they can be repainted or refinished. If they do not open and close properly, there are several potential sources of problems. Paint build-up can be treated by hand scraping or stripping the paint. If the door is swelled due to humidity, remove the door and carefully plane it down a minimum amount to alleviate the problem. The

This door, with its vertical panes of glass, reflects the Craftsman style of this building and should be preserved.



Historic screen doors are rare these days, and should be preserved as they are an important decorative element of the building.

hinges may be loose, and can be tightened, or the pin may be worn down and need replacement.

Replace only those parts of the door that need replacement. If replacement is necessary, new doors and entrance features should duplicate the original or be of compatible design.

Hardware is often an important element of the door. If the door is being refinished or painted, remove the doorknob, hinges, and other metal fixtures to clean and polish.

DETAILS

While it is important to preserve the major elements of a building, it is also necessary to protect those details that reflect the craftsmanship of times gone by. Details include decorative shingles, brackets, turned porch supports, working shutters, and other elements that make a building distinctive.

ROOFS

Leaking, damaged roofs can be a major source of deterioration in a historic building. Signs of roof problems include evidence of leaks both inside and outside of the building. Look for missing shingles and flashing, damaged gutters and downspouts, and other problems. Carefully



Details make historic buildings distinctive.

APPROPRIATE
The details on the second floor of this commercial building have been preserved, including brick corbelling, window openings, and pilasters.



INAPPROPRIATE
Through insensitive additions and asbestos siding, many significant details of this building have been obscured.



APPROPRIATE
Standing seam metal is a common roofing material in Tallahassee, and should be replaced in kind when necessary.



APPROPRIATE
This asbestos shingle roof adds texture to the building.

APPROPRIATE
This pressed metal shingle roof is an important feature of the building.



APPROPRIATE
This type of asbestos shingle was common in the early twentieth century. Non-asbestos shingles matching these historic shingles in appearance are available and would be the most appropriate replacement.



Inspect where the roof joins chimneys, vents, skylights, and other features.

Both the style and the materials used can make roofs a visually distinctive component of a historic building. Roof shapes in Tallahassee include gabled, hipped, and flat. Historic roofing materials include standing seam metal, pressed metal shingle, asbestos shingle, and asphalt shingle.

Some of Tallahassee's historic buildings have **metal roofs**. Standing seam and pressed metal shingle roofs add to the character of the building. They should be painted to prevent rust. Before painting, remove any rust and make sure the roof is dry. Metal roofs should be repaired with new replacement pieces. Historic designs in pressed metal shingles are now readily available for roof repair and replacement. **New materials should be**

APPROPRIATE
This non-historic roof material is an acceptable alternative if the original roof cannot be repaired, if replacement in-kind is not feasible, or if it is replacing a similar non-historic material.



chemically compatible with existing materials to avoid erosion.

Composition roofing shingles are an acceptable replacement roofing material. They should complement the historic roof through shingle shape, color, and texture.

If the roof is to be completely replaced, remove all former roof materials. Sometimes there are several layers on older buildings. Composition shingles should never be placed over either natural or artificial slate or metal roofing materials. A low profile vent on the less visible side of the roof is recommended for ventilation to the attic.

Modern gutters are seldom appropriate for nineteenth century historic properties. Pole gutters are appropriate, and consist of a board placed a foot back from the eave and covered with metal flashing. The collected water is directed to the ground through a downspout that extends through the roof. For twentieth century buildings, modern gutters (ogee) or 1/2 round may be used. Round downspouts are preferred to the rectangular corrugated type.

Gutters and downspouts must be regularly cleaned and maintained, to prevent them from clogging and backing up. Splash blocks of stone or slate should be used to direct water from the downspout away from the foundation.



APPROPRIATE
This vent is unobtrusive and provides much needed ventilation for the attic.



APPROPRIATE
Copper downspouts have been used on the Knott House Museum.



Interior changes such as dropped ceilings or permanent partitions that would alter the historic volume of this space are discouraged.



Character defining features such as historic fireplaces should be retained and preserved.

INTERIORS

Often, the interior of the building has significant design features that merit preservation. Especially when adapting a historic building for new uses, care should be taken to preserve as much as possible of the significant historic floor plan of the building. Dropped ceilings, permanent partitions and other alterations that change the historic volume of the interior are discouraged as well.

If historic plaster remains, the preferable alternative is to repair it because it adds to the character of the building. If repair is infeasible, drywall may be installed. Make sure that the drywall does not obscure molding.

Care should be taken to preserve character-defining interior features such as wood floors, molding, picture rails, fireplaces, paneling, and other details that distinguish historic buildings from much new construction.

MEETING CONTEMPORARY NEEDS

When a historic building is adapted for contemporary use, often changes are required to bring the building up to code. Talk with the local building inspector and fire marshall prior to beginning the project to determine what those needs are.

When a residential building is converted to commercial use, sometimes it is necessary to install a fire escape or handicapped accessibility ramp. These additions should be designed in a way that preserve the building's character defining features, and do not detract from the overall character of the building. When possible, add these features to the side or rear of the building so they are close to the parking lot and away from public view. Do not attempt to make them look historic by using elaborate railings or trim. Rather, design them to be as visually unobtrusive as possible.



APPROPRIATE
Access to this historic building is facilitated by a ramp placed at the rear of the building and designed to be compatible with the historic structure.



INAPPROPRIATE
This ramp is incompatible in design. It does not respect the historic character of the property.



APPROPRIATE
This ramp is to the side of the building and is visually unobtrusive.

APPROPRIATE
This fire escape is located to the rear of the historic building, away from public view.





**“...BETTER TO REPAIR
THAN TO RESTORE....”**

Once a property has been rehabilitated, develop a regular maintenance schedule for the building. Avoid problems by immediately repairing sources of water damage such as blocked gutters and downspouts and leaking roofs. Have the building inspected annually for insect infestation. Keep the porches, trim, doors, and windows in good repair. Clean the building when it needs it, and repaint it when necessary. If properly maintained over the years, extensive rehabilitation will not be necessary again, and the building will have a longer life.

*“...better to restore
than to
reconstruct....”*

4

LANDSCAPING AND SITE IMPROVEMENTS



*Mary and John
Humphress stand in
the garden of their
1899 home at 820
East Park Avenue in
Magnolia Heights.*

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LANDSCAPING AND SITE IMPROVEMENTS

Landscaping and site improvements can have a major impact on the character of an area, and should be an integral component of any preservation project. Effective landscaping can enhance the architectural character of a property, and make a significant contribution to the streetscape. It can also be used as a buffer for less attractive but sometimes essential site improvements, such as parking lots or mechanical systems.

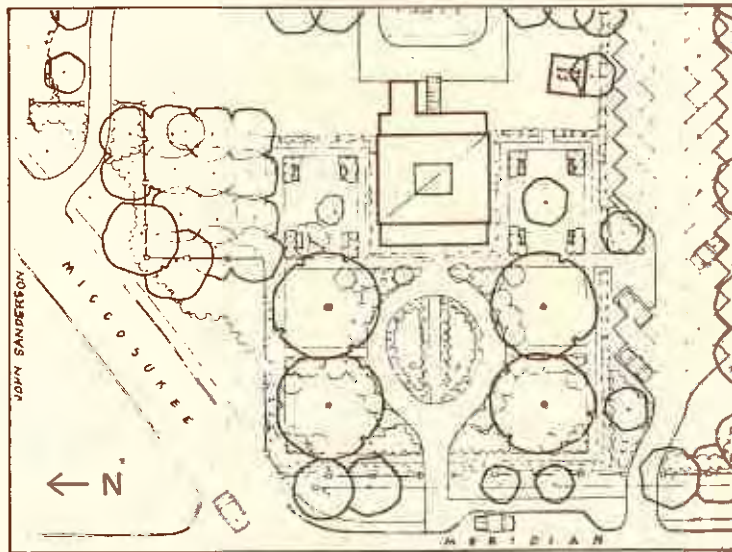
As when preserving a building, with landscaping and site improvement it is necessary to decide how accurately the grounds will be preserved. Is it the intent to accurately restore the grounds to their appearance when the building was constructed, or to some later period when the landscape design had matured? Is it the desire to keep the overall character of the property but integrate modern plantings and features? Or is it the intent to adaptively use the site, and integrate parking and other functions necessary for contemporary use of the property? The concepts of stabilization, rehabilitation, restoration and reconstruction apply to the sites as well as buildings.

Few historic landscapes have been reconstructed or restored in this community. Most are adapted for contemporary life and uses. If adapting the property, retain those historic elements that contribute to both the property and the streetscape.



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This early twentieth century photograph of the Munroe House at 133 North Gadsden Street reveals information about historic landscaping in Tallahassee



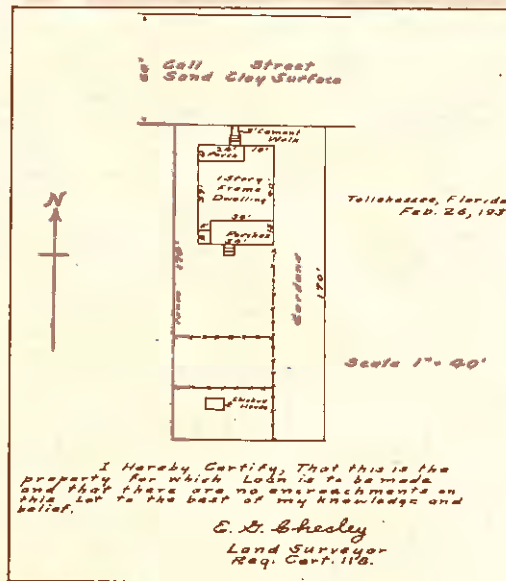
The formal gardens of the Brokaw-McDougall House, restored in 1976, reflect the prominence and aspirations of the Brokaw family. By contrast, the back yard was where they raised their chickens and burned their trash.

HISTORIC LANDSCAPING AND SITE DESIGN IN TALLAHASSEE AND LEON COUNTY

In terms of national trends, landscape design has **gone** through distinct periods and styles which parallel the architectural styles of the time. Generally, “romantic” architectural styles, such as Gothic Revival and Queen Anne, were associated with informal, romantic landscapes. Revivals of classical style buildings often had more formal and symmetrical landscapes. In reality, however, most people chose elements of landscaping design that appealed to them, regardless of whether it was “academically” correct for their style of building.

Very little information is available on historic landscaping in this community. Most of what is known has been determined through historic photographs, and through information on what was typical in other communities.

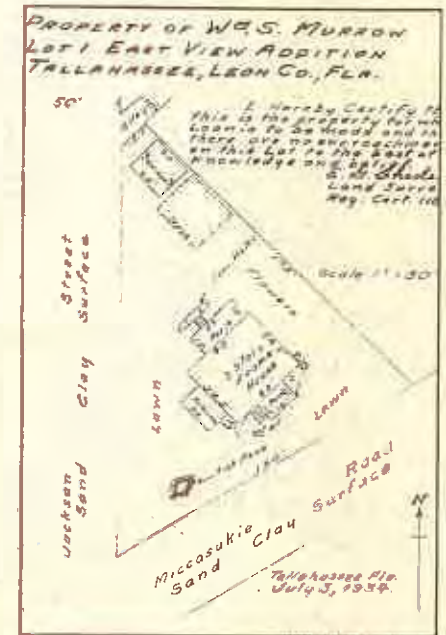
Although more elaborate than most properties in Tallahassee during that time, the 1856 Brokaw-McDougall House gardens can provide some basic insight into the way residential grounds were developed in the late 19th century. An archaeological study conducted of the Brokaw-McDougall grounds in 1975 makes a distinction between the front gardens which reflect a



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This Chesley property survey of 513 East Call Street shows fenced gardens and a chicken house to the rear.

The Murrow House at 500 Miccosukee Road was surveyed by Chesley in 1934. It shows a garage and fenced area (probably for a vegetable garden or chickens) to the rear, and lawns, flowers, and a fishpond to the front.



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“leisurely aristocratic” lifestyle, and the back yard which showed evidence of being a packed earth area used for raising chickens and cattle, burning trash, and privies.

This distinction possibly was true for the majority of residences. The Sanborn Insurance Maps reflect this, repeatedly showing the back yard to contain kitchens, carriage houses, sheds, and other necessities of daily living. Property surveys conducted by E.G. Chesley in the 1930s also show lawns and flower beds dominating the fronts of the buildings, and garages, gardens (probably vegetable) and chicken coops in the rear.

From historic photographs, it appears that residential landscape design in Tallahassee in the early twentieth century was characterized by informally placed trees, clusters of shrubs around foundations which left areas of the foundation

A 1920s photograph of the Murrow sisters shows a corner of the rubble rock fishpond. Note also the Craftsman-style bench which complements the architecture of the house.



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FLORIDA STATE ARCHIVES

The Humphress House at 820 East Park Avenue in Magnolia Heights had informal landscaping in the early 1900s.

In 1922, the B.C. Lewis property at 316 East Park Avenue had informally placed trees, clusters of shrub plantings at the foundation which left areas of the foundation visible, and a pergola.



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visible, and fences and hedges to define front and side yard spaces and entrance walks.

This is in contrast to the more formal and manicured appearance of contemporary landscaping. Today, many lawn areas are devoid of trees, most foundations are obscured by solid plantings, there are strong distinctions between shrub beds and grassed lawns, and shrub beds are often laid out in curvilinear patterns.

DEVELOPING A LANDSCAPING PLAN

When developing a landscaping plan for the property, it is important to identify the significant existing and historic landscape features on the property, the predominant landscaping characteristics in the area, how the proposed use of the property will affect the site and area, and what historic landscape features can be reintroduced.

Identify Significant Historic Landscape Features on the Site - Significant features may include grassy expanses of lawn, major vegetation such as live oak trees, shrubs, flower beds, paths and walkways, driveways, fences, lighting, benches, fountains, wells, outbuildings, and archaeological features that contribute to the historic character of the property. Topographic features such as changes in the terrain can be significant as well.

Some features, such as live oak trees and out-buildings, may be obvious. To discover other features of early landscaping may require investigation. For example, variations in texture and color of similar plants may reveal what once was a path. The outline of former planting beds may still be visible through the remains of edging materials. Certain plants, such as flowers and vegetables, may continue to survive long after an original garden is abandoned.

In some instances, historic photographs and Chesley surveys may be available and give clues to historic landscape features. More commonly however, these features have to be determined through careful on-site investigation.

Be Sensitive to Significant Archaeological Features - Many older houses may have had detached kitchens, cisterns, wells, privies, and trash pits that can provide archaeological insight into the history of this community. Once again, Sanborn maps and historic photographs can offer clues to where these archaeological features may be. In addition, Tallahassee and Leon County are rich in prehistoric archaeological resources.

However, archaeological features may be undiscernible to the untrained eye, and archaeological investigation should be undertaken by professionals. The best option is to leave suspected and known archaeological sites undisturbed so they can be examined by professionals

This hedge defines the private yard space from the public road in this c. 1915 photograph of the Hays House in Magnolia Heights



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This c. 1910 post card of McCarthy Park on Park Avenue shows a variety of planting materials.

at a later date. If the site may be disturbed by proposed development, contact the Historic Tallahassee Preservation Board.

Identify Predominant Historic Landscape Characteristics in the Area - What are the general landscape characteristics that make the area distinctive? Is the area predominantly residential in appearance, with grassy lawns and flower beds in the setback area? Or is it an area of commercial structures that abut the sidewalk? Are street trees an important character-defining feature of the area? Take these features into account when developing the landscape plan.

Identify Site Needs - This relates to the proposed use for the rehabilitated building. If the building was residential and is to remain residential, chances are, less changes will need to be made to the site. If the building is being converted from residential to commercial, the site may need to accommodate parking, additional

mechanical equipment, signage, and other features that will change the character of the site.

Develop the Plan - After identifying the character defining landscape features of the property and neighborhood, and determining the use needs for the site, develop a concept for the site. In general, it is recommended to preserve those site features that are significant, including plant materials, fences, walkways, and other elements that are important in understanding the history and development of the property. Locate major new improvements such as parking lots away from the public view, and buffer them with fences or hedges if appropriate. Check to see if any city or county permits are required before making such site improvements.

LANDSCAPING AND SITE ELEMENTS

Plant Materials - Make every effort to preserve significant historic plant materials. Non-historic plant materials may be removed if they detract from the character of the property. New planting should be placed to be consistent with the architectural style of the building and landscape design trends of that period. Consider introducing only plant materials that are native or that would have been available during the property's period of significance. Native plant species generally require less watering and maintenance.

Prevalent plantings in Tallahassee's downtown historic districts include:

Common Name

Botanical Name

Trees

American Holly	<i>Ilex opaca</i>
Cherry Laurel	<i>Prunus caroliniana</i>
Crape Myrtle	<i>Lagerstroemia indica</i>
Dogwood	<i>Cornus florida</i>
Live Oak	<i>Quercus virginiana</i>
Magnolia	<i>Magnolia grandiflora</i>
Magnolia (Sweet Bay)	<i>Magnolia virginiana</i>
Palmetto/Sabal Palm	Sabal Palmetto
Pecan	<i>Carya illinoensis</i>
Red Cedar	<i>Juniperus virginiana</i>
Red Maple	<i>Acer rubrum</i>
Red Oak	<i>Quercus falcata</i>
Sycamore	<i>Platanus occidentalis</i>
Sweet Gum	<i>Liquidambar styraciflua</i>
Tulip Poplar	<i>Liriodendron tulipifera</i>
Water Oak	<i>Quercus nigra</i>

Shrubs

Abelia	<i>Abelia grandiflora</i>
Arborvitae	<i>Thuja orientalis</i>
Azalea	Several Varieties
Camellia (Common)	<i>Camellia japonica</i>
Camellia (Sasanqua)	<i>Camellia sasanqua</i>
Cast Iron Plant	<i>Aspidistra elatior</i>
Holly (Chinese)	<i>Ilex cornuta</i>
Holly (Burford)	<i>Ilex cornuta "Burfordii"</i>
Hydrangea	<i>Hydrangea macrophylla</i>
Florida Anise	<i>Illicium anisatum</i>



RAT STANTARD

Appropriate plantings and "architectural features" such as fences can enhance the character of the streetscape.

Shrubs continued

Ligustrum (Glossy Privet)	<i>Ligustrum lucidum</i>
Ligustrum (Chinese Privet)	<i>Ligustrum sinense</i>
Littleleaf Boxwood	<i>Buxus microphylla</i>
Nandina	<i>Nandina domestica</i>
Oleander	<i>Nerium oleander</i>
Osmanthus	<i>Osmanthus variety</i>
Photinia	<i>Photinia serrulata</i>
Sago Palm	<i>Cycas revoluta</i>
Yew	<i>Yew podocarpus</i>

Ground Cover

Ivy	<i>Hedera helix</i>
Liriope	<i>Liriope muscari</i>
Mondo Grass	<i>Ophiopogon japonica</i>

Vine

Lady Banksia Rose	<i>Rosa banksiae</i>
Wisteria	<i>Wisteria sinensis</i>

APPROPRIATE

Yew is used here as a side yard hedge.



APPROPRIATE

Arborvitae can provide a solid hedge suitable for screening.

Plant Buffers - Plants can be effective as vegetative buffers, particularly to screen parking areas and mechanical equipment. Plants should be selected for their appropriateness to the exposure of the area - sunny versus shady and dry versus wet situations. Plants should be three gallon size

or larger at planting to insure that the buffer will be effective within a reasonable time period. Possible varieties appropriate for buffer use include Abelia, Florida Anise, Ligustrum (Glossy Privet), Oleander, and Yew.

Fences - From historic photographs, it appears that wooden fences were the most common type in Tallahassee around the turn of the century. They were approximately three feet in height, and had wood posts and vertical wood slats. The slats were spaced a few inches apart, providing a transparent character to fence enclosures. It is recommended that new fences be compatible with the historic character of the property and area.

Because wood rots, these fences do need care and maintenance. The posts and pickets should be pressure treated, and ideally, the pickets should be a minimum of two inches from the ground. The fence should be constructed with millwork in a style compatible with the period of the building. Maintain the paint to deter moisture penetration.

From historic photographs, cast iron fences do not appear to have been widely used in Tallahassee, but they are appropriate to the period. Chain link and wire fencing are not appropriate for the front, but may be used in inconspicuous locations and painted or covered with a plant material such as ivy.



This photograph of the Chesley House was taken between 1900 and 1925, and shows the wooden fence.

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*APPROPRIATE
The character of this fence was replicated when the Chesley House was rehabilitated in 1989.*

*APPROPRIATE
This non-historic fence illustrates the design elements of historic fences - it is approximately three feet in height and has a transparent quality.*



*INAPPROPRIATE
This brick enclosure does not have a transparent quality, and detracts from the character of the district.*



*INAPPROPRIATE
Although of wood, this fence is not transparent and is too high, blocking the view of the building from the district.*



FLORIDA STATE ARCHIVES

This turn of the century photograph of the Chittenden House at 323 East Park Avenue shows the rock wall which still exists today.



This rubble rock wall should be preserved.

This brick retaining wall is compatible with the historic brick building.



Retaining Walls - A few historic properties downtown have rubble rock or brick retaining walls that contribute to the historic character of the property and should be preserved. The rubble rock walls are comprised of a mixture of rock fragments and concrete, and are an attractive and informal landscape feature. Brick retaining walls are particularly appropriate for brick bungalow and period revival buildings.

These historic features should be retained. If they need repair, original materials should be used when possible. If replacement is necessary, ensure that the new material matches in color, texture, durability, and scale.

Walks and Drives - Walks and drives should be proportional in size to the structure. Residential scale walkways are typically four to five feet wide. From the Chesley surveys from the 1930s, concrete walkways were common. Where possible, the established historical patterns of walks and drives should be continued. Existing paving materials of concrete, asphalt, and exposed aggregate should be repaired where feasible. New surfaces should be compatible with these predominant materials. The use of driving lanes, designed to facilitate only the car's wheels, is a historic treatment which is encouraged as it helps retain pervious surfaces on the site.

Paving Materials - A variety of paving materials are evident in Tallahassee's historic areas. Brick

and concrete were traditional materials used, and should be repaired or replaced in kind when possible. It is often difficult to match existing concrete paving with a new concrete surface. Staining the two concrete surfaces a uniform color assists in blending the two areas.

Suitable contemporary paving materials include exposed aggregate, as well as perforated pavers for parking lots. Perforated pavers provide a stable surface as well as allowing plants to grow, maintaining the grassy appearance to the site. They also allow water to penetrate, limiting runoff and assisting in tree irrigation. However, care should be taken to provide solid walkways as perforated pavers can be hard on high heels.

Parking - Parking is a contemporary site function that can be difficult to address in historic areas. When a property is being converted from residential to commercial, the number of spaces should be tailored to the basic needs of the proposed use. It may be possible to obtain a variance for less parking spaces than required to assist with the preservation of the resource and site.

Parking should be away from public view when possible. Generally, it should be located in rear yard spaces, and not extend beyond the front setback line of historic buildings. Plant materials, fences and other buffers should be used to screen parking. Retain significant historic vegetation, and avoid large expanses of impervious surface.



APPROPRIATE
Exposed aggregate paving is a compatible material within the historic district.



APPROPRIATE
The use of perforated pavers for parking surfaces is encouraged.

INAPPROPRIATE
This parking lot is not screened with either vegetation or fencing, and has a negative effect on the historic area.



APPROPRIATE
This parking lot uses vegetation as a screen. However, denser vegetation would be more appropriate.

INAPPROPRIATE
This parking area is in front of a historic building, and detracts from the property and area.



APPROPRIATE
The parking is to the rear of this historic building, and is well screened from public view.



Signage - Signage should be subordinate to the architecture of the building, and compatible with the building's design. It should be sized for legibility, but not dominate the building or site. On historic commercial structures, signage is appropriate within the lintel space above the storefront, on the kickplate below the windows, or on awnings.

In commercial areas that were originally residential, small yard signs of uniform character are most appropriate. Materials, colors, and design

APPROPRIATE
The kickplate of a historic storefront is an appropriate location for signage.



APPROPRIATE
Awnings are also an appropriate location for signage.



APPROPRIATE
This metal sign is compatible in terms of design, color, and scale. It is two-sided, and is visible to both the motorist and pedestrian.



APPROPRIATE
This sign complements the architecture of the adjacent historic building.



APPROPRIATE
This sign combines multiple tenants, resulting in less visual intrusion in the district.



APPROPRIATE

This sign is compatible with the residential scale of the property.

should be compatible to the residential character of the district. Custom signage which incorporates architectural styles of adjacent historic buildings is encouraged. They should be located outside the public right-of-way and placed in uniform locations to provide consistency to the streetscape.

Mechanical Systems - Mechanical equipment, such as heating and air conditioning units, or other utilitarian features such as trash receptacles or utility meters, should be screened from view using appropriate fencing or vegetation. Draw

INAPPROPRIATE

Large illuminated signs across the facade of a residential style building, and repetitive signs, detract from the character of the streetscape.



from the details of the building or landscape to develop the screen.

Outbuildings - Historic outbuildings may be utilitarian, such as garages, detached kitchens, smoke houses, barns, or tool sheds. Gazebos, pergolas and summer houses are more fanciful outbuildings. The preservation of significant outbuildings is encouraged. When repairing them, use as much of the original material as possible, and use replacement materials that match the original in composition and design.

When constructing a new outbuilding, generally it should be contemporary in design yet compatible. If reconstructing a previous outbuilding, use pictorial and physical evidence to ensure that it is accurate.

Exterior Lighting - Some preservation projects incorporate exterior lighting. The type of exterior lighting appropriate to a historic property depends on the type of preservation approach. A restoration project, for example, would require lights which duplicate in style original fixtures. For a rehabilitation, compatible contemporary lighting would be appropriate. When using reproduction lighting, make sure it is appropriate for the period and style of the building. Small, unobtrusive footlights, and concealed uplighting of architectural features, trees, and shrubs, can attractively showcase a preservation project and provide a measure of added safety and security.

*APPROPRIATE
This lattice draws
from an
architectural feature
of the building and is
appropriate to screen
air conditioning
units, trash
receptacles and the
like.*



5

ADDITIONS AND NEW CONSTRUCTION



Two men frame a house in Tallahassee around the turn of the century.

FLORIDA STATE ARCHIVES

ADDITIONS AND NEW CONSTRUCTION

“We shape our dwellings, and afterwards our dwellings shape us.”

Winston S. Churchill

Tallahassee’s historic areas continue to change and evolve over time. For these areas to meet contemporary needs, additions are built, uses change, and new buildings are constructed. The challenge in historic areas is not to prevent change, but to ensure that when it does inevitably happen, that it is compatible with the character of the area.

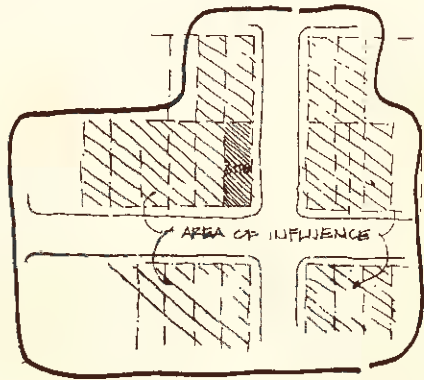
Additions, new construction, and changes to non-historic buildings should acknowledge the historic context in which they are to be located. They should respect the massing, scale and architectural features of their historic environment. At the same time, new development should be clearly differentiated from historic. It should not attempt to mimic historic development, but rather should reflect it in a contemporary manner. Additions and new construction should be undertaken in such a way that if, at a later time they are removed, the basic integrity of the historic property and area would remain intact.

Before undertaking new development, be it an addition, a new building, or changes to non-historic buildings, take time to evaluate what makes the property and the neighborhood distinctive. Evaluate what type of impact the new

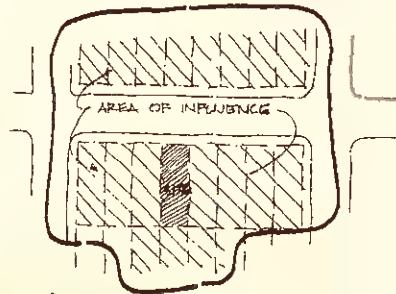


*INAPPROPRIATE
No attempt was
made to design this
new construction in a
manner compatible
with its historic
neighbor.*

development will have on the property and neighborhood. Check with the Historic Tallahassee Preservation Board to see what information is available on the history of the area. Decide how the development can best be designed to complement the property and area without simply designing a new “old” building.



*Area of Influence for
Corner Lot*



*Area of Influence for
Interior Lot*

DEFINING THE AREA OF INFLUENCE

How large an area will the new development impact? Is it to be an addition to the rear of a building that will not even be visible to the public? Or is it a new building that will impact the whole streetscape? Will the new building be on a lot in the middle of the block, in which case only one facade is clearly visible to the public? Or is it on a corner lot, and therefore will have two facades clearly visible? Evaluate also if the project will generate the need for additional parking, or impact traffic in the area. Define the area of influence that the new development will have. The area of influence may be the back of a historic property, a streetscape, or several blocks.

RECOGNIZING THE PREVAILING CHARACTER OF EXISTING DEVELOPMENT

The area of influence may have a definable character in terms of the overall physical characteristics and architectural elements of its buildings. Identify those physical characteristics of the area, such as height and massing, and those features that make the buildings distinctive, such as architectural elements and materials. This will assist with designing compatible new development.

PHYSICAL CHARACTERISTICS

Each building has physical characteristics such as height, proportion, scale, massing, rhythm, orientation, and setback. When looking at a series of historic buildings in the area of influence, patterns of similarities may emerge which help define the predominant physical characteristics of the area. It is important to identify these predominant characteristics, and respect them when designing the addition or new construction.

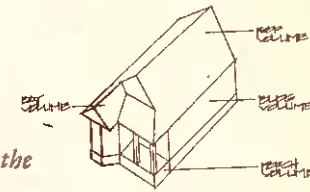
Height - The predominant height of historic buildings in the area of influence should be determined.

Mass - Mass relates to the height, width, and depth of a building, and its elements. A building often is composed of several different massings - for example, the body of the building, the roof, projecting bays, and additions. Think of a building as a compilation of various building blocks. If there are similar types of massings in the area, or if irregular massings are the norm, this should be taken into account.

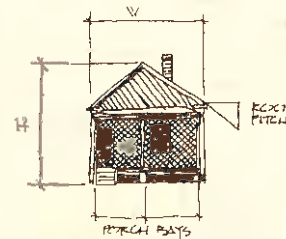
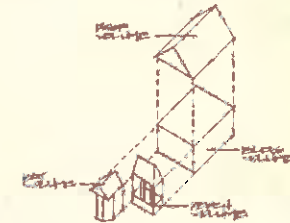
Proportion - Proportion is the ratio of one dimension to another; for example, the relationship of the height to the width of a building, or the height and width of windows and doors. Individual elements of the building, such as windows, doors, and additions, should be proportional to each other and the building.

Scale - This refers to the apparent relationship between two entities, such as the relationship of a building's height to human height, the relationship between different buildings' heights, or the relationship between the size of an addition and the building to which it is attached.

Rhythm - Rhythm is a recurrent alteration of strong (or solid) and weak (or void) elements. On the facade of an individual building, a rhythm can be created by the alternating between wall (solid) and window (void). On the streetscape, a rhythm can be created by the alternating between building (solid) and open space (void). It is important to be sensitive to these patterns.



Massing refers to the arrangement of a building's various elements such as body, roof, and addition.



Proportion refers to the relationship between the dimensions of a building. In this example, the width almost equals the height of the building.

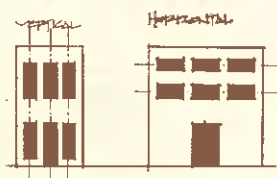
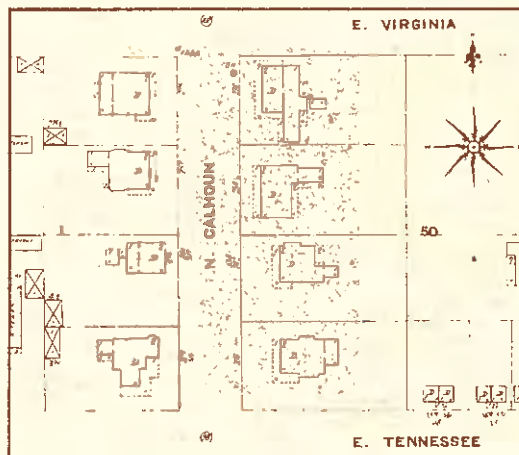


This shows the relationship between human size and historic residential construction.



Note the rhythm of solid (wall) to void (window).

This Sanborn Insurance Map shows the historic rhythm of building (solid) and open space (void) in the Calhoun Street Historic District.



Most buildings are either vertical or horizontal in their directional emphasis.



This shows typical residential setback patterns.

Directional Expression of Front Elevation -

Most buildings are either vertical or horizontal in their directional emphasis. The shape of the building, and elements such as windows, doors, and details, give the building its directional emphasis.

Building Orientation and Setback -

Building orientation refers to the directional placement of the building on the site, while setback refers to how far back the building is from the street and adjacent structures. Typically, historic areas had strong predominant orientations and setbacks.



The historic building orientation and setback have been violated, which upsets the rhythm of the streetscape.

Predominant architectural elements in the area should be taken into account as well. New development should not attempt to create a "new historical work" but rather acknowledge predominant patterns in a contemporary manner.

Roofs - There are often a variety of roof shapes, pitches, and types found within a historic area. Roof details such as chimney design, gable ornamentation, ridge decoration and roofing materials may also be a predominant characteristic.

Walls - The surfaces of the walls may be relatively smooth and uninterrupted, or they may be broken by projecting windows, porches, and other architectural elements.



Predominant roof characteristics should be identified and taken into account.



Projecting porches are a predominant characteristic here.





Windows and entrances are predominant characteristics in some areas.



Historic buildings may have distinctive architectural details.



Windows and Entrances - There may be patterns of window and entrance placement, size, or ornamentation that are a strong visual component of the area. Shutters and window trim affect this patterning.

Details - Facia, soffit, eave, and cornice trim, porch railings and brackets, and other decorative details can provide a pattern and scale to historic buildings and areas.

Materials - Buildings may incorporate wood, masonry, stucco, and other materials. These materials may have different textures and shapes, such as fishscale wooden shingles, or coarsely surfaced brick, or pressed metal or asbestos roof shingles, which give variety to the appearance of the building.

Climate Control Elements - Raised foundations, overhanging eaves, porches, awnings, orientation of the building on the site, and other features were incorporated into buildings in part for climate control, and may provide a common character to the streetscape.

Landscaping Elements - Specific types of vegetation such as live oak trees, shrubs, or expanses of grassy lawn may predominate in an area. Architectural elements such as fences, walls, garden architecture, outbuildings or flower beds may also contribute to visual continuity along the street.



Climate control features on this building include the dominant front porch.

RESPECTING THE PREVAILING CHARACTER WHEN DESIGNING NEW DEVELOPMENT

After identifying both the area of influence to be affected by the addition or new construction, and those historical physical characteristics and elements that predominate, the next step is to begin the design of the project. Each project is unique and needs to be taken on a case-by-case basis to meet the needs of the owner while at the same time protecting the historic character of the property and area. However, there are some general concepts that can assist with the design of the new development.

ADDITIONS

If an addition is being constructed, generally it should not be added to the main historic facade of the building. If possible, locate it away from the principal public view, possibly to the rear of the building. Respect the proportions of the building to which it is being added, so the addition does not dominate its historic environment. Do not obscure character-defining features of the historic building with the addition.

Sometimes historic photographs and Sanborn maps can give clues to where previous additions



RAY STANTARD

INAPPROPRIATE

This addition to a historic building is clearly incompatible in terms of its massing, scale, material, rhythm and placement on the site.



APPROPRIATE

This addition was added to the rear of the Randall-Lewis House at 424 North Calhoun Street, and is visible from the public right of way. It is compatible to the historic building in terms of massing, scale, and design, and at the same time is clearly an addition.

were constructed on the building, and thus provide guidance for the location of new additions. However, the new addition should not be designed to look historic. It is inappropriate to imitate a historic style, or use the same roof line, wall plane, or historic details in an attempt to make the addition look like it was originally a part of the building. The addition may be contemporary, or may incorporate design motifs that tie it in to the historic building. No matter what its design, it should be of quality workmanship and materials. The addition should be designed to be clearly an addition, and should

APPROPRIATE
This addition (at left) to the west facade of the Murrow House at 500 Miccosukee Road is clearly contemporary, yet is compatible with the historic building. It is not located on a principal historic facade of the building. In a contemporary manner it interprets historic elements of the building such as brick piers and lattice work.



This historic photograph of the east and south facades of Murrow House provided guidance for use of the brick piers and lattice in the contemporary addition.

be added in such a manner that if at a later date it is removed, the integrity of the historic building remains intact.

NEW CONSTRUCTION

To be compatible with its environment, new construction should respect the predominant height, scale, mass, orientation, setbacks, rhythm and details of its historic neighbors. Pay particular attention to the qualities of height, scale, and massing. Little can be done to make an out of scale building compatible with its historic neighbors.

If possible, it is preferable to build the new structure to the rear of a historic building, where it will have little or no impact on the streetscape. If the new building will abut the street, respect the established setbacks and orientations of the historic buildings in the area. Landscaping is also an important component. A concrete plaza adjacent to the sidewalk is incompatible in an area dominated by grassy lawns.

While the new construction should respect the historic character that makes the area distinctive, it should not be a mere imitation of historic design. The new construction may be either contemporary in design, or reference the historic design motifs of the area. The quality of design, materials, and construction are important.

ALTERATIONS TO NON-CONTRIBUTING BUILDINGS

Alterations to buildings that do not contribute to the character of the area to begin with pose a challenge. If the building is out of scale to its environment, often little can be done to make it compatible. Do not add false historical details to try to make the property fit into the historic area. However, make every effort to ensure that the additions and alterations to the property do not detract even further from the character of the historic environment. Keep in mind the principles of proportion, mass, rhythm, and details when designing the changes.

DEMOLITION AND RELOCATION

Clearly, significant historic buildings should not be demolished, unless they are so unsound that rehabilitation is not possible. Likewise, significant historic buildings should not be moved off the property or relocated on the site, nor should other buildings be moved onto the site. These changes destroy the historic integrity of the building and property.

Evaluate each building on the site for historic and architectural merit, and importance to the character of the site and district. If significant, thoroughly investigate alternative uses that permit the continued preservation of the building.



Tallahassee has lost many vestiges of its heritage. This c. 1910 postcard of Calhoun Street looking north from Call Street shows some of this community's losses.

CHANGE

Change will occur in Tallahassee's historic areas. New development is a part of the natural evolution of an area. The Calhoun Street neighborhood, for example, was established in the 1840's. The area underwent a second period of development beginning in the 1870's. It and other areas like it will continue to undergo change. The goal is to ensure that when alterations, additions, new development, and site improvements do occur, that they respect the remaining historic environment that reflects decades and even centuries of the history and architecture of Tallahassee and Leon County.

APPENDICES



FLORIDA STATE ARCHIVES

*In the early 1890s,
members of the
Brokaw-McDonnell
family pose on the
porch of their c. 1856
house at 329 North
Meridian Street.*

APPENDIX A

CHARACTER-DEFINING FEATURES IN TALLAHASSEE'S HISTORIC DISTRICTS

This section identifies some of the dominant design characteristics in three of Tallahassee's historic districts - Park Avenue, Calhoun Street, and Magnolia Heights. Research into historic photographs, Sanborn Maps and other historic documents, combined with a property-by-property survey of each of the historic districts, formed the basis for identifying the design characteristics of each area.

Knowledge of these predominant characteristics can assist in the design of compatible new development and landscaping that respect their historic environment. The intent of this section is to identify those characteristics that make some of Tallahassee's historic districts distinctive. This information can be used as guidance for alterations, additions, new construction, and site improvements in these areas.

PARK AVENUE HISTORIC DISTRICT

The Park Avenue Historic District, with its chain of seven linear parks, lush vegetation, and historic buildings, is one of downtown Tallahassee's most distinctive areas. Traditionally, most of Park Avenue was a residential neighborhood with numerous wood frame buildings with large porches, some dating back to the 1840s. The blocks of Park Avenue between Adams and



FLORIDA STATE ARCHIVES

Calhoun Streets had a mixture of predominantly masonry commercial, government, and religious buildings. Many of these historic buildings faced onto Park Avenue, as it was one of the more prestigious addresses in town.

Originally a two hundred foot wide clearing on the northern boundary of town, Park Avenue's unique chain of parks were laid out around the turn of the century. Although they have changed over the years, they retain their lush vegetation and charm, despite efforts such as those in the 1940s to pave them to provide downtown parking. The parks range between approximately 100 and 125 feet in width, and are 340 feet long.

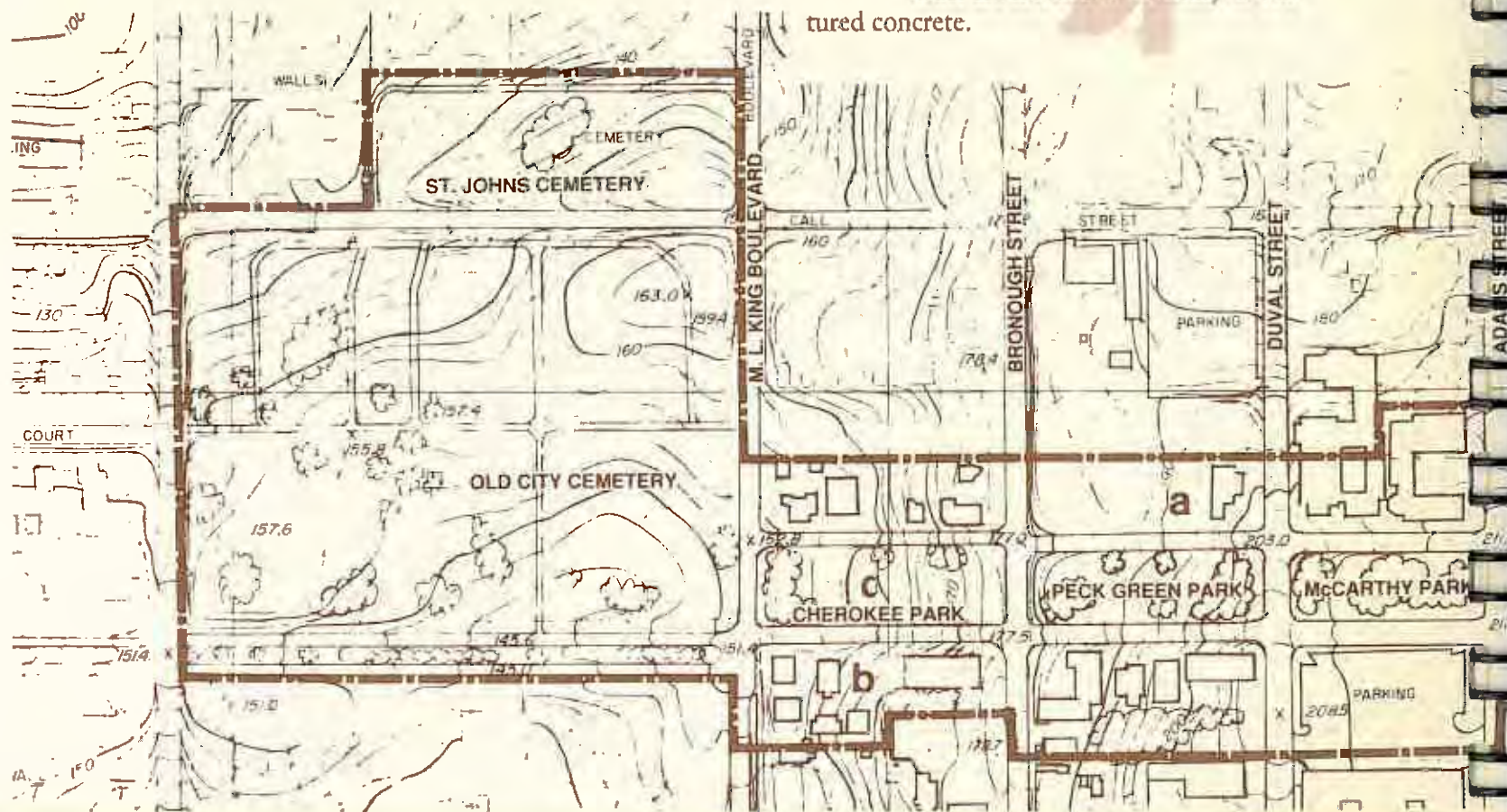
The Old City Hall at the southeast corner of Park and Adams Streets faced Leon Park, and was demolished in 1964.

Today, Park Avenue is characterized by a diversity of development. Some older residences remain, but others were torn down to make way for offices and apartments. Landmark government and religious buildings such as the c. 1838 First Presbyterian Church, and the 1930s United States Courthouse still stand, while the Cherokee Hotel, Old City Hall and historic Trinity Methodist Church are long since gone.

Park Avenue has experienced a great deal of new development since the 1950s. The Sheraton Hotel, Centel Building, Monroe Park Tower and EC Allen Christian Life Center are dominant structures on the streetscape. In addition, smaller office buildings proliferate. A number of these newer buildings "turn their backs" to the parks - they face onto north-south streets, and have blank brick walls or parking facilities facing Park Avenue. Most are finished in masonry or textured concrete.

**PARK AVENUE
HISTORIC
DISTRICT**

Map shows Park Avenue National Register Historic District and adjacent buffer properties.

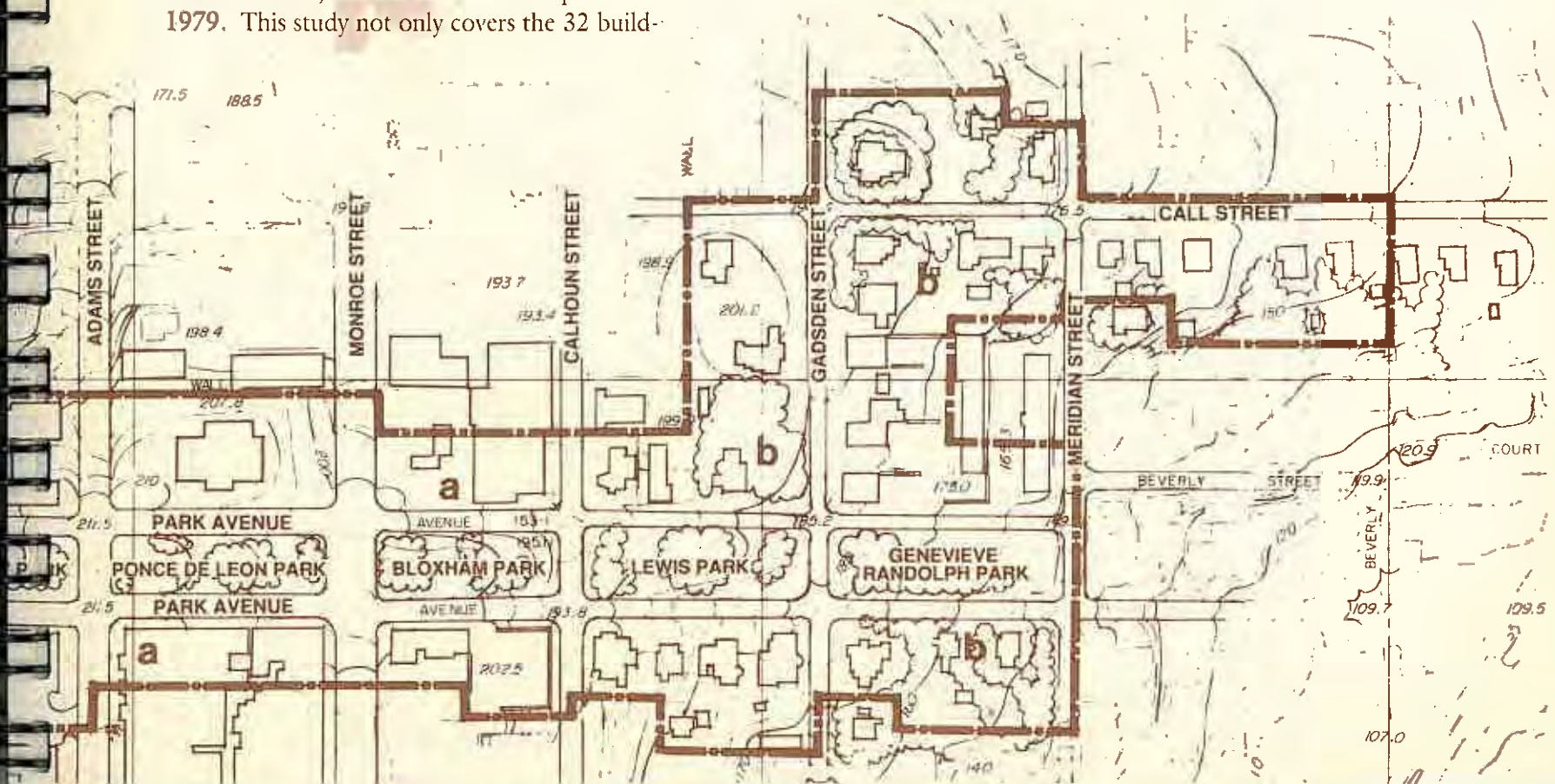


Despite these changes, Park Avenue retains a strong civic orientation. Religious and cultural facilities, including the churches, Leon County Library, Walker Library, home of Springtime Tallahassee, and Knott House Museum, draw many to this area on a regular basis.

A portion of the Park Avenue Historic District was listed in the National Register of Historic Places in 1972, and the district was expanded in 1979. This study not only covers the 32 build-

ings in the historic district, but also adjacent properties which impact the streetscapes along Park, Gadsden and Call Streets.

The design study identified three "sub-areas" in the Park Avenue Historic District. **Sub-area A** is the area of more intensive development along Park Avenue between Calhoun Street on the east and Bronough Street on the west. Sub-area B is



The c. 1903 Walker Library at 209 East Park Avenue and other landmarks still remain on Park Avenue.



SUB-AREA A: HIGH DENSITY DEVELOPMENT

The area of Park Avenue facing Greene, McCarthy, Leon and Bloxham Parks is characterized by office, commercial, and institutional buildings. A few landmarks - the Columns, First Presbyterian Church, United States Courthouse, Walker Library, and several commercial storefronts - serve as reminders of the rich history of this area. For the most part, however, this portion of Park Avenue is dominated by non-historic, contemporary development, most of which has been constructed since the 1950s.

Predominant Characteristics :

Building Characteristics:

Scale: 2 to 16 story structures - 32 feet to 150 feet.

Type: Office, commercial and institutional

Style: Modern - a few historic commercial and institutional buildings remain.

Material: Masonry - predominantly brick, several of precast concrete in shades of bright white to grey.

Roof Form: Flat

Roof Pitch: None

Massing: Rectangular

Orientation: Mixed - some buildings horizontal, others vertical.

Details: None



Unbuffered first floor parking and solid brick walls detract from the pedestrian character of the Park Avenue Historic District.

the traditionally lower density areas at either end of the Park Avenue Historic District, between Martin Luther King Boulevard and Bronough Street on the western end, and Calhoun and Meridian Streets, as well as Gadsden Street from Park to Call Street on the eastern end. Sub-area C encompasses the chain of parks, cemeteries and streetscapes that give the Park Avenue Historic District its distinctive character. The map depicts these sub-areas.

Landscape Characteristics:

Setback: None

Lot Coverage: 90-100%

Streetscape: See illustration of cross section
- typical pattern is street/curb/
sidewalk with no green strip
between building and sidewalk.

Other: Parking - typically exposed.

Dominant Features:

Special Qualities: Landmark buildings- Walker
Library, Columns, First Presbyte-
rian Church, United States
Courthouse, historic commercial
buildings.

Street trees - enhance and
strengthen park-like character of
area.

Intrusions: Building orientation - many
buildings have solid brick walls
facing Park Avenue.

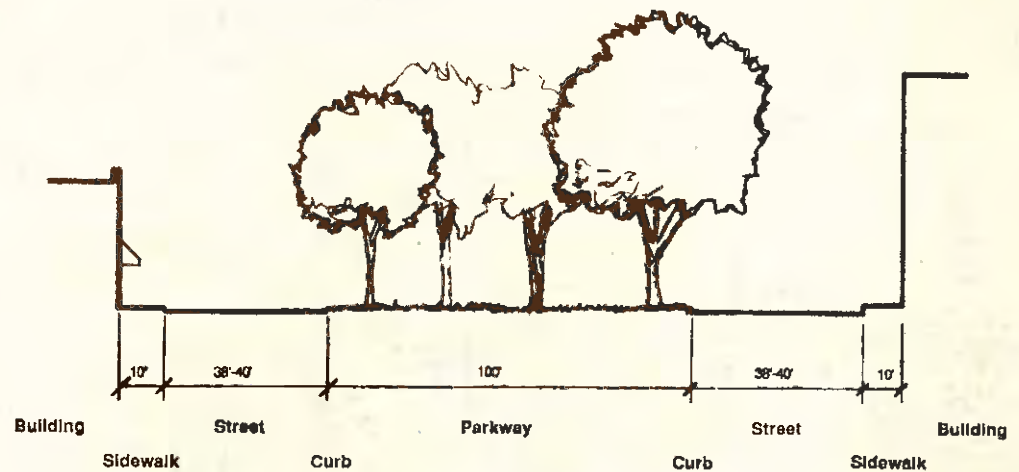
Parking - unbuffered parking
directly next to the sidewalk.

Few pedestrian amenities - very
little has been done to create an
attractive pedestrian environ-
ment.

Overhead wires - detract from
the character of the area.

Recommendations:

The challenge for this area is to protect the
remaining historic landmarks, enhance the park-
like setting established by the parks and tree-lined



*Cross Section -
Sub-area A of the
Park Avenue Historic
District*

streetscape, and promote quality contemporary
development that enhances the character of
the area.

❖ Alterations and additions to historic
landmarks should respect the scale, massing, and
other character-defining features of the landmark
and its setting.

❖ New development, alterations, and
additions to non-historic existing development
should be of quality design and construction, be
oriented toward Park Avenue, and have a strong
pedestrian emphasis. This emphasis may be
achieved through the use of building set-backs,

Sub-area B of Park Avenue was a residential neighborhood as shown in this c. 1910 postcard. Several residences have been demolished over the years.



windows, doors, cornice lines, plantings, pedestrian linkage to the parks, and other design elements that provide a pedestrian scale. It is not the intent to mimic historic architecture. However, existing non-historic development should not be used as the design standard for new development.

- ❖ Exposed ground floor parking in buildings is strongly discouraged. Exterior parking lots should be appropriately buffered from the pedestrian.
- ❖ In development and redevelopment, a strong emphasis on vegetation is recommended to strengthen the character of the parks and Park Avenue streetscape.
- ❖ The existing canopy of street trees should be maintained, and new trees should be added to enhance the canopy effect.
- ❖ Underground utilities are encouraged.

SUB-AREA B: LOW DENSITY DEVELOPMENT

This sub-area is located along Park Avenue on Cherokee, Lewis, and Randolph Parks, and north along Gadsden Street and east along Call Street. It has the greatest concentration of remaining historic buildings, and was historically single-family residential. At present, while the predominant use is a mix of office and residential, physically the area still appears predominantly single-family residential.

Character-Defining Features:

Building Characteristics:

- Scale:** 1 - 2 1/2 story structures
- Type:** Predominantly single-family detached dwellings
- Style:** Variety - Greek Revival, Italianate, Gothic Revival, Neo-Classical, Queen Anne, Colonial Revival, Period Revival, Craftsman, and a variety of vernacular styles.
- Material:** Predominantly wood siding
- Roof Form:** Gable, hip, pyramid
- Roof Pitch:** Varies greatly: 5:12, 6:12, 7:12, 8:12, 12:12, and 14:12. Steeply pitched roofs (14:12) are associated with Period Revival, gentle pitch (5:12) on Craftsman, with others ranging in between.
- Massing:** Building form - rectangular, with horizontal orientation. Roof form - triangular gables, in most cases facing the street. Front porches - variety of configurations, including one story shed roof porches, wrap around porches, side and front porches with flat roofs, and porches recessed under pedimented gables or under roof.
- Orientation:** Buildings - horizontal orientation. Doors - rectangular in form with



Constructed in 1913, the Lively House at 403 East Park Avenue contributes to the historic streetscape.

vertical orientation.

Single windows - rectangular in form with vertical orientation.

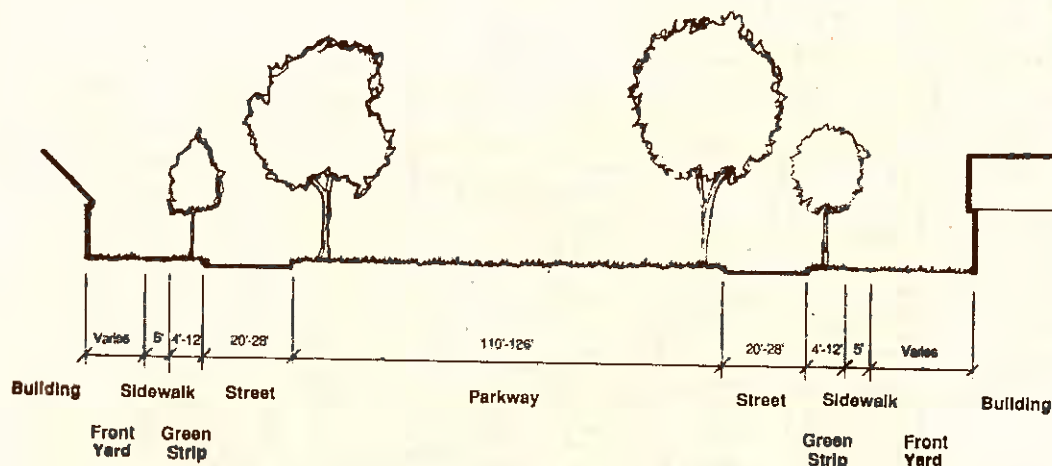
Pairs and groups of three windows - appear square or rectangular with horizontal orientation.

Decorative wood trim - including porch railings, window and door trim, eave brackets, and attic vents.

Raised foundations - buildings 3 to 4 feet from ground with masonry piers and lattice insets.

Bay windows - in most cases comprised of three rectangular windows.

Details:



*Cross Section -
Sub-area B of the Park
Avenue Historic District*

Landscape Characteristics:

Setbacks: Landscaped front yards - *Lewis and Randolph Park areas* - setbacks range from 2 to 20 feet, with average falling between 12 and 18 feet. More recent development has zero setback lines. *Gadsden Street area* - setbacks for historic buildings range from 20 to 38 feet, the average being 29 feet. *Call Street* - setbacks are more uniform, although they range from 28 to 40 feet for historic buildings. Landscaped side yards - setbacks are typically in the 20 to 30 foot range. Many times side

yards serve as location for driveways and off-street parking.

Lot Coverage: 30% - on typical urban lot of 70 x 130 feet.

Streetscape: See illustration of cross section - typical pattern is building facade/landscaped front yard/five foot wide concrete sidewalk/grassed green strip planted with live oak, dogwood, palmetto/6 inch raised concrete curb/asphalt street.

Exceptions - No sidewalk east of Meridian on Call Street. Green strip is 9 to 13 feet on Gadsden, and in 3 foot range on Park Avenue.

Fences and walls: Variety - several cast iron and picket fences. Several examples of rubble rock wall.

Dominant Features:

Special Qualities: Distinctive historic buildings - dating from the 1840s through the early twentieth century. Residential character - although no longer predominantly residential in use, this historic character remains intact due to building design and landscaped front yards.

Intrusions: Overhead wires
Incompatible new development - particularly on north side of Park Avenue.

Recommendations:

- ❖ Alterations, additions and new construction should respect the historic character of the area in scale, massing, and other character-defining features.
- ❖ Flat roofs are discouraged.
- ❖ Historic front and side setback traditions should be respected, and front setbacks should be landscaped to maintain the historic character of the area.
- ❖ No parking areas should be developed in the front yard setback.
- ❖ No parking areas should be developed in front of the building line of adjacent structures.
- ❖ Parking lots should be well buffered to protect the historic character of the area.
- ❖ The streetscape should be maintained and enhanced by planting compatible street trees.

SUB-AREA C: PARKS, CEMETERIES AND STREETSAPES

This sub-area includes the seven linear parks along Park Avenue, Old City Cemetery and St. John's Episcopal Cemetery, located at the western end of the park system, and the general streetscape. The parks, cemeteries and streetscape all strengthen and enhance the character of the Park Avenue Historic District. Much of the property in this sub-area is owned by the City of Tallahassee.



This c. 1910 postcard shows Lewis Park and the B.C. Lewis House.

The Park Avenue parks are a green oasis in Tallahassee's growing downtown.



Character-Defining Features:

- Form:** Rectangular parks - approximately 120 feet wide and 340 feet long, enclosed by Park Avenue which is lined with parking spaces.
- Vegetation:** Variety of traditional and native plant materials - dominated by Spanish moss-draped live oaks. Vegetation includes: Red cedar, crape myrtle, dogwood, Japanese maple, live oak, palmetto/sabal palm, saucer magnolia, sourwood, azalea, common camellia, sasanqua camellia, littleleaf boxwood, rose, daylilly, liriopse,

ivy, pampas grass.

Park Character: Leon, Bloxham, and McCarthy Parks - more formal in design with concrete walkways lined with pruned shrubs, benches, and bus shelters.

Cherokee, Greene, Lewis and Randolph Parks - informal design with large grassed areas, informal placement of trees.

Cherokee has central walkway and rose garden, and Greene has cross axis walkways and gazebo.

Cemetery Character: Open green space - grave markers in a variety of materials, low retaining walls, iron fencing, variety of plant materials.

Recommendations:

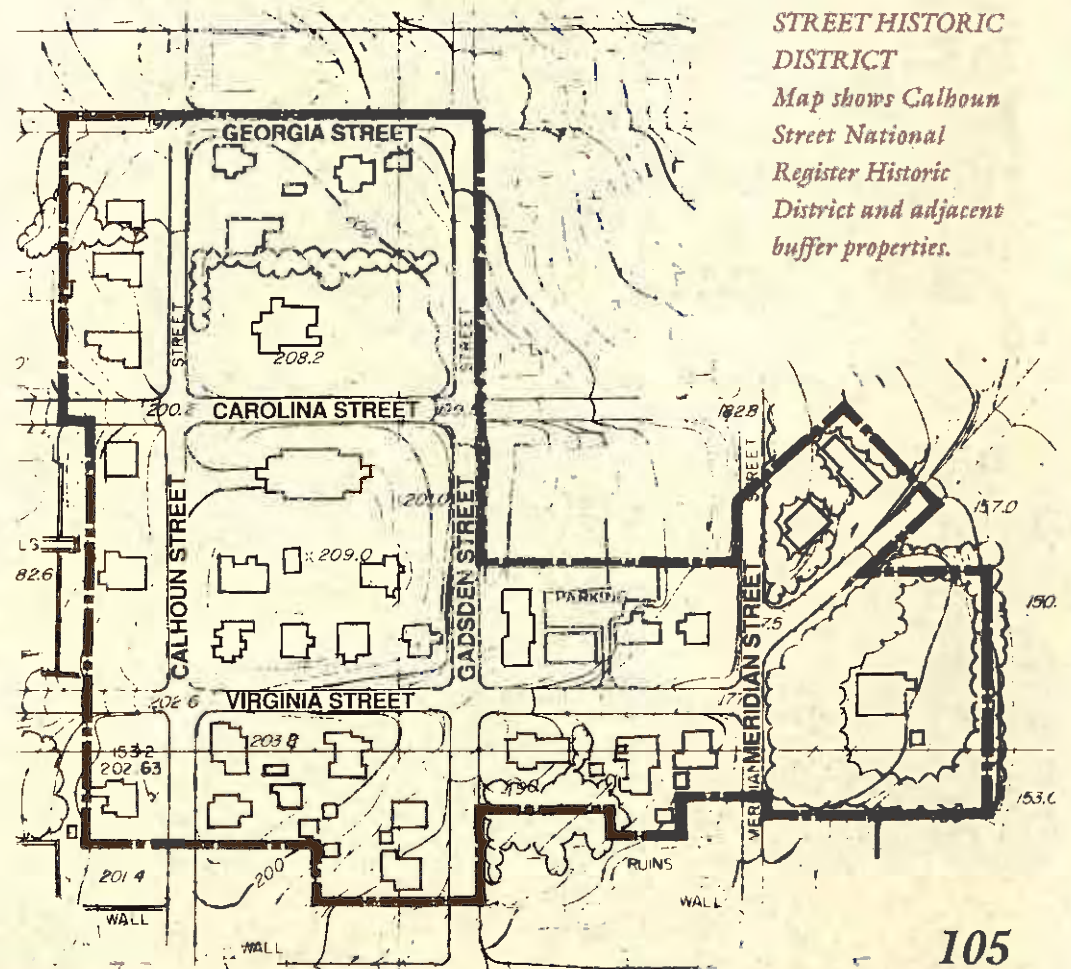
- ❖ Maintain the character of the Park Avenue chain of parks as an important green space in downtown Tallahassee.
- ❖ Encourage a visual relationship between the parks with paved crosswalks, plantings, sidewalks and other design techniques.
- ❖ Install underground utilities, taking care not to damage the vegetation and their roots.
- ❖ To retain the emphasis on the plantings in the parks, up-light the mature live oak trees and ground light shrub beds and walkways.
- ❖ Undertake improvements to Cherokee, Lewis, and Genevieve Randolph parks to complement improvements to other parks in the chain.

CALHOUN STREET HISTORIC DISTRICT

The Calhoun Street Historic District contains some of the oldest residential structures in the city of Tallahassee, as well as magnificent live oaks. It was part of Tallahassee's North Addition, platted in 1827, with streets on north-south and east-west axes and rectangular lots measuring 85 feet x 130 feet and 85 feet x 170 feet. This original grid pattern remains today. The orderly street pattern is reinforced by a regimented sidewalk pattern. Concrete sidewalks, typically five feet in width, extend along both sides of Calhoun and Virginia Streets, and portions of the other streets within the district.

Historically, known as "Gold Dust Street" because of its prominent residents, the district was characterized by large single-family dwellings on large lots, oriented toward Calhoun and Virginia Streets. Today, the district retains many historic buildings, most of which have been sensitively rehabilitated for office use. The major intrusions in the district include several parking lots and Georgia Bell Dickenson Apartments, a 14 story pre-cast concrete building which dwarfs the surrounding area. Other non-historic structures are at a more residential scale, and include several brick apartment buildings on Virginia Street.

This study encompasses the 28 buildings included in the 1979 Calhoun Street National



CALHOUN STREET HISTORIC DISTRICT

Map shows Calhoun Street National Register Historic District and adjacent buffer properties.



FLORIDA STATE ARCHIVES

The Bloxham House still stands, but its neighbor to the north has been demolished.

Register Historic District, as well as adjacent properties which impact the streetscapes along Calhoun and Virginia Streets. Because of their National Register listing, many of the buildings along Calhoun Street have received Federal Investment Tax Credits for their sensitive rehabilitation as offices.

Character-Defining Features:

Building Character:

- Scale:** 1 to 2 1/2 story structures
- Type:** Single family detached dwellings
- Style:** Variety - Greek Revival, Federal, Italianate, Gothic Revival, Colonial Revival, Craftsman, Period Revival.
- Material:** Predominantly wood - wood is the most common building material, and is used for siding, trim, porches, and railings. Shingle siding is found on several buildings. Brick is found on more recent bungalow and Period Revival buildings. Stucco, in a scored pattern to resemble stone, is used on two buildings.
- Roof form:** Gable, hip - the pedimented gable facing the street is one of the district's most repetitive features.
- Roof Pitch:** Varies - 6:12, 8:12, 11:12, and 20:12 - the more steeply pitched roofs are on the Gothic Revival (20:12) and Period Revival (11:12) cottages. More common are the gentle pitches associated with Colonial Revival (8:12) and Craftsman (6:12) buildings.
- Massing:** Building form - rectangular. Roof form - triangular gables which, for the most part, are

oriented toward the street.

Porches - the front porch is a very common element, found in a variety of configurations - one story shed extending across the facade, wrap-around, two-story galleries, two story monumental portico, recessed under pedimented gables facing the street.

Orientation: Buildings - horizontal orientation.

Doors - mostly rectangular, with vertical orientation. However, there are some Greek Revival doorways with trabeated transoms and sidelights that are square.

Windows - upper story windows and a majority of lower story windows are rectangular forms with vertical orientations.

Details: Decorative wood trim - including porch and door trim, and cave brackets.

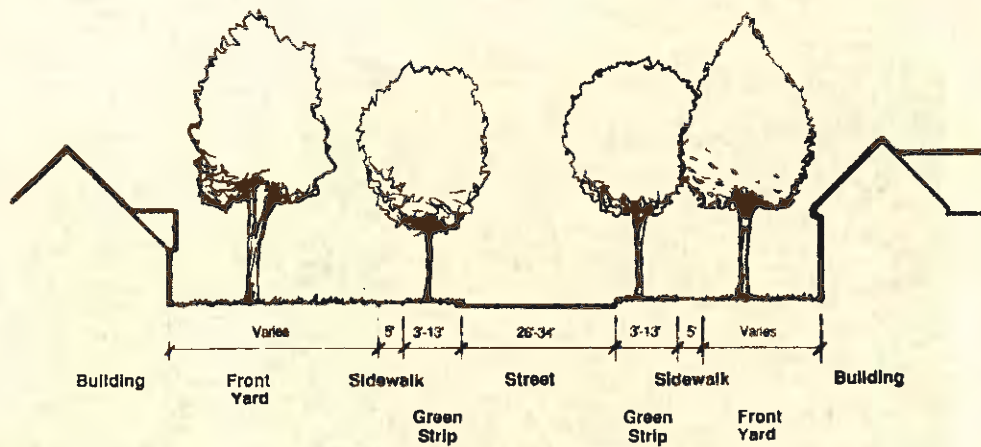
Raised foundations - wood structures are typically on raised foundations, elevated 3 to 4 feet from the ground with masonry piers and lattice insets. Foundations on the masonry buildings are lower to the ground and solid.



The canopy of live oak trees are a distinctive feature in the Calhoun Street District.



Buffering of parking lots is a concern in the Calhoun Street District.



*Cross Section -
Calhoun Street
Historic District*

Landscape characteristics:

Setback: Landscaped front yards
Calhoun Street - most setbacks are in the 14 to 20 foot range, with 16 feet from the sidewalk being the most common. There are several notable exceptions, including the Rutgers House at 507 North Calhoun, with a 74 foot setback, and the Towle House at 517 North Calhoun Street with a 40 foot setback.
Virginia Street - the most common setbacks are in the 18 to 20 foot range.
Landscaped side yards - these vary greatly, and no consistent pattern was determined.

Lot Coverage: 30% - on typical lot.

Streetscape: See illustration of cross section - typical pattern is building facade / landscaped front yard / five foot wide concrete sidewalk / grassed green strip planted with live oak / 6 inch raised concrete curb / asphalt street.

Grass strip: Varies:
Calhoun between Tennessee and Virginia - 8 feet. Plantings include live oak and dogwood.
Calhoun between Virginia and Georgia - 11-13 feet. Plantings include live oak and dogwood.
Virginia - 3 feet on south side, 12 feet on north side. Plantings include live oak, dogwood, crape myrtle, sweet gum, and sycamore.
Carolina - 5 feet on north side, none on south side. Plantings include live oak, dogwood, crape myrtle, sweet gum, and sycamore.

Fences and Walls: Varies - wooden picket fences, cast iron fencing, and several examples of rubble rock retaining walls.

Paving Materials: Varies - concrete walks and steps lead from the sidewalks to the structures. Brick is used for sidewalks in several instances. Parking lots are paved in asphalt or concrete. A few parking spaces have perforated pavers.

Dominant Features:

Special Qualities: Architecture - some of Tallahassee's finest remaining antebellum buildings.

Live oak canopy - draped in Spanish moss.

Intrusions: Non-buffered parking lots
Overhead wires
Georgia Bell Dickenson Apartments

Recommendations:

- ❖ Alterations, additions, and new construction should respect the historic character of the area in scale, massing, and other character-defining features.
- ❖ To soften the visual impact of existing parking lots, a minimum 10 foot wide landscaped front setback from sidewalk, or 12 foot setback from curb if there is no sidewalk, is recommended.
- ❖ Fences may be used as an alternative to buffer parking lots.
- ❖ Parking lots behind buildings should not extend in front of the front facade line of the building. In addition, a 6 foot minimum landscaped side yard is recommended.
- ❖ Access to parking lots should be through historic drives, if possible. In no case should street trees be removed to accommodate access.
- ❖ Continue with new plantings of live oaks to ensure the continuance of the canopy that makes Calhoun Street distinctive.



FLORIDA STATE ARCHIVES

Built in c. 1843 by free black contractor George Proctor, the Randall-Lewis House is located at 424 North Calhoun Street, and is shown here as it looked in the late nineteenth century.

- ❖ Provide appropriate landscaping in the front yard to maintain the residential character of the area.

MAGNOLIA HEIGHTS

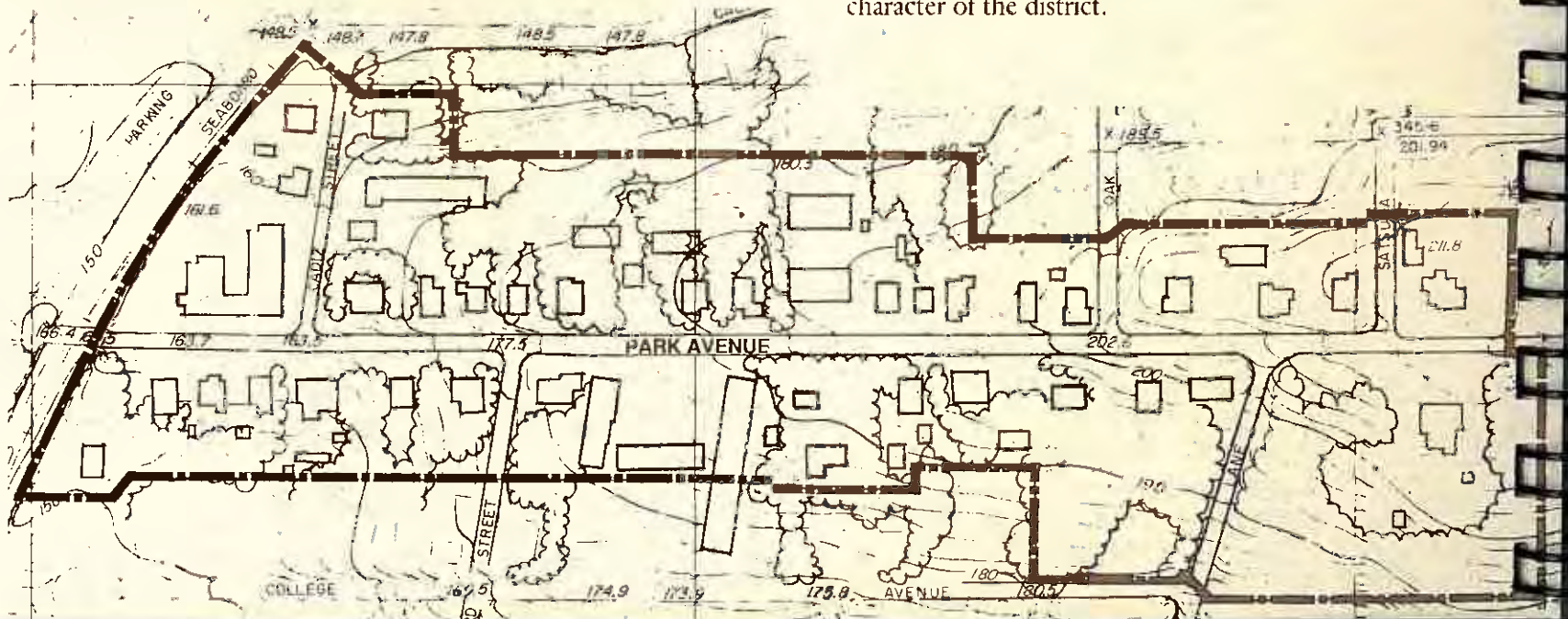
Magnolia Heights is one of Tallahassee's first twentieth century suburbs, and is located on East Park Avenue in the area between the railroad cut and Magnolia Drive. It also includes several properties along Cadiz Street. There are forty buildings in the Magnolia Heights National Register Historic District, which was listed in 1984. The area studied for this analysis also includes several properties not included in the district, but which impact the streetscape.

One and two story frame vernacular dwellings dating from the turn of the century to the 1930s predominate in the area. Despite several incom-

patible apartment complexes constructed in the 1970s, overall, the district has an intact historic quality.

Originally a single family residential neighborhood, in the 1980s the vast majority of the buildings were converted into offices. Many of the rehabilitations have been quite sensitive, except in the areas of signage and parking. In addition, several new offices have been constructed. Some of these new offices have been appropriately located behind existing historic buildings, and do not have an impact on the character of the district. The modern apartment complexes, however, with their broad, flat facades with flat roofs, disrupt the predominant historic character of the district.

MAGNOLIA HEIGHTS HISTORIC DISTRICT
Map shows Magnolia Heights National Register Historic District and adjacent buffer properties.



Character-Defining Features:

Building Characteristics:

- Scale: 1-2 story structures - 30-35 feet in height.
- Type: Single family detached buildings
- Style: Variety - Vernacular, Craftsman, Queen Anne, Period Revival.
- Material: Predominantly wood - found on almost all historic buildings in the district, with the exception of several brick Period Revival buildings.
- Roof Form: Gable, hip, pyramid, and gambrel - gable is the predominant roof type.
- Roof Pitch: Varies greatly - 3:12, 4:12, 6:12, 8:12, 9:12, 14:12 - Steeply-pitched roofs (14:12) are associated with Period Revival architecture, moderate pitched roofs (8:12) are associated with Colonial Revival styles; and gentle pitches (3:12, 4:12, and 6:12) are found on the Craftsmen dwellings.
- Massing: Building form - rectangular.
Roof form - triangular pediments.
Front porches - variety of configurations, including one-story shed across the entire facade; wrap-around; recessed under pedimented gable facing

Many of the frame vernacular residences in Magnolia Heights have been converted for office use.



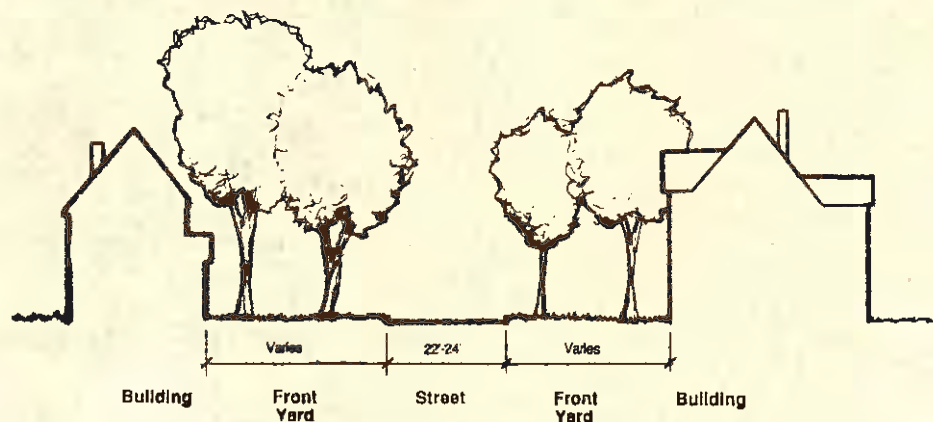
the street or under the main roof of the structure. Particularly on Period and Colonial Revival buildings, front porches are primarily entrance porches ranging in width from three to eight feet.

Orientation: Buildings - horizontal orientation.

Doors and windows - rectangular with vertical orientation.

Details: Modest decorative wood trim
Heavily textured roof materials - composition shingles in diamond shapes and standing seam metal are the predominant roofing materials on the historic structures. Some have been re-roofed with composition shingle roofs with a smooth texture which does not contribute to the character of the district.

Raised foundations - wood buildings 3 to 4 feet from ground with masonry piers and lattice insets. Foundations on masonry buildings are lower to the ground and solid.



*Cross Section -
Magnolia Heights
Historic District*



These new office buildings are appropriately located behind historic buildings, and do not detract from the historic character of the streetscape.

Landscape Characteristics:

Setbacks: Landscaped front yards - setbacks vary from 8 to 140 feet, but most buildings are fairly close to the road.
Landscaped side yards - setbacks typically in the 30 to 40 foot range.

Streetscape: See illustration of cross section - typical pattern is building facade/landscaped front yard blending into the grassed right-of-way/raised concrete curb/asphalt street. Street trees, typically including live oaks and dogwoods, are contained in the right of way. Signage for offices is often located in front yard or right-of-way.

Fences and Walls: Varies - several non-historic but appropriate picket fences, and several examples of rubble rock wall.

Paving Materials: Varies - concrete walks and steps leading from the street to the structures. Non-historic brick walks are also found.

Dominant Features:

Special Qualities: Frame vernacular buildings - turn of the century character remains fairly intact.

Vegetation - grove of magnolias by the Smith House.

Intrusions: Parking lots - in front of historic buildings.

Signage clutter

Relocation of historic buildings - inappropriate and disrupts rhythm of the streetscape.

Railroad bridge

Apartment Complexes

Recommendations:

- ❖ Alterations, additions, and new construction should respect the historic character of the area in scale, massing, and other character-defining features.
- ❖ New buildings should be sited in locations that preserve the historic character of the district. Rear yard spaces appear to be the most suitable locations for new development.
- ❖ Existing historic buildings should be preserved on their original sites to retain the buildings and protect the overall rhythm of the streetscape.
- ❖ Infill development should recognize historic structures through the repetition of setbacks, and new design which is compatible with the character of the historic architecture.
- ❖ In new development, particular attention should be given to roof shape and materials, important character-defining features in the district.
- ❖ A sidewalk should be installed throughout the district on at least one side of Park Avenue to accommodate and encourage pedestrian traffic.
- ❖ No parking should be allowed in the front yard setback or allowed to encroach in front of the front facade building line of neighboring buildings where possible. When required parking cannot be accommodated in the side or rear yards, a front setback of at least 10 feet behind the right-of-way will provide for some buffering of the parking.



A number of historic buildings have parking lots in the front yard setback which detract from the character of the district.



The design of some apartment buildings detracts from the character of the district.

- ❖ Front yard landscaping should respect the residential character of the district.
- ❖ A recognized setback line should be established for signage to prevent encroachment into the right-of-way.

USE OF CHARACTER-DEFINING FEATURES

The character-defining features outlined in this section can serve as guidelines for the design of additions and new construction in Park Avenue, Calhoun Street and Magnolia Heights. It is not intended that new development mimic historic, but rather that it is sensitive to its historic environment, and contributes to that character.

RESEARCHING YOUR HISTORIC PROPERTY IN TALLAHASSEE AND LEON COUNTY

Researching the history of a building is a little like being a detective. It takes perseverance and hard work, but it can be fun. Many pieces of information can be put together to come up with an idea of the history and architecture of a property. Here are some recommendations on where to begin:

Historic Tallahassee Preservation Board

Brokaw-McDougall House
329 North Meridian Street
Tallahassee, Florida 32301
(904) 488-3901

- ❖ Files, studies, and photographs on over 1000 older buildings in Tallahassee and Leon County.
- ❖ Reference library on history of Tallahassee and Leon County, architectural history, preservation techniques, catalogs of preservation products and sources, and other technical information (see Bibliography for partial listing).
- ❖ Partial collection of Sanborn Insurance Company Maps, showing buildings in downtown Tallahassee at the turn of the century.
- ❖ Selection of historic photographs and maps of Tallahassee and Leon County.

Department of State

RA Gray Building
500 South Bronough Street
Tallahassee, Florida 32399-0250

State Library of Florida, Florida Collection, 487-2651:

- ❖ Files on various historic buildings and families of Tallahassee and Leon County.
- ❖ Turn of the century city directories which list residents of Tallahassee by street address.
- ❖ Collection of historic maps of Tallahassee and Leon County.
- ❖ Numerous books, pamphlets, and other materials on the history of this community.

State Library of Florida, Library Information Center, 487-2651

- ❖ Early local newspapers on microfilm.

Florida State Archives, Florida Photographic Collection, 487-2073:

- ❖ Extensive collection of historic photographs of Tallahassee and Leon County buildings and people.

Former residents of your house often can provide you with information on its history.



AQUILINA HOWELL

Florida State Archives, 487-2073:

- ❖ Genealogical collection on many local families.
- ❖ E.A. Chesley property surveys from the 1930s and 1940s.

**Bureau of Archaeological Research,
Florida Master Site File, 487-2299**

- ❖ Files on over 1600 recorded older buildings and archaeological sites in Tallahassee and Leon County.

Map Collection

Strozier Library
Florida State University
Tallahassee, Florida 32306-2047
644-2706

- ❖ Most comprehensive local collection of Tallahassee Sanborn Insurance Maps. Collection includes 1884, 1890, 1895, 1903, 1909, 1916, 1926, and 1930 maps. These maps only cover selected areas of downtown Tallahassee. The Strozier Library Map Collection also includes other historical maps of Tallahassee and Leon County.

Black Archives

Carnegie Library
Florida A&M University
Tallahassee, FL 32307
599-3020

- ❖ Historical data, photographs, and reports on Black history.

Building Inspection

City of Tallahassee
City Hall
Tallahassee, Florida 32301
599-8250

- ❖ Building, electrical and plumbing permits on buildings since the 1940s. This can provide information on when major remodelings or changes were made to the property. In some instances, the permits include sketches of alterations made to the building.

Register of Deeds

Leon County Courthouse
301 South Monroe Street
Tallahassee, Florida 32301
488-4710

- ❖ Information on all property transactions in Tallahassee and Leon County. In some instances this can assist with identifying when a building was constructed or when major remodelings took place. The value of a property frequently increases dramatically from one transaction to the next when there were substantial improvements made on the property.

APPENDIX C HISTORIC PRESERVATION CONTACTS

LOCAL

Historic Tallahassee Preservation Board
329 North Meridian Street
Tallahassee, Florida 32301
(904) 488-3901

Apalachee Archaeological Society
Post Office Box 20375
Tallahassee, Florida 32316-0375

Florida Heritage Foundation
Post Office Box 793
Tallahassee, Florida 32302-0793

Tallahassee Genealogical Society
Post Office Box 4371
Tallahassee, Florida 32315

Tallahassee Historical Society
Post Office Box 6463
Tallahassee, Florida 32314-6463

**Tallahassee-Leon County Architectural
Review Board**
329 North Meridian Street
Tallahassee, Florida 32301
(904) 488-3901

*This photograph of
the Bellair-
Bethlehem
Missionary Church
on Woodville
Highway was taken
in c. 1937. Local
preservation
organizations have
information on
many community
historic resources.*



FLORIDA STATE ARCHIVES

*Rural resources such
as farm buildings
also merit
preservation, as this
part of our history is
vanishing rapidly.*



STATE

Bureau of Archaeological Research
Division of Historical Resources
Florida Department of State
RA Gray Building
500 South Bronough Street
Tallahassee, Florida 32399-0250
(904) 487-2299

Bureau of Historic Preservation
Division of Historical Resources
Florida Department of State
RA Gray Building
500 South Bronough Street
Tallahassee, Florida 32399-0250
(904) 487-2333

Florida Trust for Historic Preservation
Post Office Box 11206
Tallahassee, Florida 32302
(904) 224-8128

NATIONAL

Association for Preservation Technology
Post Office Box 8178
Fredericksburg, Virginia 22404
(703) 373-1621

National Trust for Historic Preservation
1785 Massachusetts Avenue, NW
Washington, DC 20036
(202) 673-4000

Preservation Action
1350 Connecticut Avenue, NW
Suite 401
Washington, DC 20036
(202) 659-0915

APPENDIX D

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Orion C., Jr. and Robert C. Parker help bring a column to the construction site for the 1906 Governor's Mansion. Their father, Orion C. Parker, was the contractor.



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It is the hope of the Historic Tallahassee Preservation Board that this manual will provide meaningful assistance to the many owners of historic properties who make preservation a reality.