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**Tazewell Pike : cultural preservation : what are the qualities that make this neighborhood a special place and can they be protected?**

Jeremy Pearson

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To the Graduate Council:

I am submitting herewith a thesis written by Jeremy Pearson entitled "Tazewell Pike : cultural preservation : what are the qualities that make this neighborhood a special place and can they be protected?." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science in Planning, with a major in Planning.

George E. Bowen, Major Professor

We have read this thesis and recommend its acceptance:

James A. Spencer, Teresa R. Shupp

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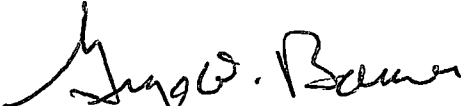
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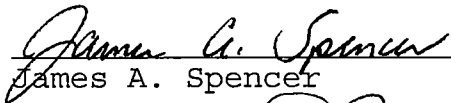
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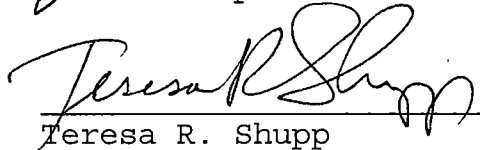
To the Graduate Council:

I am submitting herewith a thesis written by Jeremy Shane Pearson entitled "**Tazewell Pike: Cultural Preservation** What Are the Qualities That Make This Neighborhood a Special Place And Can They Be Protected? Knoxville, Tennessee." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science in Planning with a major in Planning.


  
George E. Bowen, Major  
Professor

We have read this thesis  
and recommend its acceptance:

  
James A. Spencer

  
Teresa R. Shupp

Accepted for the Council:

  
Interim Vice Provost and  
Dean of The Graduate  
School

**TAZEWELL PIKE: CULTURAL PRESERVATION**

*What Are the Qualities That Make This Neighborhood a  
Special Place And Can They Be Protected?*

*Knoxville, Tennessee*

A Thesis Presented for the  
Master of Science Degree in Planning  
The University of Tennessee, Knoxville

Jeremy Pearson  
August 2001



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## Dedication

This thesis is dedicated to my mother for all her love and support throughout my life. And for instilling in me the confidence to always achieve my goals. I also dedicate this thesis to my darling Regina for her encouragement and sacrifices in order for me to commit myself to this work.

## Acknowledgments

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## Chapter I

### Introduction

#### Purpose

The purpose of this thesis is to identify what, if anything, Tazewell Pike can do to prevent the destruction of qualities that give it a sense of place in a defined area. The neighborhood known as Tazewell Pike has a diverse architectural style consisting of many historic properties. Current trends of development along Tazewell Pike have enabled developers to acquire large tracks of land and divide them into subdivisions for single family dwellings. This is destroying the qualities of the neighborhood, which is known for its collection of historic buildings and scenic qualities.

This study will look to identify several qualities affecting Tazewell Pike. These qualities are:

1. To identify the Cultural, Architectural, and environmental aspects of place as well as scenic views and vistas, setting context, landscape features, and image that make Tazewell Pike a special place,

2. To identify the current trends of development along Tazewell Pike, and
3. To find out how other places with similar qualities and trends as those facing Tazewell Pike have been successful in conserving their desirable qualities.

### **Research Questions**

In the thesis the following questions are addressed:

**1. What are the qualities and attributes of Tazewell Pike that make it a special place?**

This research question will be addressed through the following sub-questions.

- A. *What are the historical qualities and attributes (period and style) of this section of Tazewell Pike?*
- B. *What are the cultural qualities and attributes of this part of Tazewell Pike?*
- C. *What are the environmental qualities and attributes of this part of Tazewell Pike?*
- D. *What are the scenic views and vistas which are found in Tazewell Pike?*

*E. What is the image of this section of Tazewell Pike?*

*F. What are the landscape features and qualities of this section of Tazewell Pike?*

*G. What is the land use pattern on this section of Tazewell Pike and how has it varied over time?*

*H. Are there any compatibility issues in the area?*

**2. What are the current trends of development along Tazewell Pike?**

**3. What are the qualities of other neighborhoods and what have they done to prevent the destruction of their qualities?**

### **Methodology**

The thesis is a diagnostic case study of Tazewell Pike. The study will look at other cities and what they have done in order to protect their neighborhoods from development that is not sensitive to the initial qualities of the areas. A literature review was undertaken to obtain a better understanding of the image, landscape, scenic views and vistas of the area, and cultural, architectural, and environmental

qualities. The study will look for concepts that others have used to protect the architectural and scenic qualities of their neighborhoods.

Other research methods were observational, as well as, passive and participant research in the field. Methods such as site reconnaissance and windshield surveys were also used. These methods allowed me to observe the neighborhood and record my initial impressions.

Field research alone was not sufficient for accurately defining and understanding the neighborhood, so interviews with neighborhood residents and other stakeholders were undertaken. These interviews supplemented the field research by offering information that was not apparent in the field studies.

### Significance

The area known as Tazewell Pike is recognized for its architectural heritage and scenic drive, which reflects a neighborhood with extraordinary features. Many of our early neighborhoods are being destroyed due to development practices that are not sensitive to the existing environment. The dismantling of these neighborhoods can have negative consequences. By

conducting this study the Tazewell Pike neighborhood can be aware of alternatives that exist for protection and conservation.

## Chapter II

### Literature Review

#### The Evolution of the Preservation Movement

Preservation efforts in the United States have changed dramatically over the years. Early on, historical preservation was identified by private non-profit organizations looking to save individual structures. This was usually done through fundraising efforts of some kind. Later, governmental bodies began their own preservation efforts first for building and later to protect natural landscapes, features, and parks. As the movement has evolved, private and governmental organizations have come together. The following section gives an overview of how preservation efforts have evolved through the various events in our history.

In the United States early preservation awareness "focused chiefly on individual structures and sites which reflected historic and patriotic values" (Miner, 1969). During this time preservation focused strongly on individuals or events tied to the Revolutionary War. These preservation efforts divested time on individual

museums outlining the events and items associated with this time. During this early interest in preservation, architectural and artistic elements were not given priority. Eventually, as preservation became an interest among many different people, awareness emerged for protecting structures of architectural importance.

The late 1920's and early 1930's presented a significant reform in preservation history. Till then, most preservation attempts were designed around museums through local interest or private support. During this time three things occurred boosting the preservation movement. Heeter states, these things were "the restoration of Williamsburg, the initiation of historic district zoning, and the creation of the Historic American Building Survey (HABS)" (Miner, 1969).

In 1927, backing the restoration of Colonial Williamsburg, John D. Rockefeller, Jr. stirred followers into the preservation movement. This proved that not only buildings, but also entire communities were noteworthy of preservation. The preservation effort of Colonial Williamsburg heightened property values while enhancing the community. Such as the case with Williamsburg, it demonstrates that the early

character of the community can be revealed when entire blocks or districts are re-constructed. As Miner states, "When blocks and even entire districts are kept intact, the earlier physical structure of the community is clearly evident. The district itself becomes, in effect, an outdoor museum reflecting not only the architectural values displayed by individual structures but also the views of the period about the relationships among structures and among community functions" (Miner, 1969).

A great deal is owed to Colonial Williamsburg for its achievement of preservation through the use of private means. During this time public accountability for protecting historical and architectural distinctiveness of an area was starting to evolve. One account worth mentioning is the 1967 Williamsburg Workshop II. This further reinforces the changing attitude in preservation efforts. Addressed at the workshop were the following:

The Objectives and Scope panel noted the beginnings of a fundamental change in thinking about preservation. No longer was preservation simply a concern about isolated buildings destined for use as museums. People were now searching for ways to continue the useful lives of old and historic buildings, regarding them as integral parts of the community. This concept reflected the growth of the



idea that the environment should be regarded -and protected- in its totality (Miner, 1969).

In 1931 Charleston approved a policy for a historic district in order to save a considerable amount of important buildings. This was the first historic district to be designated in our countries history. In 1936 New Orleans pursued related policies by developing a Vieux Carre Commission that would demonstrate comparable ideas. Prior to World War II other cities did not follow this initiative. However, post World War II communities " led by Alexandria, Williamsburg, Winston-Salem, Georgetown, Natchez, and Annapolis" began to adopt similar policies (Miner, 1969).

*In Conservation of Historical and Cultural Resources* Miner suggested:

While the provisions of these local regulations vary, to meet both local conditions and limitations of state enabling legislation, all are based to some degree on the premise that community appearance is an important dimension of the public welfare and that there are educational, cultural, and aesthetic benefits to be derived by the community from the preservation of such areas. Implied also is the concept that not all preserved buildings must be museums; old buildings can maintain their characteristic appearance while continuing in active and economically sound uses (Miner, 1969).

In the 1930's "the Historic American Buildings Survey, in collaboration with the Library of Congress

and the American Institute of Architects, was a third event in the preservation movement, giving it public acknowledgment at the national level" (Miner, 1969).

In 1949, Congress and the National Trust for Historic Preservation, a nongovernmental organization dedicated to the preservation of significant buildings and sites, established a nationwide look at preservation. In 1965, 51 communities nationally had passed preservation regulations. The National Trust for Historic Preservation identified 421 historic preservation regulations in a 1975 study. This number doubled in 1983 and ten years later it was at 1,800 (Cox, 1994).

In 1966 the legislative body called for all levels of government support for historical preservation. As described by Miner, The National Historic Preservation Act "created a National Advisory Council on Historic Preservation and authorized matching grants to states for comprehensive surveys and acquisition and development of certain significant properties" (Miner, 1969). The Demonstration Cities and Metropolitan Development Act of 1966, "broadened preservation opportunities in urban renewal and authorized HUD

assistance to cities for undertaking surveys of properties of historic and architectural importance" (Miner, 1969).

### **Why Should a Community Have Preservation Planning?**

Bradford J. White and Richard J. Roddewing, authors of *Preparing a Historical Preservation Ordinance*, explain that there are thirteen or more good reasons for having a preservation plan in a community. Both authors work for Clarion Associates, Inc., a consulting firm specializing in real estate. White and Roddewing clarify that many different logics exist for having preservation plans, making it impossible to apply the same standards in every community. "A preservation plan provides the basis for development of a preservation program where none exists, strengthens existing preservation programs, and helps to resolve existing and future conflicts between competing land-use goals" (White and Roddewing, 1994). Below are 13 logics White and Roddewing state for pursuing a preservation plan:

1. To identify specific goals of historical preservation,
2. To conform with planning and state legislation which permits local governments to have comprehensive plans and requiring adherence to necessary or alternative factors of historical preservation in those plans,

3. To inform the existing and future residents in advance of the expectations that are intended in the community regarding new growth and preservation,
4. To establish legal standing against property owners who pursue lawsuits alleging unfair treatment of property rights or feel findings by government to be arbitrary,
5. To get rid of bias as to the purpose, meaning, and content of a historical preservation ordinance already in place,
6. To establish the foundation for having or improving a historical preservation ordinance,
7. To assure conformity, or eliminate nonconformity, among the different local government plans affecting historic resources in a community,
8. To initiate community awareness by educating and informing residents of their heritage and its importance,
9. To develop a program for future activities in preservation and to develop a model to evaluate improvement of historical resource,
10. To establish a foundation for temporary protection of historic resources as permanent measures are held to administer a conventional preservation ordinance to save resources,
11. To comprehensively address issues applicable to tourism, zoning, traffic patterns, development patterns, and design that affect historic resources,
12. To be an advocate for economic development through the preservation of historic resources,
13. To improve historic preservation approaches by increasing political awareness and support (White and Roddewing, 1994).

### **Defining a Preservation Plan**

Preservation plans are different among communities. A preservation plan is one way of establishing, through documentation, goals that are to be obtained in the community (White and Roddewing, 1994). Historic

Preservation is a major force for bringing communities together while enhancing community character. As character improves and goals are attained the quality of life for residents in a historical community will improve (Morris, 1992). Suitable forms of new development are determined by looking at the character and balance of older neighborhoods and structures.

In a quote from Marya Morris, author of *Innovative tools for Historic Preservation*, Morris explains how a preservation plan can foster community involvement and preserve history by using elements of the past. "Using past architectural styles and a historical urban form as a benchmark, historic preservation gives community residents a connection to the history of their home, neighborhood, city, and region. This 'sense of place' fosters pride and gives people a greater incentive to remain active in the community as citizens, neighborhoods, and property owners" (Morris, 1992).

Preservation plans may be documented in many different ways. It may be a single document or a statement in a series of "ordinances, programs, and public pronouncements by local officials concerning the community's heritage" (White and Roddewig, 1994). Other

ways a preservation plan may be produced is in elements of the comprehensive plan. These elements may be related to land use, transportation, housing, and economic development. It is important to be consistent in regard to these elements and the comprehensive plan, making sure all documentation is clearly defined. This will offer protection against legal disputes that may arise.

In some cases the preservation plan is understood. For instance, "local preservation commissions, through alteration or design review decisions, create an accumulated body of unwritten precedents that will guide their future actions" (White and Roddewig, 1994). On the other hand, most communities have official documentation outlining the historic features in the form of polices and measures to be taken to enforce them. These types of measures provide the foundation for preservation planning in a community. Some communities may even implement these measures for their comprehensive plan.

White and Roddewig feel that whenever writing an official preservation plan there are at least 10

necessary mechanisms that should be attended to. They are:

1. Statement of the goals of preservation in the community, and the purpose of the preservation plan,
2. Definition of the historic character of the state, region, community, or neighborhood,
3. Summary of past and current efforts to preserve the community's or neighborhood's character,
4. A survey of historic resource in the community or neighborhood, or a definition of the type of survey that should be conducted in communities that have not yet completed a survey,
5. Explanation of the legal basis for protection of historic resources in the state and community,
6. Statement of the relationship between historic, preservation and other local land-use and growth management authority, such as the zoning,
7. Statement of the public sector's responsibilities towards city-owned historic resources, such as public buildings, parks, streets, etc., and for ensuring that public actions do not adversely affect historic resources,
8. Statement of incentives that are, or should be, available to assist in the preservation of the community's historic resources, and
9. Statement of the relationship between historic preservation and the community's educational system and program,
10. A precise statement of goals and policies, including a specific agenda for future action to accomplish those goals (White and Roddewig, 1994).

### **Conservation Plans**

Another form of preservation is through Neighborhood Conservation. A Neighborhood Conservation plan is often associated with a residential neighborhood with significant features in architecture and urban design, as well as, influential times in history. In

*Innovative Tools for Historic Preservation*, Morris explains, "the purpose for creating these districts vary somewhat from city to city, but, in general, the districts are a land-use or zoning tool used to preserve neighborhood character, retain affordable housing, and protect an area from inappropriate development by regulating new construction" (Morris, 1992).

Neighborhood Conservation began in 1975 and is most likely to be found in a medium to large city. Cities that have a Neighborhood Conservation plan will also have a Historical Preservation plan. A Conservation plan can offer protection for those neighborhoods that are unable to be designated as historic districts or have been the targets of unsuitable growth. This growth may be in the form of expansions of existing buildings, as well as, new construction. The Conservation plan can also protect buildings from destruction. The plan accomplishes these purposes by regulating these problems (Morris, 1992).

#### **How to Determine if Neighborhood Conservation is the Right Choice for Your Neighborhood?**

During the decision making process, a neighborhood should agree to what they are trying to achieve. This



is important for determining whether or not a neighborhood should be designated as a Conservation District. For instance, the reason for some Conservation plans "are to preserve housing, protect the character of a neighborhood, and promote neighborhood revitalization" (Morris, 1992).

The following example is from a study published by APA titled, *Innovative Tools for Historic Preservation*. One of the cities used in the study was Raleigh, North Carolina. Raleigh's Neighborhood Conservation plan minimizes problems among the new development in relation to the present environment and external characteristics. Raleigh had to meet the following criteria, in order to be designated as a conservation neighborhood:

The area must have been developed at least 25 years ago;  
At least 75 percent of the land within the area must be developed; and  
The area must possess unifying distinctive elements of either exterior features or built environmental characteristics that create an identifiable setting, character, or association (Morris, 1992).

The major intent of the ordinance was to protect the visual features of the neighborhood. However, this conservation plan was also set up is to protect a neighborhood that already was already established. A lot of overlapping exists among neighborhood

conservation and historical preservation, which is evident in the case of Raleigh. When looking at preservation efforts for housing and revitalization, few distinctions exist for also preserving the architectural and visual elements of the neighborhood.

On the other hand, many conservation ordinances are designed primarily as historic preservation plans "by regulating architectural styles and the overall visual character of the area" (Morris, 1992). The studies done by APA for *Innovative Tools for Historic Preservation*, show this to be true for Memphis and Nashville, Tennessee; Portland, Oregon; Tacoma, Washington; Roanoke, Virginia; and Boston and Cambridge, Massachusetts. It is not always easy to distinguish among the attributes, which makes a neighborhood a historic district from those which make a neighborhood a conservation district. Many of the neighborhoods that are designated as conservation districts are eligible to be considered for historic designation.

Whenever a neighborhood is unwilling to support a historic designation or political support is lacking, a conservation district would be a possible option. When these types of concerns are expressed by the

neighborhood those who want to protect the neighborhood should inform the residents of this alternative. If the main objective of a neighborhood is historic preservation, it is likely that the conditions for a conservation district will be the same as that of a historic district. The only primary distinction is that a conservation district will not have to have as stringent design guidelines for structures. According to Morris, "this is true in Nashville, Memphis, and Roanoke" (Morris, 1992).

In Nashville as long as a concentrated amount of structures are 50 years or older they may qualify as a historic or conservation district. An example of a neighborhood of this type is Nashville's Lockeland Springs-East End conservation district.

Nashville's criteria for making these designations can be found below:

1. It is associated with a significant local, state, or national historical event;
2. It includes structures associated with lives of people who have made a significant historical contribution;
3. It contains structures that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction;

4. It has or may be likely to yield archaeological information;
5. It is listed in the National Register of Historic Places (Morris, 1992).

### **Sense of Place**

#### **Background**

The preservation movement in America has been greatly involved in protecting our surroundings. This movement has evolved from the increasing interest in preserving "sense of place." In the book, *Preservation of What, for Whom?*, editor Michael A. Tomlan, Project Director, National Council for Preservation Education, published papers written by academics and professionals dealing with historical preservation issues. Barbara G. Anderson, visiting Assistant Professor, College of Architecture Planning and Design, Kansas State University wrote an interesting paper titled "The Importance of Cultural Meaning in Defining and Preserving Sense of Place". In this paper Anderson says that,

The tools and methods that have been developed by preservationist are inadequate to protect sense of place for two fundamental reasons: they fail to incorporate, in a broad and inclusive way, the importance of cultural meaning as a determinant, and

they fail to recognize that places and the perception of places change (Tomlan, 1998).

The commitment to preserve our sense of place has sparked an increasing amount of interest in America. As Anderson says, "Rhetoric about sense of place is everywhere" (Tomlan, 1998). It is not only discussed among academics, designers, and planners, but newspapers and magazines have printed commentary and columns that address the loss of sense of place in our communities. Anderson claims that this desire to protect our sense of place in our communities is linked to the growing interest in preserving large areas of the built and natural environment and the effort to protect the surroundings of historic properties (Tomlan, 1998).

In the United States, preservationists are discovering new ways to protect properties that have significant historical qualities. For example, tools that can be used are: scenic easements, overlay districts, and conservation districts, all of which demonstrate ways to protect the historical image, properties and environment. One example would be Fairfax County, Virginia. In Fairfax, The Mount Vernon Ladies Association has successfully obtained over 3000 acres for scenic easements in Mount Vernon's view shed.

Thirteen historic overlay districts have been created "to regulate areas up to one fourth mile from boundaries of single historic sites like Woodlawn Plantation" (Tomlan, 1998). Many cities have developed conservation districts to protect the visual character of the significant area. While preserving visual character is important, an area preservationist must understand that visual character alone will not preserve sense of place. This is just one element among many that gives a community its sense of place.

Edward Relph, a Cultural Geographer, has studied and printed many publications on sense of place for more than 20 years. These writings are valuable tools for preservationist. Relph describes place in the following statement:

Places are the contexts or backgrounds for intentionally defined objects or groups of objects or events, or they can be objects of intention in their own right (Relph, 1998).

*He then defines place as:*

...a whole phenomenon, consisting of the three intertwined elements of a specific landscape with both built and natural elements, a pattern of social activities that should be adapted to the advantages or virtues of a particular location, and a set of personal and shared meanings (Relph, 1998).

One must note that preservationist have developed methods for identifying qualities for saving the physical elements of the built and natural environment as well as understanding the historical significance by social means. However, methods to protect places have not been comprehensively developed to include the significance of "cultural meaning-personal and shared meanings" (Tomlan, 1998).

Professional planner Anton Clarence Nelessen notes, "Our basic intuitions and common sense seek a sense of community, a sense of place" (Nelessen 1993). People want to be involved in a community, a real neighborhood where long lasting friendships can be formed. "People want to be close and within walking distance to things such as the neighborhood post office, pharmacy, school and park, and their working environment. People also need to feel safe and need open areas for recreation that are near their homes. However, this has not been the case. Current planning efforts have contributed to sprawl development that does not meet the wants of its residents. Nelessen reminds us that:

Today, and for the past fifty years, the location of new construction has been determined primarily by three key factors: the accessibility of a site to transportation routes, the availability of land, and

the conservation of financial institutions and developers who believe that only the re-creation of the status quo will be financially beneficial (Nelessen, 1993).

This point is further introduced by the notion that, as long as an area has automobile access, people will move wherever new development occurs. This paradigm is not sensitive to the needs of the pedestrian. When decisions are being made concerning issues of transportation, pedestrian travel is not considered. Public services that are evident in all areas such as educational facilities, convenient stores, and post offices, are designed around vehicular modes of transportation, not pedestrian (Nelessen 1993).

### **Culture**

It was stated that methods for understanding the "cultural meaning-personal and shared meanings..." of a place have not been defined (Tomlan, 1998). When speaking of cultural meaning Anderson states, "Shared meanings, or personal meanings held in common are, I believe, the most important cultural meanings for preservationists to recognize" (Tomlan, 1998).

Anderson illustrates an example of shared meaning by referring to David Proctor's study in Kansas of the Post Rock region. The prairie of this region contains



'Greenhorn Limestone' merely inches beneath the ground. This stone (eight to twelve inches thick) was easily removed and used for building construction. Other uses for the stone were for building mile long fences giving it the name 'post rock'. Proctor's study revealed that buildings build of post rock represents the strength, development, resourcefulness, determination, rebelliousness, and sympathy that exist among the population of the Post Rock area (Proctor, 1995). This study revealed the cultural manner and admiration that is shared among the population and how important the post rock construction is for defining its sense of place.

For some time, it has been customary that buildings and landscapes of historical significance have been determined by scientific means. Now, we are beginning to understand that the importance of cultural traditions on properties may be rooted in the told testimonies and traditional opinions of the inhabitants. An example would be the Ocmulgee Mounds National Historic Monument. In 1934, this monument was recognized for its prehistoric connections. The existence of huge clay structures have been discovered and archaeologist have

found physical remains contributing to the importance of this area. Elizabeth A. Lyon, Retired Georgia State Historic Preservation Officer and Richard C. Cloues, Georgia Deputy State Historic Preservation Officer, both authors of *The Cultural and Historical Mosaic and the Concept of Significance*, comment that, in close proximity, "wetlands now slated for a highway, are the Ocmulgee Old Fields, only recently identified by the Creek Nation as the 'Cradle of the Muscogee Creek Confederacy,' antecedent to the Muscogee (Creek) Nation" (Lyon and Cloues, 1998). The tradition of Muscogee Creek has revealed that the Muscogee Creek tribal settlement created the sanctified unification of the Muscogee Confederacy at this wetland site. After examining this scenario, it is evident that new techniques for questioning and analyzing the increasing cultural traditions of our communities are emerging. Negatively speaking, we see that when faced with the decision of building a new highway, it was the financial gain verses vacant land that contributed to the final decision of the political bodies. Lyon and Cloues further validate this point in the following statement, "it is only historic preservation regulations that have

forced consideration of the possible cultural values of this area, and community leaders resent this attention to a place where they can see no apparent significance" (Loyn and Cloues, 1998).

Another example of culture and its meaning is in Boston's Chinatown. Chinatown in Boston "is the heart of the metropolitan Chinese community" (National Trust for Historic Preservation, 1993). In this area, rich culture has been preserved through the layout of its structures and street patterns. Although Chinese residents presently occupy this area, few structures in this community are characterized by their ethnicity. Most of this area is characterized by history such as the "Revolutionary War, the city's industrial development, and earlier Irish, Jewish and Italian residential communities" (National Trust for Historic Preservation, 1993). This area was initially settled by first, second and third generation Chinese-Americans from China, Taiwan and Hong Kong. Now, newcomers moving into the area are Chinese from Southeast Asia. The culture and economic value of this community is on the rise. This diversity has lead to identity, preservation

and future concerns. As a result, a master plan and rezoning attempt is in place.

Currently, this community is small. It is only four blocks wide and seven blocks long. In the 19<sup>th</sup> century, this area was developed on a landfill and has always struggled with issues such as, "the Southeast Expressway and the Massachusetts Turnpike which cut through the western and southern sections of the area today" (National Trust for Historical Preservation, 1993). The 1960's urban renewal projects and inadequate housing conditions are issues facing this community. The neighborhood is overcrowded, more so than any other neighborhood in the city. It has the least open space for parks and recreation.

This community has been through a "series of ethnic occupations and social and economic changes" (National Trust for Historical Preservation, 1993). Initially, this neighborhood was developed for the middle class people of Boston. Even so, the Boston Albany railroad development in the 1850's, along with the availability of inexpensive land, enabled leather manufacturing to be established in this area. At the time of this development, immigration into Chinatown was at a high.

This immigration resulted in a flourish of garment manufacturers from the north and west of Chinatown. At this time Irish, central European Jews, Italians and Syrians immigrated into the Chinatown community.

In 1920 the Merchants Association founded the Quong Kau Chinese School. This establishment in Chinatown was a good indicator of the success of this Chinese settlement. According to the National Trust for Historic Preservation, "Today, with second and third generation Chinese Americans and newly arriving ethnic Chinese from Southeast Asia, the area has become the fifth largest Chinatown in the United States" (National Trust for Historic Preservation, 1993).

Boston's Chinatown is a great example of how culture becomes a defining quality in a community. This area is characterized by the past and present in its structures, streetscape and diverse mix of inhabitants. With the exception of Greek Revival rowhouses, "the streets are defined by turn of the century six to eight story utilitarian brick buildings, of various period revival styles, built to house the textile and leather industries" (National Trust for Historical Preservation, 1993).

## **Cultural Landscape**

While reviewing the literature about culture, it was found that the culture of an area incorporates not only the values of an area but also includes the landscape. This is referred to as a cultural landscape. What is meant by a cultural landscape? A cultural landscape can be made up of many acres of land or small areas of less than an acre such as a front yard. Similar to historic structures and districts, these areas have unique qualities reflecting our country's history and development. Cultural landscapes too can remind us of our constant connection to nature. Charles A. Birnbaum, ASLA, author of *Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes*, defines a cultural landscape as "a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, actively, or person or exhibiting other cultural or aesthetic values. There are four general types of cultural landscapes, not mutually exclusive. Birnbaum refers to these types as: historic designed landscapes, historic vernacular landscapes, historic sites, and ethnographic landscapes"

(Birnbaum, 1996). Each type of a cultural landscape has been defined as follows:

*Historic Designed Landscape*--a landscape that was consciously designed or laid out by a landscape architect, master gardener, architect, or horticulturist according to design principles, or an amateur gardener working in a recognized style or tradition. The landscape may be associated with a significant person(s), trend, or event in landscape architecture; or illustrate an important development in the theory and practice of landscape architecture. Aesthetic values play a significant role in designed landscapes. Examples include parks, campuses, and estates.

*Historic Vernacular Landscape*--a landscape that evolved through use by the people whose activities or occupancy shaped that landscape. Through social or cultural attitudes of an individual, family or a community, the landscape reflects the physical, biological, and cultural character of those everyday lives. Function plays a significant role in vernacular landscapes. They can be a single property such as a farm or a collection of properties such as a district of historic farms along a river valley. Examples include rural villages, industrial complexes, and agricultural landscapes.

*Historic Site*--a landscape significant for its association with a historic event, activity, or person. Examples include battlefields and president's house properties.

*Ethnographic Landscape*--a landscape containing a variety of natural and cultural resources that associated people define as heritage resources. Examples are contemporary settlements, religious sacred sites and massive geological structures. Small plant communities, animals, subsistence and ceremonial grounds are often components (Birnbaum, 1996).

These definitions reveal that historic areas will usually have some component of a cultural landscape that contributes to its importance. Birnbaum states, "Imagine a residential district without sidewalks, lawns and trees or a plantation with buildings but no adjacent lands. A historic property consists of all its cultural resources - landscapes, buildings, archeological sites and collections" (Birnbaum, 1996). However, buildings may not always be evident in a cultural landscape.

Birnbaum describes the composition of historic landscapes as:

residential gardens and community parks, scenic highways, rural communities, institutional grounds, cemeteries, battlefields and zoological gardens. . .

In addition to vegetation and topography, cultural landscapes may include water features such as ponds, streams, and fountains; circulation features such as roads, paths, steps, and walls; buildings; and furnishings, including fences, benches, lights and sculptural objects (Birnbaum, 1996).

The National Trust for Historic Preservation writes:

The cultural landscape is the imprint of human inhabitation of the land, the result of the interaction of natural and cultural resources over time. It includes not just individual buildings and structures (barns, schoolhouses, courthouses, silos), but other components as well. These include circulation networks (settlers' trails, roads,



canals, railroad rights-of-way), boundary demarcations (fences and hedgerows), vegetation related to land use (crops and shrubs), clusters (groupings of buildings and other settlements), archeological sites, and small-scale elements on the land (bridges and signs). All these components relate to each other and cultural forces (National Trust for Historical Preservation, 1993).

These statements reveal how broadly defined a cultural landscape can be. A cultural landscape may contain many different types of physical features and visual elements that contribute to its character.

Birnbaum summarizes by saying:

Wise stewardship protects the character, and or spirit of a place by recognizing history as change over time. Often, this also involves our respectful changes through treatment. The potential benefits from the preservation of cultural landscapes are enormous. Landscapes provide scenic, economic, ecological, social, recreational and educational opportunities that help us understand ourselves as individuals, communities and as a nation. Their on-going preservation can yield an improved quality of life for all and, above all, a sense of place or identity for future generations (Birnbaum, 1996).

This statement is a great example of how careful planning and management of our environment can be beneficial to communities and improve our sense of place. It is our sense of place that, overtime, evolves into a cultural landscapes.

## Scenic Views and Vistas

Roadside land is fairly easy as well as inexpensive to develop, thus making it suitable for residential and commercial development. *Rural By Design* author Randall Arendt quotes, "'Appleton's Principle becomes clear: the first 10 percent of development usually destroys 50 percent of the countryside'" (Arendt, 1994). Randal Arendt goes on to say that according to the Report of the *President's Commission on American Outdoors*, scenic roads are important for the following reasons:

Driving for enjoyment and excursion is loved by 77 percent of our population,  
Driving for enjoyment accounts for 15 percent of all automobile travel; and  
Second to walking, driving for enjoyment is the most common pastime for recreation (Arendt, 1994).

Many communities are beginning to preserve more than just historic buildings, but also the visual qualities of an area. These communities are taking a more comprehensive approach at saving qualities such as vistas, scenic roads, and entryways. The visual quality of an area can be described as, "a phrase synonymous with beauty, but intended to convey an impression of objectivity; landscape evaluation - ascertaining of a single, often numerical, measure of visual quality, more

appropriately would be "landscape quality survey"; judgment - the presumed ability by the design professions to evaluate 'visual quality', as distinct from value (Jacques, 1980). By preserving the visual quality of an area, a community can begin to retain its sense of place. As these preservation efforts continue to increase, more and more individuals are beginning to realize that vistas are important qualities for defining our sense of place.

Since driving for recreation is an American past time, individuals have begun to take interest in protecting scenic roadways and entryways. Christopher J. Duerksen, author of *Aesthetics and Land-Use Controls*, notes that although individuals have been concerned with protecting the visual qualities of an area since the late 1800s, it is an issue that is being rediscovered.

New York's State Environmental Quality Review Act (SEQR) offers a model for identifying the visual qualities of a community. For those applying the model, it offers flexibility and accounts for differences that exist in a community. The model is as follows:

#### Identify Community Visual Resource Values

1. Describe and define the general character of the existing area.

2. Document visual resource and /or visually sensitive land including:
  - a. State parks or state forest preserves, municipal parks.
  - b. Wild, scenic, or recreational water bodies designated by a state government agency.
  - c. Publicly or privately operated recreation areas.
  - d. Publicly or privately operated areas (including areas used for recreation) primarily devoted to conservation or the preservation of natural environmental features.
  - e. Hiking or ski-touring trails designated as such by a state or municipal government agency.
  - f. Architectural structures and sites of traditional importance.
  - g. Historic or archeological sites designated as such by the National Register of Historic Places.
  - h. Parkways, highways, or scenic overlooks and vistas designated as such by a federal, state, or municipal government agency.
  - i. Important urban landscapes including visual corridors, monuments, sculpture, landscape plantings, and urban "green space."
  - j. Important architectural elements and structures representing community style and neighborhood character (Smardon and Karp, 1993).

### **Image**

In Kevin Lynch's *Image of the City*, Lynch describes the process of building an image. He refers to it as a "two-way process between the observer and his environment" (Lynch, 1960). Lynch describes this process by indicating that "the environment suggests distinctions and relations, and the observer - with

great adaptability and in the light of his own purpose - selects, organizes, and endows with meaning what he sees" (Lynch, 1960). Since we are continuously interacting with the environment, our perceptions are being developed through this two-way process. As a result, observers will develop images that are greatly different.

Lynch implies that the environmental image consists of three mechanisms: "identity, structure, and meaning" (Lynch, 1960). In certainty, these components will always emerge collectively so, identifying these components and concluding an analysis could be greatly beneficial for understanding the image.

Identifying the object is the first step to developing an effective image. At this time differences will be acknowledged and an understanding will be developed that the object is a separate unit. Next, the relationship of the object to the observer and the object to other objects must be understood. Lastly, the observer must hold practical or emotional meaning to the object.

In Chapter III of *Image Of The City* Lynch describes the city image and its elements. He implies that people

develop images of a city that are a mix of various individual images. These images are referred to as physical forms, which can be classified into five kinds of "elements: paths, edges, districts, nodes, and landmarks" (Lynch, 1960). He defines these elements as follows:

1. *Paths.* Paths are the channels along which the observer customarily, occasionally, or potentially moves. They may be streets, walkways, transit lines, canals, and railroads. For many people, these are the predominant elements in their image. People observe the city while moving through it, and along these paths the other environmental elements are arranged and related.

2. *Edges.* Edges are the linear elements not used or considered as paths by the observer. They are the boundaries between two phases, linear breaks in continuity: shores, railroad cuts, edges of development, walls. They are lateral references rather than coordinate axes. Such edges may be barriers, more or less penetrable, which close one region off from another; or they may be seams, lines along which two regions are related and joined together. These edge elements, although probably not as dominant as paths, are for many people important organizing features, particularly in the role of holding together generalized areas, as in the outline of a city by water or wall.

3. *Districts.* Districts are the medium-to-large sections of the city, conceived of as having two-dimensional extent, which the observer mentally enters "inside of," and which are recognizable as having some common, identifying character. Always identifiable from the inside, they are also used for exterior reference if visible from the outside. Most people structure their city to some extent in this way, with individual difference as to whether paths or districts are the dominant elements. It

seems to depend not only upon the individual but also upon the given city.

4. *Nodes.* Nodes are points, the strategic spots in a city into which an observer can enter, and which are the intensive foci to and from which he is traveling. They may be primarily junctions, places of a break in transportation, a crossing or convergence of paths, moments of shift from one structure to another. Or the nodes may be simply concentrations, which gain their importance from being the condensation of some use or physical character, as a street-corner hangout or an enclosed square. Some of these concentration nodes are the focus and epitome of a district, over which their influence radiates and of which they stand as a symbol. They may be called cores. Many nodes, of course, partake of the nature of both junctions and concentrations. The concept of node is related to the concept of path, since junctions are typically the convergence of paths, events on the journey. It is similarly related to the concept of district, since cores are typically the intensive foci of districts, their polarizing center. In any event, some nodal points are to be found in almost every image, and in certain cases they may be the dominant feature.

5. *Landmarks.* Landmarks are another type of point-reference but in this case the observer does not enter within them, they are external. They are usually a rather simply defined physical object: building, sign, store, or mountain. Their use involves the singling out of one element from a host of possibilities. Some landmarks are distant ones, typically seen from many angles and distances, over the tops of smaller elements, and used as radial references. They may be within the city or at such a distance that for all practical purposes they symbolize a constant direction. Such are isolated towers, golden domes, and great hills. Even a mobile point, like the sun, whose motion is sufficiently slow and regular, may be employed. Other landmarks are primarily local, being visible only in restricted localities and from certain approaches. These are the innumerable signs, store

fronts, trees, doorknobs, and other urban detail, which fill in the image of most observers. They are frequently used clues of identity and even of structure, and seem to be increasingly relied upon as a journey becomes more and more familiar (Lynch, 1960).

The descriptions described by Lynch will be the basis for developing an image of Tazewell Pike.

### **Landscape Qualities**

The National Environmental Policy Plan for Latvia has defined a landscape as,

a physio-geographical complex, and the embodiment of traditions, customs and aesthetic qualities of historical and cultural heritage with a definite structure and definite functions. It is evidence of both the historic and modern relationships between humans and the environment ([www.fuxis@varam.gov.lv](http://www.fuxis@varam.gov.lv)).

According to Lynch and Hack, authors of Site Planning,

Perception includes the esthetic experience, where the dialogue between perceiver and object is immediate, intense, and profound, seemingly detached from other consequences. But it is also an indispensable component of everyday life.

The designer shapes his form so that it will be a willing partner in that sensed interaction, helping the perceiver to create a coherent, meaningful, and moving image (Lynch and Hack, 1984).

People look for a landscape that is made up of organizing forces. In nature these forces enable us to characterize the defining features of a landscape image.



In the following quote Lynch and Hack describe the perception of space as,

The sensuous experience of place is first a spatial one, a perception of the volume of air that surrounds the observer, read through the eyes, the ears, and the skin. Outdoor space like architecture space, is made palpable by light and sounds and defined by enclosure (Lynch and Hack, 1984).

However, qualities possessed by outdoor space require site planning. A site in relation to a structure consists of a larger area that is free flowing. This free flowing pattern illustrates that most landscapes are horizontal rather than vertical in design. These patterns include materials such as soil, rock, water, and plants which are constantly evolving. These changes are influenced by "the rhythm of human activity, the nature cycles, the cumulative effect of growth, decay, and alteration" (Lynch and Hack, 1984). The form of a site and the changes that occur are evident when,

The light that gives it form shifts with hour, day, and season. The place is seen in sequence, and over an extended period of time (Lynch and Hack, 1984). The free flowing nature of an outdoor space combined with the reality that human beings are unable to point out, with the naked eye, imperfections in topography grades, plan form, and distance enables greater flexibility of design. "Flaws can be masked and illusions created: two water bodies coalesce because their outlines seem to match a large object disappears because it is blocked out by a small

thing nearby; an axis appears straight, although in reality it is bent. Level areas tilt by contrast with adjacent counter-slopes. The apparent relative elevations of two objects may be reversed by the treatment of the grades adjacent to them" (Lynch and Hack, 1984).

According to Smardon and Karp authors of *The Legal Landscape Guidelines for Regulating Environmental and Aesthetic Quality*, in order to identify the aesthetic or visual qualities of a landscape the following should be defined:

1. Identify Aesthetic Resources: This is accomplished by reviewing existing information (by local groups or professionals) to identify aesthetic resources that are: (a) significant because of institutional, public, or technical recognition; and/or (b) likely to be affected by landscape impacts or policies.

Institutional, public, and technically significant aesthetic resources can be defined as follows:

*Institutional recognition:* The aesthetic attribute is acknowledged in the laws, adopted plans, and other policy statements of public agencies or private groups.

*Public recognition:* Some segment of the public cognizes the importance of an aesthetic attribute or resource.

*Technical recognition:* The importance of the resource is based on scientific or technical knowledge or judgment of critical resource characteristics.

Interrelated aesthetic resources having more than one aesthetic attribute should be considered; for example, a salt marsh yielding sound, smell, and sight sensations. As such, many aesthetic resources will be deemed significant by more than one criterion.

2. Develop Evaluation Framework: The appropriate attributes to be assessed should be arranged in the evaluation framework. Note that such attributes are primarily visual but may include other senses. Although such attributes may be partially embodied in physical landscape attributes, the most appropriate aesthetic indicators related to levels of enjoyment or pleasure experienced by people exposed to the resource. For indicators of the presence of aesthetic resources, one can rely on subjective judgments of local people in the community, professionals, or both (Smardon and Karp, 1993).

Next, an inventory of these qualities should be applied in order to determine what resources need to be protected.

1. Survey Existing Conditions: This activity involves an inventory of existing landscape conditions utilizing inventory and classification systems for such phenomena as landform, land cover, and cultural land use patterns. There are many different landscape inventory and classification systems.
2. Forecast of Conditions without Plans/Policies/Regulations/Controls: A forecast should propose the most probable conditions of the future landscape at the projected timeline. Of particular importance, for example, would be the possible creation or loss of significant vistas, change in landscape at the projected timeline. Of particular importance, for example, would be the possible creation or loss of significant vistas, change in landscape quality due to vegetative growth or succession, or change in land use patterns and historic architecture.
3. Forecast with Alternative Plans/Policies/Regulations/Controls: Alternative plans/policies should be described in a manner consistent with the chosen landscape classification systems and scales used in steps B.1 and B.2. The

condition of the landscape under each alternative plan or policy should be described. Secondary effects of proposed projects such as generation of new land development, or of policies such as elimination of ugly signage, should be included (Smardon and Karp, 1993).

Assessing the effects that are currently influencing the area should be the next step taken when making landscape decisions. This is done by identifying, describing, and determining areas that need to be protected. These stages are defined as:

1. Identify Effects: The affected area from which the project/plan is visible should be determined using visibility analysis. Significant places in the affected area should then be identified based on exposure, use, or other indications of culturally significant aesthetic values. Simultaneously, the potential impact of the activity should be analyzed by identifying project characteristics that affect specific parts of the landscape, such as fills affecting landform, vegetation cuts, or new structures or activities. Identifying effects of proposed landscape regulations or policies is more difficult if effects are area wide or in isolated pockets. However, viewpoints could still be selected, exposure estimated, and type of effect characterized.
2. Describe Effects: Significant visual effects can be described with respect to critical viewpoints in the affected area. Critical viewpoints can be based on such considerations as highly frequented viewpoints, culturally significant views, and representative views of landscapes. For each vista or viewing mode, a representation or simulation of the scene is needed both with and without the project or proposed policy to describe potential effects. The potential effects also need to be traced back to the causal attributes of the project, activity, or policy.

3. Determine Significant Effects: This step includes the assessment of professional findings or public preferences concerning the aesthetic impacts of project or policy alternatives. Public preferences and evaluative appraisals are needed to determine the degree of significance of potential effects on the landscape (Smardon and Karp, 1993).

In order to determine the impacts that may influence an area, an appraisal of the effects should be evaluated as:

1. Appraise Significant Effects: The significant effect of each alternative should be appraised. Such an analysis may lead to modifications or mitigation of effects if causal linkages are known through steps one and two when assessing the effects.
2. Judge Overall Effects: Judgment of the overall effect on environmental quality of each project alternative or policy is the final step. The visual analyst represents the visual resource in this process and advises the final decision-maker (Smardon and Karp, 1993).

Smardon and Karp note that a community may not apply all of the processes involved in these steps when protecting the landscape qualities of an area.

Deciding which processes to follow should be based on the expectations of the area.

### **Environmental Qualities**

The quality of a site is dependent on its inhabitants. These inhabitants are not just human beings, but also plants and animals. These inhabitants

are each unique to a site and with the "structures they inhabit, give the site its essential character" (Lynch and Hack, 1984). According to Lynch and Hack, "There are landscape families that have a common pattern and a common history: the bushy pasture of New England, the North American ribbon shopping street, the coastal mangrove swamp, or the intricate farming pattern of Tuscany" (Lynch and Hack, 1984). When looking at a community, one should notice whether or not it is a community in harmony with its environment, or whether it is a community suffering from environmental pressures. Problems that will be evident in a community with environmental concerns are: soil erosion, muddy water, store vacancies, and trees in distress. Martz and Morris authors of *Landscaping and the Built Environment* note that, of these concerns soil erosion and water pollution tend to be real issues in developed or developing areas due to "construction, neglect, or overuse of land" (Martz and Morris, 1990). Planting vegetation may reduce these problems. These problems are reduced because the root system of the vegetation will hold the soil surface. When development increases the soil surface is disturbed. The water run off from

this disturbance will greatly increase water pollution in an area. Martz and Morris state that "Vegetation slows this runoff by acting as a sponge, gradually releasing snow or rain. This improves water quality and reduces the need of engineered drainage solutions" (Martz and Morris 1990). Vegetation also reduces air pollution, thus decreasing smell and unsanitary residue. Leaf texture with rough foliage can also remove toxic debris from the air. Not only do plants decrease pollution, but plants can also decrease "reflection or glare from sun, street lights, or automobile lights, making the area more hospitable and safe (Martz and Morris 1990). In terms of noise, vegetation can serve as a noise reducing mechanism. Vegetation, such as "trees, grass, leaves, shrubs, and even twigs and branches, absorb and disperse sound energy, reducing overall noise levels" (Martz and Morris, 1990).

Lynch and Hack describe the changes that will appear as a site is developed. They note that "any site is an equilibrium of surface, use, and cover. In geologic time, all surfaces change, but within a human generation, these natural shifts are usually slow" (Lynch and Hack, 1984). They continue by stating that

anytime the soil is disturbed or altered a new balance must be accustomed.

Doing an analysis of the area easily identifies the environmental conditions. During this stage Lynch and Hack state that, "conditions below ground, the surface form, activity and life, of the structures and utilities, the ocean of light and air that envelops them, and the human meanings, rights, and regulations - make up the nature of a site" (Lynch and Hack, 1984). In order to understand the nature of the area one must spend time at the area under various conditions. This exploration, done almost intuitively, provides the observer with knowledge that may have been overlooked otherwise.

In addition to doing an analysis, identify the environmental history of an area must be identified. By identifying useful history, such as the previous uses of the area, one will begin to understand how it has evolved over time. Other useful ways of understanding the nature of the area are through the images of its inhabitants. "Much of the flavor of a place, and its present direction of change, is thereby revealed" (Lynch and Hack, 1984). Last, analyze the area as an "ongoing



ecological system" in its present use. By achieving this analysis, the sustainability and susceptibility an area will be revealed (Lynch and Hack, 1984).

## Chapter III

### Case Study: Tazewell Pike

#### Background

The following chapter is a diagnostic study of a selected part of Tazewell Pike outlining the qualities that define the area. As specified in Chapter I, the qualities that have been identified are cultural, architectural, landscape, scenic views and vistas, physical settings and exterior features, image, and environmental. The reason for selecting this section of Tazewell Pike is because it represents a diverse array of architectural styles and it has several qualities that have been mentioned above. In addition, the residents are interested in seeing these qualities preserved. After careful examination of these qualities detailed findings have been inventoried and recorded.

The following map has been provided (Figure 3.1, Page 51) in order to show the boundaries of the study area. Note, this map not only shows the boundaries of the study, but also its location in Knoxville and Knox County. This representation may be found in the upper left-hand corner of the map.





Figure 3.1

Study Area Map of Tazewell Pike  
 Source: Knoxville - Knox County - KUB  
 Geographic Information System



## Zoning

The Tazewell Pike study area consists of seven zoning districts. Of these districts it must be noted that part of the study area is in the city, while the other half is in the county. From the Jacksboro/Tazewell Pike intersection to Shannodale Road the City of Knoxville zoning ordinance is applied, and from Shannodale Road to Hill Crest the Knox County zoning ordinance is applicable. The seven zoning districts in the study area are:

- C-3 General Commercial District
- R-1 Single Family Residential
- RA Low Density Residential
- RB General Residential
- OS-1 Open Space Preservation
- PR Planned Residential
- NC-1 Overlay District

Recently, a section of Tazewell Pike between Oakland Drive and Shannodale Road has been granted designation for a neighborhood conservation overlay. "City Council voted unanimously [February 20, 2001] to expand the number of areas eligible to become neighborhood conservation districts and promptly offered the architectural protection to a North Knoxville neighborhood" (Barker, 2001). This community is now the second neighborhood to receive a neighborhood

conservation designation. Dan Brewer of Brewer Ingram Fuller Architects, Inc. and representative of the Tazewell Pike Beverly Station Neighborhood Coalition states,

The designation would help preserve the Tazewell Pike corridor, which features houses built in a variety of styles from the 1860's to the 1960's...

Homeowners were concerned that contemporary subdivisions could destroy the area's ambience, so we're trying to control new development in an old neighborhood.

In order to better understand the zoning in the area, a brief summary of each district in the study area has been provided. In order to gain a better understanding of these districts see Article 4 (Sections 1,2, and 5) of the 2001 Knoxville/Knox County Zoning Ordinance.

These zoning districts have been described in the Knoxville/Knox County Zoning Ordinance as follows:

*C-3 General Commercial District*

This commercial district is for personal and business services and general retail business. Districts in this category are intended to include areas where commercial development has displaced or is displacing residential development, or is moving on vacant lands. Regulations are designed to guide future change so as to discourage formation of future commercial slums, to preserve the carrying capacity of the streets, and to provide for off-street parking and loading. It is not the intent of this district to encourage the extension of existing

strip commercial areas, but rather to provide concentrations of general commercial activities (Knoxville Zoning Ordinance, 2001).

*R-1 Single Family Residential-*

This is the most restrictive residential district intended to be used for single-family residential areas with low population densities. Additional permitted uses, by review of the Planning Commission, include related non-commercial, recreational, religious and educational facilities normally required to provide the basic elements of a balanced and attractive residential area. These areas are intended to be defined and protected from the encroachment of uses not performing a function necessary to the residential environment. Internal stability, attractiveness, order, and efficiency are encouraged by providing for adequate light, air, and open space for dwellings and related facilities and through consideration of the proper functional relationship of each element (Knoxville Zoning Ordinance, 2001).

*RA Low Density Residential-*

*This residential zone provides for single-family residential areas with low population densities. These areas are intended to be defined and protected from encroachment of uses not performing a function necessary to the residential environment (Knoxville Zoning Ordinance, 2001).*

*RB General Residential-*

This residential zone provides for medium population density. The principal uses of land may range from single family to medium density multiple family apartment uses. Certain uses which are more compatible functionally with intensive residential uses than with commercial uses are permitted. Other related uses in keeping with the residential character of the zone may be permitted on review by the planning commission (Knoxville Zoning Ordinance, 2001).

#### *OS-1 Open Space Preservation-*

This open space preservation district is established to provide areas in which the principal use of land is devoted to open space and/or the preservation and protection of park and recreation lands, wilderness areas, beach and shoreline areas, scenic routes, wild and scenic rivers, historical and archeological sites, watersheds and water supply areas, hiking, cycling and equestrian trails and fish and wildlife and their habitats. Property classified under this district shall meet the criteria set forth in the Open Space Plan approved by the City of Knoxville, and only property zoned shall be considered as open space for the purposes of property assessment under the "Agricultural, Forest and Open Space Land Act of 1976" provided the other conditions for inclusion under the Act are satisfied (Knoxville Zoning Ordinance, 2001).

#### *PR Planned Residential-*

The regulations established in this zone are intended to provide optional methods of land development which encourage more imaginative solutions to environmental design problems. Residential areas thus established would be characterized by a unified building and site development program, open space for recreation and provision for commercial, religious, educational, and cultural facilities which are integrated with the total project by unified architectural and open space treatment (Knoxville Zoning Ordinance, 2001).

#### *NC-1 Neighborhood Conservation Overlay District-*

The Neighborhood Conservation Overlay District recognizes that older Knoxville neighborhood need to be conserved for their cultural, historic and housing values, as provided in T.C.A. Subsection 13-7-401 et seq. The purposes of the district are: 1) to permit development which conforms to the size, orientation and setting of the buildings of the neighborhood; 2) to avoid the need for zoning variances for building setbacks, lot dimensions and related physical characteristics; and, 3) to

regulate demolition. The Neighborhood Conservation District is intended to foster new construction that is in harmony with the scale and physical character of the original buildings of the neighborhood through the use of Design Guidelines (Knoxville Zoning Ordinance 2001).

A zoning map has been provided (Figure 3.2, Page 57) in order to show the various zoning districts in the study area.

### Culture of Tazewell Pike

The following section is a cultural inventory of Tazewell Pike reflecting how culture in this area has evolved over time.

During the time period from the 1780s through the 1830s Tazewell Pike was an area of Knoxville comprised of small farms generally being fifty to one hundred-fifty acres, however, of these early farms, only thirty-to-forty of these were used for agriculture production. In this area, single- or double-pen log structures, usually one story in elevation, have been characterized as being the first homes built. Even so, the Thomason and Associates report states that no log homes remain from this early settlement period. These homes were either destroyed or replaced with wood frame or brick dwellings. Thomason and Associates state, "settled



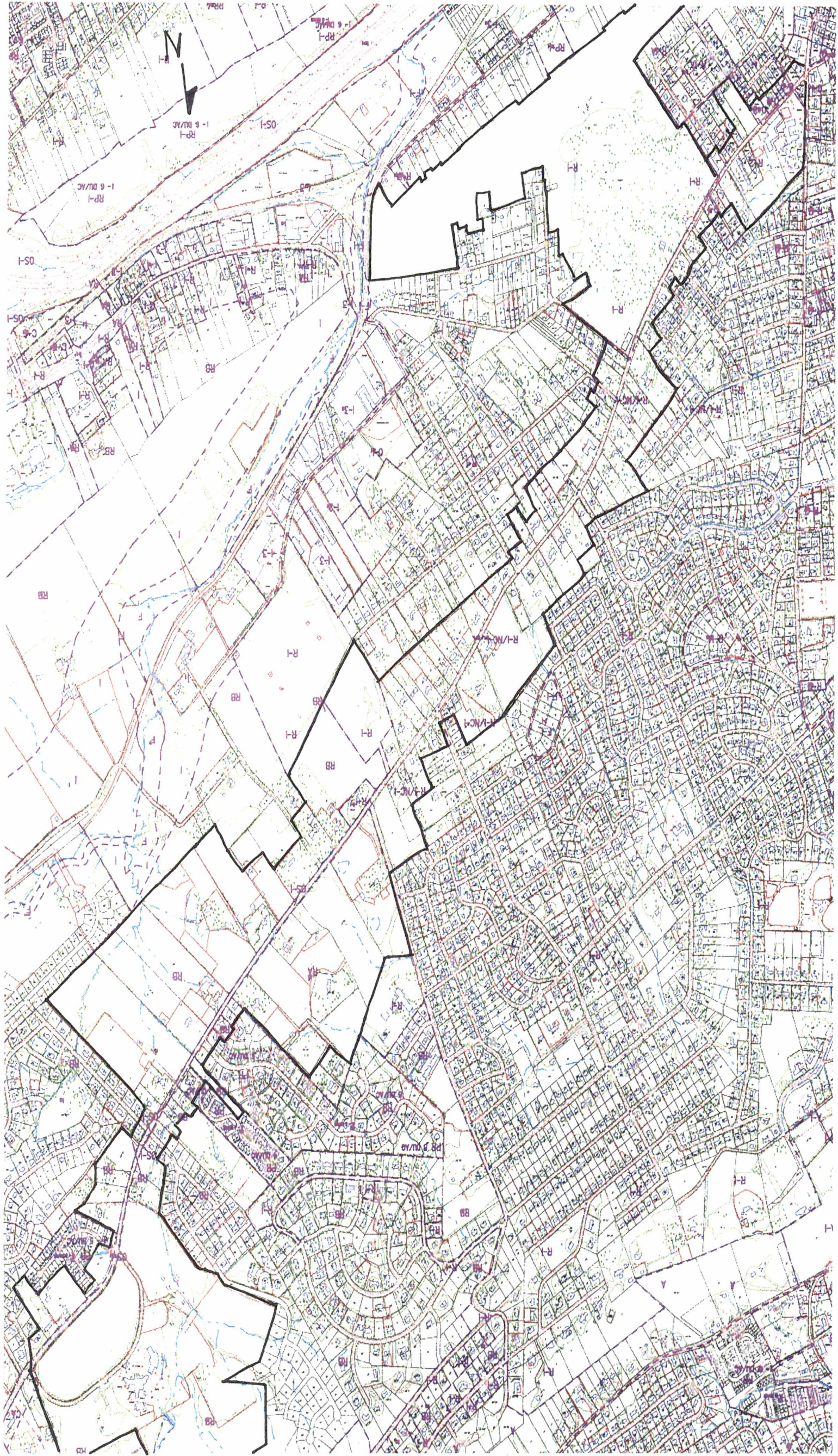


Figure 3.2  
Zoning Map of Study Area - Knoxville - Knox County - KUB  
Source: Knoxville - Knox County - KUB  
Geographical Information System



primarily by emigrants of Scotch-Irish ancestry, these dwellings were the center for small farms where the primary crops were corn and wheat. Livestock production such as cows, mules, and swine was also important to these early subsistence farms" (Thomason and Associates, 2000).

In 1849, East Tennessee established its first railroad. Due to the mountainous terrain railroad construction in this area had not taken place until this time. Yet, it was not until 1855 that major cities such as Atlanta were accessible by the East Tennessee and Georgia Railroad. Other developments in the railroad system were lines built between Cleveland and Chattanooga in addition to Virginia and Georgia lines. When this railroad was completed, "Knoxville became a major trade route in wholesale and jobbing. In the late 19<sup>th</sup> century, it ranked as high as fourth in wholesale trade for the South. Prior to this, the lack of raw materials and poor transportation hindered Knoxville's commercial endeavors" (Thomason and Associates, 2000).

In 1866 after the Civil War, Tazewell Pike was one of five turnpike companies established by the Tennessee Legislature. In an attempt to improve the roadway,

every five miles from Knoxville, permission was given to establish toll gates. These toll gates were a five year effort to improve these roadways. During this time Tazewell Pike was highly traveled because of its access to the Cumberland Gap.

Following the Civil War Tazewell, Washington, and Millertown Pike continued to be made up of small farms primarily inhabited by Swiss emigrants. These emigrants came to Knoxville to "escape religious persecution in Switzerland" during the mid-19<sup>th</sup> century (Thomason and Associates, 2000). The report notes that these immigrants "were members of the Assembly of Open Brethren Church, a denomination which withdrew from the National Protestant Church. During the 1840s, the followers of this denomination were labeled as heretics by the country's national church, and many left to practice their religion without restraints" (Thomason and Associates, 2000). What first lured the Swiss to Tennessee was the East Tennessee Colonization Company, a company formed in order to colonize many areas with German and Swiss immigrants. Initially, Wartburg in Morgan County was the core for these attempts but, due

to unproductive land in this area, Knox County began to be settled for farmland cultivation.

Jaques Truan, an early settler to the area, purchased 365 acres of farmland on Tazewell Pike in 1849. Although, Truan built a log cabin, his children later built homes of their own on this property. Of these homes built, three still remain on this property. These homes are the Agust Frank Truan House, the Jaques David Truan House, and the Louis P. Truan House. Overtime, this 365-acre farm has been subdivided, "and these homes are now surrounded by extensive suburban development, and no longer retain a sense of rural agricultural landscape" (Thomason and Associates, 2000).

In the late 19<sup>th</sup> century, construction began on Shannondale Presbyterian Church due to increased settlement onto Tazewell Pike. Completed in 1886 and influenced by Gothic Revival architecture, this church enrolled residents from the community, many of which were Swiss family immigrants. Later additions were made to this church, however these additions have been consistent with the original character of the building.

Many homes began to be constructed in the 1880s and 1890s as suburban life in Knoxville began to increase.

A great deal of this increased development was due to the ninety-seven new manufactures in the city. Although these manufacturers brought economic development opportunities to the city they also increased pollution and congestion in the city resulting in numerous residents of the city building in rural areas in order to avoid these urban conditions. Two homes that were influenced during this time period are the Thomas T. McMillan House and the R.C. Jackson House. Thomason and Associates note, "The Thomas T. McMillan House was constructed in the Queen Anne style in 1885 at 4105 Tazewell Pike. McMillan operated a wholesale grocery business in Knoxville, and tradition states that this house was designed by Knoxville architect George Barber. The house has not been significantly altered and retains much of its architectural design" (Thomason and Associates, 2000). The second house located at 4003 Tazewell Pike was built in 1880 and is also of the Queen Anne architectural style. The home was built for Jackson as a country home and according to the report, "Jackson was a bank president, railroad promoter, and he helped to develop Fountain City, a streetcar suburb" (Thomason and Associates, 2000).

As the streetcar lines from Knoxville to Fountain Head were being completed, development along Tazewell Pike began to increase. In 1890, the Fountain Head Railway Company was established, and offered access from Knoxville to Fountain Head (now Fountain City), a north Knoxville resort community. The Tazewell/Jacksboro Pike intersection was within two blocks of this streetcar line, which ran north along Broadway. "Over the next several decades, subdivisions along this streetcar line were developed and north Knoxville became a preferred residential area of the city" (Thomason and Associates, 2000).

In 1900 Greenwood Cemetery was established. Due to the increase in population, this cemetery soon began to serve the area. This cemetery is located on the south side of Tazewell Pike. In 1939 the original office structure was destroyed and rebuilt in a Neo-Classical Revival style, however the cemetery entrance still contains its original limestone post.

A small community known as Smithwood developed at the intersection of Tazewell Pike and Jacksboro Pike during the early 20<sup>th</sup> century. The area was named after the former John Smith for his contribution of land to

the Smithwood Baptist Church. This church was known as Adair's Creek Baptist Church when established in 1845. Sadly the structure suffered from a major fire in 1971. This fire, as well as increased population, has led to many alterations to the original structure. This building was once a 1916 Classical Revival style structure; the façade was changed in the 1930s to a Colonial Revival design. "An L added in 1952 and a second addition in 1959 gives the church its present U-shape configuration" (Thomason and Associates, 2000). In 1951 Smithwood Elementary School serviced the area. This school was closed in 1982 and is currently the Tennessee Institute of Electronics.

Clotilda Apartments are located at the corner of Tazewell Pike and Jacksboro Pike. In the 1940s and 1950s the first floor of this building was reserved as the Hill's Cash Store. Today, the first floor is occupied by a boutique. Other businesses located at this corner "are a barbershop and beauty shop dating to ca. 1945-1950" (Thomason and Associates, 2000). Even though businesses still occupy these buildings, this commercial district has suffered due to large suburban

shopping centers located at the southwest corner of this intersection.

On September 23, 1994, Adair Gardens, one block west of Tazewell Pike at Smithwood, was placed on the National Register. The report states, "as Knoxville expanded, this area of Smithwood was platted in 1920, and located just east of the streetcar line which ran along Broadway to Fountain City" (Thomason and Associates, 2000). Since the streetcar line followed along Broadway to Fountain City, this was an attractive location for building. This area depicts the time period of Tudor and Colonial Revival architecture. This area stretched to the 3000 block of Tazewell Pike's west side.

During the 1920s Knox County residents began to purchase automobiles at an increasing rate. This enabled residents to commute to and from the city. As this began to take place many farms were subdivided into lots for resale. "Popular house forms of the period were built in increasing numbers during this decade and into the 1930s" (Thomason and Associates, 2000). Of these house forms, Bungalow, Tudor Revival, and Colonial Revival architecture was the ideal building style.



Thomason and Associates note that, "One of the most architecturally significant farm houses of this period is the Shannon Anderson House built in 1926 at 4801 Tazewell Pike" (Thomason and Associates, 2000). In the 19<sup>th</sup> century the Anderson family purchased 1,000 acres which this family owned for many years. Shannon Anderson built a two-story brick house in the Tudor Revival design. This home, which was built in 1926, was "designed by Knoxville architect Albert B. Baumann and Son" (Thomason and Associates, 2000). Only three acres presently remain after additional subdivision of this farm.

Many of the homes along Tazewell Pike were designed by the architectural firm Barber and McMurry. This firm was responsible for designing many homes in the Knoxville and Knox County area during the early 20<sup>th</sup> century. A principal of the firm, Charles Barber, constructed a home of his own in 1922 at 3901 Tazewell Pike. It should be noted that since this area developed as a commuting suburb, many of the homes built along Tazewell Pike were by businessmen who worked in downtown Knoxville.

The report acknowledges two homes that represent architectural styles of the period. These homes are the Robert Lee McGinley House and the Dr. D.L. Chumley House. According to the report, "Mr. McGinley owned a produce company in downtown Knoxville, and he had this large Tudor Revival style home constructed with an adjacent garage and servant's quarters" (Thomason and Associates, 2000). The Dr. C.L. Chumley House, constructed in 1939, is remnant of the Colonial Revival period. Constructed with wings that are two-story in height this home has managed to maintain most of its "original interior and exterior" characteristics (Thomason and Associates, 2000).

The largest facility in the study area is the former East Tennessee Tuberculosis Hospital constructed in 1951, currently known as the Hillcrest Medical Nursing Institute. Constructed to treat tuberculosis, this facility was built "on land adjacent to the Beverly Hills Sanitorium, which was built by the state in 1907 and was destroyed by fire in 1971" (Thomason and Associates, 2000). Tuberculosis was considered a highly contagious disease, which required patients to rest and be isolated from the community as part of the treatment.

In summary, due to increased suburbanization, the rural areas of Tazewell Pike, as well as, Washington, and Millertown Pikes are beginning to be destroyed. This report acknowledges the fact that "numerous new cluster developments have been built along Tazewell Pike on lands which were historically owned by the Anderson family, Truan family, and others. The landscape of these areas continues to change rapidly as commercial expansion occurs in the vicinity of the Knoxville Center Mall and I-640/Washington Pike interchange" (Thomason and Associates, 2000).

### **Image of Tazewell Pike**

The method described in chapter two by Lynch will be the basis for developing an image of Tazewell Pike. After surveying the image of Tazewell Pike the following has been found:

1. Paths. The roadway that runs northeast from Greenwood Cemetery to Hill Crest (North Division of Hill Crest Medical Nursing Institute Inc.) defines the path of the area. It is a two-lane, ditch-lined road with many dips and turns. When driving through the area you begin to sense that this roadway is a dominant element in this neighborhood

and for many reasons. Observations indicate that this roadway carries a lot of automobile traffic throughout the day. This traffic creates traffic congestion as well as traffic hazards. It is also felt that the roadway is not pedestrian friendly. No sidewalks exist for walking, creating dangerous areas for walking.

2. Edges. Several edges have been identified in the area. Greenwood Cemetery is the east edge that begins to define the starting point of the study area. It is contained by fencing, which in its self becomes an edge. As one moves northeast, Beverly Place begins to define the edge. This neighborhood is east of Tazewell Pike. This is a very defined edge of thick vegetation that is consistent until Beverly Place dead ends at Beverly Road. At this point, backyard vegetation to the left of McCampbell Lane establishes the edge. To the west of Tazewell Pike heading northeast, the backyard vegetation to the left of Kesterwood Road and Kesterwood Drive defines the edge. This edge is continued until Harrill Hills and Harrill Heights. Like Kesterwood, it is the backyard

vegetation that defines the edge. This edge is continued throughout the defined area.

3. Districts. The study area can be divided into several distinct districts. First, the Jackson Square intersection can be classified as a commercial district. This area consists of retail, commercial, and office space establishments as well as an educational facility. When you enter the study area at the Jacksboro/Tazewell Pike intersection you can see the intrusion of commercial development into the next district, which is a residential district. This district will be referred to as Old Tazewell Pike. This area appears to have kept a lot of its original character. A break will occur in this district when you approach Villa Gardens, a neighborhood on the left as you drive northeast. Observations indicate that visual changes begin to occur as you approach Villa Gardens. It is here where changes in the original character of the neighborhood begin to take place. As you pass Villa Gardens, heading north, you will drive through an area of Tazewell Pike that illustrates the agricultural layout that

did exist throughout the study area during its initial development. You may see open space, fence rows, and forest. Some of the homes may have enormous setbacks with open fields in the front for grazing animals. This seems to qualify as a small agriculture district. Subsequently, you will begin to see many development practices that are not sensitive to the original character of the neighborhood. These are various newly developed subdivisions, condominiums, and townhomes that qualify as gated communities. They are either closed off from the community by brick wall fencing or the structures are not fronting Tazewell Pike. At this point the drive along Tazewell Pike changes from a scenic roadway exemplifying unique features to a roadway that is monogamous and boring. The last district in the study area is Hill Crest (North Division of Hill Crest Medical Nursing Institute, Inc). This area includes a park named Beverly as well as a junior golf course.

3. Nodes. I have identified one node in the Study area. This node is the Jacksboro/Tazewell Pike Intersection. The intersection is a small

commercial area consisting of retail, a corner filling station, and office space. Due to these various uses, it serves as a place for interaction.

5. Landmark. The first landmark in the area is *Greenwood Cemetery*. This is not only a node, but also a landmark for the following reasons. The cemetery is a large development in the study area and can be used as a reference point. The cemetery is as well a visual element that any resident in the community should be able to identify.

The *William Crawford House* is another landmark. As discussed in Chapter II, this is the oldest home recorded in the study area. This home is a Greek Revival design giving it architectural significance. Like the William Crawford house, *Shannondale Baptist Church* also has architectural significance contributing to its landmark status. When driving Tazewell Pike this church is easily recognizable. One other landmark that exists in the area is an old log cabin. Observations alone result in limited knowledge. Thus, further studies will need to be done in order to learn more about this structure.

From these observations a mental image has been developed of Tazewell Pike and its surroundings that define this area. This section will provide an image from which to identify the remaining qualities of the area. A map has been provided (Figure 3.3, Page 73) in order to illustrate the image of the study area.

### Historic Architecture Qualities

The following section will be an overview of the significant architectural styles along Tazewell Pike. Included in this inventory are five homes that are eligible for the National Register. These homes are: The Shannon Anderson House, The Robert Lee McGinley House, The William Crawford House, The Thomas T. McMillian House, and The Dr. C.L. Chumley House. These homes have retained their architectural significance and are notable examples of early architecture styles in Knoxville and Knox County. For visual representation of these homes photos have been provided (See Figures 3.4-3.8, Pages 74-76 and 78-79).

The Shannon Anderson House (Figure 3.4) was constructed in 1925. Settling in Knox County in the late 18<sup>th</sup> century, this family purchased 1,000 acres in





**LEGEND**  
 PATH  
 EDGE  
 NODE  
 LANDMARK

Figure 3.3  
 Image Map of Tazewell Pike  
 Source: Knoxville - Knox County - KUB  
 Geographic Information System



**Figure 3.4**

The Shannon Anderson House

the Beverly area. Albert B. Baumann and Son, an architectural firm in Knoxville, designed the home. The home cost the family \$15,000 to build and, following completion, it was featured in the *Knoxville News* on March 30, 1926 for its architectural design.

The architectural style of this home is Tudor Revival, "and is distinguished by its steeply pitched roof, gable dormers, large exterior end chimneys, and side entrance in a projecting bay" (Thomason and Associates, 2000). A wood pergola was originally designed on the main façade but was later altered to include support post. Most of the original six-light glass and wood casement windows have been preserved as well as the original glass and wood paneled doors. Also, the interior has retained most of its original

design. The interior staircase and fireplace mantels have not been changed. Thomason and Associates state, "The overall floor plan and wall, ceiling, and floor finishes also remain intact" (Thomason and Associates, 2000). In addition to the original design of the house, the detached garage at the rear of the home retains its original paired four-light and vertical panel wood hinged doors.

The Robert Lee McGinley House (Figure 3.5) was constructed in 1928 and is of the Tudor Revival style also. The home consists of "a slate gable roof, exterior end brick chimneys, and a Flemish bond brick exterior" (Thomason and Associates, 2000). The original vertical bard glass and wood door at the main entrance has been retained. Also, the original casement windows



**Figure 3.5**  
The Robert Lee McGinley House



and transoms have been preserved. The interior of the home consists of its original staircase, paneled wood doors, arched paneled pocket doors and mantels. The report states, "the interior also retains original plaster walls and ceilings and built-in corner cupboards" (Thomason and Associates, 2000). Like the Shannon Anderson House, this house also has an original garage to the rear of the property. It is a one- and one-half story brick structure.

The William Crawford House (Figure 3.6) was constructed in 1857 and was the home of William Crawford. As mentioned earlier, Crawford was married to Lucinda Anderson, whose family were original property owners along Tazewell Pike. The home is a common bond exterior with two interior brick chimneys. The report notes, "On the main façade is the primary entrance,



**Figure 3.6**  
The William Crawford House

which has an original wood panel door with four-light sidelights and a six-light rectangular transom (Thomason and Associates, 2000). The home retains most of its original six-over-six wood sash windows as well as interior features such as the staircase, fireplace mantels, and doors. The report further notes the originality of this home in the following statement,

The William Crawford House is a notable example of the Greek Revival style, and it maintains much of its original design and detailing. Built ca. 1857, the dwelling is distinguished by its door design and surround at the main entrance, and by its elaborate corbelled brick cornice with dentils at the roofline. The dwelling's interior also maintains its Greek Revival era design in its mantels and woodwork. Ante-bellum brick dwellings are rare in the rural areas of Knox County, and the William Crawford House is one of the county's best preserved properties from this era (Thomason and Associates, 2000).

The Thomas T. McMillan House (Figure 3.7) was constructed in 1885 for a wholesale grocery businessman named Thomas T. McMillan. The report notes, "This dwelling is believed to have been designed by Knoxville architect George Barber although this has not been definitively proven" (Thomason and Associates, 2000).

The home is characterized by most of its original features such as the original siding and wraparound



**Figure 3.7**

The Thomas T. McMillan House

porch with square post, railing, and balusters. The double hung sash windows on the first floor are bordered with stain glass lights. "On the south corner of the main façade is a two-story curved tower with an bell shaped roof and finial" (Thomason and Associates, 2000). The original doors remain and the interior retains its original staircase, fireplace mantels, wood paneling, and built-in wall cabinets. Thomason and Associates have stated that this home "is one of the best preserved Queen Anne style dwellings in the suburban area of Knox County" (Thomason and Associates, 2000).

The home pictured (Figure 3.8) is the Dr. C.L. Chumley House. This home was constructed in 1939. The home is characterized by its architectural style, which is a two- and one-half story Colonial Revival.



**Figure 3.8**

The Dr. C.L. Chumley House

The home consists of a slate roof with two brick exterior chimneys. It sits on a brick foundation, and the exterior brick pattern is stretcher bond. The front entrance has a gable entry framing the original wood panel door with eight-light sidelights. Also, the residence contains its original wood sash windows.

Thomason and Associates state that this residence,

is distinguished by its ornate interior finishes and craftsmanship. The interior displays its original wall, ceiling, and floor finishes. Its main rooms contain original wainscoting and paneling, and Colonial Revival design fireplace mantels. Its original staircase is also intact. This dwelling is a notable example of the Colonial Revival style through its size, scale, and utilization of both exterior and interior Colonial Revival detailing (Thomason and Associates, 2000).

Other homes along Tazewell Pike that are not eligible for the National Register, but do have historical and architectural qualities, are identified

and included. These styles are: Colonial Revival, Tudor Revival, Greek Revival, Bungalow, Queen Anne, and Ranch. Note, Thomason and Associates have identified the architectural styles of this study area and written detailed descriptions of each (See Appendix). In order to develop a better understanding of the historic housing stock found along Tazewell Pike these homes and their locations have been identified and defined. In addition the following figures have been provided representing these styles.

Colonial Revival architecture (Figure 3.9) was popular during the American colonial period, particularly the Georgian and Late Georgian. Colonial Revival buildings are usually difficult to make a distinction from a true Georgian or Late Georgian in plan, elevation, and various features. The most



**Figure 3.9**  
Colonial Revival



significant difference among the Colonial Revival and earlier styles is the materials that were used in their construction. During the earlier construction of buildings, materials were hand made, making for irregularities in design. The Colonial Revival buildings were machine, enabling more accurate dimensions and shapes. This design may be found across the country due to its received popularity during the restoration and reconstruction of Williamsburg (Terrell, 1996).

Several homes along Tazewell Pike can be identified as Colonial Revival architecture. These homes are:

- The Erby Jenkins House located at 3900
- The M.A. McCampbell House located at 3605
- The Charles Barber House located at 3901
- The John Humphreys House located at 3904
- The Anderson House located at 3905
- The Arthur Stokes House located at 4005
- The Arch Warren House located at 4009
- The N. Mack and Cynthia Card House located at 4101
- The Ira Lay House located at 4107
- The J.E. Warwick House located at 4116
- The Charles O. Sexton House located at 4200
- The Robert O. Starkey, Jr. House located at 4201
- The Holland Rowe House located at 4215
- The Dr. C.L. Chumley House located at 4708
- The George Nicholas Turner House located at 5012
- The Wayne Longmire House located at 5200

In summary, Colonial Revival architecture is one of the dominating styles that can be found along this roadway.

The next style found in the study area (Figure 3.10) is Tudor Revival. The defining features that can be found of this style are "Wood half-timbered and stucco walls, large decorative gable end or side chimneys, and slate or asphalt shingle roofs designed to look like thatch" (Terrell, 1996). Other features found of this style are the narrow casement windows with multiple panes, interior wood paneling, and plaster ceilings containing wood box beams. Note, these homes may be found across the country. The homes that are representative of this style are:

- The Lucille Holt LaBonte House located at 3015
- The Stanley C. and Theresa B. Daniel House Located at 3013
- The Erby and Nell Jenkins House located at 3009
- The Leroy Lakin House located at 3407
- The Ed Atchley House located at 4007
- The George D. and Vida Holloway House located at 4206



**Figure 3.10**  
Tudor Revival

- The Robert Lee McGinley House located 4221
- The Lavina Metcalf House located at 3509
- The Stanley Evert House located at 4817
- The F...H. and Mary Slover House located at 3017

As illustrated, Tudor Revival Architecture, like Colonial Revival is a dominating style in the study area.

The third style found in the study area (Figure 3.11) is Greek Revival. This style of architecture began to emerge during the 1920's when, "American admiration for Greece reached a burning intensity-sparked by her valiant struggle against the Turks and fueled by a new understanding of the vigor of her ancient culture. In the spirit of Greek architecture Jacksonian America found its aesthetic ideal" (Rifkind, 1980).

The exterior materials used may be wood painted white or brick "trimmed with wood or ashlar (square-cut) granite, sandstone, or marble" (Rifkind, 1980). The Greek Revival home is bold in shape, wide in proportions, and basic in details. Its features are its two-story temple front with pediment gable containing columns that may be freestanding or applied to the façade. The William Crawford House is the only house



**Figure 3.11**  
Greek Revival

representing the Greek Revival architecture style in the study area.

The fourth style found in the study area (Figure 3.12) is Bungalow or Craftsman. This style, in addition to the various Revival styles, is another dominating style found throughout the study area. This style of architecture was first introduced in California during the turn of the century and can now be found across the country. This style became widely known due to the Arts and Crafts Movement in American that swept the country during this time. These homes are compact and usually are one- and one-half stories with large porches supported by piers. The windows are often double-hung sash windows with the top sash containing multiple panes and the lower sash generally being a single pane of glass. In addition, these homes have few hallways and



**Figure 3.12**  
Bungalow or Craftsman

may have a low gable or hipped roof with exterior beams sometimes exposed. The exterior materials used may be either clapboard, brick, or stucco. The homes that exist in the neighborhood and illustrate this style are:

- The Brenda M. Jackson Commercial Building located at 3012
- The Alfred E. Pearson House located at 3900
- The Clifford Amos House located at 3204
- The Clifford Amos House located at 3206
- The Joseph Bell House located at 3208
- The Moor House located at 4218
- The Walter T. Pryor House located at 4002
- The Jack Moritzkat House located at 4413
- The Ben L. Hackney House located at 4111
- The George Smith House located at 4417
- The Jenkins House located at 4421

As mentioned, this type of architecture is a dominating style in the area. Of the homes listed all are uniquely designed and each contribute to the overall quality of the area.

The fifth style found in the study area (Figure, 3.13) is Queen Anne, Victorian. Victorian architecture was popularized from 1860-1900. The Queen Anne "is inventive in plan, with cross axes, projecting wings, and voids in the form of porches, balconies, or porte-cocheres incorporated into its main mass" (Rifkind, 1980). This style is known for its use of shapes, colors, and textures, combining clapboard, shingle, masonry, and terra-cotta for a vivid pictorial effect. The maturity of this style becomes apparent "in a stately Chateausque version named for the steep hipped roof and the polygonal or cylindrical towers which are its dominant features" (Rifkind, 1980). The homes found along this roadway that exemplify this architecture style are:



**Figure 3.13**  
Queen Anne, Victorian

- The Thomas T. McMillian House located at 4105
- The George House located at 4106
- The Paul Gouffon House located at 5115
- The R.C. Jackson House located at 4003
- The Jaques David Truan House located at 4909
- The William Bennett and Kelly Angelyn House located at 3501
- The Forest Oaks House located at 3601
- The Kesterson House located at 3701

Of the homes listed each are unique in design and consist of design elements that are representative of the Victorian style.

The sixth style found in the study area (Figure 3.14) is Ranch. Introduced in California in the 1930's, this style began to be popularized in the 1940's. By the 1950's and 1960's this style dominated the housing stock of this time period. This was mainly due to the large lots [found in suburban developments] which could accommodate the long floor plan. The identifying characteristics of this style is the "low-pitched roof, moderate to wide eave overhang, wood or brick cladding, modest traditional detailing, ribbons of windows and picture windows, decorative shutters, and patios or courtyards" (Terrell, 1996). Note, these homes were popular throughout the country (Terrell, 1996). The homes that can be found along Tazewell Pike illustrating this style are:



**Figure 3.14**  
Ranch

- The Wayne Dawson House located at 4000
- The Fisher House located at 4004
- The Edward Anderson House located at 4802
- The Louis and Mary Riddle House located at 4226
- The Terry and Margie Cunningham House located at 4316
- The John and Valerie Ellis House located at 4320
- The John Pendleton House located at 4404
- The Walter and Lucille Warren House located at 5027

Most of the ranch style architecture that may be found along this roadway exemplifies detailed craftsmanship. In addition, these homes illustrate the quality of design that went into these structures during the time period in which the style was popularized.

This inventory of historic architecture illustrates the diverse array of architectural styles that can be found in this area. Dan Brewer of Brewer Ingram Fuller Architects, Inc., is a homeowner on Tazewell Pike. His home, known as "The Oaks," is located at 4105 Tazewell Pike. Mr. Brewer, who is actively involved in the



neighborhood, represents the Tazewell Pike Beverly Station Neighborhood Coalition. Mr. Brewer quotes,

The neighborhood represents 150 years of community development, which shows through residential design and architecture... It is also a good representation of most major building styles in the last 150 years.

To further demonstrate this point Anne Bennett, MPC Historic Preservation Specialist, states,

This section of Tazewell Pike presents a distinct picture of the evolution of Architecture in Knoxville and Knox County (1850 Forward), and its setting and development patterns are what set it apart from the designs of most of Knoxville's urban neighborhoods.

The following map has been provided (Figure 3.15, page 90) in order to identify the architecture qualities of the study area. For more detailed maps see Appendix.

#### **Landscape Qualities of Tazewell Pike**

The following section is a visual representation of the landscape qualities that exist along Tazewell Pike. These photos with descriptive headings will allow the reader to have a better understanding of the landscape qualities that contribute to the uniqueness of the area.

The study of this area indicates that there is an array of unique landscapes in this neighborhood (See Figures 3.16-3.33, Pages 91-100). The figures



Figure 3.15  
Architecture Qualities of Tazewell Pike  
Source: Knoxville - Knox County - KUB  
Geographic Information System

illustrate the maturity of this area, as well as the aesthetic qualities defining this landscape. J. Appleton, author of *Landscape Evaluation: The Theoretical Vacuum*, offers an analogy of this notion. Appleton quotes,

It is true that the theory underlying the judging of a fine wine or a good piece of sculpture is probably as obscure as that which underlies the evaluation of landscape (Appleton, 1975).

In addition to the photos, a map has been provided (Figure 3.34, Page 101) in order to identify the Landscape Qualities in the study area.



**Figure 3.16**  
Streetscape From the Jacksboro/Tazewell Pike  
Intersection to Kesterwood





**Figure 3.17**  
Neo-Classical Building Located at Greenwood Cemetery



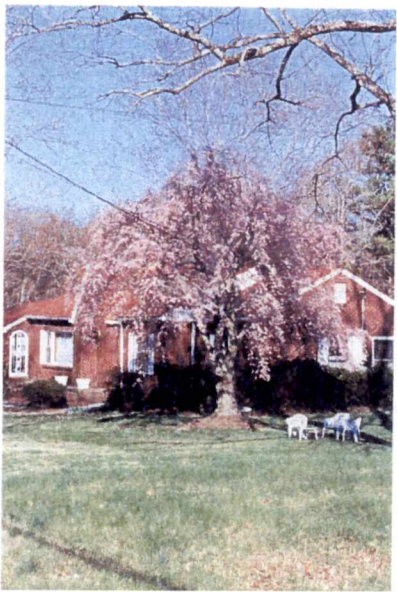
**Figure 3.18**  
Original Limestone Pillars Located at Greenwood Cemetery



**Figure 3.19**  
Neo-Classical Pillars Located at Greenwood Cemetery  
(Constructed 1930)



**Figure 3.20**  
Large Red Oak Located at Greenwood Cemetery



**Figure 3.21**  
Weeping Cherry Tree Located at 4206 Tazewell Pike



**Figure 3.22**  
Bradford Pear Tree and Azalea Shrub Located at 4206  
Tazewell Pike



**Figure 3.23**

Large Red Oaks and Dogwoods All Complementing the  
Architectural Characteristics of the Residence  
Located at 4001 Tazewell Pike



**Figure 3.24**

Large Magnolia Located at Northside Christian Church  
4008 Tazewell Pike





**Figure 3.25**  
Large Red Oaks Complemented by the Crab Orchard Stone  
Residence Located at 4007 Tazewell Pike



**Figure 3.26**  
Curvilinear Drive and Mature Vegetative Landscape  
Located at 4605 Tazewell Pike





**Figure 3.27**

Landscape view of Backyard Located at 4413 Tazewell Pike



**Figure 3.28**

Large Red Maple Complementing Farmhouse Located at 5016  
Tazewell Pike



**Figure 3.29**  
Street Tree Plantings Located at 5016 Tazewell Pike

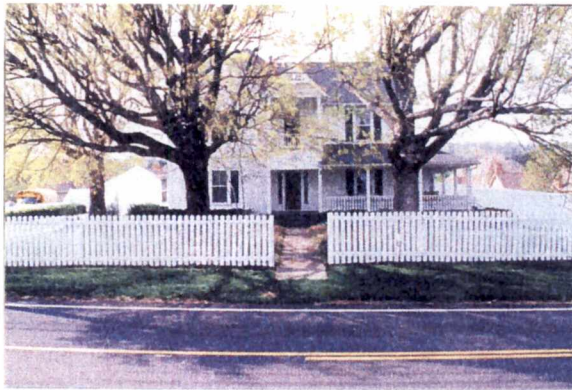


**Figure 3.30**  
Log Building Located at 4908 Tazewell Pike Illustrating  
the Early Construction Types of the Area



**Figure 3.31**

Unique Crab Orchard Stone Fence Located at 4908 Tazewell Pike



**Figure 3.32**

Large Red Maple Trees and White Picket Fence Located at 4909 Tazewell Pike



**Figure 3.33**

Mature Vegetative Landscape and Estate Home Located at  
4708 Tazewell Pike

### **Scenic Qualities of Tazewell Pike**

In addition to landscape qualities other qualities that exist in the area are scenic qualities. Hull and Revell, authors of Validity of photo-based scenic beauty judgments define landscapes and scenes as,

The outdoor environment, natural or built, which can be directly perceived by a person visiting and using that environment. A scene is the subset of a landscape which is viewed from one location (vantage point) looking in one direction... (Hull and Revell, 1989).

These qualities are those areas along Tazewell Pike that incorporate views that captivate a particular setting in this area. Observations have indicated that the area consists of many scenic qualities, each of which further illustrates the uniqueness of the





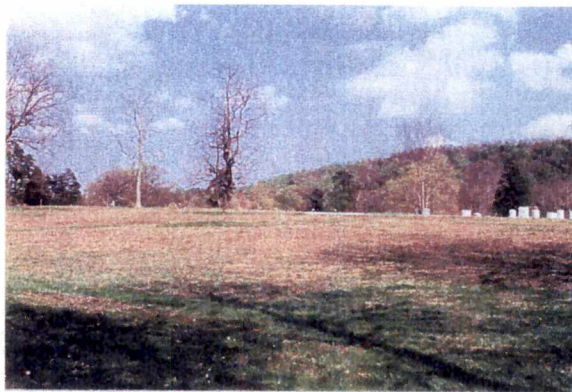
Figure 3.34

Landscape Qualities of Tazewell Pike  
Source: Knoxville - Knox County - KUB  
Geographic Information System

neighborhood. These qualities have been inventoried and illustrated (See Figures 3.35-3.44, Pages 102-107).

This visual study of the neighborhood serves as the basis for identifying those qualities that define the scenic views in this area. Jamie Rowe, homeowner and member of the Tazewell Pike Beverly Station Neighborhood Coalition, further highlights these qualities by sharing her interpretation of the area. She likes the view of Black Oak Ridge from her property located at 4215 Tazewell Pike. The area, she explains, has a country, yet city feel.

In addition to the photos, a map has been provided (Figure 3.45, Page 108) in order to identify the Scenic views and Vistas that exist in the study area.



**Figure 3.35**

Scenic View of Mountainous Terrain Located at Greenwood Cemetery



**Figure 3.36**

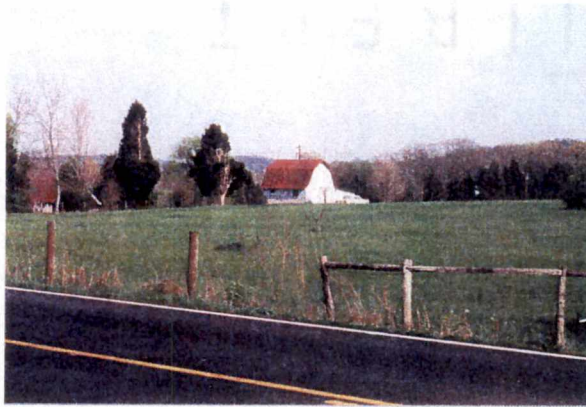
Scenic View of Roadway Heading Southwest Along Tazewell  
Pike



**Figure 3.37**

Scenic View of Open Field Located at 4605 Tazewell Pike





**Figure 3.38**

Scenic View of Rustic White Barn and Mountainous Terrain  
Located Near 4708 Tazewell Pike



**Figure 3.39**

Scenic View of Rustic Barn and Mountainous Terrain  
Located at 4808 Tazewell Pike





**Figure 3.40**

Scenic View Demonstrating the Openness of the Area



**Figure 3.41**

Scenic View of Open Farmland Located at 4803 Tazewell  
Pike



**Figure 3.42**  
Scenic View of Rock Driveway Located at 4803 Tazewell  
Pike



**Figure 3.43**  
Scenic View of Junior Golf Course Located at Hill Crest  
Medical Nursing Institution



**Figure 3.44**

Scenic View of Hill Crest Medical Nursing Institution

### **Historic Development of Tazewell Pike**

The Tazewell Pike community setting began to develop during the mid-19<sup>th</sup> century. At this time Tazewell Pike was an area that was initially made up of small farms that were settled primarily by French-Swiss immigrants. As already mentioned, during 1890 the Fountain Head Railway Company was developed, and connected Knoxville with the resort community north of the city at Fountain Head (now Fountain City). Following the completion of this railroad, the wealthy population of Knoxville began to build large estate homes along Tazewell Pike. These home were of various architecture styles that were placed on large lots with the average front yard setback being approximately 100 feet.





Figure 3.45  
Scenic Views and Vistas of Tazewell Pike  
Source: Knoxville - Knox County - KUB

While surveying the area, observations indicate that over time this neighborhood has become a target for suburban development. This conclusive statement is supported by extensive research done by Thomason and Associates as well as observational methods. (See Architecture Qualities).

The Architecture Qualities reveal that during the 50's and 60's many ranch homes were built in this area. These homes are typical styles from the early suburban development in this area and are typical of those found in other areas of the country. Observations further reveal that most of the new development along Tazewell Pike has taken place during the last decade. This new development, like the suburban development in the 50's and 60's, is further changing the setting of this neighborhood.

Today the setting of this neighborhood can be described as an evolutionary process. Commercial development exists at the Jacksboro/Tazewell Pike intersection. The oldest buildings were constructed in the early 1900's and offer an old commercial quality to the area. This style is changing to a more modernized architecture. Today, commercial development in and

around the area can be identified as the typical commercial strip development style of architecture.

As one begins to head north a unique setting of various architecture styles begins to define the quality of this section of roadway. Continuing further north past Shannondale Road the scenery begins to change. The setting changes from a predominately residential area to an area possessing open views and farmland. Various farmhouses exist along this section of roadway with the exception of those areas that have either been subdivided for uses such as housing for single family residential or condos for multi-family purposes. This trend continues through the remainder of the study area, which is the Hill Crest Medical Nursing Institution.

#### **Environmental Qualities of Tazewell Pike**

The environmental qualities in Tazewell Pike are a combination of the landscape and scenic qualities that have previously been described. Note, it is these qualities such as land, water, air, trees, and animals that makeup the environment in which we live.

The area consists of mature deciduous trees such as red oak, maple, and tulip poplar, as well as, evergreens such as magnolia and pine. It must be mentioned that

from observation many of these trees are in excess of 100 years. Other vegetation contributing to the beauty of this area is the collection of flowering trees in the area. Many flowering trees such as dogwoods, redbuds, Bradford pears, and weeping cherries can be found throughout the study area.

The large lots also enhance the environmental qualities of the area. The neighborhood is known for its spacious lots with front yard setbacks averaging 100 to 150 feet from the roadway.

In addition to these qualities there are also unique features that can be found in the area. According to Dan Brewer, there are a number of wet weather springs, sinkholes, and underground cave formations in the area. Although these are unique, they are typical of the geology of Knoxville/Knox County. Research has indicated that there is little documentation regarding these features in Tazewell Pike.

#### **Current Development Trends**

Current trends of development in this area have been to develop large tracts of land for single-family and multi-family purposes. An example is the property located at 4100 Tazewell Pike. Property owner Gerald

McCoy initially purchased the property in order to build 17 condos; however, he later applied for a variance asking City Council to allow him to build 13 luxurious homes in a gated community. He applied for this request twice and was approved by MPC both times. Even so, the City Council rejected the request. Disturbed by this ruling Mr. McCoy stated, "Its justice, the neighborhood will get what they deserve... They thought I was bluffing, but it was just some kind of vendettas. I am so disgusted, I've won seven excellence awards (for other projects) (Halls Shopper, 2000).

Other development trends affecting the area are by the Tennessee Department of Transportation (TDOT). A proposal by TDOT is to widen and improve areas of Tazewell Pike, Washington Pike, and Millertown Pike northeast of the downtown area (Thomason and Associates, 2000). These improvements will significantly alter the roadway, thus minimizing the large front yard setbacks as well as destroying the aesthetics of the scenic drive.

The Tazewell Pike improvements "include widening the section from Broadway to northeast of Jackson Pike providing a typical cross section of five-lanes and



providing for improvements to the Smithwood intersection and a right-turn ramp from Tazewell Pike to northbound Broadway" (Thomason and Associate, 2000). The cross section changes from five-lanes to three-lanes at Smithwood, which is located to the east of Tazewell Pike. This change is to provide individuals with a continuous left-turn lane to accommodate turning movements. "The typical section for the five-lane facility would be 84-foot R.O.W. with five 12-foot travel lanes, 2-foot curb and gutter, and 7-foot sidewalks. The three-lane typical section would be a minimum R.O.W. of 64-foot with three 12-foot travel lanes, 2-foot curb and gutter, and 7-foot sidewalks" (Thomason and Associates, 2001). The report notes that sight distance and safety will be improved near Shannondale Road and Shannon Run Drive by improving the vertical curves that currently exist.

These development pressures are typical of those found in many neighborhoods across the country. Anne Bennett, Historic Preservationist for the Metropolitan Planning Commission (MPC) in Knoxville, Tennessee offered the following information. She feels that development pressures are the external forces affecting

this neighborhood, and internally it is the lack of attachment to current buildings and the lack of conviction to save those that already exist. She also believes that in the past, developers have desired to ignore water drainage problems and historic architecture and laws that historic zoning requires in order to build homes on lots as small as possible.

### Summary of Findings

Residents feel that Tazewell Pike is a unique area consisting of historic architecture qualities. Interviews indicate that many residents feel that the style of architecture in the area is diverse, and illustrates good representation of most of our country's major building styles in the last 150 years. Also, as mentioned by Anne Bennett, it is this uniqueness that distinguishes it from other urban neighborhoods in the City of Knoxville and Knox County.

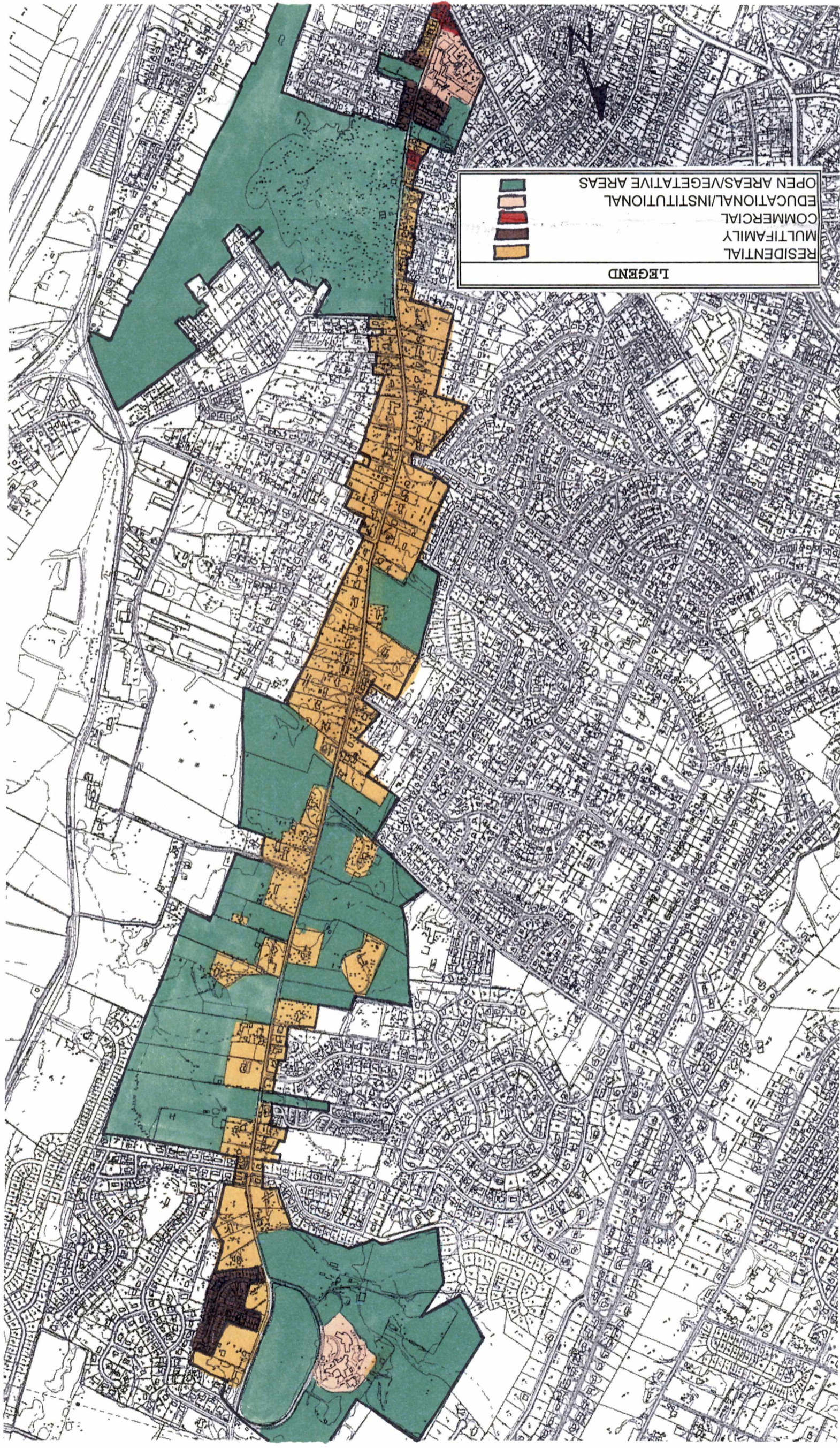
Many environmental qualities exist in the neighborhood. Charles Turner, a homeowner, located in the county section of this neighborhood states that from his experience and previous knowledge of the area, "the geology of the area is limestone with many caverns and sinkholes". His property contains a large sinkhole with

a cave. He informed me that flooding in the area is a problem. Fountain Gate, a subdivision located further north from Mr. Turner has suffered from various flooding problems. He also states that from previous knowledge, "many developers do core testing and have found that the area is not suitable for large and heavy structures".

Other qualities, which contribute to the environment, are landscape and scenic views and vistas. What residents treasure most about the area is the large front yard setbacks, and the collection of native trees 100 years or older. Charles Turner enjoys the mountainous views, pastures, and open space. He states, "Most homes are on large tracts of land, which enable homeowners to have flower gardens and other unique landscaping features". Other qualities that he noted are the old stonewalls that can be found on some properties.

The following map has been provided (Figure 3.36, Page 116) in order to identify the Land Use pattern of the study area.





**LEGEND**

- RESIDENTIAL
- MULTIFAMILY
- COMMERCIAL
- EDUCATIONAL/INSTITUTIONAL
- OPEN AREAS/VEGETATIVE AREAS

Figure 3.46  
 Land Use Map of Tazewell Pike  
 Source: Knoxville - Knox County - KUB  
 Geographic Information System



## Chapter IV

### What Others Have Done

#### Introduction

The following cases are well-known examples of historic preservation efforts. These studies have been provided, to show the various ways preservation can be established in a neighborhood. Although, differences exist between these studies and Tazewell Pike, the information is to provide Tazewell Pike with renowned examples of historic preservation efforts in this country.

#### Case Study 1: German Village Society

##### **Background**

The German Village neighborhood located in Columbus, Ohio consists of a unique physical environment that contributes to its distinct sense of place. This area is characterized by its unique architecture as well as the following elements, such as:

Closely spaced buildings with small or nonexistent front yards; Extensive use of brick for buildings, streets, and sidewalks; wrought iron fences; Neighborhood commercial buildings interspersed among the residential buildings; and

Attractive landscaped areas ranging from intimate private gardens to the grand scale of Schiller Park ([www.germanvillage.org](http://www.germanvillage.org)).

The quality of this area is characterized by each of these elements.

### **Architecture History**

Columbus's German Village consists mostly of vernacular structures of the late 19<sup>th</sup> and early 20<sup>th</sup> century. The architecture of this area is representative of the working class community that once lived here. One unique quality of this neighborhood is the various collections and interpretations of the building structures. The German Village Society, a non-profit community organization interested in preserving the qualities of this neighborhood have identified the architectural styles of this area as follows:

#### **Story-and-a-Half Brick Cottages**

With gable rooflines, story-and-a-half brick cottages are the earliest German Village building form, dating from 1840 to 1870. The Village has many examples of both single and double cottages. Typically, these houses are oriented with their gable ends facing the street. Other common features include a raised limestone foundation, windows with either six-over-six or two-over-two double-hung sashes, entrances with transoms, limestone stoops, either brick segmental arched openings or limestone sills and plain lintels, and slate-shingled roofs.

#### **Story-and-a-Half Framed Cottages**

Sharing many features with brick cottages, story-and-a-half frame cottages are less common. They

have shaped window and door architrave (moldings) and generally taller, more vertical proportions.

### **Italianate Vernacular Houses**

Very popular between 1860 and 1890, Italianate houses have two or two-and-a-half stories. Common features of this style are an irregular plan or L shape; two-over-two double hung sash, sometimes with round or segmental arches; carved and shaped stone lintels and sills; shallow-pitched hipped rooflines; bracketed cornices; entrances with transoms; and decorative front porches. Most Italianate houses are brick on raised limestone foundations; a few are frame houses. Builders also adapted this style for double residences.

### **High Style Queen Anne Houses**

The Queen Anne style was popular during the 1880-1900 period. Brick high style Queen Anne homes have two-and-a-half stories, irregular massing, multiple rooflines, a variety of window shapes and sizes, different siding materials, stained and leaded glass, turrets and towers, tall decorative chimneys, multiple porches, and flamboyant decorative detail.

### **Vernacular Queen Anne Houses**

More common are brick vernacular Queen Anne-influenced houses. Frequently borrowed features include an L-shaped plan, a steeply-pitched hipped roofline with a cross-gable facing the street, a large round-arched window with decorative brick trim on the first floor and one-over-one sash elsewhere and a porch and entrance located within the ell.

### **Bungalows**

Early 20<sup>th</sup> century development introduced bungalows to the area. Frame bungalows have one-and-a-half stories, steeply-pitched rooflines, broad overhanging eaves, and large front porches. Bungalows are rare in the Village.

### **Rowhouses**

Although not common, these brick apartment buildings house more than two families. Generally they date from 1890 to 1910, are fairly plain in design, and have no front yards and they border the sidewalk.

Buildings dating from the early 20<sup>th</sup> century are the simplest with one-over-one sash windows and little decorative detailing.

#### **American Four-Square Houses**

Another early 20<sup>th</sup> century innovation was the four-square house. The brick four-square is a simple vernacular two-story house with a hipped or gable roofline and a porch across the front.

#### **Outbuildings**

The Village's historic outbuildings include carriage houses, early 20<sup>th</sup> century garages, and storage and work sheds. Frequently relating architecturally to their brick or frame houses, they are usually in back yards or along alleys. Outbuildings represent the evolution of German Village and contribute to its visual variety.

#### **Commercial Buildings**

Commercial buildings are an important aspect of German Village architecture. The majority has two or three stories; they are brick, free-standing, and Italianate in style. Large display windows, separated by limestone piers, are typical of commercial storefronts. The upper floors are residential. Frequently larger than neighboring residential structures, commercial buildings have features such as upper floor windows with stone sills and carved lintels that integrate them into the residential streetscape. Projecting cornices are one of the elements distinguishing commercial from residential buildings; many are quite ornamental. Cornices are generally made of painted wood or sheet metal ([www.germanvillage.org](http://www.germanvillage.org)).

The German Village neighborhood is a diverse neighborhood consisting of an array of architectural styles. As outlined by the German Village Society, this illustration of significant architecture in the German Village neighborhood is a great example of how a



community can inventory and record valuable information for preservation efforts.

### **Cultural Qualities**

The German Village neighborhood initially began in 1814 at the South End of Columbus. However, most development took place between 1840 and 1914. The leaders of this effort were German immigrants settling the area between 1830 and 1870. Germans settling the South End during the 1850's had no problems adjusting to their new environment. German was spoken in public facilities and housing conditions were adequate and inexpensive. The German Village Society notes that, "After work, bakers, stonecutters, carpenters, tanners, bricklayers, and brewery workers relaxed in nearby bier gardens" ([www.germanvillage.org](http://www.germanvillage.org)). Also, many of these residents were involved in gymnastic and singing organizations.

During the early development of this area; residents constructed their homes and professional establishments near the City Park, to the north and west sides of the village, at Third Street and Livingston Avenue. In 1856 development was slow to the east of Third Street. Also, development had not taken place at

the southern boundary below Kossuth Street. But, by 1872 Columbus was constrained to expand that boundary.

In 1865 the area known as Stewart's Grove was turned into a City Park encompassed by structures. By 1891 the area was beginning to develop densely, and today most of the current structures date from the late 19<sup>th</sup> century.

The bulk of development in German Village took place without any zoning regulations. This enabled business owners to scatter development throughout the residential areas. Even so, "few blocks had more than one or two commercial buildings" ([www.germanvillage.org](http://www.germanvillage.org)). Since commercial development was sparse the neighborhood was able to retain its residential character. The German Village Society state that, "Typically, a business owner set up shop on the first floor and lived above the store" ([www.germanvillage.org](http://www.germanvillage.org)).

### **Decline of German Village**

The first zoning ordinance in Columbus was enacted in 1923. Zoning for manufacturing and commercial use was established at the South End. This zoning enabled almost any land use in the area thus contributing to the destruction of the original residential neighborhood. It is stated that "this zoning classification accurately

reflected changes in the area that began during World war I and would continue through the 1950's" ([www.germanvillage.org](http://www.germanvillage.org)).

Aside from zoning, social and political concerns were issues facing the neighborhood. The German culture began to fade as Germans began to identify with the American lifestyle. During World War I the American-born population accelerated this destruction due to the varied emotions toward the Germans. "German books were burned, German newspapers closed; speaking German was also verboten" ([www.germanvillage.org](http://www.germanvillage.org)). Streets were also renamed during this time. Germania, Kaiser, and Bismarck were renamed as Whittier, Stewart, Lear, and Lansing. Apart from streets, Schiller Park became known as Washington Park.

In 1920-1933, breweries in the South End had to close their doors due to laws restricting them to remain open. This left many German workers unemployed, forcing them to find work in other areas of the city. Slowly more and more Germans began to move to developing suburbs. By post World War II this amount had increased in great numbers further leading to the destruction of the German Village neighborhood.

## **Rebuilding Columbus's German Village Neighborhood**

In the 1950's Columbus's South End suffered greatly due to urban renewal. Federal Urban Renewal Program funds enabled large sections of the city to be leveled. Among these sections was the northern third at the old South End of German Village. Although some of the South End was left untouched it qualified for leveling due to its deteriorated state. As residents became more aware of the problems facing this community, rallies began to take place in order to improve conditions in this area. This movement was founded and led by Frank Fetch. Fetch purchased his property in German Village in 1949. He purchased this property because he believed that this neighborhood could be restored into a beautiful community accepted by its residents. Inspired by Fetch's movement, followers formed the German Village Society in 1960 to increase awareness regarding the protection and recovery of this neighborhood.

According to the German Village Society, "the City of Columbus officially recognized historic preservation activities in its South End in July of 1960 by renaming the area German Village" ([www.germanvillage.org](http://www.germanvillage.org)). A commission was also established. The committee members

are seen as an advisory council, and their purpose is to identify the problems in the neighborhood and "recommend legislation to further the area's preservation" ([www.germanvillage.org](http://www.germanvillage.org)).

In 1963, the City Council of Columbus enacted Chapter 3325 of the Columbus Zoning Code. This code established the Historic District in German Village. This designation gave the commission of German Village the authority to enforce design controls. A statement by the German Village Society reveals that, "the Village became one of the nation's few historic districts with an architectural review board to preserve its character" ([www.germanvillage.org](http://www.germanvillage.org)).

In 1972, the Village changed its zoning classification to R-2F. This was enacted throughout the Village area except for the Livingston Avenue commercial district. This classification restricts the area to single and two-family dwellings. "It permits a few other uses: only schools, churches, public parks and playgrounds, public libraries, and public museums" ([www.germanvillage.org](http://www.germanvillage.org)).

In summary, German Village is a well-known example of historic preservation efforts in this country. Even

so, differences exist between this neighborhood and Tazewell Pike that must be mentioned. A great deal of German Village's success is due to its unique location to the State Capital. German Village is within walking distance to the State Capital and the Central Business District (CBD). This location has contributed to its desirability for upscale housing. In addition, unlike Tazewell Pike, German Village is a dense neighborhood which is very European. Also, common building materials have been used. The intent of this study is to supply Tazewell Pike with alternatives that may be used when preserving a neighborhood.

## **Case Study 2: Neighborhood Planning in Raleigh North Carolina**

### **Background**

Raleigh began neighborhood planning in 1987. Due to development practices that were taking place in the Brooklyn/Glenwood neighborhood, Raleigh became increasingly concerned with this area. The new development that was taking place in this area was not compatible with the existing architecture of the neighborhood. Even so, the attitudes were divided among residence concerning its future. According to Wendelyn

A. Martz, AICP author of *Neighborhood-Based Planning: Five Case Studies*, "while residents wanted to maintain the existing residential character, some citizens wanted to preserve and maintain the 1900-1910 period single-family homes, and others favored tearing down the older homes and constructing low-rise multifamily dwellings" (Martz, 1995).

These concerns prompted the neighborhood to work in collaboration with the City of Raleigh in order to develop a neighborhood plan. The city staff attended neighborhood meetings and made recommendations when needed, however the final plan was developed by the residents. Martz states, "In the end, the "preservationists" prevailed, but most residents still have a bad taste from the acrimonious experience. To prevent this from occurring in the future, the council instituted neighborhood planning as a service provided by the city" (Martz, 1995). Thus, the benefits from this effort lead to both neighborhood planning and city participation.

#### **Purpose**

In Raleigh the city council adopts the neighborhood plans and amends the city's comprehensive plan. Several



different tools may be used to protect a neighborhood. One useful tool used by the city council that may be applied in a neighborhood is the Neighborhood Conservation Overlay Zone. This tool "enables residents to identify existing amenities and characteristics that the community would like to maintain or strengthen" (Martz, 1995).

In order to effectively develop an overlay zone, Raleigh's staff works with the neighborhood representatives to come up with design guidelines. This helps to ensure that all neighborhood concerns are being addressed. These guidelines are then overlaid over the initial zoning of the area. These guidelines may include such things as setback, density, and building height. Note, an existing building or property will not be considered nonconforming whenever an overlay zone is placed on a neighborhood.

### **The Planning Process**

As mentioned in Chapter II, in order for a community to qualify for a neighborhood plan in Raleigh it must follow four conditions. Martz further illustrates these conditions. In order to be designated as a conservation neighborhood, "a plan can be developed

for a neighborhood that (1) was developed at least 25 years ago; (2) is at least 75 percent developed; (3) has a distinctive character; and (4) is at least 15 acres in size" (Martz, 1995).

Martz notes the importance of having a neighborhood plan in the following statement,

As in Kansas City, controversial issues typically prompt the need for a plan. For example, the Runnymede Road Neighborhood Plan was initiated when a developer began to buy homes in the community, tear them down, re-subdivide, and then build new homes. Although the new homes were constructed on smaller lots, they were larger than existing homes and were built closer to the road. Clearly, this development pattern was at odds with the area's established homes. Residents requested assistance from the city to develop a plan and conservation overlay regulations to prevent such an occurrence from taking place again (Martz, 1995).

In Raleigh community organizations may ask that a plan be developed. This was the case in the Overland Community. Development in this neighborhood was destroying many of the examples of historic architecture of the area. Being an area consisting of historic qualities, no one wanted to see further destruction of this neighborhood, so the community requested help from the city.

Following the plan request, the planning staff will inform the council of the issues and interest in the

neighborhood. Also, the planning staff will recommend neighborhood residents that are willing to participate in the process. Once the planning process begins, several public meetings will be held. These meetings will help to clarify the problems and also will offer opportunities for recommended solutions to these problems.

In order to better serve the community the city's ordinance "requires that a task force of individuals representative of the community be formed. This body is appointed by the city council and directed to work with the planning staff, generally meeting biweekly" (Martz, 1995). The meetings are usually biweekly because plans are required to be completed within 180 days from the time council approves the preparation of the plan. If more time is needed, a 90-day extension may be issued. These restrictions are to insure that developing plans are not dragged out over extended periods of time.

After a plan is completed a draft is circulated throughout the neighborhood and meetings are held in order to receive feedback. Once the plan is accepted among the neighborhood residents it is sent to the various departments in the city in order to insure that

it is in compliance with the comprehensive plan.

According to Martz, "Any discrepancy will be brought to the attention of the citizen task force to either amend the plan or add additional justification for a policy change" (Martz, 1995).

### **Plan Characteristics**

According to Martz, Raleigh's neighborhood plans are easy to read and contain maps and visual graphics. She states, "The plan can be very simple document, running five to ten pages in length with just the minimum information as required by the zoning ordinance" (Martz, 1995). Basics found in a Raleigh plan are:

- a brief written history of the neighborhood;
- a land-use inventory;
- a description of the housing stock, including maintenance issues;
- a list of identifying characteristics of the neighborhood, such as historic and natural features, and average lot sizes and configurations;
- a discussion of commercial development and revitalization issues;
- a map and discussion of transportation and circulation systems; and
- a list of capital improvement needs (Martz, 1995).

These are the basics that will be found in a Raleigh neighborhood plan, however keep in mind that more detailed information may be needed if specific recommendations are to be explained. For instance, if a new traffic light is being recommended, then it may be necessary for traffic data to be included in the plan. Another example would be a zone change. If a zone change is being recommended, then reasoning for this change may be needed in order for council to make a good decision.

#### **Raleigh's Brookhaven Neighborhood Plan**

The Brookhaven Neighborhood complied with the original guidelines regarding development in this area. In this neighborhood various guidelines apply to many areas of the neighborhood. Although there are various guidelines throughout the neighborhood, similar qualities are shared. In several instances the minimum lot size is 20,000 square, however street frontage was a minimum of 100 feet. Currently there are 647 lots in the plan area. These are rectangular lots ranging in size from .26 to 14.35 acres. The smaller lots that exist in this area can be found at the newer portion of Brookhaven. Even though the current zoning is R-4, the

actual development in the older portions of the neighborhood is significantly less dense than that allowed in R-4, while lot sizes in the northern section is more in line with the R-4 zoning. The main entrances are located at the front of the residences. Some residences have two entrances in the front or side of the home. The average house height is one- and one-half story. The houses are positioned with the front parallel to the street. The setbacks for front yards range from 100 to 180 feet. However, the average setback is approximately 56 feet.

The following guiding principles for the Brookhaven neighborhood are to, "modify the existing zoning in Brookhaven through the use of Neighborhood Conservation overlay district to make the zoning more compatible with the actual development. Apply two conservation districts to the Brookhaven area: one district for the older, large lot area and the second for the newer, northern part of the neighborhood" (Brookhaven Neighborhood Plan, 1998).

The Brookhaven neighborhood has placed an overlay district in this area in order to insure that new development in consistent with the existing structures

in the area. No design controls have been placed in this area. The following guidelines for the old section of Brookhaven are:

- Minimum lot size: 20,000 square feet.
- Minimum lot width at the building setback line: 100 feet.
- Minimum front setback line: 50 feet.
- Maximum building height: 2 ½ stories.

The following guidelines for the newer, northern portion of Brookhaven are:

- Minimum lot size: 14,000 square feet.
- Maximum building height: 2 ½ stories.
- Lower speed limits where possible. Petition the City to review speed limits and safety considerations in Brookhaven.
- Re-examine the City's policies and treatment of boarded up and abandoned houses (Brookhaven Neighborhood Plan, 1998).

In summary, similarities exist between Raleigh's Brookhaven neighborhood and Tazewell Pike. Both neighborhoods have large front yard setbacks. Brookhaven has front yard setbacks that are generally 100 to 180 feet. Also, many of the homes are one- and one-half stories. In addition, both neighborhoods are concerned with development practices that are not sensitive to the original character. In Brookhaven, a neighborhood conservation plan has been granted in order



to insure that new development is more compatible with the existing buildings.

### **Case Study 3: The Land Trust Alliance**

#### **Overview**

If land preservation is of interest in your community, then perhaps interested residents should consult with a Land Trust Alliance member. "The Land Trust Alliance promotes voluntary land conservation and strengthens the land trust movement by providing the leadership information, skills and resources land trust need to conserve land for the benefit of communities and natural systems" ([www.lta.org/consERVE/index.html](http://www.lta.org/consERVE/index.html)). These are experts who are dedicated to helping landowners protect their property. Three ways this can be achieved are through: conservation easements, land donation, and bargain sale of land. The land conservation easement is defined as,

a legal agreement between a landowner and a land trust or government agency that permanently limits uses of the land in order to protect its conservation values. It allows you to continue to own and use your land and to sell it or pass it on to heirs ([www.lta.org/consERVE/options.htm](http://www.lta.org/consERVE/options.htm)).

Some rights are given up whenever you donate your land to a land trust. It may be impossible to

construct new buildings on the property, but permissible to farm the land. If the property is sold then the new owners must follow the land trust rights as well.

Conservation easements are flexible. For example, if an easement has been granted on a property due to rare wildlife species, construction may be prohibited on this property, but an easement on a farm may not restrict farming or the building of new structures. Also, all of a property may not need to have a conservation easement or be subject to a public right-of-way.

When conservation easements are placed on land they are often donated, however they are sometimes sold. According to the Land Trust Alliance, "If the donation benefits the public by permanently protecting important conservation resources and meets other federal tax code requirements— it can qualify as a tax-deductible charitable donation"

([www.lta.org/conserves/options.htm](http://www.lta.org/conserves/options.htm)). Also, if a conservation easement is placed on your land then you might receive a decrease in property taxes.

Other benefits to having a conservation easement are for reasons of passing it on the next generation. "By removing the land's development potential, the easement lowers its market value, which in turn lowers estate tax" ([www.lta.org/consERVE/options.htm](http://www.lta.org/consERVE/options.htm)). Even if the land is donated for an easement before death or by will, this may be a crucial factor for keeping the land unharmed.

The next strategy for preserving land is by land donation. The Land Trust Alliance states that,

Donating land for conservation purposes is truly one of the finest legacies a person can leave to future generations. It may be the best conservation strategy for you if you do not wish to pass the land on to heirs; own property you no longer use; own highly appreciated property; have substantial real estate holdings and wish to reduce estate tax burdens; or would like to be relieved of the responsibility of managing and caring for land ([www.lta.org/consERVE/options.htm](http://www.lta.org/consERVE/options.htm)).

If land is donated, then a property owner may receive tax benefits such as deductions and estate tax benefits. The greatest benefit however is that the land will be protected. Many different options exist for protecting land through donations. These options are: donating a remainder interest in land, donating land by will, land donations that establish a life

income, and charitable remainder unitrust. These options are outlined as follows:

**Donating a remainder interest in land**

An out right donation is not the only way to give land. You can continue to live on the land by donation of a remainder interest and retaining a reserved life estate. In this arrangement, you donate the property during your lifetime, but continue to live on and use the property. When you die (or sooner if you choose), the land trust gains full title and control over the property.

By donating a remainder interest, you can continue to enjoy your land and may be eligible for an income tax deduction when the gift is made. The deduction is based on the fair market value of the donated property less the expected value of the reserved life estate.

**Donating land by will**

If you want to own and control your land during your lifetime, but assure its protection after your death, you can donate it by will. You should make sure the chosen recipient is willing and able to receive the gift.

**Land donations that establish a life income**

If you have land you would like to protect by donating it to a land trust, but need to receive income during your lifetime, you might use a charitable gift annuity. In a charitable gift annuity, you agree to transfer certain property to a charity, and the charity agrees to make regular annuity payments to one or two beneficiaries you specify for life.

Your gift of land usually qualifies for a charitable income tax deduction at the time of the gift, based on the value of the land less the expected value of the annuity payments.

### Charitable remainder unitrust

You place the land in a trust, first putting a conservation easement on it if it is to be protected. Then the trustee sells the land and invests the net proceeds from the sale. One or more beneficiaries you specify receive payments each year for a fixed term or for life, then the trustee turns the remaining funds in the trust over to the land trust.

The gift qualifies for a charitable income tax deduction when the land is put in the trust, based on the value of the land less the expected value of the payments.

Charitable gift annuities and charitable remainder unitrusts are most useful for highly appreciated land, the sale of which would incur high capital gains tax ([www.lta.org/consERVE/options.htm](http://www.lta.org/consERVE/options.htm)).

The last strategy for preserving your land is through a process known as the bargain sale of land. This strategy enables you to receive a profit for selling your property to a land trust. In this agreement, a property owner sells their property to a land trust for less than its market value. This makes it an affordable purchase by the land trust and offers benefits to the selling land owner as well. These benefits are: "it provides cash, avoids some capital gains tax, and entitles you to a charitable income tax deduction based on the difference between the land's fair market value and its sale price" ([www.lta.org/consERVE/options.htm](http://www.lta.org/consERVE/options.htm)).

If your community chooses not protect its land, then according to the Land Trust Alliance, "it may doom your land to development. Why? Estate taxes are one reason. Federal taxes can be as high as 55% of a property's fair market value, virtually forcing heirs to sell it. And, of course, future owners may be compelled by ever-increasing property values- or simply by lack of appreciation for the land- to sell it for development" ([www.lta.org/conserves/index.html](http://www.lta.org/conserves/index.html)). This statement not only suggests the importance of having land protection for significant properties at this time, but also for generations to come.

#### **Case Study 4: Last Chance Landscapes**

##### **Background**

Scenic America, an organization specializing in nonprofit national conservation, administers Last Chance Landscapes. Based in Washington, DC, their mission is "to preserve natural beauty and distinctive community character"

([www.scenic.org/20001cl/press.html](http://www.scenic.org/20001cl/press.html)). Beginning in 1999, the program expanded from Scenic America's *Most Important Scenic Byways* series. A Last Chance

Landscape may be classified as, "a scenic vista, a swath of productive farmland, a river corridor, an historic urban neighborhood, or a village downtown. The common thread is a special setting that is locally treasured for its natural beauty or distinctive character" ([www.scenic.org/last\\_chance\\_landscape.htm](http://www.scenic.org/last_chance_landscape.htm)).

The destruction of the American landscape is acknowledged in the following statement,

America the Beautiful is disappearing bit by bit, day by day. We see this loss everywhere around us as our towns and cities sprawl outward with cookie-cutter subdivisions and strip development. New roads pave over farmland and demolish historic sites to make way for subdivisions and strip malls. Billboards clutter our roadsides and streetscapes. Cellular towers crowd the ridgelines of our treasured hills and mountains. Meanwhile, our cities, once vibrant repositories of outstanding architecture and cultural institutions, lose people, investment, and talent to this dispersed, sprawl settlement.

Often, we look around our communities and countryside and ask "How did this happen?" The challenge is to take action before it's too late to protect these scenic landscapes, save open space, preserve community character, and ensure a better quality of life for future generations ([www.scenic.org/last\\_chance\\_landscapes.htm](http://www.scenic.org/last_chance_landscapes.htm)).

### **Landscape Principles**

Scenic America believes that America's scenic heritage is essentially consequential to "our individual and collective well-being, to economic

prosperity, to a healthy and sustainable environment,  
and to the quality of everyday life"

([www.scenic.org/last\\_chance\\_landscape.htm](http://www.scenic.org/last_chance_landscape.htm)). We see beauty as being an exotic vacation in an unfamiliar place and disregard the notion that all Americans should experience beauty in everyday life. In order to increase the movement for scenic conservation, the following principles have been identified by Scenic America,

We envision a future in which we...

**1** retain the distinctive character of our communities and countryside by rebuilding older cities, towns and suburbs as beautiful places in which to live and work; and conserving agriculture land and open space.

**2** foster new development that respects the special character of places as defined by their distinctive geographical features, cultures, climate, and natural systems.

**3** encourage a balance of regulatory and market approaches to protect scenic resources including rewarding land stewardship by property owners, local governments and corporations; and providing disincentives for practices that destroy scenic values.

**4** design a national transportation system that respects aesthetic values as well as economic and energy efficiency, social equity, and environmental quality.

**5** prevent mass marketing and outdoor advertising from intruding on the landscape or community appearance.

**6** teach young people to value the visual environment and to create and respect places of beauty.

**7** actively engage business, industry, civic, and professional organizations in the movement for a



more scenic America  
([www.scenic.org/2001cl/prin.html](http://www.scenic.org/2001cl/prin.html)).

### **Springfield Township Last Chance Landscape**

In the scenic and historic area of Springfield Township, Pennsylvania lies the pristine watershed known as Crooks Creek. This creek flows through a river valley with prime farmland. Due to residential development practices that are currently taking place, the natural resources of this area are being destroyed. However, residents and conservation organizations are working diligently to protect this area.

This township is located in Bucks County, north of Philadelphia. The Crooks Creek watershed covering close to 75 percent of Springfield Township's 31 square miles, was ranked an "exceptional-value stream," by Pennsylvania. This area made up of "steep forest ridges, deep spring-fed ravines, and wide fertile limestone valley, has high scenic values. Most of the old structures such as schools, churches, mills, bridges, and homes built by the early settlers still remain today. Although the area is primarily rural, development is increasing. Current trends of development along the Crooks Creek area are the conversion of agricultural farmland to residential use

and the increase of suburban development surrounding the area ([www.scenic.org/2001cl/press.html](http://www.scenic.org/2001cl/press.html)).

John Sinton, 2000 Last Chance Landscape nominator, Mt. Tom and Mt. Holyoke, MA quotes,

A word for any group interested in applying for Last Chance Landscape status: Do it! Those of us lucky enough to bear the designation have found that it helps citizens rally around efforts to protect the places in which we live and to recognize once again our responsibilities to pass our landscapes on to the next generations ([www.scenic.org/lcl\\_nomination.htm](http://www.scenic.org/lcl_nomination.htm)).

To nominate an area as a Last Chance Landscape a nomination form must be submitted. This information may be obtained by viewing the Last Chance Landscape website at [www.scenic.org](http://www.scenic.org).

## Chapter V

### Conclusion

#### Overview

In conclusion, many different techniques exist for protecting a neighborhood. These techniques have evolved from the early efforts of the preservation movement that took place during the late 1920's and early 1930's. Perhaps a great deal is owed to Charleston, South Carolina for their efforts in establishing the first historic preservation ordinance in the United States in 1931. It was during this time that planners and preservationist began to develop a stronger relationship with one another, which led to the development of major preservation tools such as surveying, zoning, and financing.

Over the years many articles have been written on the subject of why a community should have preservation planning. The American Planning Association (APA) has published many of these articles. Two authors that are widely recognized for their knowledge of this subject are White and Roddewing. They feel that if preservation is going to be approached in a community then you must

have a preservation plan in order to develop a basis for your efforts. This will help to eliminate unforeseen problems that may occur in future land use decisions as well as minimize legal disputes that are often associated with preservation efforts. In order to develop and identify all of the reasons for having a preservation plan they have outlined a 13-step process (See Chapter II). After this process has been achieved White and Roddewig explain how a preservation plan may be documented. They feel that there are at least 10 necessary elements that should be attended to (See Chapter II).

Another form of preservation may be achieved through the development of a neighborhood conservation plan. White and Roddewig indicate that, like preservation plans, these plans usually reveal elements of a neighborhood that are architecturally or historically significant. Although inconsistencies may exist, most neighborhood conservation plans are established in order to regulate neighborhood character, housing prices, and provide restrictions on new development. Note, when trying to decide what type of preservation tools to use it may be hard to distinguish

between a preservation plan and a neighborhood conservation plan due to their similarities.

The preservation movement in America has been actively involved in preserving our surroundings. This has ultimately been an effort to preserve what many call our "sense of place". However, critic Barbara G. Anderson believes that these efforts have failed because cultural importance is not being identified. In addition, places are being neglected. She feels that although the preservationist applies many tools for protecting an area, most of these efforts have focused mainly on visual aspects of preservation.

Being able to identify with some sense of place is one of the main forces for building better communities. Once neighborhoods, developers, and other key players become more involved and aware of what dynamics keep our communities alive, we can then begin to build better communities where long lasting friendships may be formed.

The selected part of Tazewell Pike that has been studied is a unique and diverse neighborhood, which exemplifies extraordinary qualities. These qualities, such as historic architecture, culture, image,

landscape, environment, and scenic views and vistas are all contributing elements of an area that make up a cultural landscape. To substantiate this point see the following quote. In an article published by the National Trust for Historic Preservation titled Rural Conservation they state that,

The Cultural Landscape is the imprint inhabitation of the land, the result of the interaction of natural and cultural resources over time. It includes not just individual buildings and structures . . . but other components as well. These include circulation networks (settler's trails, roads, canals, rail-road right-of-way), boundary demarcations (fences and hedge-rows), vegetation related to land use (crops and shrubs), clusters (groupings of buildings and other settlements), archeological sites, and small scale elements of the land (bridges and signs). All these components relate to each other and are a function of both natural and cultural forces (National Trust for Historic Preservation, 1993).

In Chapter II Birnbaum discusses four types of Cultural Landscapes. These are: historic designed landscapes, historic vernacular landscape, historic sites, and ethnographic landscapes. I have concluded that Tazewell Pike is a Cultural Landscape that can be classified as a Historic Vernacular Landscape. Cultural Landscapes are broadly defined and typical of the Tazewell Pike neighborhood.

Tazewell Pike has various qualities that reflect a Cultural Landscape. These qualities are: culture,

image, architecture, landscape, scenic views and vistas. These qualities all contribute to the uniqueness of the study area. The architecture of this neighborhood is diverse representing many styles such as, Colonial Revival, Tudor Revival, Greek Revival, Bungalow, Queen Anne, and Ranch. The landscape qualities and scenic views and vistas are also unique, and reflect a positive image of the study area. The properties in the study area have large front yard setbacks generally 100 to 150 feet. In addition, the study area has a diverse collection of native trees that are 100 years or older.

A Historic Vernacular Landscape represents a landscape that has evolved over time "through use by the people whose activities or occupancy shaped that landscape" (Birnbaum 1996). As mentioned in chapter II, "through social or cultural attitudes of an individual, family or community, the landscape reflects the physical, biological, and cultural character of those everyday lives" (Birnbaum, 1996).

Research indicates that Tazewell Pike reflects the social or cultural attitudes of the individuals that once lived there. Initially, Tazewell Pike was comprised of small farms settled by Swiss emigrants.

The first homes built were single- or double-pen log structures usually one story in elevation. As mentioned, no log homes remain. Even so, these structures are mentioned frequently in the Thomason and Associates report. Many homes remain from the early settlement of the area. Jaques Truan, an early settler to the area, purchased 365 acres of farmland on Tazewell Pike in 1849. First building a log cabin he later built homes on the property. Those that remain are the Agust Frank Truan House, the Jaques David Truan House, and the Louis P. Truan House.

In summary, The culture of Tazewell Pike is well defined. Due to its evolutionary past, the present and future existence of this area will continue to reflect a time in Knoxville's heritage that so many neighborhoods have lost.

### **Comparison of Case Studies**

German Village is a diverse neighborhood consisting of an array of architecture styles. Differences exist between German Village and Tazewell Pike, such as location, density, and common building materials. Even so, both have developed regulations that will help to protect their neighborhoods. German Village enacted



Chapter 3325 of the Columbus Zoning Code thus, establishing a Historic District. Tazewell Pike has recently placed a Neighborhood Conservation District Overlay on a section of its neighborhood between Oakland Drive and Shannondale Road. The remainder of the study area should follow these guidelines. Following these guidelines will insure that development along the roadway remains consistent. These guidelines should include: setbacks for new development and additions, building style and roof form, types of building materials, location for parking buildings such as, attached and detached garages, landscaping, and demolition. Both Tazewell Pike (between Oakland Drive and Shannondale Road) and German Village have developed guidelines that will foster new development that will be compatible with the surroundings. The German Village guidelines may be found in the appendix section of this thesis.

Similarities may also be found in Raleigh. Like Tazewell Pike, Raleigh's Brooklyn/Glenwood neighborhood became increasingly concerned about its neighborhood because development practices that were taking place were inconsistent with the original surroundings.

Raleigh neighborhoods like Tazewell Pike wanted to maintain the existing character, however some residents favored new development that would not be sensitive to the original character of the neighborhood.

### **Recommendations**

Although the Tazewell Pike neighborhood has experienced development practices that have not been sensitive to the original layout of the neighborhood, the study reveals that it has retained a strong cultural content that has enabled it to maintain a sense of place.

Recommendations for this neighborhood are to develop design controls for the remainder of the study area. As already mentioned, a section of Tazewell Pike between Oakland Drive and Shannondale Road has been recently designated as a Neighborhood Conservation District (NC-1). The area that should be placed under guidelines is between Shannondale Road and Hill Crest Medical Nursing Institute. Note that this area is in the county, while the area designated as a neighborhood conservation district is in the city. Due to this, differences will exist for the type of ordinances that can be administered.

A Knox County tool for preserving an area is the Historic Overlay Zone (HZ). Although similar to the neighborhood conservation district, this district is for areas that need to be preserved in the county. The following is a general description of this zone,

The historical and cultural overlay zone designates areas and structures of sufficient historical and cultural significance to warrant public protection. It is the intent to preserve and protect such structures in their present location or to provide for their moving a special HZ Historical Overlay Zone location, and to require that new construction, alteration or use shall be appropriate to their character. It is not intended that the use of these structures shall be regulated by this zone (Knox County Zoning Ordinance, 2001).

If more information is required see Section 5 of the Knox County Zoning Ordinance. Other ways that the residents of this neighborhood could increase awareness is by getting support from Last Chance Landscapes or The Land Trust Alliance (See Chapter IV, Case Studies 4 and 5).

#### **National Register Designation**

Five properties in the study area are eligible for National Register Designation. These five homes are key elements for developing a basis for preservation in this area. These homes are: The Shannon Anderson House, The Robert Lee McGinley House, The William Crawford House,

The Thomas T. McMillian House, and The Dr. C.L. Chumley House.

Recognizing historic properties in a neighborhood at the national level could be a great strategy for stimulating other preservation techniques such as Last Chance Landscapes and The Land Trust Alliance. Thus, it is necessary for these properties to be awarded designations. However, this will be up to the homeowners and other residents of the community. When looking to nominate a property, remember that this designation will not protect a property from demolition or other alterations. It only places it on the National Register of Historic Places. Even though protection is not offered, having this type of designation creates preservation awareness. In addition, this awareness may help to keep developers from destroying these types of areas due to the efforts of neighborhood residents in trying to save their resources. When neighborhood residents come together powerful organizations can emerge:

In order to nominate a property for the National Register you must complete a registration form. In

order to complete this form those involved must gather significant research (See Appendix).

By applying for a National Register nomination, an area can begin to increase awareness of the historic properties in a neighborhood. So, when searching for ways to increase participation and involvement in your neighborhood, look at the building stock and then begin to search for those properties that can contribute to the overall improvements in the area.

### **Landscape Ordinance**

Observations indicate that the study area consists of various qualities associated with the natural landscape. These are landscape, scenic views and vistas, and environment. In order to protect these qualities guidelines need to be in place that will guide new development. These guidelines may require that trees be left in groupings in order to stimulate a natural appearance. These groupings may also be used to create a buffer from collector streets. In addition, the guidelines may require that a minimum number of mature trees be left untouched.

A landscape ordinance could require that a landscape plan be provided in conjunction with a

building permit or a site plan. If these guidelines cannot be followed then alternative measures must exist.

These alternative measures will be followed when:

1. The sites involve space limitations or unusually shaped parcels;
2. Topography, soil, vegetation, or other site conditions are such that full compliance is impossible or impractical;
3. Due to a change of use of an existing site, the required bufferyard is larger than can be provided; and
4. Safety considerations are involved (Martz and Morris, 1990).

A landscape plan requires a developer to provide detailed information regarding the development.

Preparing a landscape plan requires special knowledge.

According to Martz and Morris authors of Preparing a Landscaping Ordinance, "At a minimum, most jurisdictions encourage landscape architect to prepare all landscape plans; at most, a landscape architect's seal is required" (Martz and Morris, 1990).

The study area could require that the application for new development include the following:

1. Location, general type, and quality of existing vegetation, including specimen trees;
2. Existing vegetation to be saved;

3. Methods and details for protecting existing vegetation during construction and the approved sediment control plan, if available;
4. Locations and labels for all proposed plants;
5. Plant lists or schedules with the botanical and common name, quantity, and spacing and size of all proposed landscape material at the time of planting;
6. Plant lists or schedules showing the required and proposed quantities;
7. Location and description of other landscape improvements, such as earth berms, walls, fences, screens, sculptures, fountains, street furniture, lights, and courts or paved areas; and
8. Planting and installation details as necessary to ensure conformance with all required standards (Martz and Morris, 1990).

Having these regulations a community can enhance its environmental and visual character for its residents use and pleasure. A landscape ordinance in this neighborhood can maintain the "green" qualities that make it a special place. The ordinance can require that specific trees be left untouched unless proper procedures have been followed for removing them. This type of ordinance would work like a preservation ordinance for building structures. The purpose of this ordinance would be to insure that those areas consisting of mature trees that are 100 years and older would be protected.

It is important for Tazewell Pike to apply an ordinance requiring developers to incorporate a landscape plan. Why? In this country thousands of trees are unnecessarily destroyed due to new development. This is because developers do not see these resources as amenities to their developments, but merely as obstacles standing in their way. As more and more individuals such as consumers, developers, and other stakeholders become aware of the environmental qualities in a community, it becomes apparent that tree preservation ordinances can achieve these goals.

### **Environmental Problems**

Many environmental problems exist in the study area concerning water drainage and sinkholes. As mentioned in Chapter III, various properties in the area have suffered from flooding problems. From past experience, residents state that developers have a desire to ignore drainage problems.

In addition to drainage, several sinkholes and underground caves are present throughout the area. One large sinkhole near the study area is the Harrill Heights sinkhole. This sinkhole once was the site for single family homes until the City of Knoxville



purchased and moved them. This was a result of extensive flooding that was occurring during the 1970's and 1980's.

Since little documentation exist regarding the overall geology of the study area, a comprehensive soil analysis and test boring should be done in order to have readily available data on hand concerning the geology of this area. This could be very beneficial for preservationist looking for ways to save the area's natural resources by offering plausible explanation for making development decisions.

### **Incentives**

Incentives are a great way for communities to offer individuals with alternatives for saving their property. There are several techniques that can be administered in order to achieve this objective.

The Tazewell Pike neighborhood has several areas that contain large amounts of farmland and openspace. Saving American farmland and open areas can be challenging for communities, but if correctly preserved can provide a community investment that could last a lifetime. However, this can be challenging for the

following reason. Farmland is usually prime land for new development.

Several techniques can be used to save farmland from development. The city and county could start a program that would enable them to buy land for openspace purposes. Then apply one or more of these techniques depending on the individual circumstance. These techniques are conservation easements, land donation, and bargain sale of land (see Chapter IV, Land Trust Alliance).

A conservation easement would limit the use of land, thus protecting its qualities. This is usually achieved by land donation. This type of donation can be beneficial to someone who is looking for a tax deduction. If this donation is for public use, then it may be possible for the owner of the property to receive a tax-deductible charitable donation.

In addition to land donation, bargain sale of land is another way to preserve land. This strategy, allows a property own to sell their land to a land trust for a profit. This land is sold for less than its market value, thus the property owner is eligible for a tax

deduction and the land trust is able to afford the property.

### **Future Preservation Efforts**

In America preservation has been evolving since the 1800's. The initial development of the preservation movement consisted of various people looking to preserve individual places associated with famous people. Today, it has evolved into a field consisting of people educated in various professions such as architecture, planning, history, and anthropology. For almost a century what the preservationist and planner have been looking for was to improve neighborhoods and their sense of place. Although planners have been actively concerned with preservation since the 1920's, many opportunities for designating preservation in communities have been overlooked.

Improvements should be made in the comprehensive plan of cities. Although many cities, like the ones studied, have preservation plans included in their comprehensive plans many still do not. This should be a mandatory process followed by all states. A comprehensive plan should be required in order to provide a basis for future preservation efforts.

In summary, as more and more of our American culture is being destroyed by development practices that are inconsistent with the surroundings, it becomes more important for residents of Tazewell Pike to come together. The neighborhood needs to develop strong relationships with one another in order to form organizations that can fight off these forces and save its sense of place. The neighborhood not only needs to be concerned with the present but also the future. If development practices continue to meet the materialistic needs of a growing population then it may destroy the sense of place and there will be fewer qualities for future generations to enjoy. Therefore, by applying the techniques that have been look at for the study, Tazewell Pike can maintain the qualities that make it a special place.

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## Appendix

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## Appendix

### Historic Architecture Inventoried for Tazewell Pike

#### *The Erby and Nell Jenkins House Located at 3009 Tazewell*

##### *Pike:*

This is a one- and one-half story brick veneer Colonial Revival influenced dwelling built in 1939. The house has a gable asphalt shingle roof, exterior end brick chimney, brick foundation, and exterior or stretcher bond brick. On the main (E) facade is a partial width concrete patio with a brick foundation. The porch was originally constructed ca. 1942 and resurfaced ca. 1995. The main entrance has a Colonial Revival style door frame encased in aluminum siding ca. 1995. The main entrance has an original six-panel wood door. Windows are original six-over-six wood sash with brick sills and soldier course brick lintels. The dwelling has a soldier course water table. A secondary entrance on the south facade has an original six-light glass and wood door. An original brick and concrete stoop and steps lead to the entrance and has a metal railing.

To the rear of the house is an original frame garage with a gable asphalt shingle roof, weatherboard exterior, and a brick foundation. The garage has a shed roof wing on the west elevation, which was added in the 1940s. There are two garage bays with original vertical board doors on the main (N) facade (Thomason and Associates, 2000).

#### *The M.A. McCampbell House Located at 3605 Tazewell Pike:*

The property at this location is a one- and one-half story frame Colonial Revival influenced dwelling built ca. 1925. The dwelling has a brick foundation, interior brick chimney, an asphalt shingle gable roof, and an exterior of ca. 1995 vinyl siding. On the main (E) facade is a projecting gable bay. Adjacent to this bay is the main entrance, which has an original two-panel wood door with three-light sidelights. Above the entrance is an original shed roof canopy supported by square wood posts. Wooden lattice work is between the posts, and concrete steps lead to the entrance. Windows in the dwelling are original six-over-six wood sash. At the roofline of the rear elevation is a large shed roof wall dormer with one-over-one wood sash windows. On the

rear elevation is an original one-story frame ell wing with a twenty-eight-light fixed window. Adjacent to the window is a secondary entrance with an original nine-light glass and wood door. In front of this entrance is a concrete patio with a ca. 1980 cast iron fence surrounding it. A ca. 1980 frame ell extends from the original ell and contains a garage bay with an aluminum overhead track garage door. Adjacent to the door is a four-light fixed window. The garage bay also contains six-over-one wood sash windows and a pedestrian entrance with a nine-light glass and wood door (Thomason and Associates, 2000).

*The Charles Barber House Located at 3901 Tazewell Pike:*

This is a two-story frame Colonial Revival style dwelling constructed in 1922. The house has a gable slate roof, an exterior stone chimney, and an exterior of painted wood shingles. Centered on the main (E) facade is the original primary entrance, which has an original sixteen-light glass and wood door with a ca. 1980 exterior metal security door. The original door surround is extant and has a broken scroll pediment with a central pineapple motif and smooth pilasters with fluted crowns. Windows are original six-over-six wood sash design. On the north facade is a one-story frame porch with original round stone columns, square wood posts, and a flat roof with exposed rafters. The porch floor is concrete with cement tiles. Leading to the porch is an entrance that now serves as the main entrance and has an original two-light and wood panel door. The entrance has an exterior cast iron glass and security door. Adjacent to the entrance is an original six-light casement window. On the south elevation of the dwelling is a one-story porch that was originally identical to the porch on the north elevation.

The south elevation porch was enclosed ca. 1974 for a bedroom and has a wood shingle exterior and eight-over-eight wood sash windows. This enclosed wing retains the original stone porch supports. On the rear of the dwelling is a one-story original gable frame wing with an exterior stone chimney. On the south side of this wing is a ca. 1974 shed roof frame wing with wood shingle siding, a concrete foundation, and eight-over-eight wood sash windows. On the west elevation of the original wing is a small shed roof wing and carport with round metal posts built ca. 1974. On the west elevation of the original wing is a secondary entrance with an

original six-light glass and wood door. The original wing also has an expanse of three six-light casement windows. On the rear elevation of the main section of the dwelling is a four-light casement window on the first story and paired four-light casement windows on the second story. At the street in front of the dwelling are original stone pier entry posts.

To the rear of the dwelling is an original gable front frame garage with an asphalt shingle roof and wood shingle exterior. On the main (F,) facade are original paired wood shingle hinged doors. On the north elevation is a ca. 1970 open garage bay. On the south elevation is a shed roof wing. The garage has original six-light fixed glass and wood windows and exposed rafters at the eaves (Thomason and Associates, 2000).

*The John Humphreys House Located at 3904 Tazewell Pike:*

This is a two-story frame Colonial Revival style dwelling built in 1946 with a gable slate roof, interior brick chimney, and an exterior of stone veneer on the first floor of the main facade and vinyl siding on the remaining exterior walls. The main (NW) facade has a projecting gable bay with a jetty second story with pear shaped drop pendants. On the main (NW) facade is an incised porch with square wood posts and an arched valence. The porch has a stone floor. The main entrance has a 1984 leaded glass and wood door. Windows are original eight-over-twelve wood sash design on the first story and six-over-six and eight-over-eight on the second story. On the north elevation is a secondary entrance with a ca. 1980 aluminum panel door. On the southwest elevation is an original one-story gable wing. To the rear is a one- and one-half story original gable wing with a two-car garage bay on the north elevation. The garage doors are original overhead track design. On the south side of this wing is a ca. 1969 one-story shed roof with a bay window with a twenty-eight-light fixed center window flanked by six-over-six wood sash windows. An entrance on this elevation has a ca. 1990 fifteen-light glass and wood door (Thomason and Associates, 2000).

*The Anderson House Located at 3905 Tazewell Pike:*

This is a two-story frame Colonial Revival style dwelling built in 1926. The dwelling has a gable slate roof, an interior brick chimney, and an exterior of wood shingles. On the main (E) facade is the primary entrance, which has an original single four-panel wood door with a five-light transom. The door surround is comprised of fluted pilasters and a broken pediment with dentil molding and um-shaped finial. The door has a wrought iron security door, and is flanked by large oxidized copper Colonial style lights. Windows are original twelve-over-twelve wood sash design. The north and south elevations of the dwelling have one-story gable roof porches with square columns. The rear elevation has a ca. 1985 one-story brick ell addition. The south elevation of this addition has ca. 1980 double and triple sliding glass doors. The north elevation of the addition has a large ca. 1980 bay window. The addition also has a rear end exterior brick chimney (Thomason and Associates, 2000).

*The Arthur Stokes House Located at 4005 Tazewell Pike:*

The dwelling at this location is a two-story brick and frame Colonial Revival style dwelling constructed ca. 1935. The dwelling has a brick foundation, two exterior end brick chimneys, a gable slate roof, and an exterior of five-course common bond brick on the first story and vinyl siding on the second story. The second story of the main facade is a jetty (projecting) design with large round drop pendants at the eaves. The main entrance is centered in the primary (SE) facade and has an original nine-light glass and wood door with a cross bracing design. The entrance has an exterior glass and aluminum storm door. Windows are ca. 1990 eight-over-eight vinyl clad sash. On the northeast elevation is an original one-story gable porch that was enclosed ca. 1960 with jalousie windows.

On the southwest elevation is an original one-story gable frame wing with two ca. 1980 wood overhead track garage doors on the southeast elevation. The garage has an exterior of vinyl siding, a brick foundation, and a slate roof. Adjacent to the garage doors is an incised porch with a segmental arched opening. The porch walls have a vertical vinyl siding. An entrance leading to the porch has an original nine-light glass and wood door with a cross bracing design. The porch floor and steps are

of concrete and stone veneer, and have a metal railing. Above the garage doors and porch arch is vertical vinyl siding. On the rear elevation of the garage bay is a ca. 1980 one-story frame gable wing with an asphalt shingle roof, concrete block foundation, and an exterior of vinyl siding. The wing has eight-over-eight vinyl sash windows. On the rear elevation of the main section of the dwelling is a ca. 1970 one-story frame shed roof porch with square wood posts and a wood floor. A rear entrance to the porch has an original door identical to that at the main entrance. Also leading to the rear porch from the ca. 1980 wing is a ca. 1980 nine-light glass and wood door.

To the rear of the dwelling is a ca. 1930 frame gable roof storage shed and garage with a gable asphalt shingle roof, shiplap wood exterior, a poured concrete foundation, and exposed rafters at the eaves. On the northwest elevation is a garage bay with a ca. 1960 overhead track metal garage door. On the northeast elevation is a pedestrian entrance with an original six-light glass and wood panel door (Thomason and Associates, 2000).

*The Arch Warren House Located at 4009 Tazewell Pike:*

This is a one- and one-half-story Colonial Revival style dwelling built in 1937. The house has an original gable slate roof, exterior of sandstone veneer, an exterior end stone chimney, and a stone foundation. On the main (SE) facade is a single-bay shed roof entry porch with square wood posts. Stone steps lead to the porch landing. The main entrance has an original nine-light glass and wood door with a four-light rectangular transom and an exterior storm door. Windows are original eight-over-twelve wood sash and have original three-panel wood shutters and brick sills. On the southwest elevation is an original one-story stone veneer wing. On the main (SE) elevation of this wing is a full-width shed roof porch with square wood posts and a stone floor. Leading to the porch on the southwest elevation of the main section is a secondary entrance with an original twelve-light glass and wood door. At the roofline of the main facade are three gable dormers with ca. 1989 six-over-six vinyl sash windows. The dormers have slate tiles on the exterior. On the northeast elevation is an original one- and one-half story frame gable roof wing with an exterior of weatherboard siding. The basement level of this wing on the northeast elevation had an original garage bay, which was enclosed ca. 1965

with a stone and concrete wall and two pedestrian entrances with ca. 1965 three-panel wood doors. Original stone retaining walls line the driveway to the garage bay, and stone steps lead southeast from the drive to steps going to the main entrance. On the rear elevation is a projecting one- and one-half story gable bay. A rear entrance in the frame wing leads to an original enclosed porch. A rear entrance in the main section has an original twelve-light glass and wood door. At the roofline of the rear elevation are two gable dormers with original six-over-six wood sash windows (Thomason and Associates, 2000).

*The N. Mack and Cynthia Card House Located at 4101 Tazewell Pike:*

This is a ca. 1939 frame one- and one-half story Colonial Revival influenced dwelling with a gable asphalt shingle roof, brick foundation, brick stretcher bond brick veneer exterior, and an interior brick chimney. On the main (SE) facade is a partial-width porch with square wood columns, a wood railing, and square wood balusters. The porch has a tile floor, and brick steps lead to the porch. Above the porch is a wood balustrade with a star design, and the porch cornice has dentil molding. On the main facade at the roofline is a ca. 1990 gable dormer with a Palladian style window. The main entrance to the dwelling has an original panel wood door. The door surround has fluted pilasters and dentil molding. Windows are original six-over-six wood sash with brick sills. On the northeast and southwest elevations are one- and one-half story frame wings with an exterior of weatherboard siding. The rear elevation has a garage bay with an original overhead track garage door. Also on the rear elevation is an entrance with an original nine-light glass and wood door and a ca. 1970 metal canopy. An original stone retaining wall extends along the southwest and southeast property boundaries (Thomason and Associates, 2000).

*The Ira Lay House Located at 4107 Tazewell Pike:*

This is a two-story frame and brick veneer Dutch Colonial Revival style dwelling built in 1928. The house has a brick foundation, original gambrel clay



tile roof, an interior brick chimney, and an exterior of stretcher bond brick veneer. On the main (SE) elevation is a continuous shed roof awning with a single bay entry porch over the main entrance. The porch has square wood posts, and brick stairs lead to a brick landing in front of the entrance. The main entrance is centered on the main facade and has an original six-panel wood door with eight-light sidelights. Windows are ca. 1990 vinyl sash six-over-six design. On the main facade in the half story is a large shed roof dormer that extends the width of the house and has five, six-over-six vinyl sash windows. On the southwest elevation is an original flat roof one-story brick wing. To the rear of this wing is a one-story frame 1969 wing with six-over-six vinyl windows, a brick foundation, a brick exterior end chimney, and an exterior of vertical board siding. On the rear elevation of the main section of the dwelling is a shed roof porch built ca. 1969 with metal posts, a square wood railing, and square wood balustrade. An entrance leading to the rear porch has an original fifteen-light glass and wood door.

To the rear of the dwelling is an original two-bay brick garage with ca. 1950 wood panel doors and an added ca. 1985 carport on the north elevation. Also at the rear of the dwelling is an original frame shed roof shed with shiplap siding, a metal roof, and a wood pier foundation (Thomason and Associates, 2000).

*The J.E. Warwick House Located at 4116 Tazewell Pike:*

This is a one- and one-half story frame Colonial Revival dwelling built ca. 1930. The dwelling has a gable asphalt shingle roof, a brick foundation, an exterior brick chimney, and an exterior of roughcut stone veneer on the main elevation and vinyl siding on the other elevations. On the main (NW) facade is a ca. 1960 flat roof single bay entry porch with ca. 1960 metal posts and a brick and tile stoop. The main entrance has a ca. 1975 four-light glass and wood door and exterior glass and aluminum storm door. Windows in the dwelling are original eight-over-eight wood sash. At the roofline of the main facade are two hipped dormers with six-over-six wood sash windows and an exterior of vinyl siding. On the southwest elevation is a one- and one-half story original gable wing with a full-width porch on the

main (NW) elevation. The porch has ca. 1960 metal posts, and arched vinyl panels at the cornice. The wing has a vinyl siding exterior and a ca. 1990 eight-over-eight window. At the roofline of the main facade of this wing is a hipped dormer with a six-over-six wood sash window. The rear elevation has a one-story shed roof bay with ca. 1990 one-over-one vinyl sash windows. At the roofline of the rear elevation is a large shed roof wall dormer with three six-over-six wood sash windows. The first floor of the rear elevation has paired ca. 1990 sliding glass and wood doors.

Attached to the rear elevation of the dwelling is a hipped roof frame garage built ca. 1960. the garage has an exterior of vinyl siding, an eight-over-eight wood sash window, and a sixteen-panel overhead track garage door. The garage is connected to the house by an enclosed gable hyphen. The hyphen contains a ca. 1970 three-light glass and wood door flanked by fixed four-light glass and wood windows. In front of this entrance is a ca. 1960 flat metal roof entry porch with metal support posts. To the rear of the dwelling is an original frame garage with a gable asphalt shingle roof, concrete block foundation, exposed rafters at the eaves, and an exterior of weatherboard siding. The garage has an original six-light and eighteen-panel overhead track garage door, a pedestrian entrance with a three-vertical light glass and wood panel door, and six-light fixed windows (Thomason and Associates, 2000).

*The Charles O. Sexton House at 4200 Tazewell Pike:*

This is a one-story frame ca. 1930, Colonial Revival influenced dwelling with a gable asphalt shingle roof, brick foundation, interior brick chimney, and an exterior of weatherboard siding. On the main (NW) elevation is a front facing gable with a gable entry porch. The entry porch has an arched opening with original paired Doric motif columns. The main entrance is recessed with wood panels and has a ca. 1980 elliptical light glass and wood door with an exterior steel security door. Windows in the dwelling are original six-over-six wood sash. In the gable field of the main facade is an elliptical wood

and glass attic window. At the gables are gable returns. On the northeast elevation is a ca. 1970 shed roof frame wing with six-over-six wood sash windows. The rear elevation contains a secondary entrance with an original six-light glass and wood door. The rear elevation has an original hipped roof enclosed single bay entry porch with six-over-six wood sash windows, a weatherboard exterior, and a ca. 1950 metal shed roof canopy.

To the rear of the dwelling is a two-story frame ca. 1930 garage/guest house with a brick foundation, weatherboard exterior, and a gable asphalt shingle roof. On the first floor of the southwest elevation are two garage bays with original six-light and eighteen panel glass and wood overhead track garage doors. On the second story of the northwest elevation is a single-bay gable entry porch with square wood posts and railing. Exterior wood steps lead to the entrance, which has a ca. 1980 elliptical light glass and wood panel door. Windows in the garage/guest house are original one-over-one wood sash. One window on the main elevation has a ca. 1950 two-over-two horizontal sash window. In the gable fields are arched wood louvered vents (Thomason and Associates, 2000).

*The Robert O. Starkey, Jr. House Located at 4201  
Tazewell Pike:*

This is a ca. 1928, one- and one-half story frame Colonial Revival style dwelling with a gable asphalt shingle roof, an exterior end and an interior brick chimney, a brick foundation, and a weatherboard exterior. On the main (SE) elevation is a full-width porch with ca. 1990 aluminum columns. The porch has a concrete floor and a balustrade of wood with a cross bracing design. At the roofline is a flat roof dormer with three six-over-six wood sash windows. The main entrance has an original twelve-light glass and wood door with single light sidelights. The sidelights have ca. 1995 vinyl cross brace muntin bars. Windows in the dwelling are ca. 1995 six-over-six vinyl sash design. On the northeast elevation is a one-story projecting gable bay. On the northeast elevation of this bay are ca. 1980 double sliding

glass doors. On the southwest elevation is a secondary entrance with a ca. 1990 six-light glass and wood door with an exterior storm door. Above the door is a ca. 1960 metal flat roof canopy. In front of this entrance is a concrete stoop. This stoop extends along the elevation toward the front of the house and connects with the front porch.

To the rear of the dwelling are the ruins of a frame shed (Thomason and Associates, 2000).

*The Holland Rowe House Located at 4215 Tazewell Pike:*

The information regarding this home has been obtained from a history written by the Rowe's. They state that originally, the Harrill's owned 53 acres at this address. They sold the acreage to Mr. and Mrs. Frank B. Hall. He sold 40 acres and that area became known as the Harrill Hills subdivision. Mr. and Mrs. Hall had 13 acres remaining. They hired the architectural firm of Lindsay and Maples to draw the plans for the home located on this property. They received bids from contractors in June of 1950, and the home was under construction by September of 1950. Mr. Hall was treasurer of Lay Packing Company, and his wife was the former Bessie Lay. This site of 13 acres is the largest residential tract within the city of Knoxville. Mrs. Hall, who was 90 years old and a widow sold the home and 13 acres to Mr. and Mrs. Holland Rowe in June 1977.

Some features of the one- and one-half story home include: hardwood floors throughout, 24-inch square red quarry tile in the breezeway, exterior crab orchard stone, plaster walls, and a interior crab orchard stone fireplace.

*The Dr. C.L. Chumley House Located at 4708 Tazewell Pike:*

The Chumley House is a brick two- and one-half story Colonial Revival dwelling built in 1939. The house has a gable slate roof, exterior end brick chimneys, a brick foundation, and an exterior of stretcher bond brick. On the main (NW) elevation is a one-story gable entry bay with square wood posts, a concrete floor, and a wood railing. In the gable

filed is weatherboard siding. The main entrance has an original wood panel door with eight-light sidelights. Windows in the dwelling are original eight-over-right wood sash on the second story. The first story contains an original six-over-six wood sash window and an eight-over-twelve wood sash window flanked by four-over-six windows. On the NW elevation is an original one-story gable brick wing with an incised single-bay porch with an arched opening and weatherboard interior walls. Leading to the porch are two entrance with original six-panel wood doors. On the northwest elevation of this wing is a garage with two 1999 aluminum panel overhead track garage doors. On the southwest elevation is an original one- and one-half story brick wing with a metal shed roof bay window with a fixed twenty-five light window flanked by six-over-twelve sash windows. At the roofline of the wing's main facade are three gable wall dormers with six-over-six wood sash windows. On the southwest end of the wing is an exterior end chimney. On the rear elevation of the wing is a one-story shed roof porch enclosed with screen panels and horizontal wood siding. Leading to the porch are original paired fifteen-light glass and wood doors. At the roofline of the wing's rear elevation is a large shed roof dormer with two six-over-six windows and one four-over-four wood sash window. The rear elevation of the dwelling's main section has an original projecting gable bay. Also on the rear elevation is an original bay window with a metal mansard roof with fixed thirty-light window and two six-over-eight wood sash windows. The rear elevation has a small shed roof screened in porch. Leading to the porch is an original fifteen-light glass and wood door. At the roofline of the rear elevation of the garage wing is a shed roof dormer with three paired six-light wood casement windows.

The interior of the dwelling retains original plaster walls and ceilings, as well as original mantels, staircase, and interior paneled wood doors. The southeast wall of the living room has original cherry panels and mantel, and ceilings in the living room and study have original exposed square wood beams. The dwelling also retains an original interior built-in butler pantry (Thomason and Associates, 2000).

*The Wayne Longmire House Located at 5200 Tazewell Pike:*

This property is a two-story brick veneer Colonial Revival style dwelling built in 1929. The house has

a brick and concrete foundation, gable roof of asphalt shingles, exterior end brick chimneys, and an exterior of stretcher bond brick. On the main (N) facade is an entrance with an original six-panel wood door. This entrance has a pediment with urns, dentils, and a fanlight panel over the door. The entrance also has four-light sidelights and Doric motif pilasters. Windows are ca. 1990 eight-over-eight vinyl clad sash. The windows have added shutters and header course sills. At the eaves are dentils. On the west facade is a one-story sunroom wing with ca. 1990 nine-over-nine vinyl clad sash windows. At the roofline of the sunroom is a wrought iron balustrade. On the east facade is a one-story wing with a gable slate roof. This win. has an exterior wall brick chimney, cave dentils, and vinyl clad sash windows. The main entrance on the rear elevation has an original nine-light glass and wood door, a five-light transom, and five-light sidelights. This entrance has cave dentils and Doric motif pilasters. A secondary entrance on the rear elevation has an original six-light glass and wood door. To the rear is an original brick veneer garage with a gable roof of asphalt shingles. This garage has original six-light and three-panel glass and wood doors, cave dentils, and ca. 1990 metal overhead track doors. The interior of the dwelling retains original wood floors, plaster walls, a milled staircase and Colonial Revival style mantels (Thomason and Associates, 2000).

In addition to Colonial Revival architecture another style prevalent in this neighborhood is the Tudor Revival. These homes are as follows:

*The Lucille Holt LaBonte House Located at 3015 Tazewell Pike:*

This is a one- and one-half story brick veneer Tudor Revival style dwelling built ca. 1935. The dwelling has a gable asphalt shingle roof, exterior wall brick chimney, brick foundation, and an exterior of stretcher bond brick veneer. The dwelling is a rectangular gable end design with a projecting gable entry bay on the main (E)

facade. The main entrance has an original arched two-light and wood panel door with a ca. 1960 exterior metal security door. The door frame is arched with header brick. In front of the entrance is a set of original rounded concrete steps. The gable peak above the entrance has an original arched louvered wood vent. Windows are replacement ca. 1985 vinyl clad design with brick sills. The dwelling has a water table of soldier course brick. On the rear elevation is an original projecting hipped roof wing and a ca. 1980 shed roof wing. Recessed between these wings is an original porch with a square wood post. The rear entrance has an original six-light glass and wood door. To the rear of the dwelling is a brick veneer garage built ca. 1960. The garage has a gable asphalt shingle roof and two garage bays with original overhead track wood and glass garage doors. On the north facade is a pedestrian entrance with a single-light glass and wood door. A metal shed roof canopy supported by metal posts extends over this entrance (Thomason and Associates, 2000).

*The Stanley C. and Theresa B. Daniel House Located at 3013 Tazewell Pike:*

The property at this location is a ca. 1935 Tudor Revival style dwelling. The dwelling is one- and one-half stories in height, has a gable asphalt shingle roof, brick veneer exterior, exterior wall brick chimney, and a brick foundation. On the main (E) facade is a projecting gable entry bay with an asymmetrical roof. The main entrance has an original arched vertical board door with two arched vertical lights. The door frame has arched header brick. A brick and concrete landing is in front of the entrance. Concrete steps lead to the landing. Above the entrance is a rectangular aluminum vent. The chimney is a large brick exterior wall design and is placed adjacent to the entry bay. Windows are original six-over-six wood sash with brick sills and soldier course lintels. The dwelling has a soldier course water table. A secondary entrance on the south elevation has an original six-light glass and wood door. Above the door is a ca. 1950 metal shed roof canopy. A brick pier and concrete floor stoop is in front of this entrance and concrete steps lead to the door. The stoop and steps have a ca. 1950 metal railing. In the gable field of the rear elevation is vinyl siding

To the rear of the house is an original frame garage with a gable asphalt shingle roof and exterior of weatherboard siding. On the main (S) facade is a gable bay added ca. 1940. The garage is open on the south facade and does not have a door (Thomason and Associates, 2000).

*The Erby and Nell Jenkins House Located at 3009 Tazewell Pike:*

This property is a ca. 1940 one- and one-half story Tudor Revival influenced dwelling. The dwelling has a gable asphalt shingle roof, brick foundation, exterior wall brick chimney, and an exterior of brick veneer on the main (E) facade and aluminum siding on the other elevations. On the main facade is an asymmetrical gable roof entry bay that contains the main entrance, which has an original vertical board door with a four-light window. Over the door is a ca. 1950 metal shed roof canopy. Above the entrance is an original rectangular wood louvered vent. In front of the entrance is a brick stoop with a concrete floor and a metal railings,. Concrete steps lead to the stoop. Adjacent to the entry bay is a large brick chimney, which has a central arched panel of diagonal soldier course brick trimmed with header course brick. Windows are original six-over-six wood sash with brick sills and soldier course lintels. North of the entry bay, the main facade has an aluminum siding exterior. On the north elevation of the dwellings an original attached gable roof garage bay with original paired vertical board and paneled wood doors with diagonal bracing. The garage bay is on the main (E) elevation. On the southeast corner of the dwelling is an original incised porch with a corner brick column and arched brick openings. The interior porch walls have aluminum siding and the porch has a concrete floor with stone tiles. Leading to the porch is a secondary entrance, which has an original fifteen-light glass and wood door. On the rear (W) elevation is an original projecting gable bay that contains an enclosed porch. Off of this bay is a ca. 1970 small gable frame wing with a concrete block foundation. On the south elevation of the dwelling is a ca. 1950 three-light hopper window (Thomason and Associates, 2000).

*The Leroy Lakin House Located at 3407 Tazewell Pike:*

This is a one- and one-half story brick veneer Tudor Revival style dwelling built in 1949. The house has



a gable asphalt shingle roof, a brick foundation, a brick interior chimney with random stone detail, and an exterior of stretcher bond wire brick. On the main (SE) facade is a small projecting gable bay. Adjacent to the bay is the main entrance, which has an original arched wood door with a circular multi-light window. The door is set in an arched stone surround with keystones. Circular stone steps are sited in front of the entrance. Above the entrance is a ca. 1980 flat roof metal awning. On the main facade is an original sixteen-light fixed glass and wood window flanked by four-over-four wood sash windows. Other windows are original six-over-six wood sash and all windows have brick sills and soldier course lintels. On the east elevation is an original gable roof porch with arched brick openings with stone keystones. The porch was enclosed with wood panels and one-over-one aluminum windows in the 1970s. Leading to the porch is an original fifteen-light glass and wood door (Thomason and Associates, 2000).

The Arch Warren House Located at 4009 Tazewell Pike:

This dwelling is a one- and one-half story stone veneer Tudor Revival influenced house built ca. 1935. The dwelling has a gable cement shingle roof, brick and stone foundation, an exterior of random course stone veneer, and a central interior and interior end stone chimneys. On the main (SE) facade is a gable entry bay with an arched recessed opening lined with rough cut stone with keystones. The main entrance has an original arched single-light glass and wood door with an original arched exterior multi-light glass and wood panel storm door. On the southwest elevation is an original one-story porch with arched stone openings with concrete sills. A secondary entrance on the porch has an original fifteen-light glass and wood door. The porch extends slightly in front of the main facade and the porch floor continues as a patio landing across the main facade. Leading to the patio in front of the entrance are stone steps topped with concrete and with side metal railings. A similar set of steps lead to the southwest end of the porch. The porch floor is of concrete tile with an exterior stone veneer wall. At the roofline of the main facade are two gable dormers with six-light metal casement windows with three-light sidelights. Windows in the dwelling are original paired six-light casement design with three-light sidelights, six-light transoms, and concrete sills. On the northeast

elevation is an original one-story gable wing with an interior end chimney. On the rear of this wing is an entrance with an original six-light glass and wood panel door. On the roofline of the rear elevation of the main section is a central large gable dormer with a four-light casement window flanked by two-light sidelights. Flanking this large dormer are two small gable dormers with a six-light casement window with three-light sidelights. On the southwest elevation at the basement level is an original garage bay with two garage openings with original paired six-light and three vertical paneled glass and wood hinged garage doors. Over the doors is a shed roof with cement tiles. Retaining walls of stone veneer line the entrance to the garage. Stone steps lead from the drive to a walkway that leads to the side porch (Thomason and Associates, 2000).

The C.E. Truan House is a one- and one-half story stone veneer Tudor Revival influenced dwelling built ca. 19-19. The dwelling has a gable asphalt shingle roof, a stone foundation, a random course stone veneer exterior, and an exterior stone chimney on the main facade. On the main (NW) facade is a gable entry bay with a recessed arched opening. The main entrance has an original arched multi-light glass and wood door and exterior metal storm door. Adjacent to the entrance is an exterior stone chimney. On the northeast elevation is an incised porch with arched stone openings. The porch has a stucco ceiling and a concrete floor, which extends to the front of the house and the front entrance. The porch has a ca. 1960 metal railing. An entrance to the porch has a ca. 1970 flush wood door. Windows in the dwelling are original paired eight-light metal casement windows with stone sills. In the gable fields of the dwelling are original arched louvered wood vents. In the half story of the gable are four-light casement windows flanked by two-light fixed windows. On the east corner of the dwelling is an original one-story gable bay. On the rear elevation is an original hipped roof enclosed porch with three-over-two wood sash windows. On the southwest elevation of the porch are ca. 1970 paired sliding glass aluminum doors. On the south corner of the house is an original projecting gable bay. At the basement level of this bay is an original garage entry with a ca. 1990 overhead track aluminum garage door. The driveway to the garage is lined with original stone retaining walls (Thomason and Associates, 2000).

*The George D. and Vida Holloway House Located at 4206 Tazewell Pike:*

This is a ca. 1950 brick veneer one-story Minimal Traditional style dwelling with Tudor Revival influences. The dwelling has a gable ceramic tile roof, a brick foundation, exterior end brick chimney, and an exterior of stretcher bond wire brick veneer. On the main (NW) elevation is a gabled entry bay with an arched recessed entrance, which has an original arched vertical panel door with an elliptical light. Above the entrance is a rectangular metal vent. In front of the entrance is a concrete landing with a tile floor. The main facade displays a large picture window flanked by two-over-two horizontal sash windows. Other windows in the dwelling are original two-over-two horizontal wood sash with brick sills and soldier course lintels. On the northeast elevation is an original gable porch with arched openings. The porch openings were enclosed ca. 1980 with two-light glass and wood fixed windows. An entrance leading to the porch has an arched glass and metal door. The southwest and rear (southeast) elevations have projecting gable bays. At the basement level of the northeast elevation are a ca. 1980 fifteen-light glass and wood door and window. At the basement level of the rear elevation is a ca. 1980 flush steel door (Thomason and Associates, 2000).

*The Shannon Anderson House Located at 4801 Tazewell Pike:*

This is a two- and one-half story brick Tudor Revival style dwelling built in 1926. The dwelling has a gable slate roof, a brick foundation, two interior end brick chimneys, and an exterior of stretcher bond brick. The chimneys have three chimney pots each, one pot appears to be original, and the other five appear to be ca. 1990 replacement. On the main (SE) elevation is a projecting bay, which contains a sun porch. The roof of the bay is a continuation of the main roof with a flared eave. On the northeast elevation of this bay are original paired four-light glass and wood doors with exterior single-light glass and wood doors. An entrance is adjacent to this bay and has original paired four-light glass and wood doors. In front of the entrance and along the main facade is an original stone and brick patio with a ca. 1985 wood pergola. This pergola replaced an original

pergola that had deteriorated. At the roofline of the main facade are two gable wall dormers with paired six-light glass and wood casement windows. On the roofline of the projecting bay is a shed roof dormer with three six-light casement windows. Windows in the dwelling are original eight-light and six-light glass and wood casement design with brick sills. A window adjacent to the main entrance is a ca. 1985 wood casement design and has an arched elliptical transom framed with header brick. On the northeast elevation is an original gable one- and one-half story brick wing. On the northeast elevation of this wing are four ten-light casement windows. In the gable field is weatherboard siding and a three-light fixed rectangular attic window. On the southwest elevation is a projecting entry bay with a hipped slate roof and a segmental arch opening trimmed with header brick. The entrance is recessed in the bay and has an original vertical board door and an exterior single-light glass and wood door. In the half story of this elevation is an original wood rectangular louvered vent. The rear elevation has an original projecting hipped roof bay with half timbering and diagonal brick. A rear entrance in this bay has an original multi-light glass and wood door with five-light sidelights. Above the entrance is a metal mansard canopy. On the rear elevation is an original bay window with a mansard metal roof and six-light casement windows. At the roofline of the rear elevation are two gable wall dormers with paired six-light casement windows. Across the width of the rear elevation is a brick and stone patio.

To the rear and west of the dwelling is an original brick garage with a gable slate roof and a brick foundation. The building was constructed in a gabled ell design, and the front facing (SE) gable contains original paired four-light and vertical panel wood hinged garage doors with a wood lintel. The projecting gable bay on the northeast elevation has a four-light fixed window and a pedestrian entrance with an original arched two-panel wood door framed by header brick.

The dwelling's interior retains original wood floors, interior paneled wood doors, and plaster walls and ceilings. The original wood staircase is intact, and the dwelling also retains original built-in butler pantries, and in the living room

are original large built-in pine bookcases (Thomason and Associates, 2000).

*The Robert Lee McGinley House Located at 4221 Tazewell Pike:*

This is a two- and one-half story brick Tudor Revival dwelling built in 1928. The house has a brick foundation, slate gable roof, exterior end brick chimneys, and a brick exterior. The main entrance is centered on the primary (SE) elevation and has an original vertical board door with a central single square light. Above the entrance is an original mansard metal canopy supported by wrought iron scroll braces. Windows are original eight-light casement design with two-light transoms. First floor windows have milled spindle mullions. One window on the main facade has diamond light paired casement windows. At the roofline of the main facade are two gable wall dormers with eight-light casement windows. The dormers have weatherboard in the gable fields. Also at the roofline of the main facade is one small flat roof dormer with paired six-light casement windows. On the northeast elevation is an original one- and one-half story gable wing with an original screened-in porch with an exterior metal awning. In the gable field is weatherboard siding. Leading to the porch is an entrance with an original fifteen-light glass and wood door. A rear entrance has an original twelve-light glass and wood door with an exterior metal and glass security door. Adjacent to this entrance are concrete steps that lead to a basement entrance, which has a three-horizontal light and three-panel wood door.

The interior of the dwelling retains its original staircase, paneled wood doors, arched paneled pocket doors, and mantels. The interior also retains original plaster walls and ceilings and built-in corner cupboards. Inside the main entrance, the foyer has an original slate floor.

To the rear of the dwelling is an original brick one- and one-half story garage. Two garage bays on the northeast elevation have ca. 1960 overhead track wood panel and four-light garage doors. The garage has a slate roof, brick foundation, and a brick exterior. In the half story of the garage's southeast elevation is an entrance with a six-light glass and wood door. An original frame walkway supported by square wood columns leads from this

entrance to the main dwelling. The walkway has a wood floor and railing. Beneath it on the ground level is a stone and concrete walkway leading from the rear entrance of the dwelling to two pedestrian entrances on the garage. These two entrances have original twelve-light glass and wood panel doors. The garage has original eight-light casement windows on the first floor and four-light casement windows in the half story. On the rear of the garage is a one-story frame gable storage shed built ca. 1930. The storage shed has a brick foundation, vertical board exterior, and a gable asphalt shingle roof. On the northwest elevation is a pedestrian entrance with a vertical board door. The shed has a shed roof wing with an open entry bay. The drive way leading to the dwelling and garage is lined with an original stone wall.

To the rear of the house is a one-story frame gabled ell guest house built ca. 1930. The dwelling has a gable roof of metal standing seam, a weatherboard exterior, a brick foundation, and two interior brick chimneys. On the main (SE) elevation is a frame deck and patio built ca. 1985. Also in front of the dwelling and connected to the deck is an above ground pool. The patio extends to the northeast elevation and an entrance, which has a ca. 1980 paneled wood door and exterior aluminum and glass storm door. Windows in the guest house are ca. 1960 two-over-two horizontal sash and two-light sliding designs, and some original six-over-six wood sash. All windows have exterior aluminum and glass storm windows. At the rear of the dwelling is an original projecting gable bay. The dwelling has exposed rafters at the eaves. Northeast of the guest house is a frame ca. 1970 carport with square wood support posts (Thomason and Associates, 2000).

*The Lavina Metcalf House Located at 3509 Tazewell Pike:*

This is a one- and one-half story frame Tudor Revival influenced dwelling built ca. 1923. The dwelling has an asphalt shingle cross gable roof, stone foundation, exterior wall stone chimney, and an exterior of stone veneer and ca. 1987 vinyl siding. The main (SE) facade contains a projecting gable entry bay with stone supports. This bay contains the primary entrance, which has an arched opening of random ashlar stone with a keystone lintel. Windows are original six-over-one wood sash design. In the gable fields is original sawtooth wood shingles. A secondary entrance on the south

elevation has an original fifteen-light glass and wood door with an exterior wrought iron security door. On the rear elevation is a 1998 two-story frame wing with six-over-one vinyl sash windows.

At the rear of the dwelling is a ca. 1940 frame garage. The garage has a gable asphalt shingle roof and an exterior of vertical board. On the southeast elevation are paired vertical board Wage doors. On the northeast elevation is an incised carport with square wood posts. A frame carport built ca. 1985 sits directly south of the garage and has a metal shed roof and square wood posts. In front of the dwelling near the street is an original stone wall and entry posts. According to the owner, the wall was 'redone' when the sidewalks were installed. A concrete well is also located on the property to the rear of the dwelling (Thomason and Associates, 2000).

*The F.H. and Mary Slover House Located at 3017 Tazewell Pike:*

This is a one-story ca. 1935 brick veneer Tudor Revival style dwelling with a brick foundation, exterior wall brick chimney, exterior of stretcher bond wire brick, and a gable roof of molded concrete tiles. Rooflines are trimmed with concrete tile coping. On the main (E) facade is a projecting gable bay. On the south side of this bay is a continuous shed roof single bay entry porch with brick arches. The porch has a concrete floor and concrete steps lead to the porch. The main entrance has an original six-light glass and wood door. Windows are original six-over-six wood sash. The dwelling has a header course water table. On the south facade is an original polygonal bay. An entrance on the rear elevation has an original six-light glass and wood door. Above this entrance is an original shed roof canopy supported by square wood posts on brick piers. A brick and concrete stoop and steps lead to this entrance. To the rear of the dwelling is a frame gable front garage built ca. 1935. The garage has a brick foundation, exterior of vertical board, and a gable asphalt shingle roof. On the main (E) facade are two garage bays with original paired vertical board doors (Thomason and Associates, 2000).

One great example of Greek Revival architecture in Tazewell Pike is the William Crawford House. This house is describe as follows:

*The William Crawford House Located at 4115 Tazewell*

*Pike:*

This is a two-story brick vernacular Greek Revival dwelling built ca. 1857. The dwelling has a gable asphalt shingle roof, two interior end brick chimneys and two interior brick chimneys, a common bond brick exterior, and a brick foundation. On the main (SE) facade is the primary entrance, which has an original wood panel door with four-light sidelights and a six-light rectangular transom. The door surround has smooth pilasters and a dentilled cornice. Above the entrance on the second story is an original six-over-six wood sash window with four-light sidelights. Adjacent to the entrance is a two-over-two wood sash window. Other windows are original six-over-six wood sash with w- sills and lintels. Windows have original louvered wood shutters with some of the original hardware. The dwelling has a corbelled brick cornice with a bottom course of angled brick. At the roofline of the main facade is a gable attic dormer with patterned wood shingles and a rectangular louvered vent. On the rear elevation is an original two- story brick ell with two-over-two windows on the first floor and a six-light fixed window. The second story has a single-light glass and wood door that is no longer accessible. On the northeast elevation of the original ell is a one- story shed roof wing that contains an enclosed porch. The porch was enclosed ca. 1995 with single-light fixed windows. On the rear of the ell is an attached one-story gable roof storage shed. On the southwest elevation of the original ell is a small one-story frame ca. 1950 shed roof wing with two-over-two horizontal sash windows and vertical board siding.

To the rear of the dwelling is a ca. 1935 concrete block garage with an asphalt shingle roof and an exterior end brick chimney. The garage has original



sliding vertical board doors with fixed six-light windows. A pedestrian entrance has three-vertical light and wood panel door. The garage has exposed rafters at the eaves and four gabled roof vents (Thomason and Associates, 2000).

The next set of home's represent the neighborhoods collection of bungalow architecture. This style of architecture is in abundance in this area and contributes to the interesting mix of styles along this roadway. The following Bungalows that are present are:

*The Brenda M. Jackson Commercial Building Located at 3012 Tazewell Pike:*

This is a one-story frame ca. 1935 Bungalow that is now used for commercial purposes. The building has a gable asphalt shingle roof, brick foundation, and a weatherboard exterior. On the main (E) facade is a partial-width gable roof porch with tapered wood columns on brick piers with an added wood railing. Extending from the porch is a ca. 1980 handicap ramp of poured concrete. The ramp has a wood railing. The main entrance has an original fifteen-light glass and wood door. Windows are original six-over-six wood sash. The gable ends of the house and porch have gable returns. On the rear (W) elevation is an original projecting gable bay. This bay contains an enclosed porch, which has one-over-one aluminum sash windows. A rear entrance in this bay has a ca. 1960 two-light glass and wood door. The interior has been remodeled with added wall, floor, and ceiling surfaces. To the rear of the dwelling is an original garage of concrete block construction with added stucco on the main facade. The garage has exposed rafters at the eaves, an asphalt shingle gable roof, and a ca. 1990 overhead track metal garage door. A pedestrian entrance on the main facade has a ca. 1980 flush wood door.

To the rear and south of the dwelling is a one-story frame ca. 1940 guest house. This dwelling has a

gable asphalt shingle roof, poured concrete foundation, and exterior of shiplap wood siding. The main entrance has an original six-light glass and wood door. A concrete stoop and steps lead to the door. Windows are original one-over-one, wood sash. One main facade window has been replaced with a ca. 1970 single-light fixed window. A secondary entrance on the north elevation has an original six-light glass and wood door (Thomason and Associates, 2001).

*The Alfred E. Pearson House Located at 3900 Tazewell Pike:*

This is a ca. 1940 one-story frame gable front Bungalow influenced dwelling with an asphalt shingle roof, a concrete foundation, an interior stucco chimneys, and an exterior of aluminum siding. On the main (NW) façade is a ca. 1980 gable porch with square wood posts and a concrete floor. The main entrance has an original multi-light glass and wood door. Windows are original six-over-six and ca. 1960 two-over-two horizontal sash design. On the rear elevation is a small gable one-room wing built ca. 1960. To the rear is a ca. 1997 gable carport with round metal posts (Thomason and Associates, 2000).

*The Clifford Amos House Located at 3204 Tazewell Pike:*

This is a one-story frame ca. 1930 gable end Bungalow with a gable asphalt shingled roof, a brick foundation, weatherboard exterior, and an interior brick chimney. On the main (NW) façade is a full-width porch with a single bay gable, tapered wood columns on brick piers, and a ca. 1990 square wood balustrade. Windows in the dwelling are original three-over-one vertical light wood sash. On the rear is a one-story frame gable wing with a concrete block foundation (Thomason and Associates, 2000).

*The Clifford Amos House Located at 3206 Tazewell Pike:*

This dwelling is a ca. 1930 gable end Bungalow. The dwelling is of frame construction, is one- and one-half stories in height, and has a gable asphalt shingle roof, a weatherboard exterior, a brick foundation, and an exterior brick chimney. On the

main (NW) elevation is a full-width shed roof porch with tapered wood columns on brick piers. Between the piers is a square wood balustrade added ca. 1990. The porch has a concrete floor and a particle board ceiling. Leading to the porch are two entrances, each with a ca. 1970 flush wood door. At the roofline of the main facade is a shed roof dormer with two three-vertical light fixed windows and one, one-over-one aluminum sash window. Windows in the dwelling are original three-over-one vertical light sash design. The dwelling has exposed rafters at the eaves and decorative false beams at the roof edge. On the southwest and northeast elevations is a small shed roof bay window. On the rear elevation, one window opening has a ca. 1955 two-over-two horizontal sash window (Thomason and Associates, 2000).

*The Joseph Bell House Located at 3208 Tazewell Pike:*

This is a one-story frame ca. 1930 Bungalow with a gable asphalt shingle roof, a brick foundation, a weatherboard exterior, and an interior and exterior brick chimney. In the gable fields are asphalt shingles. On the main (NW) facade is a full-width porch with tapered wood columns on brick piers. A square wood balustrade, a wood floor, and a tongue-and-groove ceiling. The main entrance has an original nine-light glass and wood door. Windows in the dwelling are original three-over-one wood sash. On the northwest elevation is a projecting gable bay with a gable window (Thomason and Associates, 2000)

*The Moore House Located at 4218 Tazewell Pike:*

This is a frame one- and one-half story gable end Bungalow built ca. 1925. The house has a gable asphalt shingle roof, brick foundation, weatherboard exterior, and interior and exterior brick chimneys. On the main (NW) elevation is a continuous shed roof full-width porch with rectangular columns covered with weatherboard siding. The porch has a wood floor and a tongue-and-groove ceiling. The main entrance has an original Craftsman style wood door with three vertical lights and four square transom lights of leaded glass. Windows in the dwelling are original six-over-one wood sash. At the roofline of the main

facade is a shed roof dormer with three six-over-one wood sash windows. the dwelling has exposed rafters at the caves. At the rear of the dwelling is an attached frame ca. 1990 wood deck, which leads to an above ground swimming pool. The rear elevation of the dwelling has ca. 1980 one-over-one wood sash windows and a recessed entrance with a single-light glass and wood door.

To the rear of the dwelling is an original frame garage with a clipped gable asphalt shingle roof, weatherboard exterior, and a concrete foundation. On the main (NW) elevation is an original six-light and eighteen-panel overhead track garage door with a ca. 1998 two-light rectangular transom. The garage has exposed rafters at the caves and a pedestrian entrance with an original three-vertical light glass and wood door. North of the dwelling is a frame ca. 1980 gable carport with a metal roof and square wood support posts. Next to the carport is a ca. 1980 shed roof frame shed with vertical board siding and a concrete block pier foundation (Thomason and Associates, 2000).

*The Walter T. Pryor House Located at 4002 Tazewell Pike:*

The Walter T. Pryor House is a one- and one-half story frame Bungalow built ca. 1930. The dwelling has a gable asphalt shingle roof, a brick foundation, an interior and an exterior brick chimney, and an exterior of vinyl siding. On the main (NW) facade is an original gable roof full-width porch that was enclosed ca. 1980 for living space. The porch has an exterior of vinyl siding and two-light sliding glass and aluminum windows. The main entrance has a ca. 1980 paneled wood door with an upper fanlight. In front of the main entrance is a ca. 1980 metal flat roof entry porch with metal support posts. On the north elevation is a ca. 1980 wood deck with a square wood balustrade. Leading to the deck is a secondary entrance with a ca. 1980 three-light glass and wood door. Windows in the dwelling are original four-over-one vertical light and ca. 1980 fixed or sliding designs. On the rear (SE) elevation is a projecting gable bay. The north

elevation of this bay has a single-bay shed roof entry porch. the porch has a metal shed roof, metal corner post, wood lattice walls and a brick- floor. The rear elevation contains a small gable roof basement entry that is of concrete construction and has a wood screen door. The rear entrance to the dwelling has an original three-light glass and wood door.

To the rear and south of the dwelling is an original frame shed with a gable metal roof, a concrete block foundation, and a vertical board exterior. On the north and south elevations of the shed are frame shed roof carports with square wood posts. The shed has a flush ca. 1980 wood pedestrian door on the main (NW) elevation (Thomason and Associates, 2000).

*The Jack Moritzkat House Located at 4413 Tazewell Pike:*

This is a one- and one-half story frame gable end Bungalow built in 1925. The house has a gable asphalt shingle roof, brick foundation, exterior brick chimney, and an exterior of aluminum siding. On the main (SE) façade is an original full-width porch with tapered wood columns on brick piers. The piers are connected with a ca. 1960 square wood railing with square wood balusters. The main entrance has an original three-vertical light glass and wood door with a ca. 1980 exterior aluminum and glass storm door. Windows in the dwelling are original three-vertical light glass and wood sash. At the roofline of the main façade is a gable dormer with a fixed five-vertical light window. On the southwest elevation is a small projecting gable bay window. On the rear elevation is an original hipped roof wing, a portion of which contains an enclosed porch. Windows in the rear wing are two-over-two wood sash. Rear entrances to the house and porch have original three-vertical light glass and wood doors. On the rear elevation is a frame ca. 1950 deck with a plain wood railing and lattice work between square wood support post. A basement level entrance on the rear elevation beneath the deck has an original three-vertical light glass and wood door (Thomason and Associates, 2000).

*The Ben L. Hackney House Located at 4111 Tazewell Pike:*

This is a one- and one-half story frame Bungalow built ca. 1925. The dwelling has a gable asbestos cement shingle roof, three exterior brick chimneys, an exterior of weatherboard siding, and a brick foundation. On the main (SE) elevation is a partial-width porch that was enclosed ca. 1975 with screen panels. The porch has a wood floor and a wood panel ceiling. Concrete steps lead to the porch. The main entrance leads to the porch and has an original six-light and wood panel door. The house has a projecting gable bay on the main façade. Windows are original six-over-one wood sash. There are exposed rafters at the eaves, and square wood shingles are in the gable fields. On the rear elevation is an original gable roof wing, a small portion of which is an enclosed porch. The rear entrances have original single-light glass and wood doors. Above the rear wing is a gabled frame balcony (Thomason and Associates, 2000).

*The George Smith House Located at 4417 Tazewell Pike:*

This dwelling is a frame gable end Bungalow built in 1918 with an asphalt shingle roof, an asbestos shingle exterior, a brick foundation, and an interior brick chimney. The house has exposed rafters at the eaves. On the roofline of the main (SE) facade is a large gable roof dormer with three one-over-one wood sash windows and a rectangular louvered vent in the gable field. On the main facade is an original full-width porch with paired square wood columns on piers covered with asbestos shingles. The porch has a wood floor, tongue-and-groove ceiling, and a square wood railing and balustrade. Leading to the porch is a frame handicap access ramp added in 1994. Windows in the dwelling are original three-over-one vertical light sash. The main entrance has an original four-vertical light glass and wood door and two-vertical light sidelights with Craftsman detailing and rectangular transoms. On the southwest elevation is a shed roof dormer with a fixed three-vertical light windows. On the rear elevation is an original hipped roof wing. The rear of the wing has two-over-two wood sash windows. The wing has an incised porch on the southwest elevation. An entrance leading to the

porch has a single-light glass and wood door. Off of this wing is a frame deck added in 1986 with square wood posts and steps and a lattice railing. To the rear of the dwelling is a ca. 1950 concrete block garage with two four-light and twelve-panel overhead track garage doors on the southeast elevation. The garage has a gable asphalt shingle roof and weatherboard siding in the gable field. On the northeast elevation is a pedestrian entrance with a single-light glass and wood door. The rear elevation has fixed six-light glass and wood windows flanked by three-light casement windows. To the rear of the garage is a ca. 1930 frame shed roof chicken coop with a metal shed roof, exposed rafters at the eaves, vertical board siding, and six-light fixed wood and glass windows. The chicken coop has a concrete block pier foundation, and its entrance has a vertical board door with cross bracing (Thomason and Associates, 2000).

The Jenkins House Located at 4421 Tazewell Pike:

This is a frame gable front, one-story ca. 1930 Bungalow. The dwelling has a gable asphalt shingle roof, brick foundation, asbestos shingle siding, and an interior brick chimney. On the main (SE) elevation is an original full-width incised porch with tapered wood columns on brick piers with a brick railing. The porch has a wood floor and a tongue-and-groove ceiling. The main entrance has a ca. 1960 three-light glass and wood door. Windows are original three-over-one vertical light sash. In the gable field of the main facade are two, two-vertical light fixed windows. On the rear elevation is an original small shed roof wing with a ca. 1970 flush wood door on the southwest elevation.

To the rear of the dwelling is an original frame garage with a gable metal roof and weatherboard siding. The garage doors are missing. The garage was built in a gabled ell design and the ell has horizontal wood panels and metal panels on the exterior.

The Tazewell Pike neighborhood has a unique collection of Queen Anne style homes. The following are examples of this type of architecture in the area.

*The Thomas T. McMillian House Located at 4105 Tazewell Pike:*

This home, as mentioned earlier, is eligible for designation on the National Register. The following is a more detailed analysis of the architectural qualities of this home. As Thomason and Associates state,

This is a two- and one-half story ca. 1880 frame Queen Anne style dwelling with a brick foundation, shiplap siding exterior, a hipped asphalt shingle roof with projecting gable bays, and two interior brick chimneys. On the main (SE) and northeast elevations is an original wraparound porch with square wood posts, railing, and balusters. The porch has a shed roof, a tongue-and-groove ceiling, and a wood floor. Concrete steps lead to the porch. The main entrance has an original single-light glass and three-panel wood door with a rectangular single-light transom. A secondary entrance on the northeast elevation has an original three-light glass and wood panel door. Windows on the first floor are original double hung sash design with stained glass border lights in the upper sash. One window in the projecting gable bay on the first floor of the main façade has a single-light fixed window flanked by one-over-one rectangular wood sash windows. This tri-part window has a decorative wood lintel. Each of these windows has a multi-light stained glass transom. Second story windows are original two-over-one wood sash. In the half story a multi-light stained glass transom. Second story windows are original two-over-one wood sash. In the half story of the gable field are patterned wood shingles, decorative wood vergeboard, and three-light attic windows.



On the south corner of the main façade is a two-story curved tower with an S-shaped roof and a cross-shaped finial. The tower contains original curved double hung sash windows. First floor tower windows have stained glass border lights in the upper sash; second story windows in the tower are two-over-one design. Between the first and second story windows, the tower has vertical board siding. Above the second story windows, the tower has patterned wood shingles. On the southwest elevation is an expanse of three four-over-one wood sash windows. On the rear elevation is an original one- and one-half story gable wing. On the southwest elevation of this wing is an entrance with a ca. 1930 three-horizontal light and three-paned wood door. Windows in the wing are original two-over-two and four-over-one wood sash. The wing has an asymmetrical roofline. On the northeast elevation of the wing is a small one-story ca. 1970 shed roof wing with vertical board siding and six-over-six and six-over-one wood sash windows, and an entrance with a ca. 1980 flush wood door.

The interior of the dwelling retains original wood floors and plaster walls and ceilings. The house also retains original interior mantels, staircase, paneled interior wood doors, and built in dining room cupboards and butler's pantry (Thomason and Associates, 2000).

*The George House Located at 4106 Tazewell Pike:*

This is a one- and one-half story ca. 1900 Queen Anne influenced dwelling with a hipped asphalt shingle roof, a weatherboard exterior, an interior brick chimney, and a brick and stucco foundation. On the main (NW) elevation is a full-width one-story shed roof porch with original milled wood columns, a poured concrete floor, and a tongue- and-groove ceiling. Where the porch ceiling connects with the exterior wall of the house are decorative wood brackets. The main entrance has a ca. 1990 single diamond light glass and wood door with an exterior aluminum and glass storm door. Above the entrance is an original rectangular single-light transom. Windows in the dwelling include original two-over-

two wood sash, ca. 1940 one-over-one wood sash, and ca. 1990 twelve-over-twelve and nine-over-nine vinyl sash. On the main facade is a projecting clipped gable bay with a ca. 1990 fixed thirty-six-light glass and wood window. The rear elevation of the dwelling has a shed roof wing with a concrete block foundation, paired ca. 1980 six-light vinyl casement windows, and a fixed nine-light window. The rear elevation has a ca. 1980 frame ell with weatherboard siding. On the northeast elevation of the ell is a shed roof porch with milled posts, a square wood balustrade, wood floor, and a tongue-and-groove ceiling. Beneath the porch at the basement level are two garage bays with ca. 1980 overhead track garage doors. Also at the basement level is a pedestrian entrance with a ca. 1980 paneled aluminum door. On the rear of the ell is a ca. 1980 brick chimney.

To the rear of the dwelling is a frame ca. 1930 garage with a gable asphalt shingle roof and a weatherboard exterior. The garage has two open garage bays, a horizontal panel wood pedestrian door, and nine-light fixed glass and wood windows. At the street in front of the house are two stone ca. 1920 entry posts (Thomason and Associates, 2000).

*The Paul Gouffon House Located at 5115 Tazewell Pike:*

This property began as a small, one-story frame gabled ell dwelling with Queen Anne detailing built in 1897. The house was extensively remodeled into its present form during the past decade. The house has a gable asphalt shingle roof with projecting gable bays, an interior brick chimney, an exterior of weatherboard siding, and a brick foundation. On the main (SE) facade is a partial-width shed roof porch with a tongue-and-groove ceiling, wood floor, and milled wood posts, balustrade, and valance. The main entrance has a ca. 1990 six-panel wood door. On the main facade adjacent to the entrance is a ca. 1990 bay window with four one-over-one wood sash windows. At the roofline of the main facade are two gable dormers added ca. 1990 with one-over-one wood sash windows. The dormer gables have decorative spindlework detailing. On the main facade is a projecting gable bay with clipped gable roof and decorative spindlework detailing with trefoil design

in the gable. In the half story of this bay is a rectangular fixed stained glass window added ca. 1990. Beneath this window on the first floor is a two-over-two wood sash window. Extending from this bay is a ca. 1990 gable wing with a bay window with three one-over-one wood sash windows and an exterior of patterned wood shingles. Above the bay window is an incised balcony with milled wood columns and balustrade and a bellcast asphalt shingle roof. Leading to the balcony is a ca. 1990 fifteen-light glass and wood door. Adjacent to this entrance is a ca. 1990 single-light octagonal fixed window. On the northeast elevation of the dwelling is a secondary entrance with a ca. 1940 nine-light glass and wood door. Above this entrance is a shed roof canopy with knee brace brackets. A single bay wood porch with a brick pier foundation is in front of the entrance. At the roofline of the northeast elevation is a gable dormer with weatherboard siding and one-story ca. 1990 polygonal bay with a single-light glass and wood window and eight-over-eight wood sash windows with vinyl muntin bars. Other windows on the rear elevation are original two-over-two wood sash. On the southwest elevation of the dwelling in the half story is an expanse of ca. 1990 single-light rectangular windows (Thomason and Associates, 2000).

*The R.C. Jackson House Located at 4003 Tazewell Pike:*

This is a two- and one-half story ca. 1885 frame Queen Anne dwelling with a brick foundation, exterior of aluminum siding, an asphalt shingle hipped roof with projecting gable bays, and three interior brick chimneys. Gables of the dwelling have decorative wood vergeboard and the cornice displays a decorative band. On the main (SE) and southwest elevations is a wraparound porch with ca. 1963 square wood columns and concrete floor, and an original tongue-and-groove ceiling. A portion of the porch on the southwest elevation was enclosed ca. 1930 and contains paired fifteen-light glass and wood doors. The main entrance has an original single-light glass and wood paneled door with a nine-light stained glass rectangular transom. The door frame has fluted pilasters with corner blocks.

Windows on the main façade are original double hung sash design with stained glass border lights in the upper sash and a two-light large lower sash. The first floor of the main façade has a bay window with stained glass border lights in the upper sash.

On the second floor of the main façade is a projecting gable bay. On the south corner of the second story is a chamfered corner with a gable canopy supported by decorative fan brackets. On the main façade are two gable attic dormers with decorative cutout vergeboard. On the southwest elevation is a small incised porch with square wood posts and a concrete floor. A portion of this porch was enclosed for lining space ca. 1963, and a secondary entrance here was partially covered with aluminum siding and now serves as a window. On the dwellings rear elevation, a second floor balcony was enclosed ca. 1930 for a bathroom and has a three-over-one vertical sash window. Other windows in the house are original two-over-two and one-over-one wood sash. On the northeast elevation is a projecting gable bay with a bay window on the first story. On either side of this bay is a shed roof porch with original milled posts with fan braces. The west porch contains a secondary entrance with a ca. 1930 fifteen-light glass and wood door with a rectangular transom. At the roofline of this elevation is a gable attic dormer with decorative vergeboard.

The interior of the dwelling retains original five-panel wood doors, pocket doors, staircase, and plaster walls and ceilings. The dining room windows retain original interior wood shutters. All six mantels are original to the house. In the hallway between the dining room and kitchen is an original built in butlers pantry. The front room has a built in bookcase with stained glass borderlight doors. The first floor of the interior has added carpet and the kitchen has a linoleum floor. In the stairwell is added ca. 1970 wood paneling. The kitchen was remodeled in the 1960's but retains an original built-in cupboard. The second story has original wood floors and has a small servant's bedroom near

the servants' stairs, which lead to the kitchen (Thomason and Associates, 2000).

*The Jaques David Truan House Located at 4909 Tazewell Pike:*

This is a two- and one-half story frame gabled ell dwelling with Queen Anne influences built in 1905. The house has a gable asphalt shingle roof, a weatherboard exterior, a brick foundation, and an exterior brick chimney. On the main (SE) and northeast elevations is an original shed roof wraparound porch with chamfered wood posts and milled balusters. The porch has a poured concrete floor and a tongue-and-groove ceiling. The porch has a gabled single-bay balcony with chamfered wood posts, a wood railing and milled balustrade. In the gable field is vertical board siding and decorative wood cutout vergeboard. The main entrance has an original multi-light leaded glass wood panel door with multi-light sidelights. Windows in the dwelling are original two-over-two wood sash. In the gable field of the northeast and southwest elevations is a diamond shaped wood panel with a floral cutout for ventilation. On the first floor of the southwest elevation is a ca. 1920 polygonal bay with five one-over-one wood sash windows. The rear elevation has projecting one- and one-half story gable bay with a ca. 1990 Palladian style window in the half story. On the rear elevation of this bay is a one-story ca. 1990 breezeway with single-light glass and wood doors and large single-light sidelights on the northeast and southwest elevations. The breezeway is connected to a large one- and one-half story ca. 1990 frame garage with an upstairs apartment. The garage has weatherboard exterior, a gable asphalt shingle roof, and one-over-one wood sash windows in the half story (Thomason and Associates, 2000).

*The William Bennett and Kelly Angelyn House Located at 3501 Tazewell Pike:*

This is a two-story frame vernacular Queen Anne influenced dwelling built ca. 1900, and extensively altered ca. 1990. The dwelling has a hipped

asphalt shingle roof with cross gables, a brick foundation, and an exterior of aluminum siding. On the main (E) façade is a projecting gable bay with chamfered walls on the first story. The original front porch was enclosed ca. 1990 with aluminum siding. The main entrance has a ca. 1990 single light door, and windows throughout the dwelling vary in configuration. Some upper story windows are original two-over-two design, most first story windows are ca. 1990 fixed windows, and several windows on the rear façade are ca. 1990 two-light metal sliding windows (Thomason and Associates, 2000).

*The Forest Oaks House Located at 3601 Tazewell Pike:*

This is a circa 1890 two- and one-half story frame Queen Anne influenced dwelling with a hipped asphalt shingle roof with projecting gable bays, a brick foundation, and two interior brick chimneys. Vinyl siding is currently being added to the exterior of the dwelling, and original weatherboard siding remains on the main facade while 1999 vinyl siding is on the other elevations. The main facade has brackets at the eaves. On the main (E) and south elevations is a one-story wraparound porch with Doric motif columns with a wood balustrade of simple square balusters. The porch floor and balustrade are in a deteriorating condition. The main entrance has an original single-light and two-panel wood door with multi-light sidelights and a multi-light transom. Windows are original one-over-one wood sash with exterior ca. 1990 storm windows. On the south elevation is a two-story polygonal bay. On the rear is a ca. 1980 two-story hipped roof frame addition. An entrance to this addition has single-light double doors with a circular transom flanked by two large fixed single-light windows.

To the rear of the house is a one- and one-half story frame gambrel roof garage built ca. 1960. The garage has an asphalt shingle roof, concrete block foundation, and an exterior of vertical board siding. On the main (N) elevation are two garage bays with original twelve-panel and four-light overhead track garage doors. Above the doors in the half story is a one-over-one wood sash window. A pedestrian entrance on the east elevation has a flush wood door.

To the north and rear of the dwelling is a ca. 1940 frame one-story guest house with a gable asphalt shingle roof, concrete block foundation, and an exterior of weatherboard designed wood panels on the main and south elevations, and asbestos shingles on the rear and north elevations. The main entrance is on the primary (E) facade and has a ca. 1970 flush wood door. Windows are original single-light casement design with ca. 1990 exterior storm windows (Thomason and Associates, 2000).

One frame rectangular plan has been identified in the study area. It is described as follows:

*The Kesterson House Located at 3701 Tazewell Pike:*

This is a one- and one-half story frame rectangular plan dwelling with a gable asphalt shingle roof, a brick foundation, an interior brick chimney, and an exterior of vinyl siding on the second story and ca. 1960 permastone on the first story. The main (E) facade contains the primary entrance, which has an original single-light glass and wood panel door with original rectangular leaded glass sidelights with a floral patterned upper light. Above the door is dentil molding. The main facade has three ca. 1930 gable wall dormers with eight-over-eight wood sash windows. Other windows in the dwelling are original eight-over-eight wood sash design. On the north elevation is a one-story frame porch added ca. 1940. The porch has a brick foundation, is enclosed with screen panels, and has an exterior of vinyl siding. Basement windows in the dwelling are original two-over-two wood sash. At the roofline of the rear elevation is a shed roof dormer with six-over-six wood sash windows. On the rear elevation is a ca. 1979 gable ell wing with two-over-two aluminum sash windows and a concrete block foundation. On the south facade of this wing at the basement level is a ca. 1979 garage bay with an overhead track paneled four-light aluminum garage door. Extending across the rear elevation of the main section of the dwelling and south of the ca. 1979 ell is a frame porch with square wood columns. The porch is enclosed with screen panels. Beneath the porch at the basement level is a garage bay with a ca. 1990

aluminum overhead track garage door (Thomason and Associates, 2000).

Several brick veneer ranch style homes have been identified in the study area. These homes were constructed during the suburban movement along this roadway and are as follows:

*The Wayne Dawson House Located at 4000 Tazewell Pike:*

Constructed in 1952,

The Wayne Dawson house is a one and one-half story brick veneer Minimal Traditional dwelling with an asphalt shingle gable roof, a central interior brick chimney, a brick foundation, and an exterior of stretcher bond wire brick. On the main (NW) facade is a gable entry bay with a graduated recessed entry. The main entrance has a ca. 1990 multi-light glass and wood door. Windows in the dwelling are original eight-over-eight wood sash. The main facade has a twenty-light fixed window flanked by four-over-four wood sash windows. On the rear elevation is a frame ca. 1965 gable ell with an exterior of 1998 vinyl siding. On the south elevation of the ell is a ca. 1960 flat roof wing with a concrete foundation and three-light aluminum and glass sliding windows. On the south elevation of the wing is a ca. 1960 frame carport with vinyl siding and metal posts.

To the rear of the house is an original concrete block garage with a gable asphalt shingle roof and an exterior of vinyl siding. The garage has two original four-light and twelve panel wood overhead track garage doors. On the southeast elevation of the garage is a ca. 1970 shed roof wing with a ca. 1998 aluminum overhead track garage door (Thomason and Associates, 2000).



*The Fisher House Located at 4004 Tazewell Pike:*

The Fisher House is a one- and one-half story brick veneer dwelling built ca. 1930 with Colonial Revival and Tudor Revival influences. The house has an original gable clay tile roof, a brick foundation, an exterior brick chimney, and an exterior of blond brick veneer. At the roofline of the main (NW) facade are two gable dormers with eight-over-eight wood sash windows. The dormers have an exterior of vinyl siding. Centered on the main facade is a gable entry bay with gable returns, brick wall buttresses with concrete crowns, and a segmental arched recessed opening. The main entrance has an original segmental arched twelve-light glass and wood panel door and an original segmental arched exterior screen and louvered wood exterior door. In front of the entrance is a brick and concrete landing with a tile floor. Windows are original ten-over-ten wood sash with brick sills and soldier course lintels.

On the northeast elevation is an original one-story gable porch. The arched openings of the porch were enclosed ca. 1983 with fixed single-light picture windows and vertical board panels. An entrance to the porch has a ca. 1983 flush wood door. On either side of the chimney in the half story of the northeast elevation is a six-light rectangular fixed window. On the southwest elevation of the main section is an original gable one-story wing with eight-over-eight wood sash windows. On the southwest elevation of this wing is an original projecting gable bay. On the rear of this bay is a secondary entrance with a ca. 1980 flush wood door. At the roofline of the rear elevation are two gable dormers with eight-over-light wood sash windows. These two gable dormers are connected by a shed roof dormer with two four-over-four wood sash windows. The dormer have a vinyl siding exterior. At the basement level of the rear facade are two garage bays with original two-light and six-panel overhead track wood garage doors (Thomason and Associates, 2000).

*The Edward Anderson House Located at 4802 Tazewell Pike:*

The Edward Anderson House is a one-story brick veneer Minimal Traditional dwelling built in 1957. The dwelling has a gable asphalt shingle roof, brick foundation, stretcher bond exterior, and a central interior brick chimney. On the main (NW) elevation

is a partial-width flat roof porch with square wood posts. The porch has a brick foundation associated with the Howard Anderson House, a tile floor, and a wood panel ceiling. The main entrance has an original five-panel wood door. The dwelling has an original gable wing on the northeast and southwest elevations, and the gable fields have weatherboard siding. On the rear elevation of the original northeast wing is a 1973 frame gable roof addition with a basement level and a concrete foundation. On the rear elevation of the main section is a frame shed roof porch with square wood posts and a wood railing. The rear entrance has an original fifteen-light glass and wood door. In front of the dwelling near the street is a ca. 1920 wrought iron fence associated with the house that was originally on this property. The fence is a hoop and dart design, and the southern half of the fence has been replaced with a ca. 1990 dart design cast iron fence.

To the southwest of the dwelling is a ca. 1930 frame garage with a gable metal roof, concrete foundation, a weatherboard exterior, and exposed rafters at the eaves. On the southwest elevation, the garage has original paired board and batten hinged garage doors. The garage has original six-light wood casement windows and a pedestrian entrance with an original five-panel wood door (Thomason and Associates, 2000).

*The Louis and Mary Riddle House Located at 4226 Tazewell Pike:*

This is a ca. 1955 frame ranch house with a gable asphalt shingle roof, a concrete foundation, an exterior (NW) brick chimney, and an exterior of vertical board panels and a skirt of brick design concrete. On the main (NW) elevation is a central recessed entrance with an original wood door with raised diamond-shaped panels. Windows in the dwelling are original two-over-two horizontal sash design. The dwelling has vertical board panels in the gable fields. On the southwest elevation is an original gable wing with three large jalousie windows. At the rear of this wing is a garage bay with original two three-light and twelve-panel overhead track wood garage doors. Entrances on the rear elevation have original sliding glass doors and a single-light glass and wood door (Thomason and Associates, 2000).

*The Terry and Margie Cunningham House Located at 4316  
Tazewell Pike:*

This is a one-story ca. 1955 brick veneer ranch house with a low pitched hipped asphalt shingle roof, an interior brick chimney, a brick foundation, and an exterior of stretcher bond brick veneer. The main (NW) elevation contains the primary entrance, which is recessed and has an original wood panel door. Also on the main elevation is an original picture window flanked by two-over-two horizontal sash wood windows. Other windows in the dwelling are original two-over-two horizontal wood sash. The dwelling has an original gable wing on the northeast elevation. This wing has a bay window with four single light full-height fixed windows. On the northeast elevation of the wing is a garage bay with two original four-light and twelve-panel wood garage doors. The rear elevation has a ca. 1990 brick veneer gable wing with single-light fixed windows and a single-light glass and wood door. A rear entrance on the original section of the dwelling has a ca. 1990 single-light glass and wood door. One window on the rear elevation has been enclosed with vinyl panels. At the rear of the dwelling is a ca. 1930 garage with an asphalt shingle gable roof, a concrete block foundation, shiplap siding, three-over-one vertical sash wood windows, and a ca. 1990 aluminum overhead track garage door (Thomason and Associates, 2000).

*The John and Valerie Ellis House Located at 4320  
Tazewell Pike:*

This is a one-story ranch house built ca. 1955. The dwelling is of concrete block construction with an exterior of concrete block formed to resemble a wide weatherboard siding. The dwelling has a gable asphalt shingle roof, a concrete foundation, and an interior and an exterior brick chimney. The primary entrance is situated on the main (NW) elevation and has an original three-square-light glass and wood door and an exterior steel security door. Windows in the dwelling are ca. 1995 one-over-one vinyl sash. A secondary entrance on the main elevation has a jalousie door. On the main elevation is an original four-light fixed window flanked by four-light metal casement windows. On the southwest elevation is a large ca. 1990 aluminum panel overhead track garage door. On the rear elevation is a large ca. 1970 shed roof screened in porch. Rear entrances have an original two-light glass and

wood door and a ca. 1990 panel steel door. Attached to the rear porch is a large frame shed roof carport. To the rear of the dwelling is a ca. 1990 frame gable ell with aluminum siding and a concrete foundation. To the rear of the dwelling is a ca. 1980 gable front board and batten shed with a concrete foundation and vertical board panel doors.

Also to the rear of the dwelling is a one-story ca. 1960 frame guest house built in a gabled ell design with a gable asphalt shingle roof, a concrete foundation, and an exterior of aluminum siding. The guest house has an incised porch with metal posts, two-light sliding glass windows, and a ca. 1990 aluminum panel door at the main entrance (Thomason and Associates, 2000).

*The John Pendleton House Located at 4404 Tazewell Pike:*

This dwelling is a one-story brick veneer Ranch house built ca. 1955 with a brick foundation, gable asphalt shingle roof, and interior brick chimneys. The dwelling was constructed in a rectangular plan with projecting gable bays. The main entrance is located in a recessed wood panel bay on the primary (NW) elevation and has original paired wood panel doors and paired metal security doors. The entrance has an original six-light arched transom and a canvas awning. Windows in the dwelling are original eight-over-twelve wood sash with brick sills. One window on the main facade has a fixed twenty-five-light window flanked by eight-over-twelve sash windows. At the rear elevation is a ca. 1985 shed roof porch enclosed with fixed single-light windows and sliding glass doors. The basement level of the northeast elevation has two original six-light and eighteen-panel overhead track garage doors.

To the rear of the dwelling is an in-ground swimming pool and two ca. 1995 brick veneer pool houses. The pool houses are small gable brick veneer buildings that are connected by a gable walkway. The pool houses have nine-light sliding glass windows and a segmental arched multi-light attic window (Thomason and Associates, 2000).

*The Walter and Lucille Warren House Located at 5027 Tazewell Pike:*

This is a ca. 1950 one-story frame ranch house with a gable asphalt shingle roof, a concrete block foundation, an exterior stone chimney, and an

exterior of vinyl siding and brick and stone veneer. The dwelling was constructed in a rectangular plan with a projecting gable bay on the main (SE) elevation. This gable bay has a stone veneer exterior. The main entrance is adjacent to this bay and has a ca. 1960 three-light glass and wood door with five-light sidelights. On the main elevation is an original picture window flanked by four-over-four wood sash windows. Other windows in the dwelling are original six-over-six and four-over-four wood sash. A secondary entrance on the southwest elevation of the gable bay has an original fifteen-light glass and wood door. At the rear elevation is a small shed roof wing that was originally a garage and enclosed ca. 1960 with two-light sliding glass windows.

To the rear of the dwelling is a ca. 1970 frame storage shed with a concrete foundation, gable asphalt shingle roof, and an exterior of vertical board siding.

Northwest of the dwelling is a ca. 1960 frame carport with a metal shed roof, wood support posts, and vertical board panel exterior (Thomason and Associates, 2000).

The following homes represent the collection of farmhouses located at the north end of Tazewell Pike.

These homes are the August Frank Truan House, the Louis P. Truan House, and the Stormer House.

*The August Frank Truan House Located at 4908 Tazewell Pike:*

This is a one- and one-half story frame gabled ell dwelling built in 1899 with a brick foundation, gable asphalt shingle roof, two interior brick chimneys, and an exterior of weatherboard siding. On the main (NW) elevation is a partial width porch with a projecting gable bay. The porch has square wood columns, a wood floor, tongue-and-groove ceiling, and a wood cut out balustrade. The main entrance has an original single-light glass and wood panel door with a rectangular transom (Thomason and Associates, 2000).

*The Louis P. Truan House Located at 5016 Tazewell Pike:*

The Louis P. Truan House was originally constructed in 1876 as a two-story rectangular plan frame dwelling, and in 1919 it was extensively remodeled into its present American Foursquare design. The dwelling has a hipped asphalt shingled roof, a brick foundation, a weatherboard exterior, and three interior brick chimneys. The dwelling has a roof balustrade, and at the roofline of the main (NW) elevation is a 1919 hipped roof dormer with two windows with multi-diamond light upper sashes, and a central wood louvered vent. On the main and southwest elevations is a 1919 wraparound porch with fluted square wood columns with Ionic motif capitals. The porch has a wood floor and a tongue-and-groove ceiling. The main entrance has a 1919 single-light glass and wood door with multi-light leaded glass rectangular sidelight. The entrance has an original outer screen and wood door. The porch roofline has an incised balcony with square wood posts and balustrade. Leading to the balcony is a 1919, fifteen light glass and wood door with a ca. 1970 aluminum and glass storm door. Windows in the dwelling is an original projecting gable bay and a one-story flat roof wing added in 1919. An entrance on the rear elevation has a hipped roof entry bay with milled wood columns and a ca. 1980 glass and wood door. A second rear entrance has a ca. 1919 four-panel wood door (Thomason and Associates, 2000).

*The Stormer House Located at 5334 Tazewell Pike:*

This dwelling is a two- and one-half story I-House built ca. 1880. The house has a gable asphalt shingle roof, a brick foundation, an interior brick chimney, and an exterior of ca. 1988 vinyl siding and aluminum trim. On the main (NW) elevation are three cross gables. The main façade has a single-bay gable entry porch with an arched roof and fluted square aluminum columns. The main entrance has a ca. 1998 multi-light glass and wood door set in an aluminum door surround. Windows in the dwelling are 1998 six-over-six vinyl sash design. Windows have aluminum surrounds with dentilled lintels and

keystones. On the rear elevation of the dwelling is an original one-and one-half story T wing. On the rear of this wing is a ca. 1998 bay window. On the southwest elevation of the wing is a ca. 1940 one-and one-half story frame gable wing with a concrete block foundation. On the northeast elevation of the rear wing is a full-width shed roof porch with square wood columns and a dentilled aluminum cornice. Three entrances to the porch have ca. 1998 fifteen-light glass and wood doors. The porch has a wood floor and a brick foundation (Thomason and Associates, 2000).

## German Village Design Guidelines for New Construction

### *Building Alterations:*

When adding new additions to building structures, think about constructing one- or two-story add-ons instead of adding dormers. Also, keep in mind that when adding on to buildings during the original construction of this area, additions usually were of various different building materials. It must be noted that when building additional housing or garages on a property, these were usually built to the rear or side yard of the property. The following are a list of recommended guidelines for building additions or additional structures:

1. It should be clear that additions are later features and not part of the original structure. There should be no confusion as to what was original and what was added later, and additions should be clearly subsidiary to the original building. This can be accomplished by providing a clear visual break between the building and the addition, by setting the façade of the addition back from the original, or by constructing a recessed area at the point the addition and original building join together...
2. Change of materials is another way visually to distinguish an addition. The building, for example, a frame addition is a very appropriate way to accomplish this differentiation...
3. Another approach to make an addition "read" separately is to use different detailing. Simplified cornice details, or window and door trim of a slightly different dimension from that on the



original building, for example, can provide subtle visual clues as to where the addition begins.

4. A creative approach could be to make an addition essentially a free-standing structure, connected to the original building by a modest glass-walled connector designed to be as transparent and unobtrusive as possible. This same approach should be used to link adjacent existing buildings as an alternative to building an addition. When such connectors are used, they should be placed as far rear as possible, not at the front part of a lot, and they should be only one story high. They should be simply detailed, with no attempt at ornamentation should be painted to match the building's trim color to make them blend as much as possible.
5. Additions should be placed to the rear of a building whenever possible. An extension along existing building lines toward the rear usually does not require a zoning variance, though it could if too much of the lot area is covered by the building...([www.germanvillage.org](http://www.germanvillage.org)).

#### *Addition of Dormers and Skylights to Rooflines:*

The cottages in German Village are small therefore residents put every square foot of their home to use.

The German Village Society note that, "Although some small cottages originally had dormers, most are additions designed to make slope-ceiling upper floors more useful and habitable" ([www.germanvillage.org](http://www.germanvillage.org)).

Many have found that by adding dormers and skylights to the roofline a room will appear to have more space.

This is due to the amount of sunlight and air ventilation entering the room.

Two kinds of dormers exist in the village: roof and wall. The small cottages in the village contain roof dormers. "Structurally separate, roof dormers are part of the roof; typically they fall below the roof ridge and are set back from the eaves. Sometimes they are placed symmetrically, but often their placement appears random, dictated by light and space needs"

([www.germanvillage.org](http://www.germanvillage.org))

The other type of dormer is a wall dormer. This dormer follows the wall over the roof attic. Even though, wall dormers exist among the earlier, small structures, they were predominantly seen as a defining quality of the Queen Anne style during the later development of this area.

One alternative to adding dormers to the roofline is adding skylights. They cost a lot less and are also less obscure. If skylights are added to a structures roofline then they must not protrude greater than six inches from the roofline. The following are a set of recommended guidelines for the addition of dormers and skylights:

1. Surviving historic dormers should be preserved intact as much as possible.
2. Dormers added to a roof should be narrow, preferably only one window wide like historic dormers. Every

effort should be made to accommodate space and light needs with traditional gable-roofed dormers before considering shed-roofed (flat) dormers.

3. If dormers are to be added, they should have the following features:

Dormer design should be kept in scale with the original building and should not be overwhelming in size. Maximum dormer length should never be more than one-half the roof's length.

New dormers should be roof dormers, not wall dormers. Their walls should be held back from the roof eave at least one foot. Dormer roofs should join main house roofs below the ridge.

New dormers should be placed to the rear of the house as much as possible, to minimize their visibility from the street.

Dormers should be used for their original purpose, instead of as a means to add an extra floor to a building. Extremely large dormers should not be installed; a ground-level addition should be considered if more floor space is desired.

Dormer windows should be traditional windows; avoid full-height windows, all-glass walls, or windows out of proportion to the dormer. Use horizontal wood siding or roofing material on dormer sides.

4. Skylights should be carefully placed to minimize their visibility from the street. Use as few as possible, and avoid placing them on main roof slopes; set them as far back from the front of the building as possible, preferably only on secondary (rear) elevations.
5. Skylights must be flat in design, and they should not be clustered in a row, side by side ([www.germanvillage.org](http://www.germanvillage.org)).

#### *Entryways and Porches:*

Due to the visual impacts of such changes, entry vestibules and enclosed porches should not be pursued unless careful planning takes place. If additions like these take place some of the original design and architectural qualities of the structure may be

destroyed. One may notice that past structures have experienced these changes, however research has revealed that they are not appropriate.

Acknowledge that enclosures such as these should not distract the structure. The German Village Society recommends that, "if your building has a very simple design, add a simple enclosure devoid of ornamentation or decorative features that dress up or call attention to it. Inappropriate enclosures confuse the architectural record by imposing false histories on buildings" ([www.germanvillage.org](http://www.germanvillage.org)). When deciding whether or not to enclose a porch the following steps should be taken:

1. Investigate whether the porch you intend to enclose will be considered a new permanent interior space under the zoning code. In the case of a front porch, it may fall forward of the required minimum setback and require a zoning variance...
2. Porch enclosures should leave the original porch as intact as possible to maintain its open feeling. Enclosures should have as much window space as possible, rather than solid walls. They should be constructed behind any original porch columns, so that the columns remain visible from the exterior. And enclosures should be as reversible as possible, so they can be removed easily in the future and the porch returned to its original use.
3. Enclosures and vestibules should be of frame construction. They should clearly "read" as additions; masonry construction should be avoided. Also, avoid brick steps, as discussed in the section about porches and stoops. Horizontal siding such as beveled siding is the appropriate exterior material.

4. Vestibule roofs should be compatible-porch like and usually low pitched. Avoid gable roofs and similar designs that make the vestibule too massive and visually competitive with the main building.
5. Avoid double doors that are heavily carved or overly ornate. On both porch enclosures and vestibules, use single doors similar to those originally used on the building.
6. Shutters, coach lamps, ornate trim, and other decorative features installed to dress up a porch enclosure or vestibule are not appropriate. The original building is what matters, and the addition should be clearly subordinate to it  
([www.germanvillage.org](http://www.germanvillage.org)).

#### *New Garages and Outbuildings:*

When building a new garage or outbuilding in the village, keep in mind that these buildings should not be highly visible. Aside from visibility, the overall design should be basic lending itself only to the function for which it is intended. Recommendations for these types of structures are:

1. Garages and other outbuildings should be located where they were historically: at the rear of properties, with access from alleys. Where no alley exists and access is by a driveway off the street, the garage should be set as far back as possible, preferably obscured by the house.
2. Most historic garages were frame with shallow-pitch hipped or gable roofs and simple siding and details. Some new garages are being built with an 8/12 roof pitch (an 8-inch rise in a 12-inch run). Because the 8/12 pitch roof becomes very large when placed on a two-car garage, any multiple-car garages should have flat roofs. Other historic roof examples also provide a variety of appropriate design possibilities.
3. New garages and outbuildings should "read" as secondary structures that overwhelm or compete with

the house-keep roof ridges well below those of the house. Consider a flat, sloping roof rather than a gable roof; avoid mansards and other high roofs; and keep overall dimensions as small as possible.

4. Use two single garage doors rather than a single double door. This maintains the scale and rhythm of older structures, making even a two-car garage seem smaller and more modest.
5. Build in frame, not brick, because relatively few garages and outbuildings were of brick. The most appropriate siding for garages is horizontal beveled wood siding. Garages and outbuildings, and their doors, should be painted. Stains and varnishes on doors are not appropriate..
6. The zoning ordinance requires new residential construction on vacant lots to have two off-street parking spaces per unit, unless a variance is granted. Careful location of these spaces can ensure that the traditional streetscape pattern of dominant houses, and not garages, is maintained. Remember also that to construct a garage with an apartment above it, your building lot must be at least 6,000 square feet - 9,000 square feet if your lot already has two living units on it...(www.germanvillage.org).

The previous set of guidelines has not only illustrated how to preserve a historic neighborhood, but also how to make changes to the original structure without affecting its overall design. In this section, recommendations for preserving one and two story additions, roofline additions, entry vestibules and porch enclosures, and new garages and outbuildings have been identified. Now, the process for constructing new buildings for the German Village neighborhood will be outlined. However, before reviewing this outline keep

in mind that, when constructing a new building look over the entire neighborhood in order to develop a visual image of the contributing qualities that make up this area. After this has been achieved, the observer will then be able to design and arrange a new building that will be sensitive to its surroundings. The outline material mentioned above is as follows:

#### **Building Plan**

The building plan is related to the concept of massing - the boxlike forms that are fitted together to create the overall shape and "footprint" of a building. Simple rectangular cottages without additions, porches, or dormers are very simple in plan and massing. Other buildings may be more complex, such as L-shaped Italianate houses; some of the later Queen Anne structures feature many interesting masses as well as porches, balconies, and bay windows. Although your new building should have similar complexity in plan and massing, it need not duplicate designs found in adjacent and nearby buildings.

#### **Height**

Even though building heights vary considerably along some streets, most builders in the past put up structures similar in height to adjacent and nearby houses. Your new building should be shorter than the tallest building in the area, and higher than the shortest. In other words, it should be the average height of nearby buildings.

#### **Materials**

Because brick is the Village's predominant material, much new construction is of brick or brick veneer. When choosing brick, avoid used brick, new brick "distressed" to look old, and variegated brick colors. Try to use brick that is

warm red in color similar to that found throughout the Village.

In planning your new construction, also consider the variety of materials in your neighborhood. For example, if adjacent and nearby buildings have high foundations of light-colored stone, your new building design should not have an all-brick façade down to ground level. To re-create the variety of materials typical of the area, you could use rough-faced concrete block or a rock veneer.

In the Village, frame houses are interspersed singly or in small groups among brick buildings. So, even though it is less frequently seen, frame construction has always been appropriate in the Village. Select siding materials carefully using the recommendations in the Siding section.

### **Scale and Proportion**

Scale refers to the size of a building in relation to adjacent and nearby structures. Proportion is the relationship between a façade's height and width. Proportion affects scale. For example, if a new building were taller than those nearby and had a long façade out of proportion to its height, it would be quite out of scale because it would be too large or monumental for its location.

Similarly, a building lower than nearby structures, and with a fairly narrow façade in relation to that height might also be out of scale because it is too small or modest. Your new building should maintain the proportions and overall scale of adjacent and nearby buildings.

### **Front Setback**

The front setback is the distance between a building's façade and a public right-of-way.

Setbacks are controlled by the zoning code, which allows some flexibility through variances.

On a typical street, most of the buildings observe the same shallow or nonexistent front setback, thus creating the Village's dense, intimate character.

Generally, Village setbacks are close to the sidewalks and very often flush with them.

Occasionally there are streets where setbacks vary.



Your new building should follow the historic setback patterns in the area, even if a zoning variance is necessary to achieve this. If you cannot follow the historic setback, place your structure behind rather than in front of the area's general setback.

Although facades are generally parallel to the line of setback, check the angling of nearby facades in relation to the setback line. Your building should follow this design element in addition to the actual setback distance ([www.germanvillage.org](http://www.germanvillage.org)).

## National Register Questions

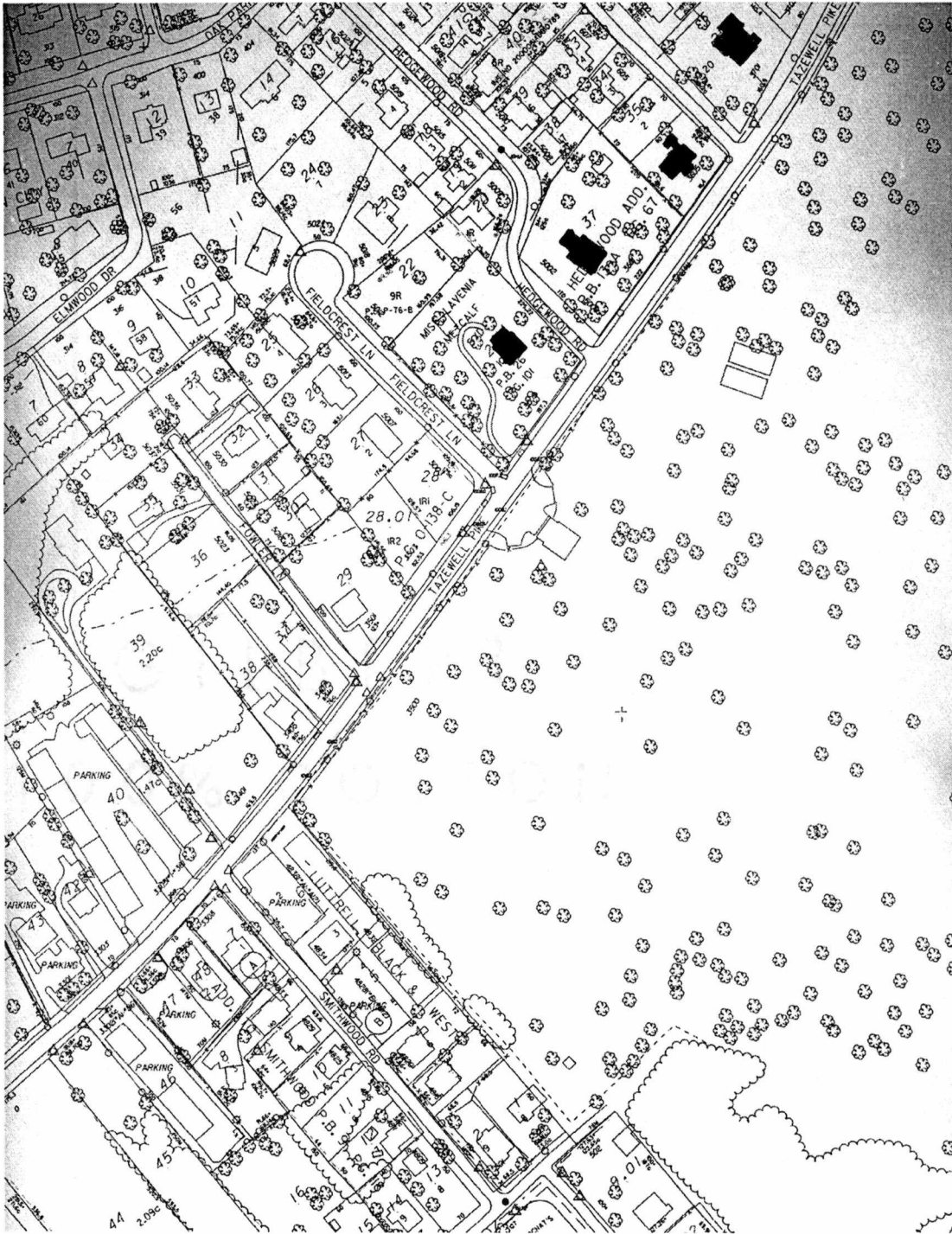
According to the Nation Register Bulletin 39, this form is ready to be filled out when the following questions have been answered:

- What was the property called at the time it was associated with the important events or persons, or took on its important physical character that gave it importance?
- How many buildings, structures, and other resources make up the property?
- When was the property constructed and when did it attain its current form?
- What are the property's historic characteristics?
- What changes have been made over time and when? How have these affected its historic integrity?
- What is the current condition of the property, including the exterior, grounds, setting, and interior?
- How was the property used during its period of significance and how is it used today?
- Who occupied or used the property historically? Did they individually make any important contributions to history? Who is its current owner?
- Was it associated with important events, activities, or persons?
- Which National Register criteria apply to the property? In what areas of history is the property significant?
- How does the property relate to the history of the community where it is located?
- How does the property illustrate any themes or trends important to the history of its community, State, or nation?
- How large is the property, where is it located, or what are its boundaries?
- Would this property more appropriately be nominated as part of a historic district (Nation Register Bulletin 39, 2001)

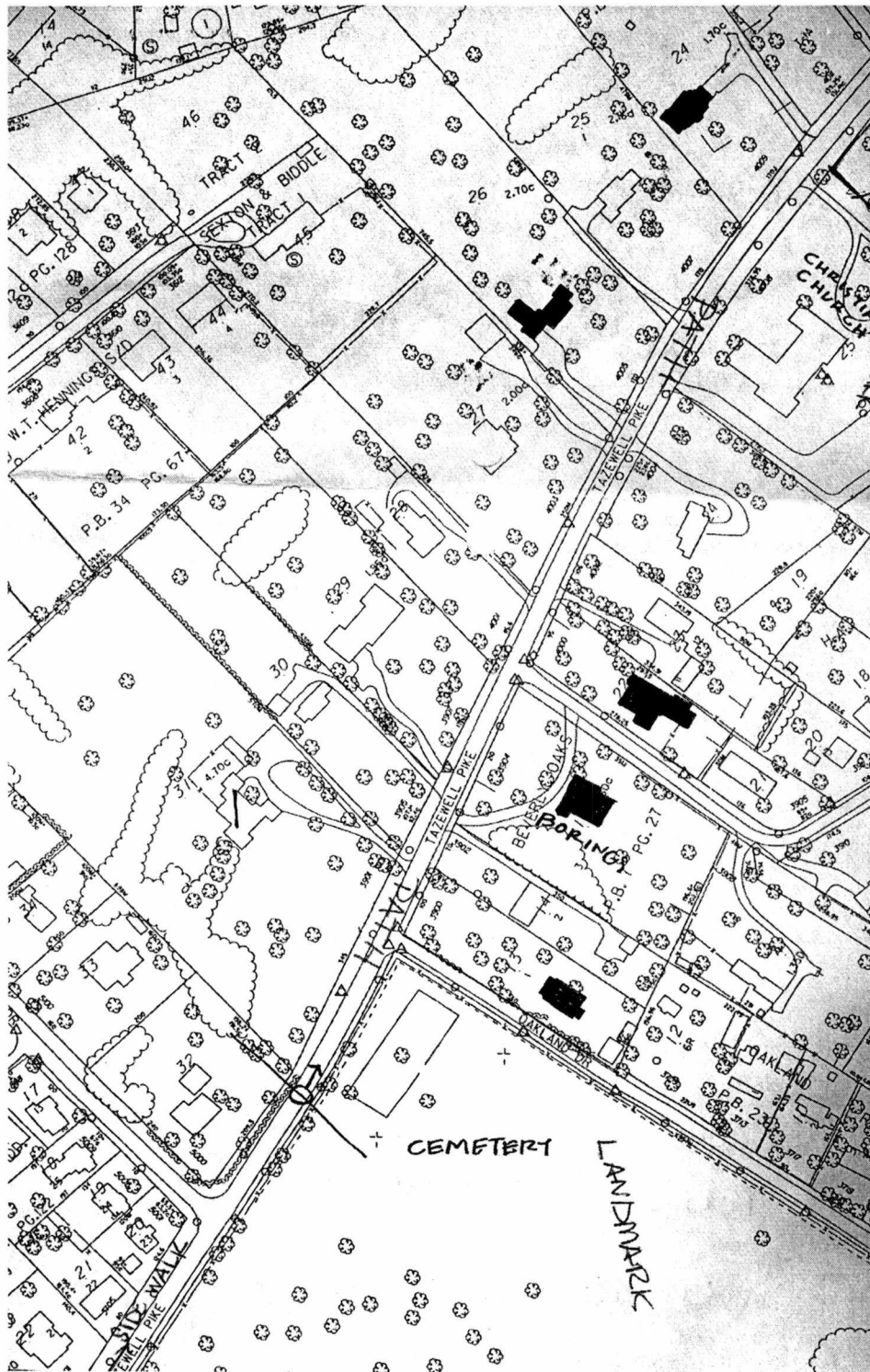
### **Tazewell Pike Maps of Historic Architecture**

Maps have been provided (pages 227-240) in order to identify those properties that have Historic Architecture Qualities. In addition, the following legend is included so the reader may distinguish between the Historic Architecture and those eligible for the National Register. Those homes that are identified as solid black illustrate the historic architecture of the area, while those identified as black and white illustrate those eligible for the National Register.

Map A  
Tazewell Pike



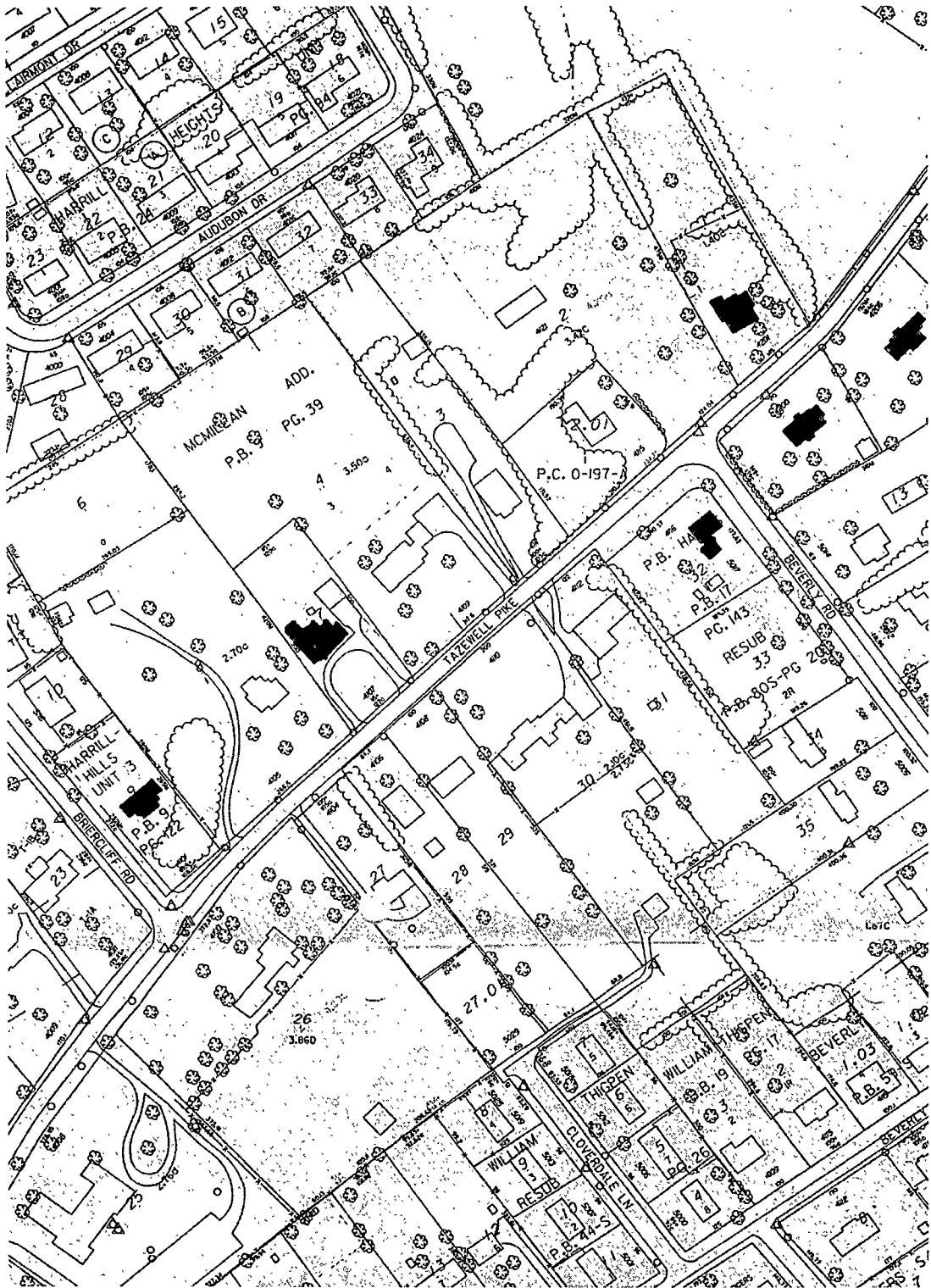
Map B  
Tazewell Pike



Source: Knoxville - Knox County - MPC  
Geographical Information system



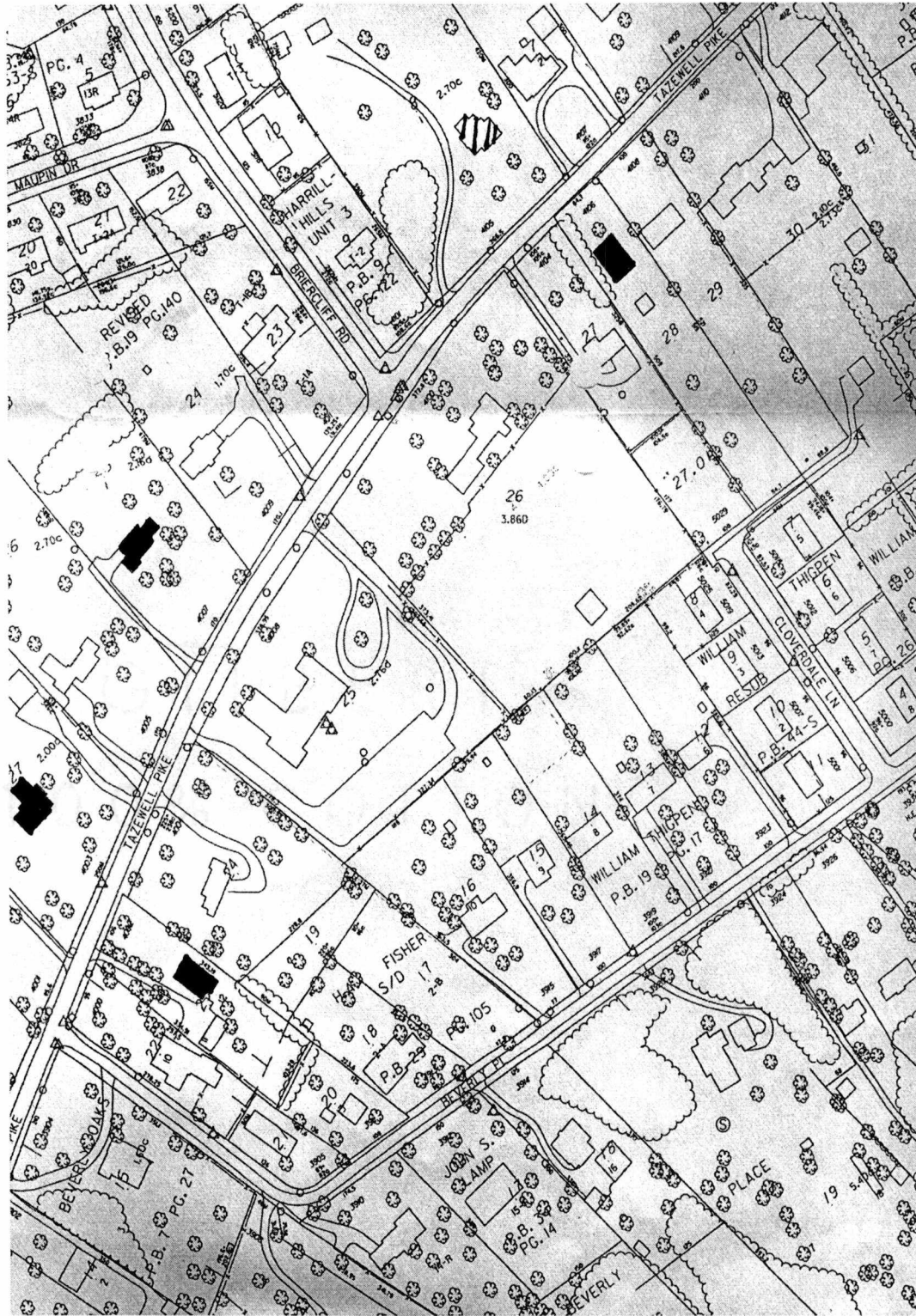
Map D  
Tazewell Pike



Source: Knoxville - Knox County - MPC  
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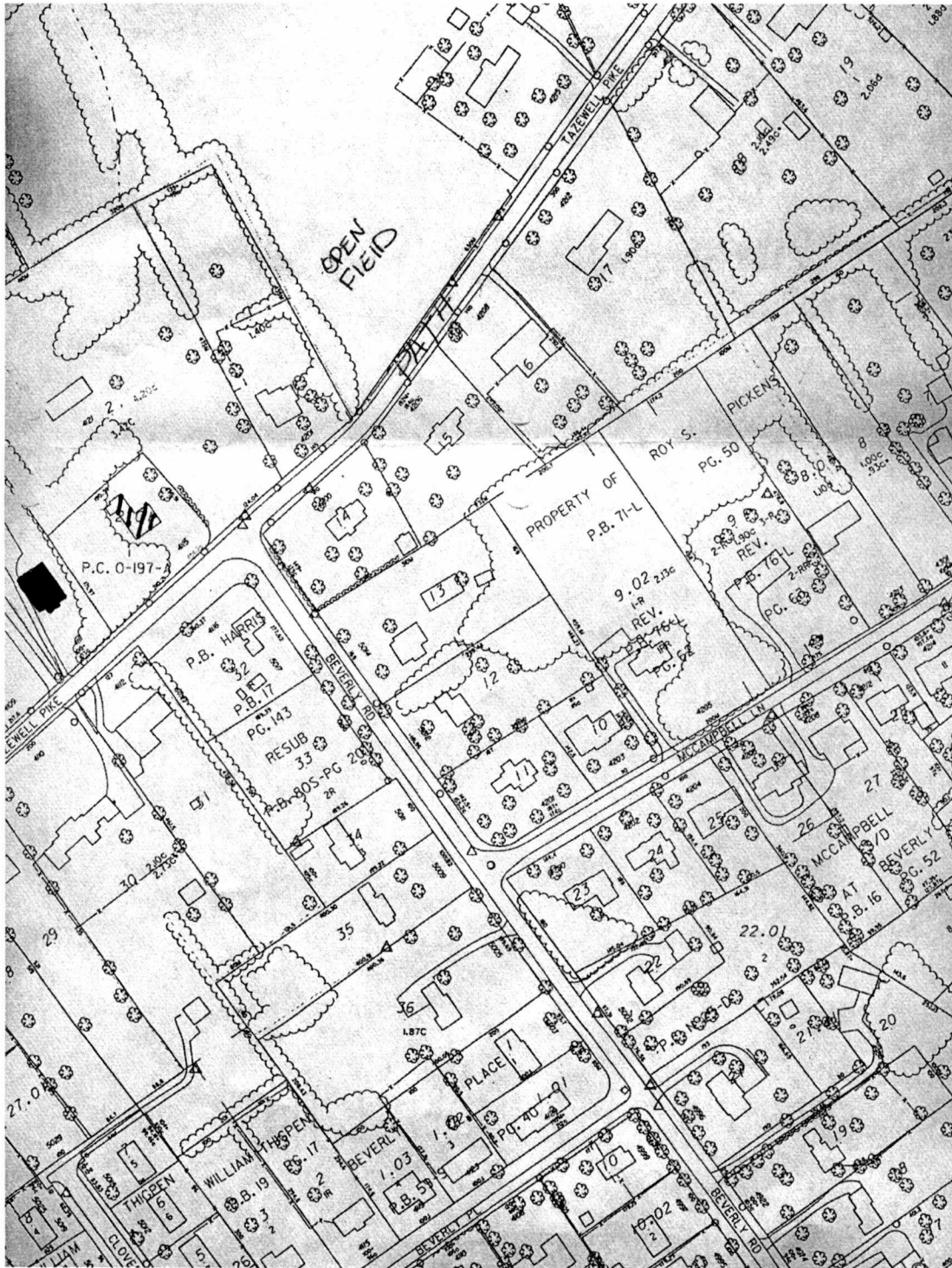
Map E  
Tazewell Pike



Source: Knoxville - Knox County - MPC  
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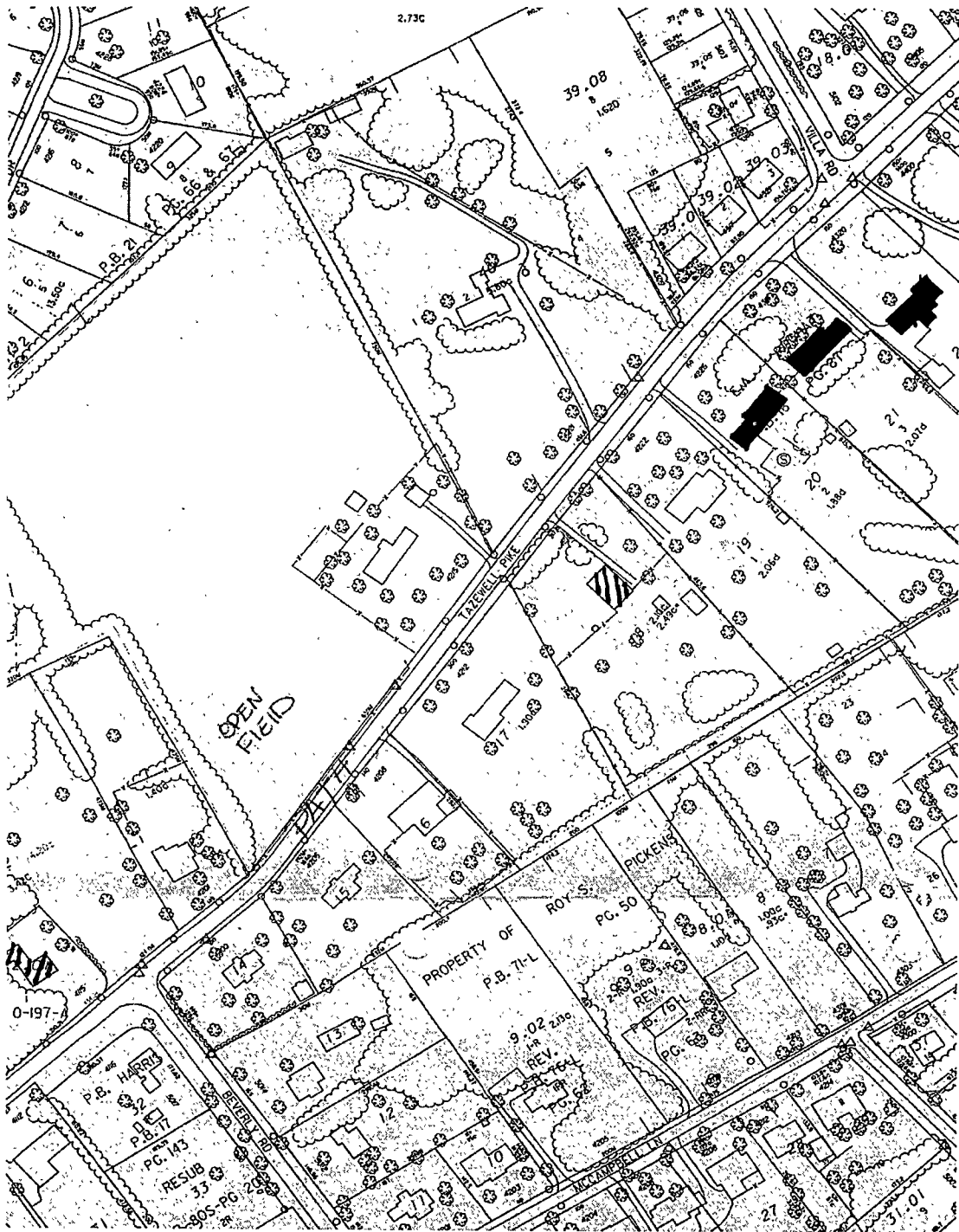


Map F  
Tazewell Pike



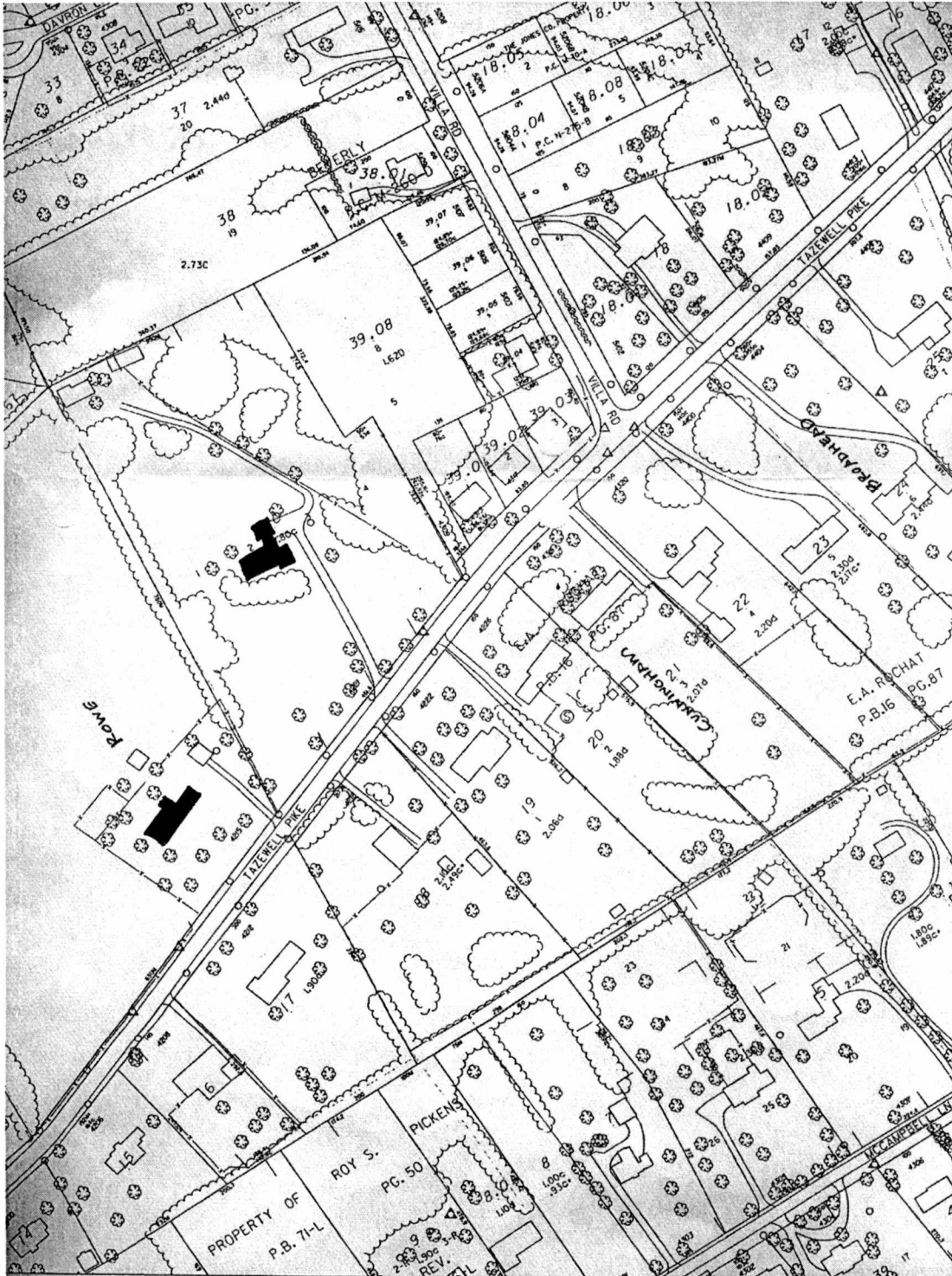
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Map G  
Tazewell Pike



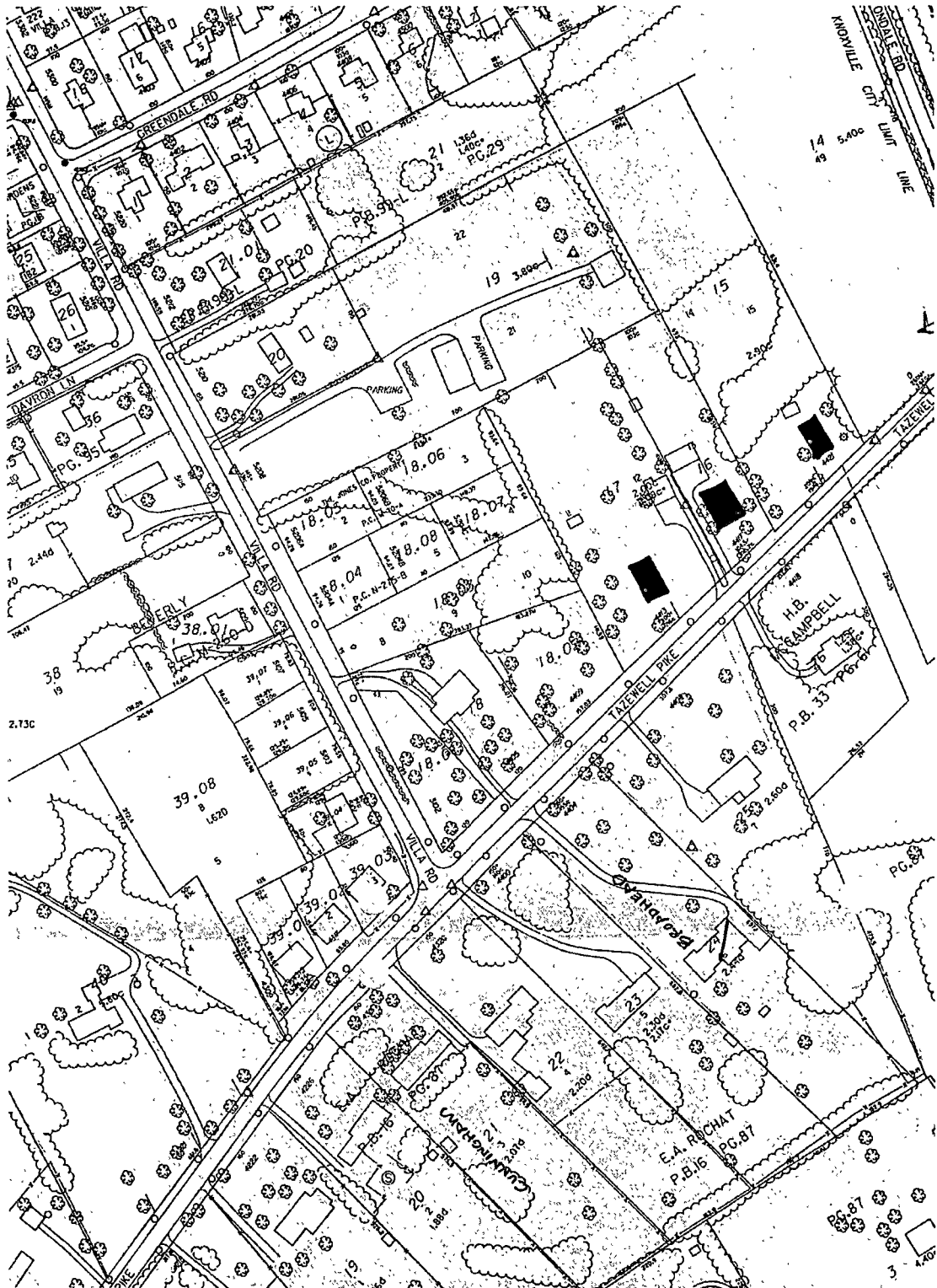
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Geographical Information System

Map H  
Tazewell Pike



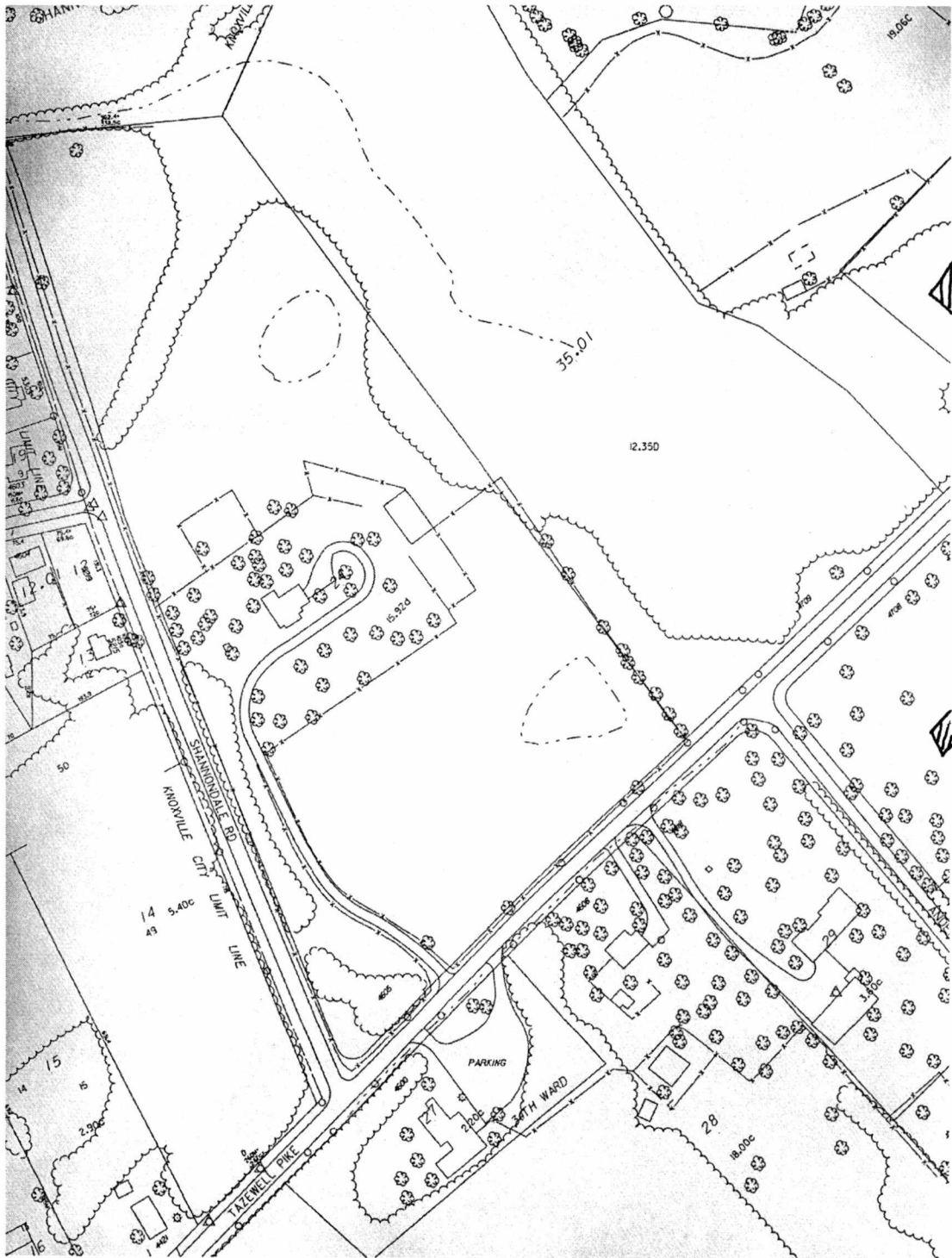
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Map I  
Tazewell Pike



Source: Knoxville - Knox County - MPC  
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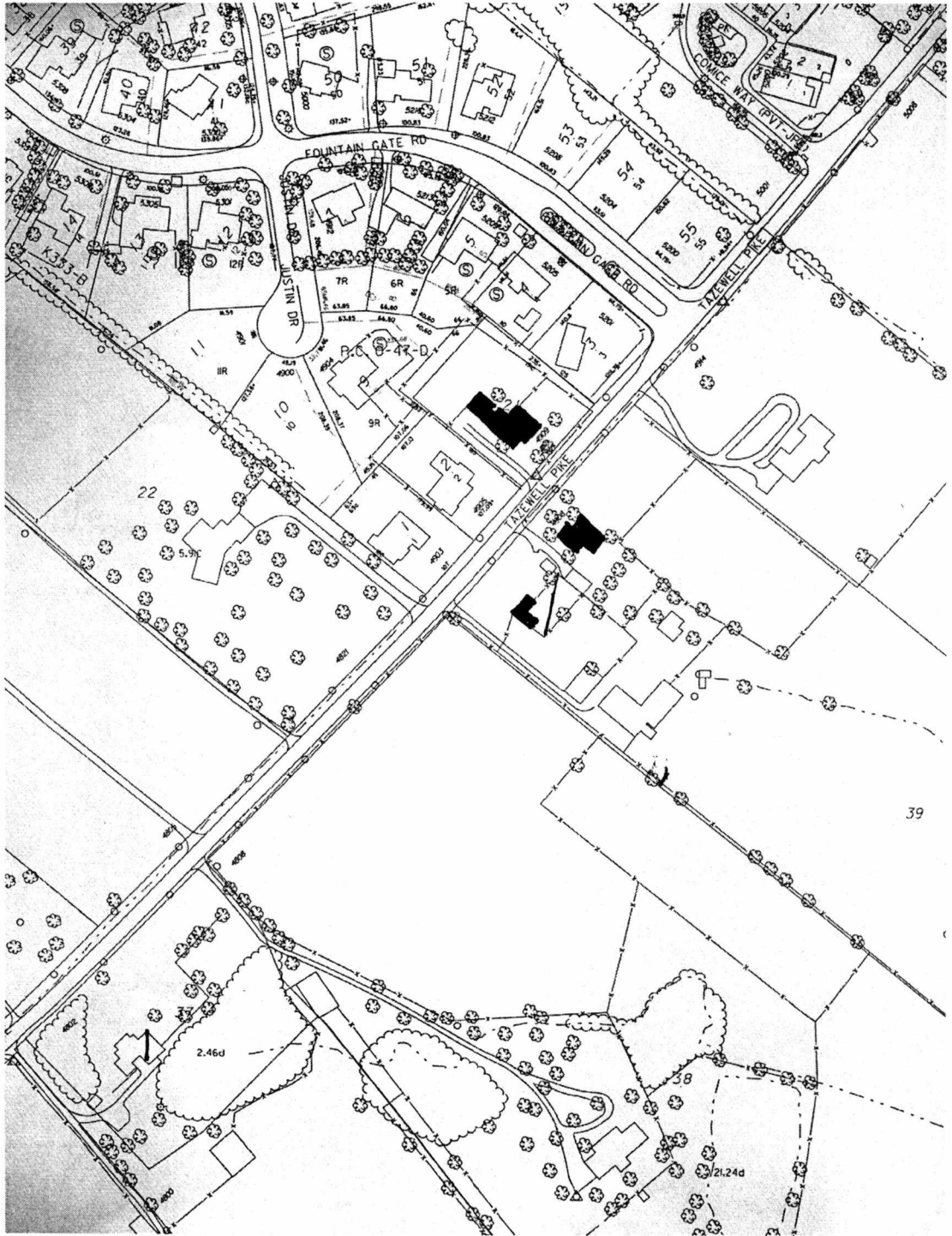
Map J  
Tazewell Pike



Source: Knoxville - Knox County - MPC  
Geographical Information System

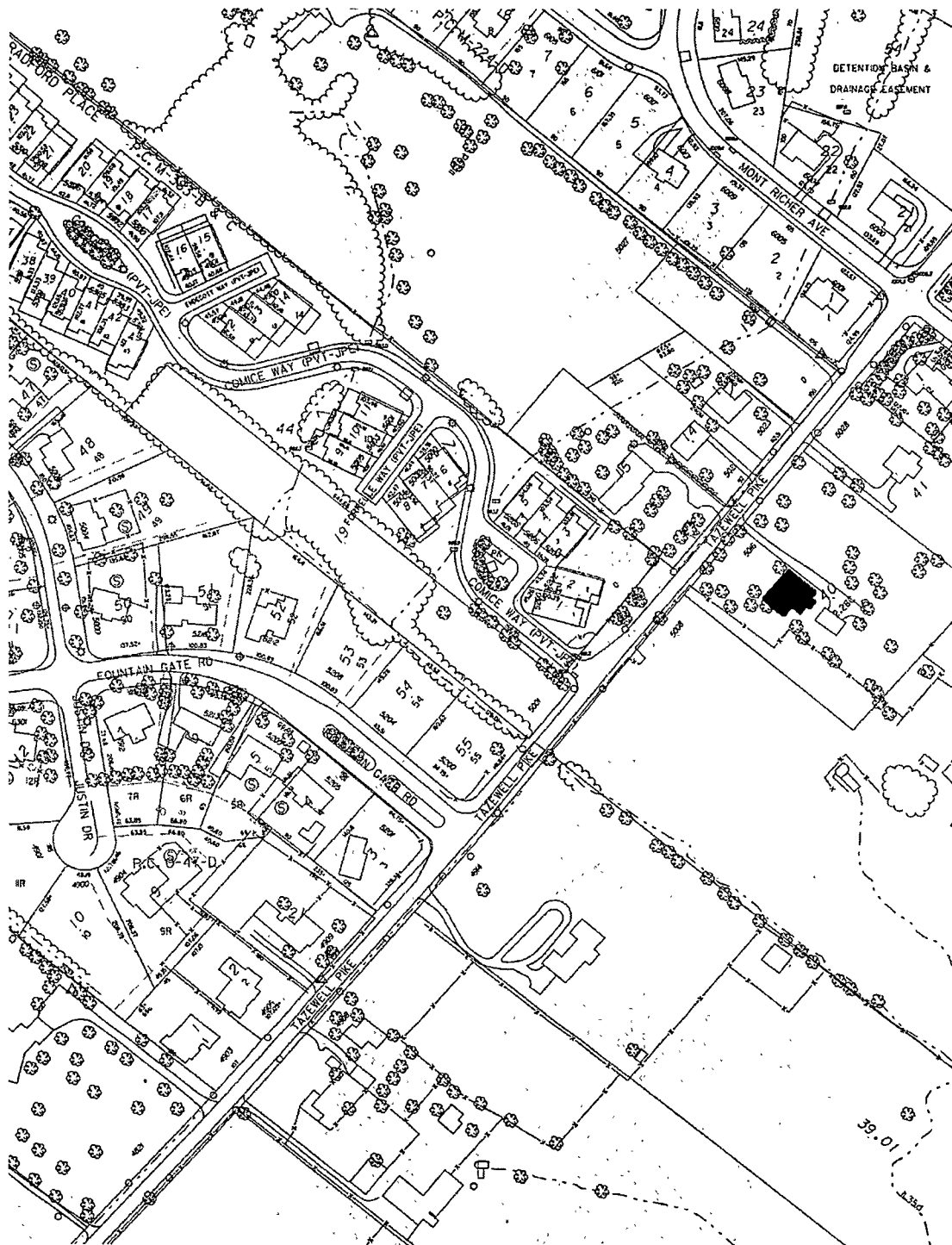


Map K  
Tazewell Pike



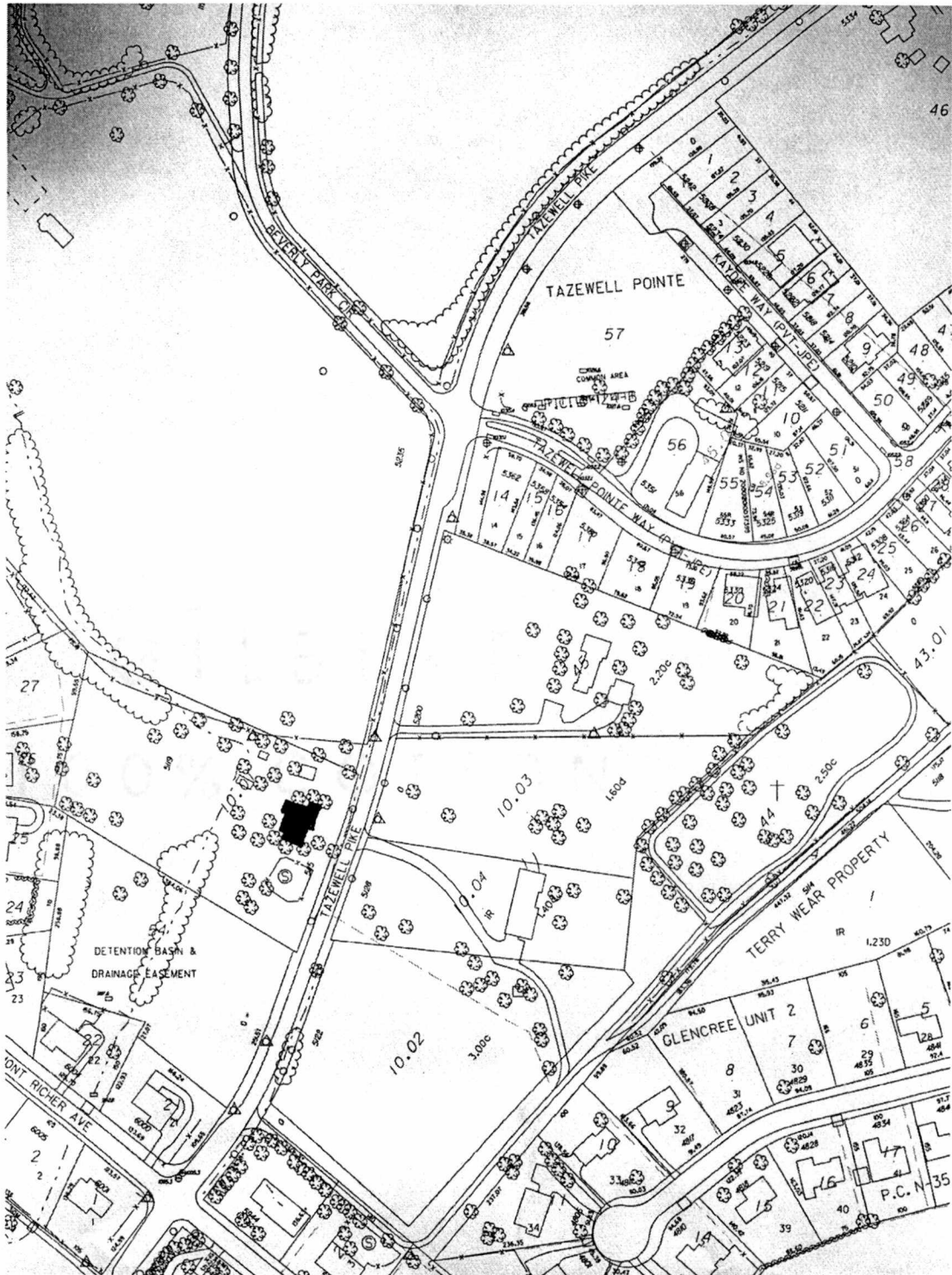
Source: Knoxville - Knox County - MPC  
Geographical Information System

Map L  
Tazewell Pike



Source: Knoxville - Knox County - MPC  
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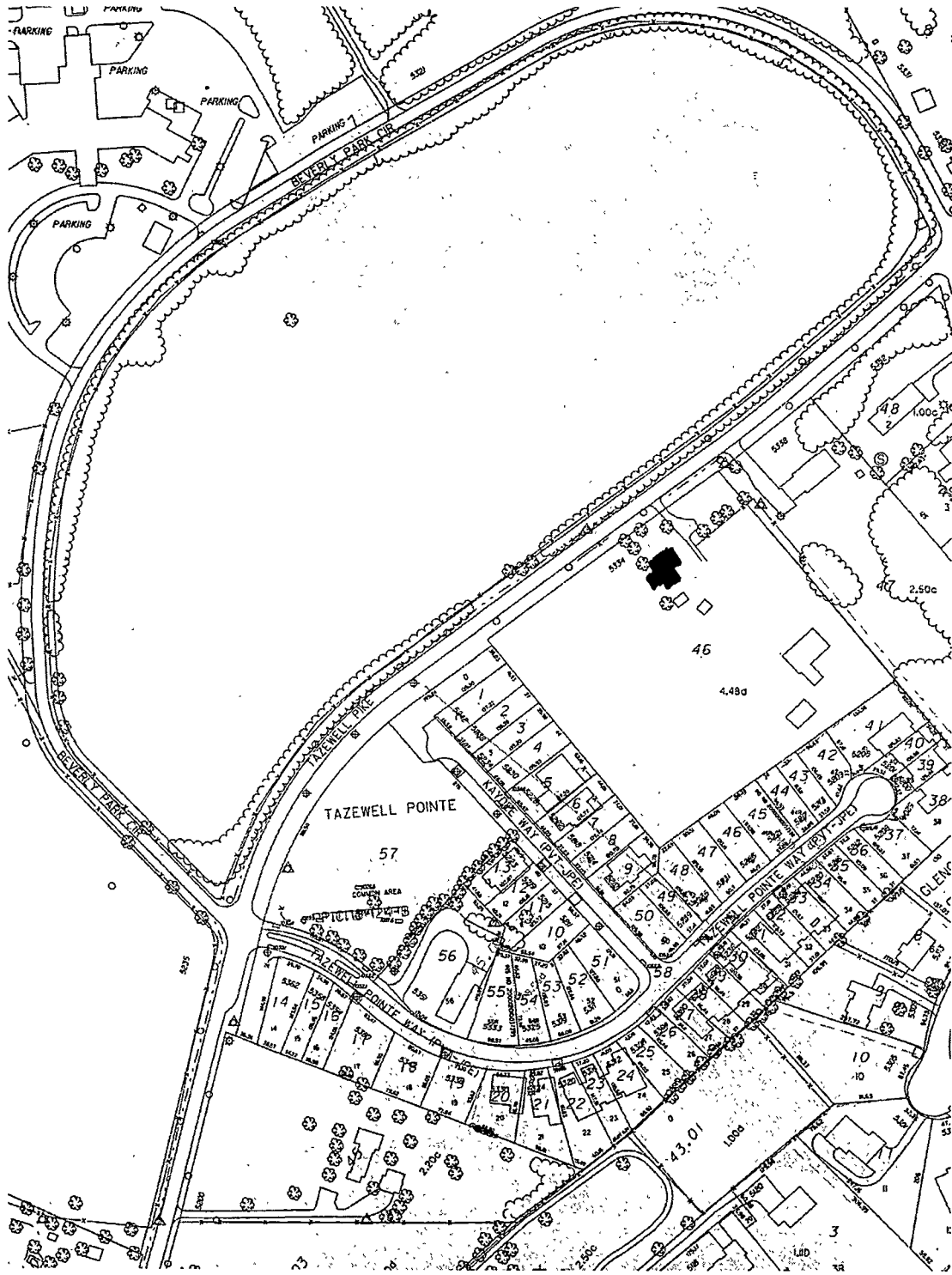
Map M  
Tazewell Pike



Source: Knoxville - Knox County - MPC  
Geographical Information System



Map N  
Tazewell Pike



Source: Knoxville - Knox County - MPC  
Geographical Information System

## Vita

Jeremy Shane Pearson was born in Knoxville, Tennessee on February 10, 1976. He attended Madisonville High School in Madisonville Tennessee, where he graduated from in May of 1994. Following High School he attended Hiwassee College, a private college of Madisonville, Tennessee. In August of 1995 he transferred to The University of Tennessee, Knoxville and received the Bachelor of Science Degree in Ornamental Horticulture and Landscape Design in August of 1999. He entered the Master's program in Urban and Regional Planning at The University of Tennessee, Knoxville in August of 1999, officially receiving the Master of Science Degree in Planning in August of 2001. He has worked as an intern for Barge, Waggoner, Sumner, and Cannon since September of 2000. He is presently pursuing a career in the public sector and will be working for the City of Temple Terrace, Florida.