Zuber-Jarrell House

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HISTORIC STRUCTURE REPORT

ZUBER-JARRELL HOUSE

Atlanta, Georgia

Georgia State University
History 805
November 1994
HISTORIC STRUCTURE REPORT
ZUBER-JARRELL HOUSE

810 Flat Shoals Avenue SE
Atlanta, Georgia

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HISTORY 805
Conservation of Historic Building Materials
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November 1994
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Part One
Background
1.0 Background

1.1 Project Overview

1.1.1 Project Site

The Zuber-Jarrell house is located in DeKalb County at 810 Flat Shoals Avenue SE in southeast Atlanta, approximately one-half mile south of the intersection of Glenwood Avenue and Flat Shoals Road (see Figure 1.1). The house is situated on a 1.96-acre lot bounded on three sides by streets: Flat Shoals, Pasley, and Palmer (see Figure 1.2). The house is owned by Martha Frances Mitchell Jarrell. The house is recognized as a landmark by the Atlanta Urban Design Commission and is pending nomination to the National Register of Historic Places.

1.1.2 Project Methodology

This Historic Structure Report was prepared in the Fall of 1994 as a group student project for a Georgia State University, graduate-level class, History 805: Conservation of Historic Building Materials. Students gathered information and technical data about the Zuber-Jarrell house in site visits conducted on October 1st, 15th, 24th, and 28th. During these site visits, students conducted interviews with Mrs. Martha Frances Mitchell Jarrell (owner of the house) and her children. During these site visits, student teams also inspected, photographed, measured, mapped, and described (using tape recorders) the house and surrounding grounds, subject to limitations of time and physical accessibility.

Following the site visit, students created architectural drawings, architectural detail drawings, photographs, and maps to accompany the narrative; these are included either as part of this report or under separate cover. For historical background, students gathered information from both secondary and primary sources, as shown in the bibliography for this report. Much of the historical information was summarized from the existing National Register nomination but was verified, whenever possible, through oral interviews and through research into Sanborn Fire Insurance Co. maps, DeKalb county deed records, previous historic research and documentation, family records and collections, and other sources. Background information is provided primarily to create a historic context for proposed treatment of the historic resource (rather than to set forth a definitive, documented history), so source citations have not been included. The main purpose of this report is to provide a restoration and management plan (presented in Section 3.0) that responds to both the historic character of the property as well as to the intentions expressed by its owner.
Figure 1.1  Vicinity Map of Zuber-Jarrell House
1.2 History of Flat Shoals Road and Vicinity

The area surrounding the Zuber-Jarrell house has changed substantially since the property was first acquired for a house site in the 1880s. According to the National Register nomination, Flat Shoals Road was formerly an old Indian trail and one of the oldest roads in the area. The surrounding community of East Atlanta was originally a sparsely populated farm community on the outskirts of the Atlanta city limits. Early commercial development in the area consisted primarily of a general store (J. W. McWilliams and Son General Merchandise) on the north corner of Glenwood Avenue and Flat Shoals Road, which opened in 1889 and served as a trading center and post office for the community. The community of East Atlanta was annexed into the city in January of 1909, creating the ninth ward and spurring commercial and residential development in the community.

The growth of East Atlanta was aided by the extension of the Metropolitan Street Railway Company into the area after the turn of the century. The rail line reportedly ran north-south along Moreland Avenue to Glenwood and helped stimulate the development of the East Atlanta Business District, located at the intersection of Glenwood Avenue and Flat Shoals Road. The Atlanta City Directories show that commercial development began around 1910 and increased steadily in the following decade. Sanborn Fire Insurance Company maps from the 1920s through the 1940s confirm the presence of commercial structures on Flat Shoals near Moreland Avenue and Memorial Drive, including several filling stations, manufacturing buildings, auto sales, a nursing home, an ice house, a furniture store, a dry cleaners, and a mattress factory.

The site of the Zuber-Jarrell house is not covered by Sanborn maps, but nearby areas of Flat Shoals Road covered by the maps as of 1911 featured primarily single-family residences of brick veneer. For years the house had no street address due to the rural nature of the area. An address of 764 Flat Shoals Road was listed for the first time in the 1924 Atlanta City Directory, and in 1941 the address was changed to 810 Flat Shoals Road. According to Mrs. Martha Jarrell, the trolley never extended down Flat Shoals, but the street was connected by bus to the Moreland Avenue trolley line. The original 37-acre estate had been reduced to a two-acre site by the early 1930s, so the character of the area presumably changed from rural to residential as houses were developed on nearby lots over time. This transition is also supported by the property subdivision that apparently occurred (see Evolution of Ownership section of this report for further details). Based on the limited information available about the immediate vicinity of the Zuber-Jarrell house, it appears that the setting has always had a rural or residential character and has been somewhat insulated from the commercial development along Moreland Avenue.
1.3 Profile of Owners

The name of the Zuber-Jarrell house is a reference to the two main families associated with the development and ownership of the property. The name Zuber refers to the family of John William Zuber, who purchased the property in 1892 and began building the house shortly after 1900. The name Jarrell refers to the family of John Jarrell, who purchased the property in 1937 and whose family has occupied and maintained the house from that time until the present.

1.3.1 Zuber Family Profile

According to the National Register nomination, the association of the Zuber family with the Zuber-Jarrell property began, in an indirect way, with the Civil War. John Zuber, whose son later built the Zuber-Jarrell house, emigrated from Germany in the mid-1800s and enlisted in the New York Light Artillery Regiment in August of 1863. Upon seeing the destruction of Atlanta, he vowed to return after the war and help to rebuild the area. In 1871 he relocated to Atlanta with his family, including his eldest son John William Zuber, who was born on May 10, 1867 in New York.

John William Zuber became very successful in the wholesale lumber business, buying land and selling timber throughout the southeast and developing a skillful eye for high-quality lumber. In the 1890s, he began purchasing property on Flat Shoals Road and, shortly after 1900, began building his private residence, which was completed in 1906. In January of 1907, John William Zuber married Gertie Rogers from Chattanooga, Tennessee and the couple moved into the new house now known as the Zuber-Jarrell house.

The Zubers lived in the house until 1927 and reared their four children there: William J., born in 1908; Jane, born in 1909, and twin daughters Elizabeth and Barbara, born in 1917. Information about the character of the house and grounds during this period has been obtained primarily from Mrs. Jane Zuber-Daniels through interviews conducted in the 1990s for research projects, including this Historic Structure Report. John William Zuber died on April 10, 1936.

1.3.2 Jarrell Family Profile

The association of the Jarrell family with the Zuber-Jarrell property begins in the late 1930s, when John Milton Jarrell purchased the house. John M. Jarrell was the son of B. R. Jarrell, who had strong interest and experience in architecture and engineering. After returning from World War I, John Jarrell worked with his father to complete the family house (c. 1920) at Jarrell Plantation in Juliette, Georgia. According to Martha Frances Mitchell Jarrell, widow of John Jarrell, her husband and his father together inspected the house on Flat Shoals Road
to confirm the quality of its construction before John Jarrell bought the house and 1.96 acres (in either 1937 or 1939; see discussion at the Evolution of Ownership section of this report). John and his sister moved into the house three or four years later.

John Jarrell and Martha Frances Mitchell were married in 1954 and reared their five children there: John Milton, Jr., Robbye Ann, Rebecca, Benjamin Richard, and William Blakely. Information about the character of the house and grounds from 1954 to the present is readily available from Mrs. Jarrell and her children, who still reside there. Continuous occupancy and maintenance of the house by a single family over a period of decades has helped preserve its physical integrity, since occupancy by a series of owners and families probably would have resulted in more frequent and extensive remodelings to suit changing tastes and needs.

1.4 Development of the Site and House

Limited documentation exists about the original construction of the house, perhaps because the site was outside the jurisdiction of any incorporated city at the time of construction. There is no record of a building permit for the house, and any architects, engineers, or craftsmen involved in its construction are unknown. Oral histories indicate that the house was started in 1904, "recorded" in 1905, completed in 1906, and occupied in 1907 by John Zuber and his bride. Due to John Zuber's success in the lumber wholesaling industry, the house was a well-built wood-frame structure, finished with high quality pine, oak, and mahogany throughout. The stones used for the front steps were, according to Mrs. Martha Jarrell, quarried from Stone Mountain. Originally, a fence of some type surrounded the immediate house grounds.

According to Mrs. Jane Zuber (John Zuber's daughter), who lived in the house until 1927, the property had several outbuildings, including a barn, a smokehouse, and servants' quarters. These were reportedly scattered throughout the original 37-acre site and outside of the present-day 1.96-acre parcel. The servants' quarters were located in the vicinity of the current Eastside Avenue. No construction or demolition dates are available for any of these structures, although the smokehouse reportedly burned during the Zubers' occupancy.

The original 37 acres owned by the Zubers were planted with different types of gardens and vegetation. Mrs. Jane Zuber remembers cows and horses grazing on the property and also gardens with strawberries, grapes, and other fruits. Significant trees on the property included various fruit trees (apricots, peaches), chestnuts, chinaberry, and lindens, a type of blossoming tree imported by Mr. Zuber from Wales as a gift for his bride. By the early 1930s the 37-acre site had been reduced to a two-acre parcel, and the property's original character as a landscaped, plantation-like setting was altered in the process.
1.5 Evolution of Ownership

While there have been only two long-term owners of the property (John William Zuber and John Milton Jarrell), several other parties had possession of the property in addition to these two main owners. John W. Zuber began acquiring property in the 1890s and by 1917 had assembled just over 37 acres. He acquired the bulk of this acreage in 1895. On June 29, 1895, he acquired 4.94 acres from William M. McKee, who had purchased the property from Thomas and Nicolas Terry. On May 3, 1895, Zuber acquired 19.97 acres from J. C. Smith, who had acquired this acreage from A. C. Pitts on December 21, 1886. (This is the earliest deed reference found regarding the Zuber-Jarrell estate site.) On June 14, 1904, Zuber acquired 2.5 additional acres from James Stokes of New Jersey. Finally, Zuber acquired 9.9 acres from Fred Koch's estate, as executed by Koch's heirs.

In January of 1907, John William Zuber and his new bride Gertie Townsend moved into the house, which apparently had been completed sometime in 1906. The Zubers lived there until 1927, at which time the Atlanta City Directories list the new residents as Dr. Richard and Mrs. Anna Nelson, who lived there until 1930. Between 1931 and 1940 several other families lived there including the Tumlins and the Hardys.

Documentation on ownership of the property between 1917 and 1931 is limited. DeKalb County deed records can only confirm that John W. Zuber had possession of the 37+ acres up to 1917. Between 1917 and 1928, the 37+ acres was apparently sold to R. C. Henderson, because the deed records show a sale of the same 37+ acres from R. C. Henderson to J. W. Tumlin recorded on October 6, 1928. This "Henderson-Tumlin" deed specifically refers to this transaction involving the same acreage possessed by John W. Zuber in 1917. References in oral accounts to "subdivision" of the 37+ acres by John Zuber, including the "gift of property" to two of the Zuber daughters and husbands for residences, could not be confirmed through deed references.

On December 13, 1931, a deed for fee simple interest was recorded that transferred the property from J. W. Tumlin to W. A. Gatlin. This "Tumlin-Gatlin deed" transferred all of the present-day parcel (referred to as the 1.96-acre "Block E" of the Tumlin property in all subsequent deeds) except for a section fronting on Flat Shoals Road and located at the southeast edge of the parcel (referred to as "Lot #1"). Additionally, the legal description in the Tumlin-Gatlin deed refers to "Lot #5". The references to these two lots support the oral-history references to the subdivision and piecemeal sale of the original 37 acres in the years prior to 1931. The parcel and plat recorded for the Tumlin-Gatlin transaction appear to be those referred to in all subsequent deed records. A plat referenced to December 1931 outlines "J. W. Tumlin's property" and is included as an appendix to this report. On December 29, 1931, immediately after the Tumlin-Gatlin transaction, an interest in the property was transferred from J. W. Tumlin to Mrs. Lou B. Oglesby.
Part One — Background

In a deed recorded on February 28, 1933, W. A. Gatlin transferred a fee simple interest of the Block E, minus Lot #1 acreage (1.96) to Mrs. Lou B. Oglesby. A deed also recorded on February 28th, 1933 transferred an interest in "Lot #1" in the southeastern portion of Block E from J. W. Tumlin to Mrs. Lou B. Oglesby, giving Mrs. Oglesby possession of the entire present-day site. A deed recorded on February 28, 1933 transferred fee simple interest in the entire 1.96-acre parcel from Mrs. Lou B. Oglesby to H. E. Newbury. On June 17, 1937, a foreclosure deed was recorded to transfer some interest in ownership from H. E. Newbury (who apparently died) to the Home Owners Loan Corporation to settle on a defaulted loan or mortgage. It is assumed that the Home Owners Loan Corporation retained an interest in the property through 1939.

On July 21, 1939 a deed was recorded that transferred fee simple interest of the 1.96 acres to John M. Jarrell. Although legal records examined at the DeKalb County deeds office document the 1937 and 1939 transactions summarized here, oral accounts and previous written summaries have asserted that the transfer of ownership between the Home Owners Loan Corporation and John M. Jarrell occurred in 1937; this discrepancy was not explored further for this Historic Structure Report. The Hardys, who had rented from the various owners in the past, continued to rent from the Jarrells until John Milton Jarrell and his sister Sarah moved into the house in the early 1940s.

On October 27, 1988, a fee simple interest was transferred through a executrix deed to Martha Frances Mitchell Jarrell after the death of John M. Jarrell. It is assumed that Mrs. Jarrell has retained interest to the present day.

NOTE: Information presented herein about the historical ownership of the estate is a summary of the transactions as recorded in the DeKalb County deeds office and as researched specifically for this project. Aspects of these findings, however, conflict with oral accounts and previous research efforts. Additional research would be needed to confirm the exact locations of the parcels themselves and the dates of transaction.
2.0 Existing Conditions

2.1 Overview

The Zuber-Jarrell house is a white-painted, clapboard, wood-frame house featuring two main floors plus a full basement and attic, both partially finished. The house has 35 rooms and a total square footage of approximately 6750 square feet. The house is in good condition overall and has been well-maintained over its lifetime. The house has suffered no fires, partial demolitions, or major structural changes. Alterations include: the enclosure of a sleeping porch on the rear of the house, the subdivision of the attic and basement into living quarters and storage areas, and the modernization of some fixtures and systems.

The house's architecture and construction, both inside and out, are visually impressive and of high quality. According to the National Register nomination, the Zuber-Jarrell house is a fine example of Classical Revival architecture and is significant to the city of Atlanta for its architectural style and quality and for its cultural associations. The Classical Revival style was popularly employed in the designs of American residential architecture at the turn of the century, inspired by a growing national interest in the use of classical designs and forms in architecture. The return to classical forms was especially appropriate to the Atlanta context, as classical styles evoked associations with the imposing plantation homes that were a part of the South’s heritage.

2.2 Exterior of House

2.2.1 Overview

The Zuber-Jarrell house consists primarily of a single rectangular block fronted by a Greek-style portico, which is supported by four Ionic columns with rotated volutes. The facade is flanked by a porte-cochere on the left side of the house and a projecting bay and wrap-around porch on the right side of the house. The front portico and the side porch both have tongue-and-groove flooring, and their ceilings are painted in the traditional sky blue. The balusters and pilasters of the side porch match the Ionic detailing of the front portico, and the side porch has a vine trellis on southwest elevation. A two-story wing with a small, one-story porch extends from the rear of the house. The house is sided with painted clapboard, and the portico columns and other elements are also painted wood. The house is raised on an solid masonry perimeter foundation with a simple, running bond, standard red brick exterior face. Brick piers support the rear porch areas.

The roof of the house is multi-faceted. The main portion is a low-pitched hipped roof with a full gabled pediment extending over the front porch. The pediment features a tri-part window-attic vent with a half-round sunburst detail above the central panel. The roof system
includes shed extensions over the bay area and several hipped roof dormers. The porte-cochere roof is flat with a dental mold cornice. The two-foot-wide eave wraps the perimeter of the main roof. The eave soffit is made of wood slats running parallel to the facade with simple, scroll brackets at two feet on center. There are three chimneys.

2.2.2 Areas of Concern

Though the house is in good condition overall, several areas of the exterior are in distress and require attention, either to address maintenance problems or to restore missing elements.

Widow's Walk

The widow's walk has suffered an unknown failure in the past, and some of the original parts have been put into storage on-site. Most likely, excessive paint build-up caused the protective paint coat around wood joints to crack during normal expansion and contraction. The resulting exposure to the elements then allowed moisture to enter at the cracks, leading to corrosion of the metal fasteners and decay of the wood.

Gutter System

The most severe and acute problem on the house exterior is the failure of the gutter system, resulting in extensive water damage to the exterior cornice on all elevations. The box gutter is a compromise system from a practical standpoint, used by builders to create a "clean" roofline edge like that of a Classical stone structure. This type of gutter system required a much higher level of monitoring and maintenance than gutters hung or built into the fascia and, by the time the Zuber-Jarrell house was built, was known to have a high failure rate. Downspouts hidden within walls or pierced through soffits compound the problem, making it impossible to quickly and accurately trace a water problem.

Exterior Staircases

Several of the exterior staircases have been removed or modified, probably in response to water damage. On the northwest elevation, the stairway that descends from the library into the porte-cochere has had its wall-side banister replaced with a banister of modern design. On the northeast elevation, a stairway and landing have been removed altogether. This missing stair presents a safety hazard and also limits access from the house into the rear yard.
Part Two — Existing Conditions

Stained Glass Windows

Stained glass in several windows has suffered lead fatigue and should be re-leaded. Some panes of glass are broken. These areas are currently shielded by storm windows.

Bee Colonies

There is a persistent, recurring problem with bees hiving in the capital area of the column on the southwestern corner of the front portico.

Mold and Moss

Mold, moss, and spore ferns are growing in the mortar joint at numerous places along the foundation wall of the house.
Figure 2.5  
Door 1 -- Front Elevation
Figure 2.6  Door 2 — Six-Panel, Solid Wood — First Floor
Figure 2.7

Door 3 – Six-Panel, with Transom – Second Floor
Part Two — Existing Conditions

Figure 2.8

Door 4 -- Entry Foyer Pocket Doors
Figure 2.9

Window 1 -- Typical Double-Hung
Figure 2.10

Window 2 – Double-Hung Set – Second Floor Office
**Figure 2.11**

Window 3 -- Louvered Replacement -- Basement Level
Figure 2.12  

Window 4 — Triple-Hung — Second Floor Sleeping Porch
Part Two — Existing Conditions

Figure 2.13 Detail 1 — Front Entry Details

ZUBER JARRELL HOUSE — HISTORIC STRUCTURE REPORT
Figure 2.14

Detail 2 -- Door and Window Casings

\[\text{Figure 2.14} \quad \text{Detail 2 -- Door and Window Casings}\]
Detail 3 — Various Moldings

Figure 2.15

ZUBER JARRELL HOUSE — HISTORIC STRUCTURE REPORT
2.3 Interior of House

2.3.1 Overview

In order to illustrate graphically the interior conditions of the Zuber-Jarrell house, selected photographs and drawings prepared for this project are included in this chapter. Figures 2.1 through 2.4 are floor plans of each level of the house. The room numbers, door numbers, and window numbers indicated in this chapter are references to features shown on the floor plans. Figures 2.5 through 2.15 are detail drawings that summarize the various types of doors, windows, casings, and moldings found in the house. Photos illustrating selected views and details are grouped at the end of this chapter.

2.3.2 First Level

Vestibule • Room #102

The vestibule is designed to provide sheltered entrance to the home. Entrance is from Flat Shoals Road, through a screened door to the main door.

Walls: • Baseboards finished to match door woodwork.
       • Wallpaper on walls and ceiling.
       • No molding or trim at ceiling; this is consistent throughout house.

Floor: • Tile floor. Blue hexagonal tiles with Aegean wave design bordering floor.

Doors: • Wood-framed screened door, painted.
       • Wooden entrance door and segmented arch with stained glass fanlight. Finished wood. Door has a large, rectangular clear glass window. Edges of window framed with egg-and-dart molding. Door casing installed with metal screw cups. Brass doorknob and keyplate decorated with floral design. Segmented arch is cut off where it meets side walls.

Windows: • None.

Fixtures: • Light located on wall of hallway. Push-button switch.

Library • Room #113

The library is a square room, decorated for visitors. An exterior door provides access to a stairway that descends into the porte-cochere.
Part Two — Existing Conditions

Walls: • Wallpapered with yellow and green circular design, circa 1960 or 1970.

Floor: • Carpet over wood.

Ceiling: • Plaster, in good condition.

Doors: • All doors and woodwork painted dark brown.
• Wooden square archway leads into Room #112, no doors. Doors may have been removed. Curtain rod mounted to jamb.
• Door to porte-cochere (b-14) has 3 panels at bottom and window glass in top half, with transom window above. Outside of door has decorative brass work, inside is plain.
• Small entrance door (b-15) from Room #104; has decorative brass hardware with daisy design.

Windows: • Double hung standard. Painted woodwork. Metal screw cups used to affix casing to walls.

Fixtures: • 15-rib radiator with pressed metal design.
• Push-button light switch.
• Mission-style chandelier light fixture. Formed with a metal square with chains attaching corners to central chain. Light bulbs point downward from metal decorative cups mounted on corners.

Fireplace: • Quarter-sawn oak mantel with tile surround. Paint was stripped from tiles to reveal original brown color. Cast iron decorative coal plate. Oak mantel has herald designs on its face. Mantel is of heavy, Craftsman-style construction.

Library Closet • Room #113A

The closet appears to be for family use only. Closet contains a small sink with shelving above, some of which extend to ceiling. Light source is from a plug-in bulb. Exposed ductwork to floor above. Floor made of tile. Copper piping exposed.

Dining Room • Room #111

The dining room is a formal room decorated for entertaining. Oral accounts indicate that the room has been used for other purposes at other times. The room has been redecorated recently by Mrs. Jarrell and a decorator. The bay area serves as the focal point of the room.
Part Two — Existing Conditions

Walls: • Wallpapered with yellow and green circular design, circa 1960 or 1970.

Floor: • Carpet over wood.

Ceiling: • Plaster, in good condition.

Doors: • All doors and woodwork painted dark brown.
• Wooden square archway leads into Room #112, no doors. Doors may have been removed. Curtain rod mounted to jamb.
• Door to porte-cochere (b-14) has 3 panels at bottom and window glass in top half, with transom window above. Outside of door has decorative brass work, inside is plain.
• Small entrance door (b-15) from Room #104; has decorative brass hardware with daisy design.

Windows: • Double hung standard. Painted woodwork. Metal screw cups used to affix casing to walls.

Fixtures: • 15-rib radiator with pressed metal design.
• Push-button light switch.
• Mission-style chandelier light fixture. Formed with a metal square with chains attaching corners to central chain. Light bulbs point downward from metal decorative cups mounted on corners.

Fireplace: • Quarter-sawn oak mantel with tile surround. Paint was stripped from tiles to reveal original brown color. Cast iron decorative coal plate. Oak mantel has herald designs on its face. Mantle is of heavy, Craftsman-style construction.

Library Closet • Room #113A

The closet appears to be for family use only. Closet contains a small sink with shelving above, some of which extend to ceiling. Light source is from a plug-in bulb. Exposed ductwork to floor above. Floor made of tile. Copper piping exposed.

Dining Room • Room #111

The dining room is a formal room decorated for entertaining. Oral accounts indicate that the room has been used for other purposes at other times. The room has been redecorated recently by Mrs. Jarrell and a decorator. The bay area serves as the focal point of the room.
Part Two — Existing Conditions

Walls: • Plaster walls wallpapered with peach and pink floral design on dark background. Area above picture rail covered with wallpaper border in a complementary design.
  • Moldings include picture rail, baseboards and plate rail, all of finished wood.

Floor: • Heart pine alternating with plain pine.

Ceiling: • Plaster ceiling; sections removed to facilitate repairs.

Doors: • Two six-panel pocket doors (b-3) of finished wood, possibly mahogany.
  • Standard door (b-11) leading to Room #110.

Windows: • Two double-hung windows on front wall of room (b-2 and b-3).
  • Three windows in bay area. Two windows (b-6 and b-4) are standard double-hung. Center window (b-5) is stained glass mounted above picture rail.

Fixtures: • One decorated radiator under windows b-6 and b-4.
  • Original gas/electric chandelier. Ornate design with 6 downward globes.

Foyer • Room #103

The foyer has the most intricate detailing of any room in the house. The design is Victorian in inspiration, with alcoves and decorative glass.

Walls: • Plaster walls covered with wallpaper.
  • Front wall (facing Flat Shoals) contains two recessed alcoves, which are wallpapered. Section of wall below b-1 and b-20 are paneled in mahogany and have built-in mahogany window seats.
  • Mahogany columns divide area into sitting room (Room #104). Columns have simple capitals that support three unframed wall arches: two side arches with one larger center arch. Arch and walls above columns are wallpapered.
  • All mahogany woodwork stripped and refinished to a color lighter than the original.

Ceiling: • Wallpapered.

Floor: • Wood floors covered in wall-to-wall carpet.

Doors: • Two sets of pocket doors (b-3 and b-12).
  • Front door (b-2) described at Room #102.
Part Two – Existing Conditions

Windows:  • (In addition to window in door b-2) Arched windows b-1 and b-20 are beveled clear glass with lead design.

Fixtures:  • Single hanging fixture has 5 opaque globes descending from circular metal medallion. Center globe is several inches lower than flanking globes.
• Two push-button light switches, one with single set of buttons and one with two sets of buttons.

Built-ins:  • Built-in bench attached to staircase.
• Built-in window seats in alcoves, concealing radiators.
• Wood railing attaches from dining room wall to first mahogany column; finish matches stair balusters.

Kitchen • Room #107

The kitchen was remodeled during the 1950s.

Walls:  • Mushroom design wallpaper in most areas.
• Walls appear to have been moved to accommodate remodeling and possibly duct system. Unusual wall line.
• One small area of wall covered with tongue-and-groove wood paneling.

Ceiling:  • Plaster ceilings removed to facilitate repairs.
• Signs of previous water damage.

Floor:  • Red linoleum.

Doors:  • Most significant door is b-10, a six-panel door with one panel removed; described further at Room #110.
• All other doors are standard six-panel doors. All have decorative door plates and knobs except b-8, the pantry door.

Windows:  • Two double-hung windows (b-9 and b-10) have upper sashes covered with decorative plywood. Only lower sashes are visible.

Fixtures:  • Push-button light switch.
• 1950s-era circular fluorescent lamp.
• Intercom system installed by Jarrells.
• Call box for servants indicates 10 rooms.
• Decorative metal radiator with 10 ribs.
Part Two — Existing Conditions

Built-ins: • Kitchen cabinets have been remodeled; metal cabinet doors removed and replaced with Formica doors.
• End units of lower cabinets designed in semi-circular shape.
• Room contains freezer, refrigerator, sink, dishwasher and stove.

Breakfast Room • Room #110

This is a small, square room designed for family dining.

Walls: • Picture, baseboard and plate molding. All wood trim painted in a peach color.
• Wallpapered with design of orange and yellow bouquets.

Floor: • Floor is covered with vinyl squares.

Ceiling: • Ceiling is lower in this room than in connecting room (#111).

Doors: • Door b-11 is chained to wall. Center panel and rail above has two hooks mounted to it. Brass doorknob with decorative knob and plate.
• Door b-10 is a swinging door into kitchen. Pine six-panel door with mahogany veneer applied to breakfast room side. Second panel from top is replaced with clear glass to allow servants to view progress of the meal. Door is damaged, some hardware appears to be missing. Brass push plate and small handle.

Windows: • Two windows (b-8 and b-7) are standard double-hung.

Fixtures: • Push-button light switches.
• Wall-mounted radiative radiator.
• Iron chain in center of ceiling. Electric fixture with dome-

Built-ins: • Hutch is made of pine. Hutch features glass doors on top, the middle are two drawers over another long drawers with swing doors.

Kitchen Hall • Room #110.

The kitchen hall is a utility hallway leading to the back stairs of house. Area is not decorated for public viewing.
Part Two — Existing Conditions

**Walls:**
- Rectangular wood baseboards.
- Walls are wallpapered. Wallpaper is damaged.
- Wall plaster removed for repairs in sections.

**Ceiling:**
- Plaster removed for repairs.
- Exposed duct work.

**Floor:**
- Vinyl over wood.

**Doors:**
- Door b-4 is a swinging door. Decorated with metal push plate and has a metal latch and knob that can be used as a door pull.
- Doors b-5, b-18, b-6 and b-7 are standard six-panel doors.

**Fixtures:**
- Plain, rectangular lamp in odd location on wall. Metal with opaque glass bulb.
- Modern electrical switch plate.
- Radiator differs from others; has 6 panels with raised circle and square design.

**Built-ins:**
- Tall wooden panel door concealing fuse box.

**Pantry • Room #108**

The pantry is a small storage area with extensive shelving.

**Walls:**
- Triangular shelving mounted on walls.
- Baseboard molding.

**Floor:**
- Hardwood floors.

**Ceiling:**
- Exposed electrical ductwork.

**Doors:**
- Door b-8 is standard.

**Windows:**
- Window b-11 is standard double-hung.

**Fixtures:**
- Exposed light bulb.

**Built-ins:**
- Shelving and cabinets built in around room. Cabinets feature three-panel doors with latches and knobs.
- Built-in wooden utensil rack.
Part Two — Existing Conditions

Kitchen Bath • Room #106

The kitchen bath is undergoing renovation. Room is entered through a tiny, two-foot hallway-type area.

Walls: • All plaster work removed for renovation.  
• One section has vertical wood paneling as in the kitchen.

Floor: • Undergoing renovation.

Ceiling: • All plaster work removed for renovation.

Doors: • Standard.

Windows: • Window b-12 is a standard double-hung, but bottom sash has decorative opaque glass for privacy.

Fixtures: • Exposed light bulb for lighting.  
• Radiator of decorated metal in unusual size: 3.5 feet wide by 1 foot high.  
• Toilet replaced with new reproduction-style tank.

Rear Porch • Room #109

This small rear porch is screened on two sides. Stairs from screened door to back yard have been removed.

Walls: • Two screened walls with waist-high railing below.  
• Two walls are actually exterior clapboard of house.  
• Screened walls meet at a corner column.

Floor: • Carpeted.

Ceiling: • Painted light blue as on veranda (Room #101) and made of tongue and groove boards.

Doors: • Screened door on back wall of porch; missing stairs.  
• Door b-9 is standard six-panel.
Part Two — Existing Conditions

Parlor • Room #112

The parlor is a formal room decorated for entertaining. Room is in good condition.

Walls:  
- Plaster walls wallpapered to picture railing.  
- Picture railing and baseboard molding of finished wood.

Floor:  
- Wood floors, good condition.

Ceiling:  
- Plaster ceiling.

Doors:  
- Double pocket doors (b-12) enter into foyer.  
- Doorway b-13 has no doors.

Windows:  
- Two (b-18 and b-17), standard.

Fixtures:  
- Decorative metal radiator.  
- Chandelier-style light fixture suspended from ceiling by single chain, which then branches to 4 chains extending to 4 arms of fixture. Five globes, one at each branch and one in center.

Fireplace:  
- Graceful Orleans-style mantel of painted wood.  
- Brown tile surround and hearth.  
- Ornately decorated coal plate, with circular medallion within a square.

Sitting Room • Room #104

The sitting room is beneath the main staircase, framed by columns of the foyer (Room #103).

Walls:  
- Papered to match 103.  
- All woodwork is mahogany.

Floor:  
- Wall-to-wall carpet.

Ceiling:  
- Plaster ceiling.

Doors:  
- All are standard six-panel. Door b-4 is a swinging door.
Windows:  • Windows b-14 and b-13 are rectangular stained glass windows in good condition, with some lead fatigue.

Fixtures:  • Brick fireplace and brick mantle. Mantle features decorative brick design. Mortar deterioration around fireplace.

Fireplace:  • Radiator with 16 ribs, decorative design.

Mezzanine • Upper Level of Foyer (Room #103)
The mezzanine is a landing halfway up the mahogany staircase.

Walls:  • Wallpapered plaster walls. Wallpaper matches Room #103 except for pastoral mural added on stair wall in 1954.
  • Finished wood moldings. Top molding of windows becomes picture rail of second floor. Bottom molding is the first-floor picture rail.

Floor:  • Hardwood covered with carpet.

Ceiling:  • Plaster ceiling.

Doors:  • None.

Windows:  • Window c-14 is a set of two adjacent stained glass windows that form one unit. Lead fatigue is present. Some window areas painted over on the outside.
  • Window c-13 is a small stained glass, casement-style window. Lead fatigue.

Built-ins:  • Mahogany staircase is the dominant feature of first floor hallway area. Square corner posts have recessed panels and turned finials. Handrail has turned posts 2 to 3 inches apart. Staircase has built-in bench in Room #103.

2.3.3 Second Level

Master Bedroom • Room #206
The focal point of the master bedroom is a large bay area. Room is in good condition.

Walls:  • Wallpaper over plaster. Wallpaper is damaged.
Part Two — Existing Conditions

• Picture railing and baseboard molding of finished wood.
• Corners have cap molding over wallpaper.

Floor: • Hardwood (2" to 4" strips).

Ceiling: • Plaster; water damage.

Doors: • All doors are standard. Door c-6 has overhead transom and sliding latch lock.

Windows: • Unusual bay area contains 2 windows, c-5 and c-6, standard double-hung. Center section has no window.
• Window c-3 is standard double-hung.

Fixtures: • Electrical outlets mounted in baseboard molding.
• Room is wired for cable television.
• Window c-5 has portable air conditioner mounted in lower sash.
• Push-button light switches.

Bedroom Closet • Room #207

Closet has shelves and metal clothes rod. Ceiling is cracked. Lighting consists of exposed light bulb with string pull.

Master Bath • Room #205

The master bath is the primary bathroom for the house.

Walls: • Terra cotta picture railing.
• Glazed terra cotta tile on wall, rectangular tiles capped with bull-nose tiles; approximately 4 feet above floor.
• Cracked plaster.
• Wallpaper with fish pattern above terra cotta tiles; damaged.

Floor: • Blue hexagonal tile floors with Greek key design around perimeter of room.

Ceiling: • Cracked plaster ceiling.

Doors: • All doors are standard six-panel. Door c-5 has transom window.
Part Two — Existing Conditions

Windows: • Window c-6 is a wood-framed, casement-style stained glass window. Lead failure.

Fixtures: • Corner shower unit with modern shower head. Original shower curtain set-up replaced with modern shower doors.
• Eight-foot-long tub with claw feet; connects to drain with bulb-type fixture.
• Radiator, decorative design, 7 ribs.
• Bathroom sink.
• Claw foot-style foot bath.
• Single light fixture, hanging globe.

Built-ins: • Corner shelf unit with two vertical panel doors with 6 shelves.
• Medicine chest above sink.

Sitting Room • Room #215

The sitting room area serves as a central hallway for the second floor.

Walls: • Wallpaper over plaster.
• Picture molding, baseboard and doors of finished wood.

Floor: • Carpet over hardwood.

Ceiling: • Plaster

Doors: • All doors into Room #215 have operable transoms above, except linen room door c-14. Standard six-panel doors.

Windows: • None.

Fixtures: • Single light fixture. Glass globe with grid-like design hangs from ceiling on a chain.
• Push-button switch.

Linen Room • Room #214

Linen closet is very small, with shelves for linens.
Part Two — Existing Conditions

Bedroom • Room #212

This bedroom is used by the Jarrell sisters.

Walls:  • Wallpaper over plaster. Second design above picture rail.
• Signs of water damage.
• Baseboard and picture rail of finished wood.
• Walls project to accommodate chimney stack of Room #211.

Floor:  • Hardwood (2" to 4" strips).

Ceiling:  • Plaster.

Doors:  • Standard; door c-12 has transom window.

Windows:  • Windows c-16 and c-15 are standard double-hung.
• Windows have wooden louvered shutters installed over lower sash.

Fixtures:  • 10-rib decorative radiator.
• Three-arm lamp has opaque globes with etched floral design.

Closet • Room #213

This closet contains a small sink area, a metal clothes rod and wooden shelves, a medicine chest, and a light bulb fixture on the wall. A wooden strip around the perimeter of the room is for hanging items.

Bedroom/Office • Room #209

This centrally located bedroom has been converted to an office for Mrs. Jarrell.

Walls:  • Wallpaper over plaster. Second design above picture rail.
• Picture molding and baseboards of finished wood.

Floor:  • Carpet over wood.

Ceiling:  • Plaster; some damage.

Doors:  • Standard; door c-9 has transom window.
Part Two — Existing Conditions

Windows: • Window c-1 consists of two double-hung windows joined to form a single unit. Wood shutters cover lower sashes.

Fixtures: • Radiator, no noteworthy design, appears to be modern addition.
  • Ceiling fixture has three arms with three bulbs; metal with glass shade.
  • Small intercom box over entrance to Room #208.

Closet • Room #208

Windows: • Oculus stained glass window (c-2) with wood frame. Sagging lead, one significant crack with smaller cracks. Has been painted over from outside.

Fixtures: • Electrical wiring concealed in metal casing.
  • Two exposed light bulbs in single fixture with pull chain.

Built-ins: • Built-in shelving.

Bedroom • Room #211

This bedroom is occupied by one of the Jarrell sisters.

Walls: • Wallpapered with border above picture rail.
  • Picture molding and baseboards of finished wood.

Floor: • Carpet over hardwood.

Ceiling: • Plaster; damage around light fixture.

Doors: • Standard; door c-15 has transom.

Windows: • Windows c-18 and c-17 are standard double-hung. Louvered interior wood shutters over lower sash.

Fixtures: • Decorated radiator.
  • Same light fixture as in Room #212.

Fireplace: • Doric column oak mantlepiece with scrollwork.
  • Glazed green tile on surround and hearth, with terra cotta tile and wood trim.
  • Decorative cast iron coal plate.
Part Two — Existing Conditions

Lavatory • Room #210

Windows: • Oculus stained glass window with wood frame; same as in Room #208 but in better condition, with no sagging and only tiny cracks.

Fixtures: • Triangular sink.
• Duct work exposed by plaster removal.

Built-ins: • Built-in shelves.

Attic Stairwell • Room #216

Walls of the stairwell to the attic have tongue-and-groove paneling that is narrow on the side walls but about three inches wide on back wall opposite top of stairs. The sheetrock ceiling has an extremely low overhang at the top of stairs. The stairs are tiled with a metal edge. As in the rest of the attic rooms, baseboards are simple 1x3" boards nailed to the wall.

Bathroom • Room #202

Floor: • Carpeted.

Windows: • Multi-pane, double-hung window with opaque textured vinyl applied to glass.

Fixtures: • Toilet with U-shaped grab bar. No sink.

Kitchen • Room #203

Formerly a sleeping porch, this room is now divided into a kitchen (north side) and a sleeping area.

Walls: • Exterior sheet sheathing on wall facing rear yard; remaining walls are windows.
• Shelving unit partition divides room.

Doors: • Door connects room to study (Room #204).

Windows: • On each of the three exterior walls, there are three sets of windows. Each center set of windows is intact but all others have been covered with plywood.
Fixtures: • Sink and dishwasher.

Study • Room #204

This room is now used as a bedroom.

Doors: • One door opening into hallway and one door opening into kitchen.

Windows: • One window.

Fixtures: • Washer.

2.3.4 Attic Level

Portions of the attic level have been subdivided into bedrooms and storage rooms for use by members of the Jarrell family.

Hallway and Closets • Rooms #301, #302, #303, #307

This small hallway has a slanted ceiling. Closets #302 and #303 have small, cabinet-style doors with thumb latches and wooden knobs. Closet #307 contains a shelf and wardrobe pole and has a simple, painted two-panel door.

Storage Area • Room #304

A small crawl space is entered through door d-4, a simple wooden door with a glass knob. The ceiling is peaked, with many changes of angles. Window d-3 is a dormer shed window with six-over-six panes. Exposed floor boards.

Bedroom • Room #305

This bedroom has a sloped roof and a radiator. The closet door (d-6) has six panels. Window d-2 is a dormer-style window with six-over-six panes. There is a long rectangular transom window with opaque glass located in the wall containing door d-6.
Part Two — Existing Conditions

Bedroom • Room #309

Like much of the attic, this bedroom has painted sheetrock walls. Door d-9 has five indented panels. Door d-10 is a six-panel door with crazed paint and door d-11 (closet door) is a small door with plain molding. Windows d-4 are two double-hung, one-over-one windows that form a single unit. This room has a skylight.

Storage Area • Room #308

This storage area has walls of spray-painted (metallic silver) acoustical tiles. Insulation blown in around rafters and floor joists. Door d-8 is a standard six-panel door of painted wood with modern key lock and simple knob. Two angled, built-in storage areas flank doorway on interior of room. Window d-13 has three sections: two jalousie-type sections, one on each side of a clear glass pane at center. There is a push-button light switch with a single bulb fixture suspended from the roof.

2.3.5 Basement Level

Portions of the basement have been finished to serve as living space while the remainder is unfinished and is used for work shop areas and work space for ongoing projects. The basement is undergoing extensive renovation work.

Bedroom • Room #013

Door a-13 is a wood door with frosted glass panel over most of its length and one glass knob and one brass knob. Sheetrock on two walls and cement of the foundation on other wall; firebox to chimney upstairs is on one wall. Brass light sconces and modern central light fixture, with modern light switch. Small ventilation windows with screens. Closet has 1970s-style sliding doors. Baseboard molding of 1x3" boards as in attic. Ceiling opened for repairs.

Kitchen • Room #003

This room is undergoing renovation; all walls and ceiling removed. Washer and dryer and small breakfast bar. Door a-3 is frosted glass like others.
Part Two — Existing Conditions

Bathroom • Room #002

This bath is undergoing full renovation. Door has been changed to a sliding pocket door.

Delco Battery Room • Room #6

This room housed the Delco battery system. Room was created out of wood. Outside of room has lap siding with crown molding. Barn-style door with old Yale lock/deadbolt mounted the wrong way.

Bedroom • Room #4

Walls of painted sheetrock and cement. Walls have recessed area where foundation gets thinner. Baseboards of 1" x 3" molding. Floor has carpet over poured cement. Ceiling has been removed. Closet #405 has sliding door and sheetrocked interior. Windows 3 and 4 are jalousie-style ventilation windows. Door a-8 has frosted glass as in door a-13. Door to kitchen is a simple two-panel door of painted wood.

Shop and Storage Rooms • Rooms #7, #14, #15

These rooms serve as a workshop and storage area. The Delco battery room is housed in room 7. This large basement area has uneven walls and unusual layout due to supporting columns and beams for floors above. Rooms 14 and 15 are divided by a large chimney breast. Windows are jalousie-type seen throughout basement and attic. One window removed to form a door. Poured concrete floor.

Crawl Space • Room #16

This area is located beneath the front porch and is used for storage. It has a dirt floor and exposed foundation walls.
2.4 Infrastructure

2.4.1 Electrical

The electrical system is in process of being completely redone. Prior to electrification from an outside source, power was supplied by a Delco battery located in the basement.

2.4.2 Heating

The original heating system is still in use. The house is heated from a furnace in the basement through a system of water-filled radiators. The furnace was originally coal-fired but has been converted to gas.

2.4.3 Water and Sewer

A new water system has just been completed for all four floors of the house.

2.5 Grounds

Figure 2.16 and Figure 2.17 are site plans showing landscape features and archaeological features, respectively.

2.5.1 Summary of Landscape Survey

As with any historic property, the landscape and grounds of the Zuber-Jarrell house is a key component of its historic character and aesthetic appeal. The site surrounding a residence is a most important environment. It serves numerous utilitarian, aesthetic, and psychological functions for residents as well as for visitors, neighbors, and passersby. As a setting for the house, the residential site is the physical context within which to view the architecture of the house.

A detailed survey of Zuber-Jarrell property was conducted on October 15th, 1994. Following site analysis, existing landscape features were recorded. The plan included the following items: property boundaries; all on-site structures, including the house; fences, walls, and enclosure elements; walks, driveways and all other pavement; posts, bollards, poles, plants and vegetation; and other features such as remnants of old foundations, arbors and trellises.
Landscape and Site Features

The site is enclosed by a six-foot, chain-link cyclone fence and by a four-foot, black plastic-coated fence. There are two entrances: Entrance 1 from Flat Shoals Road and Entrance 2 from Pasley Avenue. These two entrances are connected by a continuous driveway from entrance point to entrance point, passing the front steps of the home.

The front yard and side yards (left and right) contain two arbors, boxwood shrubbery, a graveled driveway, and the following types of trees: chestnut, pecan, magnolia, dogwood, walnut, oak, and linden. The back yard contains an inner-tube swing, climbing poles, outbuilding, beehives, and the following types of trees: fruit, oak, pine, chestnut, magnolia, pecan, and pear.

The actual species of all trees on-site could not be identified during the brief field survey for this project; possible species are noted, as follows. Possible species of the linden trees could be European Linden (Tilia Europaea), Red-Barked Linden (Tilia Europaea variety rubra), or Golden-Barked Linden (Tilia Europaea variety aurea). Possible species of the magnolia trees could be Cucumber Magnolia (Magnolia Acuminata), Umbrella Magnolia (Magnolia umbella), Small Magnolia (Magnolia glauca), or Chinese White Magnolia (Magnolia Conspicua). Possible species of the oak trees could be English Royal Oak (Quercus robur), Scarlet Oak (Quercus coccinea), Willow Oak (Quercus Phellos), Overcup White Oak (Quercus macrocarpa), Turkey Oak (Quercus alba), or Red Oak (Quercus rubra). Possible species of the chestnut trees could be American Chestnut (Castanea vesca variety americana), Chinquapin (Castanea pumila), and Horse-Chestnut (Aesculus hippocastanum). Possible species of the dogwood trees could be Common American Dogwood (Cornus florida) or European Dogwood (Cornus Mas.). Known species of other trees on the Zuber-Jarrell property are as follows: Pecan (Carya pecan), White Pine (Pinus strolus), Pear (Pyrus communis), and Walnut (Juglans nigra).
2.5.2 Summary of Archaeological Survey

The present-day Zuber-Jarrell property constitutes only a small part of an estate that was originally much larger and encompassed servants’ quarters, barns, and other outbuildings. Since the current house site covers only a fraction of its original acreage and does not include any of the outbuildings that existed historically, the archaeological potential of the present house site is limited accordingly. In an effort to identify any archaeological features associated with the historical occupation of the house site, a preliminary archaeological investigation was carried out for this Historic Structure Report in the form of a surface survey.

The survey was conducted on October 1st and 15th, 1994. The survey was completely nonintrusive, with collection of materials only from the survey. (Artifacts collected will be returned to the Jarrell family.) In some instances, resident Robert Jarrell provided background information about features and conditions observed during the brief survey. Key findings of the survey are summarized in this text section; the full technical report, including field notes, is included as an appendix for further reference. Figure 2.17 shows features and areas of archaeological interest.

Rear and Side Yards

Based on the field investigation, the front yard appears to be relatively sterile archaeologically. The lack of material is not necessarily an anomaly, however, since the front yard would have been kept as orderly as possible because it was in constant public view and was therefore a reflection of the family. The one notable feature in the front yard is the driveway. Based on the fact that the curb cuts from Flat Shoals Road do not align with the current driveway, and the fact that Pasley Drive intersects acreage that originally contained outbuildings, it appears that the driveway has been altered. The original driveway probably would have connected with the porte-cochere, facilitating deliveries to the kitchen and rear of the house, and then continued along the west side toward the outbuildings, possibly along the curve of the present fence. The side yards of the house could not be adequately investigated due to overgrown vines and foliage.

Back Yard

The back yard of the house (north side) has several features of archaeological interest. In the time of the Zuber occupation the back yard would have been known as the kitchen yard and contained features essential to food preparation. On the west side of the house two granite steps lead from the driveway under the porte-cochere to the back yard. A cement porch has been added to the rear of the house directly behind the basement door; a bottle and other historic materials were reportedly found adjacent to this area during renovations. A
brick landing in this area may have been the original landing for the kitchen steps; this may be a prime area for future investigations. An area directly behind the rear porches was reportedly the location of a wooden chicken coop on brick footings, later converted to a tool shed by owner John Jarrell. The ground in this area shows a depression, and nearby trees have stress lines possibly indicating clothes lines or other domestic uses. A mound located in the northeast corner of the lot is of particular interest and could possibly contain building and cultural materials associated with all occupations of the house site.
Figure 2.17

Site Map of Areas of Archaeological Interest

**KEY:**

1. THE STONE CURB CUT ON FLAT SHOALS
2. BUILDING MATERIAL (BRICK, ROCK) AROUND LINDEN TREES IN FRONT YARD
3. UNDER CEMENT PATIO AND BATHROOM ADDITION IN REAR OF ZUBER-JARRELL HOUSE
4. SITE OF "CHICKEN COOP" DIRECTLY BEHIND KITCHEN
5. BUILDING MATERIAL PILED AROUND PECAN TREE IN REAR OF HOUSE
6. MOUND OF BUILDING MATERIAL, METAL, EARTHENWARE GLASS
Part Two -- Existing Conditions

Photo #1  Exterior view of front of house

Photo #2  Landscaping -- front yard
Part Two -- Existing Conditions

Photo #3  Veranda ceiling detail

Photo #4  Veranda
Part Two -- Existing Conditions

Photo #5  Rear view of house

Photo #6  Rear view of house
Part Two -- Existing Conditions

Photo #7  Front view with side porches

Photo #8  South side of house
Part Two -- Existing Conditions

Photo #9  Water damage -- veranda soffit

Photo #10  Mortar damage -- moss and mold
Part Two -- Existing Conditions

Photo #11  Rot -- porch columns

Photo #12  Exterior view of house with damaged siding
Part Two -- Existing Conditions

Photo #13  Porch bracket detail

Photo #14  Missing downspouts
Part Two -- Existing Conditions

Photo #15  Foyer (#103)

Photo #16  Dining room (#111)
Part Two -- Existing Conditions

Photo #17 Sitting room (#104)

Photo #18 Parlor (#112)
Part Two -- Existing Conditions

Photo #19  Doorway b-12, parlor entrance

Photo #20  Library (#113)
Part Two -- Existing Conditions

Photo #21 Breakfast room (#110)

Photo #22 Kitchen (#107)
Part Two -- Existing Conditions

Photo #23  Mural in stairway (#103)

Photo #24  Master bedroom (#206)
Part Two -- Existing Conditions

Photo #25  Mrs. Jarrell's office (#209)

Photo #26  Master bath (#205)
Part Two -- Existing Conditions

Photo #27 Stained glass window (c-13) at mezzanine
Part Two -- Existing Conditions

Photo #28 Attic bedroom (#309)

Photo #29 Attic storage area (#308)
Part Two -- Existing Conditions

Photo #30  Basement bathroom (#002), under renovation

Photo #31  Basement kitchen (#003)
Part Two -- Existing Conditions

Photo #32 Basement kitchen (#003)

Photo #33 Exposed joints and studs, basement kitchen (#003)
Part Three
Master Plan
3.0 Master Plan

3.1 Planning Approach

The Zuber-Jarrell house is an excellent example of turn-of-the-century, residential architecture of the South. The house is a tangible relic of a closed chapter in Atlanta's history, representing an Atlanta expression of a national architectural style. In a city in which many architectural and historic landmarks have been lost, the house is recognized by the Atlanta Urban Design Commission and enjoys long-standing status as a neighborhood landmark. Its high caliber of architecture and construction and its high degree of physical integrity are a tribute both to its original builders and to the families who have overseen its care. As this historic property approaches its centennial anniversary, issues of restoration, preservation, and maintenance are of paramount importance.

Planning for the long-term care of a historic resource of this magnitude is a daunting—but certainly not overwhelming—task. This task is especially challenging for members of a private family or other small group, who lack the staff and resources of the agencies and institutions that often undertake preservation projects of this scope. Fortunately, extensive written material and technical support are available from agencies such as the National Park Service and the State Historic Preservation Office and from organizations such as the Georgia Trust for Historic Preservation. Of the materials available, the most important are the Standards for Rehabilitation developed by the Secretary of the U.S. Department of the Interior. These standards, which are included in this Historic Structure Report as an appendix, should be followed closely in the future restoration, preservation, and maintenance of the Zuber-Jarrell house.

In addition to the general guidelines presented in the Secretary’s Standards, students have developed specific recommendations as a key component of work conducted for this Historic Structure Report. These recommendations are presented in the remainder of this chapter, with the sincere hope that the information will aid the Jarrell family in pursuing their significant and worthwhile goal of caring properly for the historic Zuber-Jarrell house.

3.2 Recommendations for Use

A key element in long-term planning for the care of historic properties is careful consideration of the property’s future use. If a property is to be altered to accommodate levels and types of activities for which it was not originally intended, property managers must recognize and evaluate possible adverse impacts to the historic resource. In general, any change in use which allows more people to experience and enjoy a property also increases "wear and tear" and, typically, requires physical alterations to meet pertinent codes and regulations and to accommodate the needs of visitors.
As part of the preparation of this Historic Structure Report, students considered possible options for the future use of the Zuber-Jarrell house. A key element of this evaluation was to take into consideration options suggested by Mrs. Jarrell and her children, who plan to continue their role as stewards of their historic family home. During oral interviews, Mrs. Jarrell indicated that she is considering converting the house into a "bed and breakfast" facility in time for the 1996 Olympics in Atlanta. Taking into account Mrs. Jarrell's expressed interest in this option, students identified and evaluated three possibilities for the future use of the house: 1) maintaining the house as a family home, 2) creating a house museum, and 3) converting the house into a bed and breakfast or other type of short-term accommodations. These three options are summarized here, not to suggest any "correct" future use but to aid the Jarrells in weighing the "pros and cons" of each scheme.

### 3.2.1 Option A: Maintain the House as a Family Home

Continuing to maintain the house as a family home would require the fewest alterations to the house and would involve the least degree of displacement of family members residing there. To preserve the historic integrity of the house, the long-term management of the house should follow the Secretary of the Interior’s *Standards for Rehabilitation* and other recommendations for maintenance and renovation presented in this report. Continued use of the house as a private residence would, on the one hand, minimize wear and tear. On the other hand, this approach would not provide access for any potential visitors to this exceptional property and would not generate any revenue for its upkeep.

### 3.2.2 Option B: Create a House Museum

Operation of the house as a house museum, either year-round or on a limited basis, would require alterations to accommodate visitors and to meet applicable codes and regulations, including the Americans with Disabilities Act. Provision would have to be made for parking, including room for tour buses. Additional restroom facilities would be required; this need could be met, possibly, through construction of a separate visitors’ center on-site. Creation of a house museum would require storage or relocation of many family possessions and would disrupt family activities, at least during tours. A house museum would allow visitors to enjoy the house within a controlled environment without requiring a permanent, complete transformation of the house to accommodate overnight guests. As with Option A, maintenance and renovation of a house museum should follow the Secretary’s *Standards*.

### 3.2.3 Option C: Convert the House into a Bed and Breakfast

Of the options considered, operation of a bed and breakfast would be the most drastic change from the house’s original intended use. Space available for family members and their belongings would be extremely limited and lacking in privacy. Existing laundry facilities,
bathrooms, kitchens, and parking would be inadequate for such an intensive, "upscale" use of the house. Once upgraded, facilities such as the kitchen would be subject to inspections by appropriate agencies. Successful operation of a bed and breakfast would require the hiring of staff and professional management.

To explore this option further, the Jarrells are urged to consult with the owners of similar facilities to develop a more complete understanding of the physical alterations and management responsibilities involved. If the bed and breakfast option is under serious consideration, the necessary physical alterations and upgrades should be incorporated immediately into the renovations already in progress.

In lieu of a bed and breakfast, the Jarrells could consider adaptation of portions of the house for more "low-scale" accommodations, such as a youth hostel. This alternative would involve lower visitor expectations than a bed and breakfast but would help to accommodate the large numbers of young, international visitors that can be expected for the 1996 Olympics. Guests could be confined, for example, to the updated basement rooms if shower facilities and other basic amenities are developed. This alternative would create less displacement and inconvenience for the Jarrell family while providing rental income for upkeep of the property. As with other public-use schemes, renovations and upgrades would need to meet applicable codes.

3.3 Recommendations for Exterior

3.3.1 Widow’s Walk

Paint Removal

Excessive paint build-up should be stripped from salvageable parts by immersion in a chemical solvent. The chosen solvent should be tested by immersing a small sacrificial portion of original material to ensure that the solvent will not further damage the wood parts.

Repair or Replacement of Wooden Members

Wherever possible, complete surviving members should be reused. Repair of partially surviving members with wood filler or epoxy is not recommended due to the high level of exposure to elements and possible differences in coefficients of expansion. Where required, replacement members should be milled from specifications taken from measurement of the surviving members. Whenever possible, replacement members should be of the same type of wood as the original. If this is impossible, the new parts should be milled from CCA pressure-treated wood. If pressure-treated wood is used, a waiting period for drying is not needed prior to painting.
Part Three — Master Plan

Priming of Wooden Members

An even primer coat must be applied to pressure-treated wood prior to application of the finish coat of exterior paint. It is also recommended that all parts, old and new, be "back-primed" (primed on every surface) prior to construction. Back-priming has proven highly effective in preventing failure in structures under full exposure to the elements.

Caulking

All joints should be caulked before applying the finish coat of paint. Caulk rated for 40-year durability or better should be used. Care should be taken that all caulk joints be as small as possible and still seal effectively; excessive build-up of finish materials probably lead to the failure of the structure that has occurred.

3.3.2 Gutter System

Approach

The current gutter system should be replaced with a metal, fascia-mounted system. Care should be taken to arrest water damage during replacement and repair of the roof drainage system. All phases of repair should be done during dry season to minimize water damage.

Preparation for Repair

Four-mil plastic sheeting should be stapled over the old box gutter and stapled in place under the second or third shingle course above the gutter. Puncturing shingles with staples is not a concern because these shingles will be removed during repair. However, the smallest size and fewest possible number of staples should be used to minimize punctures through the shingles into the roof decking. Any holes left in a shingle retained at completion of the repair should be sealed from the underside with roof cement. If possible the plastic sheeting should be folded back on itself (rather than cut) in order to round the roof corners.

Before installing of the new gutter system, all soffit and fascia boards should be inspected. Damaged portions should be replaced with new work of the same type. If such parts are unavailable, the entire fascia and soffit should be removed and new boards of the same appearance selected. Following removal of the damaged fascia and soffit, framing members should be inspected and repaired if damaged. If there is damage only at the ends of rafters, joists or lookouts, these elements can be repaired through "sistering", in which a new short length of lumber of the same dimensions is fastened parallel to the undamaged portion of the existing element. This repair should not be attempted if the member is damaged at the point where it is fastened or jointed to a load-bearing stud or plate.
Repair

After repairing the underlying framing, the fascia and soffit can be repaired. The new soffit and fascia should be primed and painted prior to installation of new gutter system. At this stage the sheathing should be removed and roof shingles below the box gutter and at least two courses above should be removed along with the underlying roof felt, if any. Following removal of shingles, the box gutters should be permanently covered with a layer of exterior grade plywood nailed to the roof decking and rafters. It is unnecessary to replace any damaged decking, but if damaged decking is encountered, every effort should be made to fasten the new plywood into the rafters. The plywood should extend flush or just beyond the eave edge of the roof decking. The new decking should then be covered with roof felt prior to installation of new shingles.

Installation of Drip Edge

A metal flashing drip edge should be added covering both the new plywood and the original roof deck. The drip edge is a necessary component of the new system because the addition of the plywood will reduce the roof pitch at the edge and make the shingles more susceptible to rainwater backflow.

Reshingling of Roof

The roof should then be reshingled, tying in the new courses to the old with a thick bead of roofing cement applied under the last course of original shingle. If roofing nails are used sparingly to hold the highest new course in place, each nail head should be sealed with roofing cement.

Installation of Gutters

Many different profiles of hung metal gutters are available; one should be chosen to give the "cleanest" appearance in keeping with the architect’s original intent.

Downspouts should be mounted on the outside of the building. Original downspouts sections can be left within eaves, but their openings should be covered with new soffit boards or plugged with metal covers to prevent animal entry. Downspouts with a more traditional, perfectly cylindrical cross-section would be preferable to the modern standard of a rectangular cross-section. Care should be taken that new downspouts be tied into the existing ground drainage system. If the existing system is not accessible or functioning properly, downspouts should be extended at least 18 inches away from the foundation. A good local source for reproductions of historic roof drainage elements is Conklin Metal Industries, P. O. Box 1858, Atlanta, Georgia 30301, (404) 688-4510.
Some regrading near the foundation may also be necessary to insure proper drainage. Trees nearest the roof should be professionally pruned to drastically reduce the amount of fall foliage deposited in the gutter system. Gutter guard screens would be out of place on a home of this age; however, each downspout should be screened at its gutter opening to prevent clogging.

### 3.3.3 Bee Colony in Porch Column

**Approach**

This situation can best be addressed by removing the column rather than repairing it in place, for several reasons:

- The extent of the column damage can be assessed more accurately.
- The bee colony can be safely relocated to a new hive area on the property.
- Castings can be made of the undamaged half of the Ionic-style capital to mold an epoxy replacement for the damaged half. The capitals incorporate scroll volutes and cannot be accurately and economically reproduced from site measurement.
- Complete ventilation of the column shaft cannot be assessed or restored in its present position.

**Preparation for Repair**

Prior to attempting removal of the column, any missing or damaged porch boards should be replaced. These boards will have to bear the weight of temporary supports added during the column’s removal. Two load-bearing pads of two layers of two-by pressure-treated lumber should be constructed on either side of the damaged column directly over the masonry foundation wall and temporarily tied into this wall with metal fasteners. These pads will be used alternately to jack up the structure just enough to allow removal of the damaged column and to act as bases for temporary support beams or poles. Two support beams or poles should be used to support the structure temporarily while the column is removed so that each may act as back-up for the other in the event of a support failure. Once removed, the column should not be stored in a horizontal position as this will cause cracking of the column staves at their joints. The bee colony should be exterminated or removed. All insect structure and waste should be removed along with adjacent damaged wood.

**Repair and Reinstallation**

If possible, the surviving capital portion should be removed from the shaft. Molds can be cast from the surviving portion and new portions cast in epoxy for repair of this element. Any damaged staves should be cut off just above the uppermost barrel hoop added to the two
outside columns by the late Mr. Jarrell. These hoops are not original and do not add essential support or protection to the columns' integrity. However, the hoops should not be removed because they are part of the history of the structure and can serve to conceal the joint between old and new portions of the column staves. Care should be taken to alternate the heights of joints between adjacent repaired staves in the fashion of a castle turret. Prior to installation of the repaired column, each column base should be inspected to insure adequate air flow throughout the column length. The majority of column problems can be traced to a root cause of restricted ventilation. The paint selected should be permeable to water vapor to limit brick damage from trapped moisture.

3.3.4 Mold and Moss Growth

Growths of mold, mosses and spore ferns in the mortar joint along the foundation wall should be eliminated with a strong spray-on herbicide/fungicide. The damaged mortar should be scraped from the joint and the joint repointed (see Preservation Briefs in the Appendix). The entire wall should then be repainted. A cursory paint study should be done to assess if Cherokee Red was the original color.

3.3.5 Stained-Glass Windows

Many of the stained-glass windows show signs of lead fatigue in their lower portions. Repair cost estimates should be obtained from a glazier with experience in historic stained glass. These windows are in no danger of allowing water into the structure; they have all been covered with plate glass exterior storm windows. In lieu of repair, the windows' condition should be monitored periodically. Painted-over sections should be cleaned, and broken sections of glass should be repaired. (See Preservation Briefs in the appendices to this report.)

3.3.6 Exterior Staircases

Exterior staircases that have been removed or altered should be replaced, for reasons of safety, convenience, and historical appropriateness. For the stairway in the porte-cochere, the modern banister on the wall side should be removed and replaced with one that matches the banister on the balustrade side. If a matching element is not available, the existing banister should at least be cleaned and painted white to match the historic banister. For the missing stairway on the northeast elevation, a replacement should be constructed. Measurements can be taken from the existing stairway in the porte-cochere for milling of parts. A concrete pad in the back yard could be used as the grade-level landing. Care should be taken to tie the new stairway securely to the floor joists and sill plates.
3.3.7 Other Recommendations

The pipe and wire trellis on the right-side porch should be replaced with a wooden trellis more appropriate to the architectural vocabulary of the structure.

3.4 Recommendations for Interior

A recommendation is made to move the Mission-style furniture from the second floor stair landing into the Mission-style library on the first floor. The hanging light fixture in this room appears to be in original condition. The identical fixture in the adjoining room has been altered with little sensitivity for its design style. It has been painted white and Victorian-era style globes have been added. It is unlikely that this fixture can be stripped to its original bright bronze finish economically. It could be over painted with a spray paint intended for use on modern screen doors sold as the color "Anodized Bronze", which is readily available at many area hardware stores. The globe should be removed and replacements found that match as closely as possible the Mission-style globes in the library. A source for such globes is Rejuvenation Lamp & Fixture Co., 901 N. Skidmore, Portland, Oregon 97217, (818) 249-0774.

The swinging door between the kitchen and the breakfast room has been damaged and repaired in an insensitive fashion. It is one of the most interesting doors in the structure. It is a pine, six-panel, swinging door with a mahogany veneer applied to the breakfast room side and a glass pane in one of its panels. Every effort should be made to restore this door to its original condition.

In general, restoration efforts for the interior of the house should identify a particular historic period and then strive to restore finishes and fixtures to that period. Reproductions of historic wallpapers are readily available from specialty companies, and there are consultants who specialize in on-site paint analysis to identify color schemes from different time periods. Where feasible, restoration of interior finishes should be done with assistance from these types of consultants and suppliers.

3.5 Recommendations for Infrastructure

The major systems of the Zuber-Jarrell are currently undergoing renovation. General guidelines for the maintenance of infrastructure systems are covered in the Maintenance Plan presented elsewhere in this chapter.
3.6 Recommendations for Landscape and Archaeology

3.6.1 Landscape

Master Plan

A master plan for the landscaping of the Zuber-Jarrell House should be developed and implemented. A landscape architect should be hired to perform this task. The master plan will draw upon the survey information gathered for this Historic Structure Report and develop a detailed design for the future of the landscape, including specifications for plant materials and materials and patterns for hard surface features such as pavements, walls, and fences. The benefit of the landscape master plan is to:

- Create a sound functional relationships between site uses
- Lead to the improvement of environmental quality
- Provide a coordinated association between interior and exterior spaces
- Offer personal satisfaction to the clients
- Transform site problems into potential opportunities
- Take advantage of unique on-site and off-site features
- Stimulate people's appreciation for good design

The Master Plan will need revisions from time to time as the needs and circumstances of the Jarrell Family change; planning is, by nature, an ongoing process that is never "final".

If the property is developed into a "bed and breakfast" or into a historical site, the site should be accessible and usable by those who visit. (A simple map of the property and floor plan would be helpful to visitors.) In terms of planning for a historically appropriate landscape setting, an important decision must be made:

- Will the landscaping represent the particular period of the house as restored? (And, will maintenance be based on authentic or modern practices?)
- Or, will the landscaping remain relatively the same as it is today?

Maintenance

Based on the owner's knowledge about the landscaping of the property since purchase, it appears that much of the vegetation has remained the same for many years. In light of the established nature of existing landscape features, minimal alterations should occur. Basic maintenance of the present landscaping would consist of pruning, planting shrubbery around
the house foundation, cutting limbs, restoring groomed vines back to the arbors (unlike the present arbors that have overgrown, roaming weeds), and preserving, through regular tree maintenance, the variety of trees that are representative of a traditional historic landscape of the South (i.e. pecan trees, oaks and magnolias).

**Circulation and Parking**

The driveway of the property is a dominant element that occupies a sizable area of the front yard. If possible, cars should not be parked in the front driveway because they detract from the visual quality of the front facade. Instead, parking could be located in three locations: along Pasley Avenue; along Palmer Street (a zoning variance must be obtained to use this street, which is not in use currently); and behind the house. To provide parking in back of the house, entry into the site could occur in two places (see Figure 3.1 at the end of this chapter): Entrance Back Yard 1 -- Pasley Avenue; and Entrance Back Yard 2 -- Palmer Street.

The parking area located in the back yard should be large enough to accommodate a desired number of cars but not so large as to visually dominate the entire back yard. The small pecan grove should be retained if feasible. Pedestrian access from the rear parking area to the house’s entrance could be accommodated by adding a walk, possibly through the porte-cochere to the front steps. For easier access by visitors, there should be a drop-off area large enough to accommodate traffic. The Zuber-Jarrell Home already has a drop-off area that could be adapted for this specific purpose. This area is located at the shoulder of Flat Shoals Road (on Zuber-Jarrell property) perpendicular to Flat Shoals Road (see Figure 3.1).

Safety is a major factor where parking and circulation are concerned. Areas for foot traffic and vehicular traffic should be clearly marked. Walks should be at least 4-1/2 feet wide so that two people can walk side-by-side comfortably. Material used for walkways must be safe underfoot. Within the site, circulation should be continuous, easy, and free-flowing while following the authentic plan of the home.
3.6.2 Archaeology

The preliminary archaeological survey revealed several areas of archaeological interest around the Zuber-Jarrell house, particularly in the back yard. Given the intact condition of the area immediately surrounding the house, it should be possible to conduct further archaeological investigation aimed at: 1) interpretation of large areas of activity through sampling increasingly larger portions of the archaeological record (mapping the site onto a grid system, establishing permanent markers, creating a plan for digging test pits), and 2) the intensive investigation of more confined areas representing activities, structures or features.

It is recommended that future archaeological investigation be conducted in two broad phases. These phases will provide an increasingly more detailed picture of the site by concentrating progressively intensive examinations on areas of activity. Use of a multi-phase plan is advantageous in that it allows choices to be made throughout the course of the work, i.e., choices as to which areas are to be investigated and when the investigations are carried out. Ideally, the use of this type of research will permit the collection of a maximum amount of information while minimizing the expenditure of time and funds necessary to gather it.

3.7 Maintenance Plan

At the time this Historic Structure Report was prepared, Richard "Dick" Jarrell, son of John and Martha was engaged in extensive work on the house. Mr. Jarrell is updating utility systems, addressing deferred maintenance problems, and remodeling. Mr. Jarrell’s current approach to remodeling includes the use of modern reproductions of historic fixtures. He has even taken the time to replicate existing tile motifs in the new tile he is installing in bathrooms. While this type of sensitivity to the historic appearance of the house is laudable, this approach also creates the risk of confusing future visitors and historians as to which elements are original and which elements are replacements. To minimize this possibility, efforts should be made to maintain accurate records of any changes made to the structure and to incorporate these records into this Historic Structure Report as an appendix. These records should include:

- Dates of changes.
- Structural or decorative elements added.
- Significant changes to the original floor plan.
- Routing of updated utility systems.
- Identification of any utility systems disabled but not removed.

The following information would also be helpful to future researchers:

- Dates of residency of present and future occupants.
Part Three — Master Plan

- Extended visits by persons important to the family.
- Dates of any significant damage due to storm or fire.
- Significant changes to the property's surroundings, including regrading, repaving, utility upgrades, street or sidewalk dimension changes, or demolition of adjacent structures.

At present, Richard "Dick" Jarrell is very busy addressing the deferred maintenance issues that have developed since the illness and death of his father. However, a proactive maintenance plan for this valuable historic property should be developed as soon as possible. A cyclical plan for maintenance can be divided into four phases of action: assess, plan, maintain, and evaluate.

Initially, the four-phase cycle should be completed yearly. After some time, a two- to five-year cycle may be sufficient. In the temperate climate of Atlanta, it would be most efficient to assess all conditions in the late fall, plan work during the winter, maintain the building in the spring and summer, and evaluate the results early in the fall. This cycle should take a proactive approach of addressing problems before they become acute. Forms relevant to each phase are included in the appendix of this Historic Structure Report to aid in maintaining the structure. Also recommended is "Cyclical Maintenance for Historic Buildings" written by J. Henry Chambers and available from the National Park Service.
Plan for Parking and Circulation

- Indicates parking and drop-off areas
Part Four
Bibliography
4.0 Bibliography

Atlanta City Directories, 1924, 1941.


DeKalb County Plat Map, Book 12, page 105, June 1941.

DeKalb County Probate Court, Executor's Letters, January 1988.


Jarrell, Martha. Personal taped interview conducted by Ruth Gore and Pamela Sparacino on October 1, and 15, 1994.


Secretary of the Interiors Standards for Rehabilitation. 1990.
Part Five
Appendices
National Register Nomination Form And Attachments
I. NAME OF PROPERTY

List all names by which the property is and has been known. Explain the meaning of each name according to one or more of the following rationales: (A) original owner or builder; (B) significant persons or events associated with the property; (C) original or later uses of the property or activities that have taken place on the property; (D) innovative, unusual, or distinctive characteristics of the property; (E) accepted professional, technical, family, or traditional names; and/or (F) other (explain).

See attachment, Page 1, Section I

II. LOCATION OF PROPERTY

A. Address

1. Street name and number, or highway name or number (indicate whether highway is a federal, state, county, or city route).

   810 Flat Shoals Avenue, S.E.

2. If rural, give directions from nearest city or major highway intersection, or attach location map.

   NA

3. City or vicinity Atlanta, Georgia

4. County DeKalb

B. U. S. Congressman and Congressional District John Lewis - 5th District

C. Original location x or moved _____ (check one). If moved, provide the following information on an attachment: (1) date(s) moved; (2) reason(s) for move; (3) method of moving; (4) previous location(s) and distance from current location; (5) character and appearance of previous location and its surroundings (include photographs and a sketch map if available); (6) character and appearance of current location before move (include photographs and a sketch map if available); and (7) effect of the move(s) on the architectural integrity of the property.
III. CLASSIFICATION (check as appropriate)

- Building or Structure
- Site
- Object
- Other (explain)

- Occupied
- Unoccupied
- Preservation work in progress (explain)

20-room home - is best described in the Enclosure #2 which is the architect's drawing of all four floors.

Current Use Private Home

IV. DESCRIPTION OF PROPERTY

A. Narrative Description

The narrative description should be straightforward and factual. It should be based on a thorough examination of the property. Most, if not all, of the following points should be addressed. For each point, the narrative may consist of single words, phrases, sentences, or short paragraphs, as appropriate. Professional terminology is not required but may be used. Use the backs of these pages or attach additional sheets if necessary.

1. Overall character and appearance of property, including style, type, period, and general arrangement

   See Attachment, Page 1, Section IV, A-1

2. Exterior materials, finishes, and craftsmanship

   See Attachment, Page 1, Section IV, A-2

3. Exterior details, ornamentation, hardware, and craftsmanship

   See Attachment, Page 1, Section IV, A-3

4. Interior arrangement, organization of interior spaces

   See Attachment, Page 1, Section IV, A-4
5. Interior materials, finishes, and craftsmanship

See Attachment, Page 2, Section IV, A-5

6. Interior details, ornamentation, hardware, and craftsmanship

See Attachment, Page 2, Section IV, A-6

7. Structural system, including type(s) of structural system(s), kinds of structural materials and joints, and craftsmanship

See Attachment, Page 2, Section IV, A-7

8. Historical mechanical systems, utilities, and services (such as heating and ventilation equipment, plumbing, electric wiring or gas piping, fixtures, etc.)

See Attachment, Page 2, Section IV, A-8

9. Grounds, including natural terrain and landscaping

See Attachment, Page 2, Section IV, A-9

10. Outbuildings (identify, locate, date, describe briefly, state current and previous use(s), and explain relationship to property)

See Attachment, Page 2, Section IV, A-10
11. Archaeological potential, if known or reliably inferred (sites of previously existing structures, landscape features, or activities)

See Attachment, Page 2, Section IV, A-11

12. General character and appearance of the property's surroundings, and relationship of property to its surroundings

See Attachment, Page 2, Section IV, A-12

13. Changes to the property, including alterations, additions, demolitions, and remodelings, and their dates (either list here or add to the appropriate categories above)

See Attachment, Page 2, Section IV, A-13

B. Condition (check one)

- Excellent (recently restored or rehabilitated; well maintained)
- Good (structurally and cosmetically sound; in need of only routine maintenance)
- Fair (structurally sound but in need of cosmetic repair as well as routine maintenance)
- Poor/Deteriorated (in need of structural as well as cosmetic repair and routine maintenance)
- Ruinous (in need of reconstruction)
- Unexposed/Below Surface

C. Acreage of property (approximate) 2 acres

D. Boundaries of property. Briefly describe and justify the proposed boundaries of the property. Explain the choice of boundaries according to one or more of the following rationales: (1) intact historic boundaries; (2) remaining intact historic acreage associated with the property; (3) current legal boundaries; (4) environmental considerations (natural terrain, landscape features, views, aesthetics, etc.); (5) concentration or distribution pattern of significant historic resources; and/or (6) other (explain)

The current legal boundaries of the property are in the DeKalb County Records, Volume 17, page 33A. See Enclosure #4 for a copy of this plat, Land Lot 175, District 15, Dekalb County Tax Records, P. 28.
E. Photographs

Provide one set of photographs of the property and surrounding area (non-returnable). Black and white or color prints, snapshots, or instant prints are acceptable; slides are not acceptable in lieu of prints. Expensive, professional quality photographs are not required, nor are enlargements, but all photographs should be sharply focused, well framed, and properly exposed. All photographs must also be identified and dated. Exterior photographs should be keyed to the sketch map (see below); interior photographs should be keyed to the floor plan (see below). There is no required number of photographs—provide just enough to give a good representation of the property. Photographs may be used to illustrate the narrative description above. At a minimum they should include exterior views of all sides of major structures, exterior details, major interior spaces and details, outbuildings, landscape features, and the surroundings of the property. See Enclosure #5 (map of property also enclosed).

F. Floor Plan(s) of Principal Buildings

Provide one or more floor plans of the principal buildings and structures on the property. Floor plans do not need to be drawn to scale; freehand sketches are acceptable. They should be drawn on 8-1/2 x 11 inch paper or folded to fit in a standard letter file folder. Floor plans should include the overall arrangement of interior spaces; the approximate location of windows, doorways, stairways, fireplaces, built-in furniture, porches, etc; additions, alterations, or previously existing parts of the structure; approximate scale or dimensions; north arrow; date; the name of the property; and the name of the person or agency who prepared the floor plan. See Enclosure #2 for the architect's drawing of the building.

G. Maps

1. Provide a sketch map of the property. The sketch map does not need to be drawn to scale, nor does it need to be professionally prepared; freehand sketches are acceptable. The sketch map should be drawn on 8-1/2 x 11 inch paper or folded to fit in a standard letter-sized file folder. It should include all existing buildings and structures on the property, principal landscape features, sites of previously existing structures or landscape features, current land uses if acreage is extensive, proposed boundaries of the property, north arrow, approximate scale or dimensions, date, name of property, and the name of the person or agency who prepared the map. The relative size, distance and relationship of structures and landscape features on the property should be indicated as well. Structures and landscape features must be identified by name, type, date, and use on the map or keyed to a legend. Photograph locations should also be marked on the sketch map.

2. Provide a copy of the plat map and/or the county tax map for the property. If this map is used as the sketch map, provide an additional unmarked copy. Be sure to include the title or identification number and the source of the map.

3. Provide the U.S.G.S. quadrangle map sheet for the property, if available. Identify the location of the property with a light pencil only. Do not make any other marks on this map.

All maps and photos are a part of Enclosure #5, and Enclosure #6.
V. HISTORY

A. Summary of Historical Facts

1. Original owner or occupant  
   John William Zuber, 1892-1927

2. Subsequent owners or occupants (give dates)  

3. Original use of property  
   Private Home

4. Subsequent uses of property  
   Private Home with rooms rented on occasion.

5. Architect or engineer  
   Unknown

6. Builder or contractor  
   John William Zuber

7. Other artists or craftsmen  
   Unknown

8. Date of construction  
   1904-1906

9. Date(s) of significant alterations  
   mid 1950's

B. Historical Narrative

The historical narrative should be a brief factual account of the history of the property, from its origins to the present. If appropriate, organize the narrative according to historical periods. Include important dates, people, events, activities, lifestyles, conditions, legends, etc. associated with the property. Refer to the buildings, structures, landscape features, and acreage of the property as appropriate. Place the history of the property in the context of the historical development of the locality and the region and, if possible, the state and the nation. Use the back side of this page or attach additional sheets if necessary.

See Enclosure #3. A dialogue is used for this section between Jane Zuber-Daniels, the 84 year-old daughter of the original builder, and Martha Frances Mitchell Jarrell, the 74 year old widow of the late John Milton Jarrell. In this dialogue the use of the home from 1907 to 1927 and the use of the home between 1954 to 1994 has been described.
SIGNIFICANCE

A. Areas of Significance

From the list below, check the "areas of significance" that you believe may apply to the property. If you check "other" be sure to explain.

____ archaeology-prehistoric
____ archaeology-historic
____ agriculture
x architecture See Enclosure #1
____ art
____ commerce
____ communications
____ community planning
x conservation
____ economics
x education
____ engineering
____ exploration/settlement
____ industry
____ invention
x landscape architecture
____ law
____ literature
____ military
____ music
____ philosophy
____ politics/government
____ religion
____ science
____ sculpture
____ social/humanitarian
____ theater
____ transportation
x other (specify)

B. Statements of Significance

For each "area of significance" checked above, write a short statement explaining why you believe the property is historically significant in this respect (use the back side of this page or attach additional sheets if necessary). This statement should stress the historical importance - not the history - of the property. Indicate why you believe the property deserves to be included in the National Register of Historic Places. Be sure to place the property in its local and regional historical context; if possible, put the property in a state or national context as well.

See Attachment, Page 3, Section VI B.
VII. SOURCES OF INFORMATION

The following are suggested sources of information which should be consulted to adequately research historic properties. Please refer to "DOCUMENTING A STRUCTURE IN GEORGIA" (Kenneth H. Thomas, Jr., 1977; available from the Historic Preservation Section) for further guidance on the location of records, research techniques, sources, and interpretation of data. A notation should be made on every entry indicating whether or not the source was consulted or available and, if so, if it was useful. All notations should provide the complete bibliographical citation. Dates of citations are particularly important. It is not necessary to provide a copy of all material consulted; however, it would be appreciated if copies could be submitted for those entries marked by an asterisk (*).

* Architectural Plans (cite the date, title or legend, and location): See Enclosure #1

Biographical Sketches: See Enclosure #1

Census Records - Agricultural: Atlanta City Directory 1924
Manufacturing: ___________________________
Population: ___________________________

City, Business, Social and Telephone Directories: Directories from 1905 to 1993

City Records at City Hall - Building Permits: None
City Tax Records: DeKalb County, 1892 to 1993
City Council Minutes: None

County Historian (unpublished works, interviews): ___________________________

County Histories: See Enclosure #1 (bibliography), The Historic Resource Book, published by the Atlanta Urban Design Commission

County Records at County Courthouse - Deeds: 1905
Estate Records: 1892 tax records, Land Lot 175, District 15, P. 28

Gazetteers: NA

Historic American Buildings Survey (HABS): NA
Historic American Engineering Record (HAER): NA

Insurance Records: NA

Interviews (who, when, where, by whom): See Enclosure #1, bibliography

* Maps and Plats (historic) - particularly useful are land ownership maps, bird's eye views, railroad maps, privately-owned maps such as plats: See Enclosure #4

Newspapers (especially centennial or anniversary editions): See Enclosure #6 for local papers.

Oral Histories (who, when, where, by whom): The Jarrell and Zuber family members.

* Photographs and Postcards (historic): See Enclosure #4

Personal/Family Papers (letters, diaries, recollections): Papers of Jarrell and Zuber families
Periodicals/Magazines (professional business, popular) - particularly useful are architectural magazines such as Southern Architect and Building News (since 1889) and Industrial Index (since 1912); Manufacturers Record (since 1882)

For local use, see Enclosure #6

Place Name Data: ___________________________________________________________

* Sanborn Fire Insurance Maps (located at local insurance offices and University of Georgia Geography Library and at Georgia State University on microfilm):

NA

Tax Digests (located at State Archives if after 1870 or sometimes available at the County Courthouse if earlier): DeKalb County Courthouse

Other, specify: ___________________________________________________________

VIII. PROPERTY OWNERSHIP

A. Property Owner

1a. Name(s) of property owner(s)  John Milton Jarrell, from 1932 to present

1b. If owned by an organization, corporation, agency, or other group, give name and title of responsible official

NA

2. Mailing address NA

3. Telephone number NA

B. Legal Description

1. Location of legal description Bordered on three sides by streets: Flat Shoals, Paisley, and Palmer

2. Deed Book # 452 Page # 598 (attach copy) See Enclosure #7

3. Plat Book # Vol. 17 Page # 33A (attach copy or provide tax map, and parcel numbers). See Enclosure #7, Tax Records, Land Lot 175, District 15, P. 28

IX. FORM PREPARED BY

Name  Martha Frances Mitchell Jarrell

Title and Organization, if any  NA

Mailing Address  810 Flat Shoals Avenue, S.E.

Telephone Number  (404) 627-9701 Date  October 15, 1993

Please explain your relationship to or interest in the property  The owner
(X) REASONS FOR REQUESTING NATIONAL REGISTER LISTING

Check all that apply

- Recognition (explain) It is historic in its own right, but it also represents life in this area for a hundred-year period, and it represents the southern lifestyle of Antebellum days.

- Grant Assistance (explain; have you inquired as to the availability of grants or received a grant application?) I understand it is not available.

- Tax Incentives (explain; have you inquired about the applicability of tax incentives or received application forms?) Not at this time.

- Protection (explain need) Needs to be protected for its own historic sake as well as what it represents.

- Other (explain) An idea for a modern day bed and breakfast &/or historic site -- less than 5 minutes from Interstate 20 and only 15 minutes from the downtown area: Omni, Dome, Stadium, World Congress Center, Olympic Center five minutes from the Cyclorama and near Piedmont Park.

(XI) PUBLIC OR PRIVATE SUPPORT FOR NOMINATION OF THE PROPERTY

A. Does the owner support nomination of the property to the National Register? Yes x No ____ (If "no", explain _______________________.)
B. Have any of the following been informed about the nomination of this property to the National Register, and what has been their involvement, if any, in the nomination process? Be as specific as possible. Letters of endorsement are not required at this time but may be attached, if available.

1. county government See Bernice Vincent and reference list of page 6.

   Enclosure #1.

2. city government Recognized as a landmark in the Atlanta Urban Design Commission.

3. local historic society or preservation organization In process.

4. neighborhood, homeowners', or civic association I work with President of East Atlanta Planning Association.

5. business association Research underway for a bed and breakfast site.

6. other During the East Atlanta Festival, motor tourists and carriage-drawn tourists come through the site.

C. Is the nomination of this property part of a larger formal or informal preservation program in the area? Explain Besides it as a historical site as an island unto itself, it is also near the East Atlanta area where the East Atlanta planners are working toward revitalizing the whole area.

Please return this form to the Area Planning and Development Commission that serves the County this property is in if a preservation planner is identified (see enclosed Regional Preservation Planning Services list).

If no preservation planner is identified on the enclosed list, please return to:

Historic Preservation Section
Georgia Department of Natural Resou
Suite 1462
205 Butler Street, S.E.
Atlanta, Georgia 30334

404/656-2840

(10/86)
Enclosure #1 - Landmark Proposal

Enclosure #2 - Architect's Drawing of all 4 floors

Enclosure #3 - Dialogue

Enclosure #4 - Plat Record

Enclosure #5 - Photos and Maps of grounds

Enclosure #6 - County Records of Deeds and Maps

Enclosure #7 - Newspaper write-ups
The John W. Zuber House
810 Flat Shoals Road S.E.
District 15, Land Lot 166
Dekalb County, City of Atlanta

Constructed: circa 1906
Architect unknown

Description and Statement of Significance:

The John William Zuber House located on Flat Shoals Road S.E. approximately one half mile south from the intersection of Glenwood Avenue S.E. and Flat Shoals Road S.E. is a fine example of Classical Revival architecture. Inspired by a growing national interest in the use of classical designs and forms in architecture, The Classical Revival style was popularly employed in the designs of American residential architecture at the turn of the century. The return to classical forms was especially befitting to Atlanta, as classical styles evoked associations of the grand old Southern plantation homes that were a part of The South's proud heritage. The Zuber House is thus significant to the city of Atlanta for its architectural style and quality, and for its cultural associations.

The Zuber House is a two story white painted wood frame house that manifests many of the characteristics of The Classical Revival Style. The house is a simple rectangular block fronted by a Greek Style portico with four Ionic columns. Round arched leaded glass windows flank the front doorway on either side. Above these windows on the second floor are stained glass port-hole windows. Although the facade of the building appears symmetrical at first glance, it is not. The sides of the house are treated differently to provide interesting character defining elements that add to the whole. The front porch is extended to wrap around the right side of the building. Also on this side is a projecting bay window. The left side of the house is treated as a flat surface to which is
attached a porte cochère. The house is also decorated with carved brackets that support a second story projection over the front doorway.

The interior of the house is reportedly as lovely and decorative as the exterior. One feature of interest is the mahogany staircase. It is not known in what condition it still exists, however this feature was foremost in the memory of Mr. Zuber's daughter, Jane Daniels.

John William Zuber:

John William Zuber was born on May 10, 1867 in New York. He was the oldest child born to John Zuber and Margaret Wolff Zuber, who emigrated from Germany in the mid 1800's. Seeking a better life for their children, the Zuber's moved to Atlanta when the young John Zuber was four years old. Fulfilling his parents' dreams, John Zuber became very successful in the wholesale lumber business, owning his own company, The J.W. Zuber Wholesale Lumber Company.

At the age of thirty seven, Mr. Zuber married Gertie Rogers from Chattanooga, Tennessee. She was thirteen years younger than he. In anticipation of raising a family, Mr. Zuber built the house on Flat Shoals Road for his bride. They reportedly moved in after the wedding on January 5, 1907, and had their first child William J. Zuber approximately one year later. The Zubers had a second child named Jane in 1909, and then eight years later, the couple had twin daughters named Elizabeth and Barbara. Having lived a full and prosperous life, John W. Zuber died on April 10, 1936.

The John William Zuber House:

Relying on information from Dekalb County Deed Records, Mr. Zuber began purchasing the land on which to build his house in 1892. Between this year and 1904, he acquired thirty seven acres. There is no record of a building permit however, the house was reportedly completed in 1906. It is also reported
that the Zubers did not move in until after their marriage in 1907. The family lived in the house until 1927.

Although today The Zuber House is located within the city limits of Atlanta, when the house was first built it was located in a very rural part of Dekalb County south of the Atlanta city line. Mrs. Daniels remembers that for many years the house had no street address other than Flat Shoals Road. The 1924 Atlanta City Directory was the first year to list the Zuber's residence as 764 Flat Shoals Road. Prior to that time, the address was listed as Flat Shoals Road or just East Atlanta. The street address was then changed to its present address of 810 Flat Shoals Road in 1941.

Originally set on thirty seven acres, The Zuber House today is situated on two acres of land, yet it retains its elegance and grandeur within its present orientation. The house is set back a good distance from Flat Shoals Road and is approached by an unpaved circular driveway. It is also sheltered from the main road by large trees that act to create an aura of a stately plantation home situated in an isolated rural area.

When first constructed The Zuber House was quite secluded from any neighboring structures. On the Zuber's property was a small house for the servants that was located behind the main house. Mrs. Daniels remembers that her father owned some cows and a horse, which would suggest that there was a barn on the property at one time. Mr. Zuber also reportedly had a small garden in which he grew raspberries, strawberries, grapes, and other fruits. An unusual feature of the landscape that still exists are the linden trees that Mr. Zuber imported from Wales. Rumored that the blossoms could be used to make tea, Mr. Zuber found these trees especially interesting. Although the family only tested the tea on one occasion, the trees do contribute to the overall character of the property.

At some point during the Zuber's residence, Mr. Zuber reportedly gave part
of his property to his wife's two sisters and their husbands on which they each
constructed a home. Although neither The Atlanta City Directories nor The
Dekalb County Deed Records offered any information on the dates of construction,
or the dates of residence of the McCuen and Methzin families, the homes reportedly
were located across Flat Shoals Road from The Zuber House.

The Dekalb County Deed Records show that Mr. Zuber sold his property on
Flat Shoals Road to several buyers between 1926-1928. The family reportedly
moved from the house in 1927. The Atlanta City Directories list the new residents
as Dr. and Mrs. Richard and Anna Nelson, who lived in the house until 1930.
Between 1931-1940 a family by the name of Tumlin and a family by the name of Hardy
lived here. In 1937 the home was purchased by John M. Jarrell and the Hardy family
continued to rent from him until he moved here in the early 1940's with his

The Community of East Atlanta:

The Zuber House is located in the East Atlanta section of Atlanta. Originally
a sparsely populated farm community on the outskirts of the Atlanta city limits,
East Atlanta was annexed to the city of Atlanta on January 1, 1909. This created
the new ninth ward. Once annexed, the area began to develop into a thriving
commercial and residential area. Prior to this development, there was one
general store on the north corner of Glenwood Avenue and Flat Shoals Road. This
store, J.W. McWilliams and Son General Merchandise, was opened in 1889 and served
as a trading center and post office for the community for many years.

At the turn of the century, The Metropolitan Street Railway Company began
service to the area linking it to other parts of the city. The rail-line,
which reportedly ran north-south along Moreland Avenue to Glenwood Avenue,
helped to stimulate the development of The East Atlanta Business District, located at the intersection of Glenwood Avenue and Flat Shoals Road. The Atlanta City Directories show that commercial development began approximately in 1910 with the construction of The East Atlanta Bank Building, and increased every year. By 1920, the business district included such shops as W.B. Owens Meats, McWilliams and Son General Merchandise, Marbut and Minor Grocery, The East Atlanta Bank, W.W. Woodcock Barbershop, B.T. Maynard Shoe Repair, and V.W. Thompson Florist. The development of East Atlanta as a residential community paralleled that of the commercial district. Today one finds traces of homes that date from The Victorian Era through the 1960's.

The 1960's was a decade of change for the community. With the construction of Interstate 20, Flat Shoals Road was terminated just north of The East Atlanta Business District, cutting off the area from easy access to all points north. Business reportedly declined, crime increased, and the area's racial mix changed from predominately white to black.

In 1984 a neighborhood revitalization effort was begun by The East Atlanta Merchants Association and The East Atlanta Neighborhood Association. While the area has certainly experienced a comeback, proponents for revitalization continue to work towards attracting more business to the district.

Conclusions:

The Zuber House is an architecturally significant structure based on the quality and style of the workmanship, and its relationship to the national and local movements of historicism in architectural design. Taken in the context of its setting and the period of its construction, The Zuber House is also a contributing structure to The East Atlanta Community as it remains in its original form as a monument to the neighborhood's rural roots, and a symbol of its prosperity.
REFERENCES

Atlanta City Directories, 1905-1989.
Dekalb County Deed Records, 1892-1950.
Dekalb County Plat Records, Volume 17, p. 33A.
Mrs. Bernice Vincent, Interview by Betty Jo Terry, Tape Recording, March 6, 1985, Dekalb County Historical Society, Decatur, Georgia.
Official Map of Dekalb County, Georgia, 1915. Maynard, Carter, and Simmons. (Geological, Mining, and Civil Engineers).

Criteria

Group II (3) (5) (7) (9) (10) (11)
Group III (3)

Findings

The proposed nomination of The John William Zuber House meets the above criteria for a Landmark Building or Site as established in section 16-20.004 of the code of ordinances for The City of Atlanta.
Conversation on a tour of the home in 1992 between Jane Zuber-Daniels, the 84 year-old daughter of John Zuber, the builder of the home and Martha Frances Mitchell Jarrell, the 74 year-old widow of John Milton Jarrell, whose family has been in the home over fifty years. Martha is the present owner of the home.

The tour begins outside of the home, as they walk around to the side porch.

Martha: Jane, tell us about the grounds and some of the things you remember about the buildings that are non-existent today.

Jane: Well, we had a barn, I remember, because we had animals and we had horses and we had a surrey with the fringe on top. I remember that we kept it in the barn. We also had a smokehouse. We had a home down the hill for the servants - about down where Eastside Street is today. There might have been some more houses, but one thing I remember about the smokehouse is that it burned. It burned up, and cooked all the ham. We had to eat the ham. We ate ham, and we ate ham, and we ate ham. One day I had an invitation to visit a friend down the road, and I was so glad because I wanted to get something else to eat, and to my surprise when I got there her mother served ham because my mother had given her some of our ham.

Martha: Tell me, did you really have a big farm here?

Jane: Well, we had 37 acres. My father might be called a country gentleman farmer. He grew a lot of food. He grew fruits and vegetables, and we had a lot of fruit trees, and we had farm animals. I remember there was a creek that ran down behind our house where we liked to go play. On our way to the creek we'd always pass the strawberry patch, and we managed to walk very slowly through that strawberry patch. I remember climbing the Chinaberry trees in the back yard. You know, their limbs grow low so that children can get up in them easily and have a good time. But I love the yard the way you have it. And I know you've enjoyed it.

Martha: Oh yes, we had to put up our fence. You know, I had a friend who put a fence around her back for the children to play before she put furniture in her living room, and I think we have felt about the same about our back yard. We had five swings in the back - one for each child, and we had sand boxes where we dumped a big truckload of sand every year. We had plastic swimming pools and we had chestnut trees and peaches and we had low limbs on the chestnut tree like your Chinaberry tree, and we enjoyed that. We had a prolific apricot tree and we had ivy on the entire fence around the back yard. One winter, it was so cold we lost all the ivy on the fence, and we were so disappointed because we just thought that was there forever. At the same time, that 20-foot stone wall around the President of Georgia Tech's home lost all of its ivy.

*They walk around to the front porch.*

Martha: Well Jane, did you enjoy the Linden trees like we have?

Jane: Oh, we were told that the blossoms made good tea, and we tried it once. We didn't like it, but we loved the fragrance every spring, and we loved that carpet of golden leaves every spring.
when the first set of leaves fell to the ground. We had golden leaves falling from the tree twice a year - once in the spring and once in the fall, and the fragrance from the blossoms lasted about a month or two.

As they enter the front hall.

Jane: Well you kept everything so well.

Martha: Yes, my husband was the Mr. Fix-it. He did much of the maintenance himself. He grew up in what is now the Jarrell Plantation Museum. And his father, B. R. Jarrell, was really an architect, although he just had an AB degree from Mercer University. He built bridges and churches and houses, and he was just an incredible craftsman. My husband returned home after World War I and stayed until he was 25 years-old to help his father complete building the 1920 house at the Plantation. This is the private home which is not on the regular tour. My husband came to this home with his father to examine it when he was thinking about buying it. His father said, "I want to see the attic and the basement." After he looked at those two areas he knew of the craftsmanship and the lumber and he saw it was well-built. He told my husband that this was the best buy.

Jane: Yes, my father was in the lumber business, and he chose the best lumber for this home. And if there was one little knot-hole there, he would nail something over it so it would be airproof.

Martha: I noticed that your father was almost 40 years-old when he came here with his bride, and my husband was older when I came here. When we came into the home the first time after our wedding, instead of taking me over the threshold he made a little ceremony out of taking the key off the ring and presenting it to me as he presented the home to me, and I stood right there and thanked him and thanked God and pledged a Christian home. When we had five children in three years and eight months - we had two sets of twins - my doctor said, "Are you trying to fill up that big house?" I understand you had twins in your family, too.

Jane: Yes, I have twin sisters. It must be in the house.

They enter the front door.

Jane: Oh, you did the woodwork over.

Martha: Yes, I know you love that mahogany, and it must have been beautiful in the twenties, but sixty years later it was not beautiful any more. We could not get anybody to refinish it for love or money, and we kept waiting and looking and during one summer vacation my daughters decided they would do it. They had gone to all the open houses and asked people about how they refinished their wood, and they finally found a way to strip it and rinse it with ammonia and water. And when they got it down to the natural wood they decided then to leave it and just use tung oil. We get a lot of compliments on it.
Jane: Well, it's pretty. But it's different.

Martha: The main thing that people have noticed is that it lightens up the hall so.

They enter the foyer.

Jane: Oh, I love these window seats. I just love to sit there and read and when company would come, she would read on one side and I would read on the other. And my mother would say, "Well why do you have company if you're just going to read all the time she's here?" And I said, "Well she doesn't have a reading seat like this at home, and I like company when I read."

Martha: Our children love playing in the whole house too. And my son wrote a paper at school and said what I like about my home the most is there are so many places to hide. Yes, we've played up there on the balcony overlooking the hall. My daughters had tea parties up there too. Well Jane, there are five fireplaces in the house. Did you use them very much.

Jane: Very rarely at the beginning or end of a season, our heating system as far as I can remember, were all hot water radiators from one coal furnace in the basement.

Martha: Well we use the same system and it's still working fine, except we did convert the furnace to gas instead of coal.

Jane: We had a spinning wheel down there by the fireplace.

Martha: Where did you put the Christmas tree?

Jane: We put it up there on the first landing of the stairs.

Martha: Well that's a good idea. We always put it by the fireplace. There's one place here that we could put it that it would go up and be taller than one floor high. But I had thought about putting it on the landing and we will have to do that. We enjoyed clustering furniture around this fireplace, and it's a cozy little private visiting when the house is full of people.

They enter the dining room.

Martha: What are your special memories of this room?

Jane: Oh, on one occasion I remember we had a beautiful roasted turkey on one end of the table and on the other end we had a pig with an apple in his mouth and raspberries for his eyes.

Martha: My, you had a luau right here in your home.

Jane: Yes, and we had a bridal shower once and my twin sisters, who were about 4 years old, were dressed up like a bride and a groom, and they sat in the middle of the table as part of the decoration.
Martha: Even though there were no physical changes in the two main floors of this living space, we used it in many different ways. We used this big dining room as a living room and as a den or a great room - a get-together room for everybody in the home - it was so big! And we used the breakfast room as our main dining room. They say it takes a heap of living in a house to make it a home, and in that way, we well qualify as a home - all the ways that we've used the different spaces. On occasion, every room in the house became a playroom, and I had all my treasured artifacts up high on this China molding, but my son's ball found its way to one of my vases that I could very well call a vaz. My daughter threw a pillow and broke a treasure that my husband had given me. It was on that top shelf. All five of these rooms made a fine racetrack for the children. But finally, we settled down and made a dining room and have enjoyed it so as a dining room, and everyone enjoys this big gas-bowl-style chandelier. I've never seen one like it except in a Holiday Inn down in Forsyth, Georgia.

They enter the breakfast room.

Jane: We used this room for family dining and we used the dining room for company dining.

Martha: We've enjoyed this Tiffany shade. We refinished this cabinet and found about four coats of paint on it - with every wipe we would find another color of paint.

Jane: I remember that peephole there in that glass window in the swinging door and the servants would look through that little window and see if we needed anything. Our favorite servant was Minnie. Minnie went with my mother to Florida and stayed with her as long as she lived. At first, Minnie did the laundry, then she graduated to be a cook. But the thing that fascinated me was this one real tall man. He was so tall, he had to bend way over to look through that window. He helped around here on the inside and on the outside. I remember he drove the horses with the surrey and sometimes he would help here in the kitchen. Later he went to be a porter with Southern Railroad. He was fascinated by my twin sisters. (You know, twins were not as usual in that day as they are now.) And he would bend down and watch them eat and they didn't understand why he would want to watch them eat. They got tired of all the attention.

Martha: Yes, at times my children got tired of all the attention too. One day they were going along and a group past them said, "Look there, look there two" - and the whole group backed up and passed them again. When they were majorettes we found it never rained enough to get the football players off the field. But on one occasion, it rained so hard that even the football players left the field and as the majorettes left, one of my twins got her foot hung under a wire and she fell. Everybody felt so sorry for her in that sequin suit and those white boots. As she got up and got along her way the other twin came along and fell in the same spot on the same wire. This guy said, "Look there - she did it again." We had a lot of twin stories. I would take them to Rich's, and by the time I would line them up to get on the escalator, I'd have about 25 people looking at us and smiling, and one of my daughter's said, "They are all smiling at you, mama." They didn't know that they were smiling at them. To them, they were just ordinary. On one occasion somebody said what kindergarten are you from.
They enter the kitchen.

Martha: This box up here, where the servants were called for room service - do you remember that?

Jane: Well, I know it's there, but I don't really remember us using that.

Martha: That two gallon jug you see on the refrigerator was dug out from under the crawlspace under the porch. It was half buried in the ground when we found it and we were so proud to get it cleaned up and up here.

Jane: Yes, my father made wine in the basement.

Martha: Well, you had a lot of scuppernongs and grapes around here for wine making.

They enter the small hall.

Martha: I wondered why they had lavatories out here in the hall, but someone told me that people would come in and want to clean up before they went to the rest of the house. Do you remember?

Jane: I remember that the lavatories were outside of the restrooms.

Martha: Well, on one occasion when my bathrooms were busy, one guy needed to take a bath and go out real quickly. He came out here and took a bath in this lavatory, and I remember seeing him put his feet up in the lavatory and wash them. And I had told him when he came in here to make himself at home, and so he was making himself at home - washing his feet right out there where everybody could see him.

They enter the living room.

Martha: What are your memories of the living room?

Jane: Well, it was more like a regular parlor, but this den next door is what I remember a lot of activity in. It was a combination of a den and a library.

Martha: Well this room to us has been a nursery, a playroom, an apartment and a den. We've always enjoyed this fireplace - that shield and that cross, and we like the chandelier. We stripped the brick that had been painted a lot of times, and gradually got back to what I imagine it would have been when you were here.

Jane: Yes, I remember my grandfather sitting over there. He had a white beard and white hair, and he would sit in a black leather chair and that would always fascinate me.

Martha: Did you have your surrey in this porte cochere?
Jane: No, it was in the barn but later when we bought a car we used this entrance.

*They walk upstairs and we enter the master bedroom.*

Martha: Well, this room is so big and it takes a lot of furniture to fill it up. I know it was your master bedroom too.

Jane: The thing I remember about this is the early morning sun that came in here every morning and also the moonlight that shined in here at night time.

Martha: Well, the bed is a reproduction of President Madison's bed. It came from Biggs. The children loved this room. They liked to sleep in here and there was not room in the bed for all five of them, so we kept a mattress under it and played like it was our trundle bed. When we overflowed on my bed, we'd pull out the mattress and they would sleep down there on the mattress. The rest of the furniture in this room came from the Kimball House when it was razed in the late 1950's, and I still have the purchase invoice behind this piece of furniture over here. I have three bedrooms on this floor that are furnished with antiques.

Jane: Well, it's different, but I like the way you decorated it.

Martha: The windows and the bed have the same style dress that they had in the 1950's, but we had to replace draperies once. We enjoy adjoining bath.

Jane: Yes, it was our big full bathroom. The rest of the area was restrooms and lavatories. And they were all in another room and outside in the hall.

Martha: We love that big tub with the claw feet. That Sitz bath made a wonderful child's bath.

*They enter the room across the hall.*

Martha: This was my girls' room, and one time when they went away to camp I surprised them when they came back by having it decorated with new wallpaper. They didn't know I was going to do it. I had everything lined up for the workmen to go to work the day they left so he'd be finished when they came back. When they came back, they said, "Oh mother, I knew you were going to do it, but I didn't know it was going to be this pretty." Neither did they know I was going to do it at that time. It was a real surprise.

Jane: Well one time I went away to camp and when I came back I had a new bedroom suite in this room.

Martha: Well it seems like this room was enjoyed by all of us.

*They go down the small hall to the room adjoining the sunroom.*
Martha: This small room here has been used as a living room and a bedroom for me. How did you use it?

Jane: Oh, we used it as our play room.

Martha: Well what a great idea. It would be just right for a playroom.

Jane: Yes, we had a lot of fun in this room and this is our sleeping porch.

Martha: Oh, well we are using it as an efficiency apartment, so I don't have to go downstairs for everything.

Jane: Yes, we had four big double feather beds out here, and we slept out here the year-round.

Martha: Oh, in the winter time?

Jane: Yes, have you ever snuggled down in a feather bed? Well it was just as warm as toast. This was screened in originally, and later my father closed it in with windows. This should be a sleeping porch.

Martha: Oh, you're going to take away my apartment. Well, I think it would be a good sleeping porch, and I saw down at Rich's recently they were advertising feather beds.

_They go upstairs._

Jane: Well this was one big attic.

Martha: Yes, we built four rooms out of what was one big attic. My sons each had a room up here. Everyone loves crawling up through that roof window onto the widow's walk.

Jane: We use to go up there and sleep and one time we snuck out on the roof and was playing when we were found.

Martha: Well you had banisters on the widow's walk so you could really go up there and feel safe.

Jane: Yes.

Martha: I have wanted to replace the banisters for some time. It would just crown the house and make it look like the original plan. We like to go up there and see Stone Mountain and watch the fireworks and see downtown Atlanta.

Jane: And when I first married, I came up here to take a sunbath and I thought I was away from everything and everyone, when suddenly I realized that there were nests of bumblebees way up
there four floors from the ground. I could take a little honey bee, but big black bumblebees - I let them have the turf, and I never did enjoy sunning up there any more.

Martha: Well this is as high up as we can go.

_They leave and start down the steps._

Jane: Oh, this was so nice of you to let us just come in and go through your whole house like this in every little nook and cranny.

Martha: Yes, we've been from the basement to the dome. Well, I never could say how much I have enjoyed and appreciated your visit.

Jane: I've enjoyed it so much myself too, and you were so nice, and I'll be anxious to know what happens to the home.
I. NAME OF PROPERTY

Researchers are calling the property the Zuber-Jarrell home. The name Zuber is used because John William Zuber, the builder, purchased the property in 1892, and he started building the home shortly after 1900. It was registered in DeKalb County in 1906. He brought his bride here to make it his own home in 1907, and his family lived here until 1927. The name Jarrell is used because John Jarrell purchased the home in 1937. It was registered in DeKalb County in his name in 1939 which means his family has lived here 54 years, and they still own the home. A proposal name if it is a historic site has been Linden Lane or Linden Lodge, named after the avenue of Linden trees that line the drive at the Pasley Street entrance. These trees were imported from Wales as a gift to his bride in 1907. They shed their leaves twice a year and have real fragrant blossoms for about a two-month period in the springtime.

IV. DESCRIPTION OF PROPERTY

A. Narrative Description

1. The home evokes the image of a grand old southern plantation home and the house is far enough from the street to depict its rural roots.

2. See Enclosure #1 for its proposal for nomination to the Landmark Building for description of the exterior building and finishing and craftsmanship.

3. Further details are described of all the exterior in the research paper and Enclosure 1A, which was written by Lauren A. Cotton.

4. The front door opens into an imposing entrance to a large foyer. On the other end of the front hall furniture is clustered around a fireplace for informal visiting, and window seats are on each side of the front door. A large dining room with china molding and a bay window area suitable for afternoon tea is on the right side as you enter the front door. Adjacent to that is a breakfast room that leads into the kitchen area. Left of the front door is a parlor-type living room which opens into a den/library. The 3 large double sliding doors that connect the dining, living, and den areas emphasize the feeling of openness. See Enclosure #2.
5. There are hardwood floors, a massive three-landing stairway and a stairwell opening into an area where there is a ceiling two floors high. There is a countryside mural alongside the stairway.

6. A stained glass sunburst is directly over the front door and there is a beveled glass window on each side of the front door. There are six other stained glass windows that can be seen from the hall area. There are two portholes of stained glass windows in two front closets on the second floor, which decorates the house at night from the outside. There is also a stained glass window in the bathroom as well as the old fashioned claw foot bathtub.

7. Being in the lumber business, the builder, John William Zuber, chose the best of materials and craftsmanship for his own home.

8. The same heating system is used that was used in 1906. The hot water radiators heat the entire house from a furnace in the basement. The ventilation is enhanced by transom over all six doors on the second floor, and they are placed so that if there is any breeze from north, east, south or west, it will circulate throughout the entire floor. In the 90-year life of the home all maintenance of the pipes and wiring and plumbing have been updated. Even though they have been maintained as need required, part of the systems are still the original.

9. In the front yard, there are six large old oak trees, two magnolia trees, two grape arbors, several pecan trees, and six Linden trees. They all lend to the authenticity of the history of the home. In the back yard are pecan trees and fruit trees.

10. The property and all the original outbuildings which are now nonexistent are described by the daughter of the builder in the dialogue in Enclosure #3.

11. There is no archaeological potential of the 37 acres because in 1926 or 1928 the property was sold to several different buyers, and at the present time city streets cover all of the original 37 acres, except the two-acre block where the home is located.

12. The two-acre block is surrounded by streets on three sides. Behind the house is Palmer Street, bordering one side is Pasley Street, and the front of the house borders Flat Shoals Avenue. The other side has wooded property where a neighbor presently lives, who has lived there since the early 1920s. The front yard is fenced with a decorator's fence and the back yard is fenced in with a six-foot chain-link Cyclone fence. It also has a screen on the fence for privacy. The home being in the middle of the property gives it a lot of front-yard space and back-yard space. There is enough back yard space for a large prolific garden, which has been there through the years, or six or eight townhouse-type buildings could be built there.

13. Nothing has changed on the first floor or the second floor, and this was deliberate to preserve the architecture of the home. However, on the basement level a two-bedroom apartment with a bath and a living/cooking/dining area was built in the 1950s. This replaced a laundry unit, and on the top floor where there was one large attic has been filled in to
make four rooms - three bedrooms and a large bathroom area. There is room in the basement for 2 more efficiency apartments.

VI. SIGNIFICANCE

B. Statements of Significance

As shown throughout this research paper, this site is of historical, educational, and architectural significance and the landscaping helps interpret life in the South and America in the early 1900s. "Other" is checked because if this were used as a bed and breakfast site, it could better interpret the site. Flat Shoals Avenue was formerly an old Indian trail and one of the oldest roads in this area. The "big old white house" on Flat Shoals has intrigued passers-by for 90 years. In the days when it did not have a number or a neighbor, everyone knew this site. It was reported when the Zuber girls were shopping at Rich's the surprised clerk asked, "Don't you have a street number?" And the girls answered, "No, but he knows where we live." Since 1950 people drive by at Christmas time to see the windows on all four floors lighted with all white candles. A Jarrell daughter overhead a mother at PTA, "I just had to drive over here so I could see the old big white house all lit up."

This area played a permanent part in the Civil War, and just a few blocks down the street is where General McPherson was killed. There is a monument there to him. Also a neighborhood street is named for him, as well as Ft. McPherson. It was told that John Zuber, father of John Williams - the builder of the home - was a German immigrant, who enlisted in Buffalo, New York in August 22, 1863, and was assigned to the first New York Light Artillery Regiment, Battery I. He came through there with Sherman's army. When he saw the destruction of Atlanta he vowed then that he wanted to come back and help rebuild this area that had been destroyed. His dream was fulfilled by his son, John Williams. John Zuber came to Atlanta with his family in 1871. The property here on Flat Shoals was bought in 1892 by John Williams, and construction of the home began shortly after the turn of the century. John Williams was a contributing citizen to this area. He bought timberlands in all the southeastern states. He had an office in Five Points downtown. He bought property in the Carolinas, Alabama, and in Florida. There is a town in Florida named Zuber after him. Zuber is between Ocala and Marion City. It is about nine miles north of Ocala. Although it is unincorporated now, it is still on the map. He was never in retail lumber business. He bought the timberlands and sold the lumber as trees. Much later his own son had a retail lumber company in Atlanta, The Zuber Lumber Company. At the age of 37, January 6, 1907 he married Gertie Rogers from Chattanooga, Tennessee and they came to this home as a bride and groom in 1907. The Linden trees that line the drive were imported from Wales as a wedding gift to the bride. It was told that the blossoms made good tea. He thought he had planted a half a dozen tea trees in this yard for his family, but when the family tried the tea, they didn't like it. But they enjoyed the blossoms that are so fragrant every spring for at least a month.

This home depicts the life of this area of Atlanta and the South for the last 90-year period. It is also representative of antebellum days. It is as near an antebellum home as you will find in the Atlanta area.
The Secretary of the Interior's Standards for Rehabilitation
The Secretary of the Interior is responsible for establishing standards for all national preservation programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places.

The Standards for Rehabilitation, a section of the Secretary's Standards for Historic Preservation Projects, address the most prevalent preservation treatment today: rehabilitation. Rehabilitation is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

The Secretary of the Interior's Standards for Rehabilitation

The Standards that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent or related new construction.

The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

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

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

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

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

Note: To be eligible for Federal tax incentives, a rehabilitation project must meet all ten Standards. The application of these Standards to rehabilitation projects is to be the same as under the previous version so that a project previously acceptable would continue to be acceptable under these Standards.

Certain treatments, if improperly applied, or certain materials by their physical properties, may cause or accelerate physical deterioration of historic buildings. Inappropriate physical treatments include, but are not limited to: improper repointing techniques; improper exterior masonry cleaning methods; or improper introduction of insulation where damage to historic fabric would result. In almost all situations, use of these materials and treatments will result in denial of certification. In addition, every effort should be made to ensure that the new materials and workmanship are compatible with the materials and workmanship of the historic property.

Guidelines to help property owners, developers, and Federal managers apply the Secretary of the Interior's Standards for Rehabilitation are available from the National Park Service, State Historic Preservation Offices, or from the Government Printing Office. For more information write: National Park Service, Preservation Assistance Division-424, P.O. Box 37127, Washington, D.C. 20013-7127.

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Preservation Briefs
Number 2

Repainting is the process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar. Preferred techniques vary depending on the visual and physical nature of the mortar. In historic structures, the process should be reversible and should not alter the appearance of the building. The best, and possibly only, way to achieve this is to apply a penetrant repainting system, such as the Cemcrete Mortar+ system. This technique is used in all cases where the mortar's deteriorative condition is due to internal damage, such as the back-painted condition or masonry damage from mortar or brick failure. It is also used in the repair of historic buildings and is an integral part of historic rehabilitation projects. Following these guidelines, successful repainting can be achieved.

Identifying the Problem

The decision to repaint is most often related to some obvious sign of deterioration (Figure 1) such as deteriorating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plasterwork. However, it is important to recognize that repainting alone will not solve all these problems. Therefore, the first step in the process of identification should be to examine the extent of any repainting work. Leaking, cracks in gates, differential settlement of the building, and crack repair involving these problems should be recognized as signs of deterioration and should be dealt with immediately. Without such action, mortar deterioration will continue and any repainting work will be wasted. This is true for both masonry and stonework.

Budgeting and Scheduling

It is important to recognize that repainting will probably be both expensive and time-consuming due to the extent it takes and the special materials required. However, it should also be emphasized that it is not only possible, but desirable to repaint only those areas that require work rather than an entire wall, as is often specified. Recognizing this at the outset may prevent many restoration efforts from becoming prohibitively expensive.
Archaeology
Field Report
INTRODUCTION

Reports on archaeological work carried out on historic sites in America have come to be characterized through their emphasis on the description of the history of the site involved, followed by a description of the architecture and the artifacts recovered. Woven through this description is a concern for the chronology of the site and the objects and features discovered.

The goal of this investigation was to conduct a brief surface survey to identify any archaeological features associated with the historical occupation of the Zuber-Jarrell house site as part of a comprehensive Historic Site Report. The history of this house site mirrors on a small scale those changes which constitute the urbanization process and an examination of the development of the Zuber-Jarrell property through time could serve to sample change throughout the Atlanta area.

METHOD OF COLLECTING AND RECORDING SITE INFORMATION

Because it is imperative to study the site as a whole unit, the preliminary archaeological investigation was carried out in such a way as to encompass as much of the site as possible. The first stage of research is the discovery or preliminary stage which serves to guide more intensive archaeological investigations to follow later. In the preliminary stage only broad patterning of data is sought.

The time allotted for the Historic Site Report was limited, therefore, I concentrated all of my efforts to producing a preliminary surface report. I walked the acreage in order to assess the area. As I walked, I recorded all of my findings in a notebook. I am transcribing and including those notes as part of this report. I also took a limited number of photographs. Where appropriate the photographs include either a ruler or trowel for scale and I tried to orient the subject to pertinent background markers. The location of photographs are also referenced in the notes.

The site was not on a grid system and no permanent markers were installed. Therefore, all measurements are approximate.

This survey was completely non-intrusive. All collections were from the surface. No attempt was made to dig test pits or to disturb the site in any way. Each collection was placed in a consecutively numbered bag and correspondingly noted. The artifacts collected from this project will be returned to the Jarrell Family.
INTERPRETATION

(SEE TRANSCRIPTION OF FIELD NOTES)

The Zuber-Jarrell house was once only a small portion of a larger interconnected home site. According to records, originally the grounds encompassed servants quarters, barns, and other outbuildings. However, now the house itself is on a fraction of its original acreage and this relatively small area does not include any of the aforementioned buildings.

In my opinion the front yard is relatively archaeologically sterile. Historically, front yards have in the south been used as an extension of the front porch. The yard would have been kept in the most orderly fashion maintainable because it was the area in constant public view and therefore a reflection of the family, so the lack of material is not an anomaly.

However, one notable feature in the front yard is the driveway. Observing that the curb cuts from Flat Shoal Road are not in alignment with the current driveway and that Paisley Drive intersects a portion of the original acreage that contained servants quarter’s and outbuildings, I feel the current driveway has been altered. Additionally, the port cochere would have been an important link with the original driveway. Therefore, I believe the original drive connected with the port cochere, allowing deliveries to be made to the kitchen and rear of the home and then continued along the west side of the home toward the outbuildings. The curve of the fence may indicate the path of the original driveway.

Both sides of the house are now in extensive use, covered in overgrown various vines and foliage. I hesitate to make interpretations without further investigation.

The rear of the Zuber-Jarrell home (North Side) has several features of archaeological interest. On the west side of the home two granite steps lead from the driveway under the port cochere to the backyard. In the time of the Zuber occupation the backyard would have been known as the kitchen yard and contained elements essential to food preparation. A cement porch has been added to the rear of the house directly behind the basement door. Robert Jarrell expressed to me in a conversation 10-01-94 that adjacent to the covered area, in a bathroom renovation project, he excavated a bottle along with other historic materials. The brick landing, also in this area, was identified by Tommy Jones as the original kitchen steps landing. This may be a prime area to direct future investigations.
Directly behind the rear porches is an area identified to me by Robert Jarrell on 10-01-94 as the location of a chicken coop. He stated that the coop was converted to a tool shed by his father. The building he described was wood with brick footings. The area pointed out to me did show a depression and the trees had stress lines 15'-20' up, possibly indicating clothes lines or other roping off.

Perhaps the most interesting archaeological feature is the mound in the Northeast corner of the lot. I believe investigations could reveal building and cultural materials associated with all occupations of the house site.

RECOMMENDATIONS

Recommendations concerning the nature of future archaeological investigations at Zuber-Jarrell are as follows. Given the intact condition of the area immediately surrounding the home, it should be possible to conduct further work aimed at: 1) the interpretation of large areas of activity through sampling increasingly larger portions of the archaeological record, (mapping the site onto a grid system, establishing permanent markers, creating a plan for digging test pits), and 2) the intensive investigation of more confined areas representing activities, structures or features.

In summary, I recommend that future archaeological investigation be conducted in two broad phases. These phases will provide an increasingly more detailed picture of the site by concentrating progressively intensive examinations on areas of activity. The employment of a multi-phase plan is advantages in that it allows choices to be made throughout the course of the work; choices as to which areas are to be investigated, and when the investigations are carried out. I hope that the use of this type of research will permit the collection of a maximum amount of information while minimizing the expenditure of time and funds necessary to gather it.
Zuber-Jarrell House, 810 Flat Shoals Road, Atlanta, GA

From the Southwest corner of the property I walked Northwest.

Along the fence I observe concrete conglomerates. Less than 1/2" in diameter possibly part of gate footing.

Under Linden tree 1 large broken rocks of varying composition—granite, concrete.

The base of the trees closest to flat Shoals Road are all stacked with brick. Possibly from the road.

Near SW Linden tree 2 metal plate covering city water.

Shrubs obscure ground directly in front of the house.

NOTE—Curb cut at SE drive at Flat Shoals/indicated by brick and metal possibly old gate footings.

Approx. 35' from the gate I collected a metal object possibly a portion of a gate. Bag ZJ 1.

Driveway at the Paisley gate contains brick fragments.

Today I walked the entire front yard including the driveway. I made 1 collection.
TRANSCRIPTIONS OF NOTES MADE OCTOBER 15, 1994

Zuber-Jarrell House, 810 Flat Shoals RD, Atlanta, GA

Observation—Land begins to slope behind house

Photograph of footing in cement on SW shoulder of Flat Shoals RD

Walking inspection of SE side of the house

Photograph showing the elevation of the driveway SE facing S
Progress impeded by thick vines and foliage along fence

Note—Yard gently rolls

1 brick 2nd tree from house E side

Concentration of broken rock along fence approaching house

Observed bits of broken brick in dirt drive SE side of house

Examination of east side of house—scattered debris flush with wall wooden box, vent cover, brick, paint can, innertube, pipes, metal

Walking inspection front of house South face, traversing E to W E side brick, gutter pipe (sterile)

W side of stairs a depression containing paint chips. possibly swept from porch

Walking inspection SW side of house. Port Cochere—under stairs earthen build-up concentrated debris discarded buckets, metal pipes, brick
Photograph of W wall under port cochere

Walking inspection of W yard from driveway N foliage along fence unable to view
Photograph of fence. Observed several slabs of concrete

Note—curve of fence possibly along old drive

Entering back yard form W gate
Photograph gate portion of yard looking E house adjacent to PC

Photograph 2 granite steps from PC drive.
NW wall of house. Note brick. Earthen mound against house—discarded building material noted
Photograph cement landing below steps an addition

Brick landing noted NW side of house 44" by 10" Tommy Jones identifies as original step landing
Photograph

Under porch storage material, sink, wheel barrow, lawn mower
Photograph

Walking inspection along NE wall assorted brick and rock in light scatter

Along E fence 2 bricks "Calhoun Brick Co."
Photograph

Brick concentration at far SE fence corner—looks like back fill to stop erosion

Continuing along NE fence 10 bee hives

IMPORTANT NE corner of property—mound containing brick, rock glass, earthenware and metal 175" long, 24" high
1 photograph facing E
1 photograph facing S
1 photograph facing N
Note higher elevation that the rest of the yard
Owner stated it was where stuff piled in yard was thrown so the mower wouldn’t hit it

Moving W modern shed
Note severely uneven ground

Bee hives along W fence

Evidence of tree stumps

Note stress lines on trees approx 15-20 feet up
Photograph
Brick conglomeration under same tree

Note slight depression in ground at the location pointed out by Robert Jarrell as the location of the chicken coop/tool shed
Zuber Jarrell House
810 Flat Shoals Ave
Atlanta GA
Photos taken October 1984
Zuber-Jarrell House
Photos taken October 1994
810 Flat Shoals Ave
Atlanta, Georgia