



Tampa Bricks & Mortar

Architectural Review &
Historic Preservation

February 2019

Volume 7, Issue 2

February 2019 Public Hearings:

Architectural Review

Commission— Feb 4th

Feb 6th

6:00 PM

Historic Preservation

Commission—

No meeting this month

Barrio Latino

Commission— Feb 26th

9:00 AM

- ◆ The Historic Preservation Commission (HPC) recommends historic districts and individual landmarks for designation.
- ◆ The Architectural Review Commission (ARC) oversees the individual landmarks and three historic districts:
 - ◆ Hyde Park,
 - ◆ Tampa Heights,
 - ◆ Seminole Heights.
- ◆ The Barrio Latino Commission (BLC) oversees the Ybor City Historic District.

Justification for Paint Removal from Wood Siding

A cautionary approach to paint removal is included in the guidelines to the Secretary of the Interior's Standards for Rehabilitation. Removing paints down to bare wood surfaces using harsh methods can permanently damage the wood; therefore such methods are not recommended. Also, total removal obliterates evidence of the historical paints and their sequence and architectural context.

A primary purpose for painting wood is to exclude moisture, thereby slowing deterioration of a building's exterior siding and decorative features and, ultimately, its underlying structural members. Another purpose for painting wood is, of course, to define and accent architectural features and to improve appearance.

Unfortunately, complex maintenance problems may be inherited by owners of historic buildings, including areas of paint that have failed beyond the point of mere cleaning, scraping, and hand sanding. Further removal of paint from historic buildings should be avoided unless absolutely essential. Once conditions warranting removal have been identified, the general approach should be to remove paint to the next sound layer using the gentlest means possible, then to repaint. Practically speaking as well, paint can adhere just as effectively to existing paint as to bare



Blistering paint on wood siding

wood, providing the previous coats of paint are also adhering uniformly and tightly to the wood and the surface is properly prepared for repainting: cleaned of dirt and chalk and dulled by sanding.

If painted exterior wood surfaces display continuous patterns of deep cracks or if they are extensively blistering and peeling so that bare wood is visible, then the old paint should be completely removed before repainting. The only other justification for removing all previous layers of paint is if doors, shutters, or windows have been "painted shut," or if new wood is being pieced-in adjacent to old painted wood and a smooth transition is desired.

Walk Tampa: Black History Tour

Through a partnership with the Tampa Bay History Center, historian Fred Hearn leads a black history walking tour through a portion of downtown Tampa. The tour begins at the Robert Saunders Public Library on Nebraska Avenue and explores the social, political, musical, and religious traditions of African-American life in Tampa. Central Avenue was the commercial corridor for the

city's African-American community from the 1890s through the 1960s. Located in The Scrub, an area settled by freed slaves after the Civil War, the proximity of so many black-owned businesses drew people to the area and allowed business owners to help each other. Over the years, The Scrub developed its vibrant business district and became a cultural destination for black musicians. By the 1930s, Central Avenue

offered everything: schools, churches, lodges, a library, physicians and dentists, an attorney, grocery stores, newspapers, movie theaters, a hotel, and nightclubs. The construction of I-4, Urban Renewal, and public housing projects led to the demise of Central Avenue. In its place now is a park named for Perry Harvey, Sr., founder of Tampa's Longshoremen's Local 1402 and well-known civil rights leader.

Architectural Review & Historic Preservation

1400 N. Boulevard, 2N
Tampa, FL 33607
Phone: 813-274-3100, Option 3

Dennis Fernandez — Manager
813-274-7706
dennis.fernandez@tampagov.net

Ron Vila — Historic Preservation Specialist
813-274-8236
ron.vila@tampagov.net

Elaine Lund — Historic Preservation Specialist
813-274-3313
elaine.lund@tampagov.net



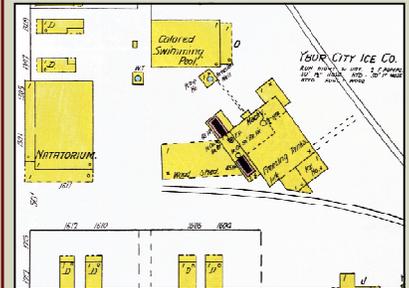
<http://www.tampagov.net/historic-preservation>

The June 1894 issue of *Ice and Refrigeration Illustrated* announced that the Ybor City Ice Company was building a natatorium on the lot adjoining its factory. The baths were to use the surplus water condensed on the factory's ammonia coils, a flow of 100 to 200 gallons per minute of warm water. Located at the corner of 6th Avenue and 13th Street, the building for the natatorium measured 50'x80', with a roof made partly of glass, affording light and ventilation. The 30'x60' pool had a depth varying from three to eight feet, with a springboard and a trapeze over the deep water for divers. A toboggan slide was included in the plans, along with six bath and 16 dressing rooms, "with toilets, etc.," arranged around the side of the building.

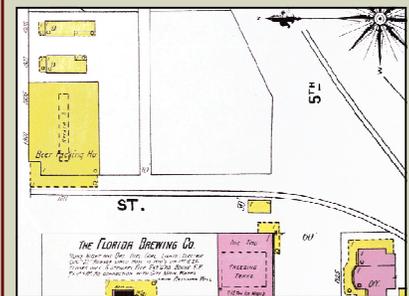
Police Captain LaPenotiere acted as the superintendent to ensure that no disorder or objectionable characters would be permitted, and separate hours were provided for ladies.

In 1897, the ice works succumbed

to a fire, started in a nearby laundry, and it was rebuilt across 13th Street, directly adjoining the Florida Brewing Company. The natatorium served as a beer packing house in its final years. It was replaced with a two-story brick warehouse in 1906.



1895 Sanborn Map



1899 Sanborn Map



FIRST MOUNTED MASKED TROUPE OF THE KINGDOM OF GASPARILLA, 1904

Edwin D. Lambright, born in Brunswick, Georgia, in 1874, was long-time editor of the *Tampa Morning Tribune*. Lambright also wrote the widely-acclaimed 1936 book on Florida pirates: *The Life of Gasparilla or Last of the Buccaneers*. This book was financed by Ye Mystic Krewe of Gasparilla, the organization that had run Tampa's annual Gasparilla Carnival since 1904. The book, which was not available for sale to the general public, provided a comprehensive overview of the Gasparilla legends (attempting to separate fact from fiction) and the history of Ye Mystic Krewe, its members, and the festival.

In March 1904, Miss Louise Frances Dodge, society editor for the *Tribune*, was planning a May Music Festival and, wanting to extend the celebration over three or four days, took a suggestion from Mr. George W. Hardee, formerly of New Orleans. Mr. Hardee suggested developing a series of activities, including a street pageant, water sports, a costume ball, and other incidental events, based around the story of the pirate Gasparilla. Mr. Hardee had recently cruised along the Florida coast and become enamored with the pirate's legend. He quietly engaged several social and civic leaders in secretly planning the first invasion. Ye Mystic Krewe of Gasparilla was formed with 40 members.

On the third day of the May Festival, the masked Krewe, in pirate costumes rented from New Orleans, rode on horseback into

the grounds of the Tampa Bay Hotel. The First King of Gasparilla arrived at the scene in a festooned landau drawn by two horses. The parade proceeded to Courthouse Square, where the pirates were greeted by the May Festival's distinguished leaders and guests. The pirates returned the following night for the Festival Ball, during which the King and his court revealed the Queen and her maids and the knights and ladies paid homage to the royal couple. Before the end of the ball, the identities of the Krewe members were revealed, with Edward Roach Gunby, a prominent Tampa lawyer, as the King. Following the success of the first Gasparilla Carnival, Mr. Hardee and the Krewe members soon began planning Gasparilla II. With the exception of the years 1907-1909 and 1918-1919, the Tampa's pirate festival has continued every year.