Metropolitan Historic Zoning Commission

Inglewood Place NCZO Design Guidelines

INGLEWOOD PLACE DESIGN GUIDELINES

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METROPOLITAN HISTORIC ZONING COMMISSION

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I. INTRODUCTION

WHAT IS REVIEWED:

IN A HISTORIC LANDMARK OVERLAY

- *New construction (primary and secondary structures)*
- *Additions – increased footprint, height or building envelope of an existing structure*
- *Demolition (in whole or in part)*
- *Relocation of structures*
- *Construction of appurtenances (with the exception of portable storage buildings less than 100 square feet)*
- *Signage*
- *Repairs and Alterations to existing structures*
- *Setback Determinations*

IN A HISTORIC PRESERVATION OVERLAY

- *New construction (primary and secondary structures)*
- *Additions – increased footprint, height or building envelope of an existing structure*
- *Demolition (full or in part)*
- *Relocation of structures*
- *Construction of appurtenances (with the exception of portable storage buildings less than 100 square feet)*
- *Signage*
- *Repairs and Alterations to existing structures*
- *Setback Determinations*

THE NEIGHBORHOOD CONSERVATION ZONING OVERLAY

Please also see *MHZC Handbook*.

Neighborhoods in more than two thousand towns in the United States use historic zoning as a tool to protect their unique architectural characters. There are quantifiable reasons for historic zoning: it gives neighborhoods greater control over development; it can stabilize property values; it decreases the risk of investing in one's house; it promotes heritage tourism; it protects viable urban housing stock; it preserves natural resources by conserving building materials. And there are less quantifiable, but equally important, reasons for conservation zoning -- it protects our past for future generations, it nurtures a sense of community, and it provides a sense of place.

Historic zoning overlays are **locally** designated and administered by the Metropolitan Historic Zoning Commission (MHZC), an agency of the Metropolitan Government of Nashville and Davidson County. Historic zoning overlays are applied in addition to the base or land-use zoning of an area. *Historic zoning overlays do not impact use.*

Like the National Register of Historic Places, neighborhood conservation zoning honors an area's historical significance. With that recognition, certain exterior work on buildings—new construction, additions, demolition, and relocation—is reviewed to ensure that the neighborhood's special character is preserved.

There are three types of historic zoning overlays: historic landmarks, historic preservation, neighborhood conservation. In addition to the projects reviewed in a neighborhood conservation zoning overlay, historic preservation and historic landmark overlays also review exterior alterations to existing buildings -- like replacing siding or installing a fence. Overlays with historic preservation or historic landmark zoning are not more historically significant than those with neighborhood conservation zoning; rather, the MHZC with neighborhood input and direction of the Council member determined that this overlay is most compatible with the goals of the neighborhood and the MHZC.

I. INTRODUCTION

WHAT ARE THE DESIGN GUIDELINES?

The Metropolitan Historic Zoning Commission (MHZC) is the architectural review board that reviews applications for work on properties within historic zoning overlay districts. Its nine members, appointed by the mayor, include representatives from historic zoning overlays, the Metropolitan Planning Commission, the Metropolitan Historical Commission, architect(s) and others. Design review is administered according to a set of design guidelines. The guidelines are criteria and standards, developed jointly by the MHZC and the residents of the neighborhood, which are used in determining the architectural compatibility of proposed projects. The guidelines provide direction for project applicants and ensure that the decisions of the MHZC are not arbitrary or based on anyone's personal taste.

The guidelines protect the neighborhood from new construction or additions not in character with the neighborhood and from the loss of architecturally or historically important buildings.

By state and local legislation, design guidelines for historic overlays must be in accordance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*—criteria developed by the National Park Service and used by private and public preservation organizations throughout the country. (Please see I.B.)

IN A NEIGHBORHOOD CONSERVATION OVERLAY (NCZ0)
(also B&B Homestays)

- *New construction (primary and secondary structures)*
- *Additions – increased footprint, height or building envelope of an existing structure*
- *Demolition (in whole or in part)*
- *Relocation of structures*
- *Setback Determinations*

WHAT IS NOT REVIEWED IN AN NCZO

- *Work that cannot be seen from the public right-of-way (not including alleys). To avoid a possible violation, the project should be evaluated by staff for assurance that a Preservation Permit is not necessary.*
- *Temporary Structures are ones that are erected for a period of 90 days or less and does not have permanent foundations.*
- *Portable buildings are those that are no larger than 10' × 10', do not have permanent foundations, designed and used primarily for the storage of household goods, personal items and other materials, are used on a limited basis and are not hooked up to utilities.*
- *Temporary banners/signage*
- *Temporary construction trailers*
- *Painting of wood*

I. INTRODUCTION

PURPOSE OF THE DESIGN GUIDELINES

Within the zoning ordinance, "historic zoning" is used as the general term for Nashville's three types of zoning overlay districts applicable to historic properties: historic landmark, historic preservation, neighborhood conservation. The references to historic zoning in the ordinance and design guidelines are to be understood as neighborhood conservation zoning overlay, or simply conservation zoning for Inglewood Place.

A. Design guidelines are criteria and standards which the Metropolitan Historic Zoning Commission must consider in determining the appropriateness of proposed work within a neighborhood conservation zoning district. Appropriateness of work must be determined in order to accomplish the goals of historic and neighborhood conservation zoning, as outlined in Article IX (Historic Zoning Regulations), Metropolitan Comprehensive Zoning Ordinance:

1. To preserve and protect the historical and/or architectural value of buildings or other structures;

2. To regulate exterior design, arrangement, texture, and materials proposed to be used within the historic district to ensure compatibility;

3. To create an aesthetic appearance which complements the historic buildings or other structures;

4. To foster civic beauty;

5. To strengthen the local economy; and

6. To promote the use of historic districts for the education, pleasure, and welfare of the present and future citizens of Nashville and Davidson County.

I. INTRODUCTION

B. *By state law, all design guidelines for neighborhood conservation zoning overlays must comply with the* Secretary of the Interior's Standards for Treatment of Historic Properties*:*

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

2. *The historic character of a property shall be retained and preserved. The removal of historic materials or 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 historical 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.*

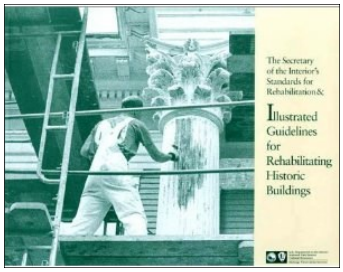
7. *Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means necessary.*

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.*

The full set of Secretary of Interior Standards may be found online at www.cr.nps.gov/hps/tps/standguide/



I. INTRODUCTION

Initially planned in 1909, the Inglewood Place Historic District, including its 1919 and 1933 country club expansions, is eligible at the local level under Criterion A of the National Register of Historic Places in the area of community planning and development, and Criterion C in the area of architecture.

The Period of Significance begins in 1909 when Inglewood Place was laid out through the fifty year marker of 1966. In addition to 1909, significant dates include 1919 with the initial subdivision of lands associated with the East Nashville Golf and Country Club, and 1933 when the latter was further subdivided and lots fronting east Shelton Avenue laid out.

Inglewood, a suburb of Nashville, adopted its name from Inglewood Place, the second oldest planned neighborhood within the area. The suburb of Inglewood has its beginning with the introduction of the streetcar line in 1891. The line connected downtown Nashville to Inglewood, running along Gallatin Road north to Howard Avenue. The latter being among the first roads to develop in Inglewood Place. Prior to the introduction of the streetcar and the inevitable suburbanization of the city of Nashville, the area which would develop as the Inglewood suburb was occupied by large farmsteads and agricultural land.

Inglewood Place

I. INTRODUCTION

Community Planning & Development

The Inglewood Place Historic District is an exemplary illustration of early- to mid-20th century movements in suburban planning and design occurring across the country. Its initial development is reminiscent of the early streetcar suburbs and planned rectilinear suburbs, and is the second planned residential development in the suburb of Inglewood. Its later development and expansion also embodies characteristics of the Twentieth Century movement known as the Garden and Country Club Suburbs.

Beginning in 1891, a streetcar line leading from downtown Nashville along Gallatin Road extended up to present-day Howard Avenue and ushered in the suburbanization of Nashville into what would become known as the suburb of Inglewood. The earliest planned development in the area began in 1892 when the Maplewood Improvement Company was chartered as a land development company. Maplewood Park was laid out on the west side of Gallatin Road, becoming Inglewood's first streetcar suburb. This relatively new concept of residential planning by a developer, or group of developers and investors, was becoming a popular trend nationwide, and due largely in part to the introduction of the streetcar.

Cleo Miller House, "Ivy Hall" at 1431 Shelton Avenue.

By the 1890s, it was evident throughout the country, that streetcar lines were making it possible for cities to greatly expand the availability of land for residential development. Because the streetcar system offered multiple, frequent stops along its line, developers of these neighborhoods tended to plat rectilinear subdivisions, adopting the traditional gridiron pattern of cities. In doing so, residents remained within a short distance to a stop along the line. These neighborhoods attracted a range of residents from the working to upper-middle class. The streetcar line provided an inexpensive means of transportation, and the planned developments often offered residential lots at reasonable cost. In addition, suburbanization often appealed to the upper class as well who could construct grand estates on large, inexpensive lots away from the noise and pollution of town.

2312 Riverside Drive is a one and one-half story English Cottage constructed c. 1935.

The Maplewood Park subdivision that initiated the development of Inglewood did not conform to the traditional gridiron plan. Instead, the design of this neighborhood adopted another trend in residential development characterized by

A SHORT HISTORY, continued

1124 Greenfield is a exemplary example of a craftsman style bungalow in the Inglewood Place district.

curvilinear streets with a parklike appeal. Much of the original Maplewood Park plan did not materialize and what survives of the Maplewood subdivision more resembles a grid layout.

As residential development along the streetcar line increased, a group of investors formed the Inglewood Land Company in 1908. Through the selling of capital stock from among Nashville's elite residents, the company was successful in raising $200,000 for the development of Inglewood Place. Street names such as Shelton and Kirkland were named in honor of some of the investors of the neighborhood. This concept of "community builders" began to occur nationwide during the early-20th century in connection with the city planning movement. These developers, or investors, acquired large tracts of land to be developed according to a master plan, which typically involved site planners, landscape architects, and engineers. These plans were designed in such a way to attract home owners, most often geared to a specific class. In the case of Inglewood Place, the location, proximity to the streetcar line, lot size, and setback appealed to the middle- to upper-classes. They could build reasonably-sized houses while also enjoying a private yard and access to the streetcar line. In 1909, Inglewood Place was laid out in a generally rectilinear pattern. Adopting trends in streetcar suburb development, with straight streets laid out extending from the east side of Gallatin Road with perpendicular cross-streets that created a grid pattern.

Tudor Revival style homes range from middle-class house of brick or stone construction to grand upper-class estates.

The 1909 plat shows the lands opposite Gallatin Road to the west as occupied by a public school (extant) and Maplewood Farm suggesting that the earlier subdivision, Maplewood Park, was slow to develop and remained farmland in 1909. The lands of Mora H. Sharpe bordered Inglewood Place to the east, and Kenmore Place is shown as situated to the south. Greenfield Avenue served as the primary drive leading to the Sharpe farm, portions of which would later develop as a golf and country club.

The Colonial Revival style is most often applied to modes homes of minimal scale, such as this one 1141 Greenfield.

Among the objectives of the Garden Suburb movement of the 20th century was the distinct separation of the city from the suburb by providing appealing, park-like settings and amenities. Elaborate entrance ways, signs, plantings, and the construction of community parks and country clubs were among the many initiatives by the 1920s being used to promote the quality of life of the American suburb. Designs of roadways within the Garden Suburb furthered the creation of a

A SHORT HISTORY, continued

peaceful and scenic atmosphere. Laying out of traffic circles, residential courts, and landscaped boulevards provided additional open spaces for the planting of shade and ornamental trees, and gardens. The c.1920 addition of the East Nashville Golf and Country Club, and the development of Riverside Drive are illustrative of the 20th century Garden Suburb movement and the desire to create a distinct, planned community away from the city, which offered recreation and a garden-like setting to be enjoyed by all.

3518 Kennedy is an example of the Colonial Revival style applied to a Minimal Traditional residence.

In 1919, the East Nashville Golf and Country Club was first chartered, and residential lots and a country club were laid out on portions of the Sharpe farm. The original plat includes Golf Club Avenue (presently Golf Street) with residential lots subdivided north to Kennedy Avenue (formerly an extension of Greenfield Avenue). These large lots averaged between one and two acres. Land south of Golf Street was intended for the construction of a clubhouse and a golf course. By 1933, these large residential lots were further subdivided making land and home ownership more affordable for a range of potential buyers. Further, additional lots were laid out along an extension of Shelton Avenue, which was initially planned for the golf course. The intended 18-hole golf course did not come to fruition, instead being reduced to nine holes. This plat also indicates that the change in name of the club to the Inglewood Golf Club, suggesting that the suburb of Inglewood had become a distinct suburb by this time. Shortly after the 1933 subdivision of the country club, an auction was held on October 4 advertising lots for sale in "East Nashville's Unequalled and Finest Residential Section, Fronting on Riverside Drive, Golf Club Lane, Greenfield, Stratford, and Shelton Avenues". Among the grandest of these homes built within what was then referred to as the Inglewood Golf Club Addition is the 1936 residence of Cleo Miller, a prominent doctor in Inglewood. Named "Ivy Hall," the grand estate is emblematic of the English-inspired residences of the neighborhood. The golf course is no longer extant.

1403 Shelton is an example of the Tudor Revival style that was a particularly popular style for the East Nashville Gold and Country Club Homes.

Prior to the development of the Inglewood Golf Club Subdivision, Greenfield Avenue extended to Golf Street. According to a 1925 plat, Riverside Drive was added as an extension to Greenfield Avenue by this time. Known as a "double drive," Riverside Drive is the only curvilinear road within the district and was first developed during the 1910s to connect the area to Shelby Bottoms Park. In 1933,

3509 Golf Street is one of the earliest homes constructed on this street in 1927. It retains its terra cotta ridge, a common feature in the district.

A SHORT HISTORY, continued

1128 Greenfield exemplifies modest Neoclassical applications represented in Inglewood Place.

the Works Progress Administration ("WPA") improved the road as a memorial for fallen soldiers. The road included a greenway down its center within which poppies and irises were planted. In 1959, more than 500 trees, shrubs, and tulips were planted along its greenway. During the active years of the Inglewood Golf Club, a fence separated the golf course from Riverside Drive.

Residential development within the Inglewood Place Historic District began c.1910 within the original 1909 neighborhood, particularly along Greenfield, Howard, and Shelton Avenues, west of Kennedy Avenue. The distribution of construction dates in Inglewood Place reflects tremendous development throughout the 1920s and 1930s, the peak of Inglewood's streetcar suburban growth and the introduction of amenities and design elements associated with the Garden Suburb movement. While development remained strong throughout the 1940s, the rate of development had declined substantially from prior decades. Population growth in the Nashville suburbs and surrounding area was unparalleled during the post-war years. While the majority of Inglewood as a whole was expanding and development high, construction within its second oldest neighborhood, Inglewood Place, was slowing. A renewed interest to reside in Nashville's historic neighborhoods contributed to a resurgence of development within Inglewood Place by 2000. Among the 42 resources that are less than fifty years old, the majority were constructed post-2000. A number of these residences replaced earlier houses that were neglected and/or demolished.

Spanish Colonial Revival in Inglewood Place is best represented by 2339 Riverside Drive, constructed c.1950.

Collectively, the organization of space, grid street pattern, and cohesion in lot size and setback is representative of the twentieth-century residential suburb. The neighborhood exhibits outstanding integrity of location, setting, materials, workmanship, feeling, character, and association. Benefitting from minimal intrusions or new construction, Inglewood Place survives today as the oldest intact, and most impressive example of an early-20th century designed streetcar suburb in Inglewood.

Architecture

Not only is Inglewood Place indicative of suburban residential planning efforts of the early-20th century, its architecture reveals national trends in residential design

BOUNDARIES OF OVERLAY

and construction, particularly between the 1920s and 1940s. The entire historic district is residential, composed of single-family houses, duplexes, and multi-family residences, as well as supporting secondary structures such as sheds and garages situated to the rear of the residence. Among the 484 parcels currently occupying the district, there are 465 residential buildings and 140 secondary structures.

Residential architecture is often defined by its overall form and stylistic embellishments that convey distinct trends in design. In many instances, a residence does not conform to a specific form, or it may lack architectural stylistic adornment. Inglewood Place exhibits an array of forms and styles characteristic of early- to mid-20th century suburban design. The majority of the residences lack an academic architectural style. This is not uncommon, as numerous house types such as bungalows, Minimal Traditional, and Ranch houses are often not adorned with stylistic features. Among the most frequently applied styles found within the district include Craftsman, English Cottage Revival, Colonial Revival, and Tudor Revival.

House Forms and Movements in American Suburban Residential Design

Distinct house forms, or types, occurring in Inglewood Place include the bungalow with a total of 229 examples, Minimal Traditional with 94 (20%) examples, and Ranch Houses with 38 (8%). There are three American Four Square houses, two L -front residences, and two piano box representations. Each of the three most prevalent house types occurring in Inglewood Place is indicative of specific nationwide movements in residential design including the Practical Suburban House (1890-1920), Better Homes and the Small House Movement (1919 to 1945), the Efficient Low-Cost Home (1931-1948), and Postwar Suburban House and Yard (1945-1960).

The Practical Suburban House (1890-1920)

The Inglewood Place Historic District is dominated by bungalows. The straight streets and consistency in streetscapes embody characteristics of this idea of the

A SHORT HISTORY, continued

Exemplary representation of the bungalow form includes 1124 Greenfield.

"bungalow suburb". Occurrences of the bungalow in the historic district greatest within the original, 1909 subdivision.

Another distinct architectural residential form that emerged as a result of this movement is the American Foursquare house. Its form is typically a two to two-and-one-half-story house, oftentimes with a raised basement, single-story porch across the front, and a plan of four evenly sized rooms on each floor. By the 1930s, this house type was common throughout the American neighborhoods. A pyramidal roof and dormers are common attributes of the American Foursquare house. Within Inglewood Place, there are three representations of this house type, all of which exhibit modest Prairie-style characteristics, and all of which are located along Greenfield Avenue.

1127 McChesney is a good example of the bungalow form.

As the automobile became increasingly popular within the district during the early-20th century, so too did the number of detached **garages** on residential lots. The earliest garages were typically placed behind the house at the end of driveways that were "accommodated in the progressive design of new neighborhoods having road improvements such as paved surfaces, gutters and curbs, and sidewalks." The earlier driveways were typically strips of concrete leading from the street. Among several of the middle- to upper-class residences, the driveway runs beneath a **porte-cochere** attached to the side of the house before leading to the garage. Secondary entrances are commonly found beneath the porte-cochere which provide a means of shelter from the weather upon exiting the vehicle. Garages within Ingelwood Place are most often small, single-car frame structures with front gable roofs. A large number of the garages have been enclosed and remodeled as equipment sheds.

The residence at 1131 Greenfield is an exemplary illustration of an American Foursquare and one of just three in the district.

The Efficient Low-Cost Home, 1931-1948

During and immediately following the Great Depression, the collapse of the home building industry and the rising rate of mortgage foreclosures resulted in a renewed push to further improve the design and efficiency of the American home while lowering its cost. The house type which evolved during this period was efficient, cost effective, and flexible in design, which is most often referred to as Minimal Traditional.

The Inglewood Place Historic District includes a large number of Minimal

Traditional residences, particularly along Golf Street, Riverside Drive, and Shelton and Stratford Avenues. Clusters of Minimal Traditional residences within the district reflect cohesion in streetscape and setback that contributes to the consistency of the earlier residences.

3504 Golf Street is a good example of a Minimal Traditional form.

Postwar Suburban House and Yard, 1945-1960

Following World War II, a lack of new housing, continued population growth, and six million returning veterans eager to start families resulted in the largest building boom in the Nation's history made possible by large-scale production, prefabrication methods and materials, and streamlined assembly methods. Large-scale developers applied these methods to the development of massive suburban neighborhoods along the periphery of cities and small towns throughout the United States. While pre-war small houses continued to be mass produced, the emergence of the **Ranch House** (popular between c.1935-1975) in high numbers was evident by the 1950s, which reflected modern consumer preferences, growing incomes, and an increasing American middle class. The typical Ranch House has a low, horizontal silhouette and a rambling floor plan. Moderate or wide overhanging eaves are common, as are private outdoor living areas to the rear of the house. The latter element being a "direct contrast to the large front and side porches of most late 19- and early-20th century styles." The popularity of the Ranch House was due in part to the nation's increasing dependence on the automobile in the decades following World War II, compact houses on small lots were replaced with the sprawling design of Ranch Houses on larger lots with integral garages. Further, the house type reflected the nation's changing functional needs of families offering private spaces and the separation of living areas from active family spaces.

An exemplary representation of a typical Minimal Traditional house is located at 3516 Kennedy Avenue.

During the late 1940s, the middle- and upper-class Ranch Houses offered innovations such as sliding glass doors, picture windows, carports, screens of decorative blocks, and exposed timbers and beams, reflective of the traditional Southwestern design from which the house type originated. Low-cost Ranch Houses were smaller in scale with exterior modifications to create a horizontal appearance. Common elements of the low-cost Ranch House include an extension of the roof eave, horizontal bands of sliding windows beneath the eave, large picture windows, wide exterior chimneys, and exterior patios. These Ranch Houses are oftentimes referred to as transitional in size and design. The scale of the Ranch House increased during the 1950s and continued as a dominant suburban house

3514 Golf Street is a good representation of a transitional Ranch house.

A SHORT HISTORY, continued

through the 1960s.

Within the Inglewood Place Historic Place, there are forty-eight (48) examples of Ranch houses. The majority of the Ranches in the district are simple low-cost representation, many lacking integral garages and stylistic embellishments. A total of 17 of the Ranch houses are small, modest residential duplexes, primarily constructed less than 50 years ago. 3514 Golf Street (c.1950) is a good representation of a transitional Ranch house found within Inglewood Place and featuring a compact plan and rectangular shape (This particular example lacks an integral garage for which the Ranch house is most often associated.)

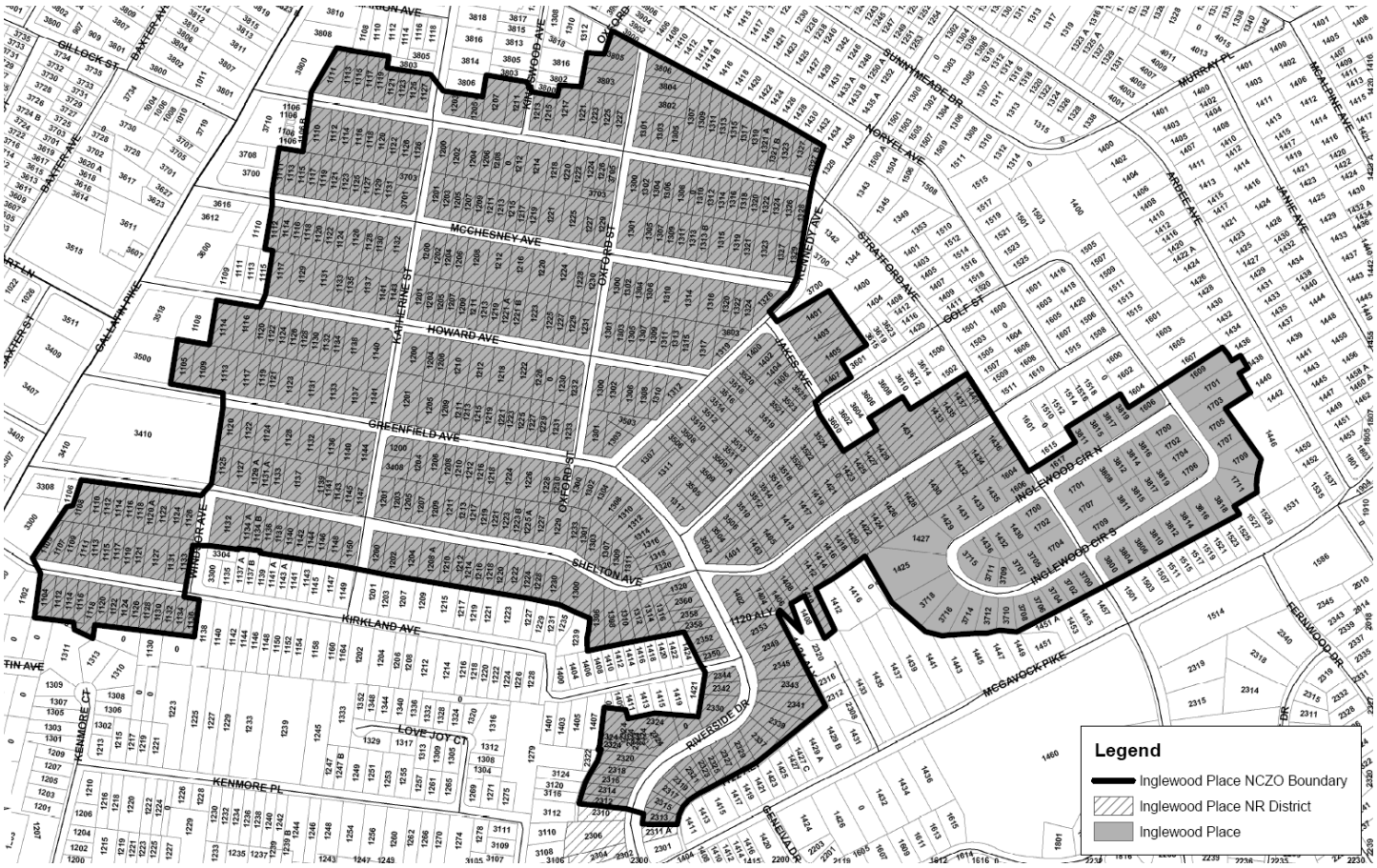
Constructed c.1925, the house located at 1334 exhibits the Piano Box form, one of just two examples.

Among the unique residential types worth noting that do not fall within in a defined movement in residential design is the Piano Box form. The name derives from early box-shaped pianos. Typically one-story with a rectangular plan, the distinctive design element of this house type is a partial-width, integral entry porch centered on the façade. The Inglewood Place Historic District includes two examples of this interesting house type.

Architectural Styles

Residential styles within the Inglewood Place Historic District exemplify early- to mid-20th century suburban ideals and trends. Many of the styles are commonly applied to the house forms discussed above, which resulted from the American movements in residential suburban planning and design. The district includes 102 (22%) examples of the Craftsman style, 52 (11%) English Cottage Revival-style residences, 38 (8%) Colonial Revival, and 7% Tudor Revival. The popularity and consistency of particular styles contributes to the cohesion of streetscapes within the district and creates a sense of place unique to suburban neighborhoods that developed during this period.

BOUNDARIES OF OVERLAY



II. DESIGN GUIDELINE PRINCIPLES

Italicized sections of the guidelines contain interpretive information that is meant to make the guidelines easier to understand or to clarify the Commission's interpretation of the specific design guideline, they are not part of the guidelines themselves. Illustrations are intended only to provide example buildings and circumstances. It is important to remember that every building and lot is different and what may be appropriate for one building or site may not be appropriate for another.

Example of a small storage building without a permanent foundation.

1. These guidelines shall apply only to the exteriors of buildings and to new construction that would have at least a portion visible from a public right-of-way.

   For the purposes of neighborhood conservation zoning, alleys are not considered to be public rights-of-way.

   New free-standing buildings less than 100 square feet in area, that do not have a foundation, and are located at the rear of a property, are not required to comply with the design guidelines.

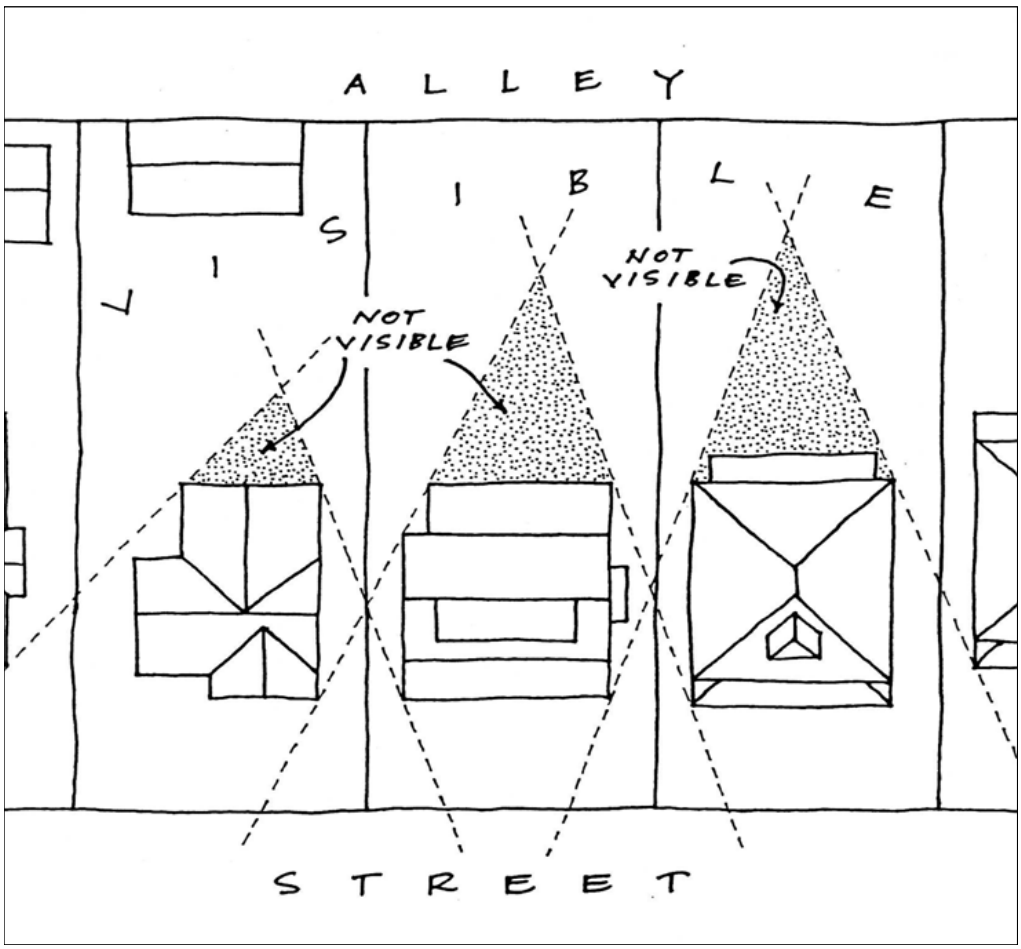


Image to the right shows the area in which new construction would not require a Preservation Permit. All construction outside of the area will be reviewed.

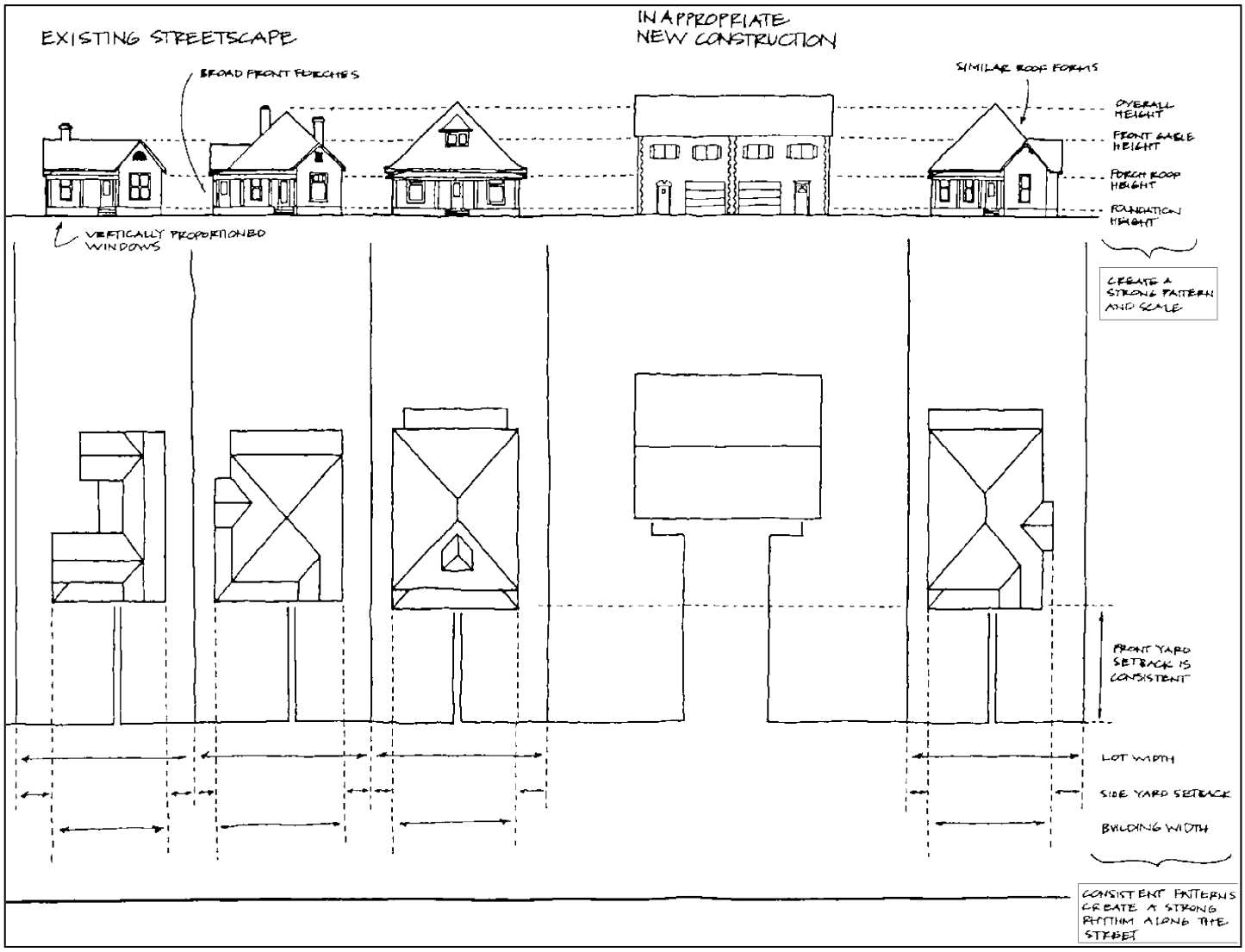
II. DESIGN GUIDELINE PRINCIPLES

2. The public facades—front- and street-related sides—of proposals for new buildings shall be more carefully reviewed than other facades.

Specifically for corner lots, because they are visible from a public street, a secondary elevation and outbuilding is reviewed similarly to a primary elevation.

3. New buildings do not need to imitate past architectural styles but should mimic historic forms found in the district. For an exception to this principle, see number 4.

This principle precludes the "theme park effect." Fake old buildings are not appropriate. New buildings inspired by historic styles, but identifiable as new construction, can be appropriate.



II. DESIGN GUIDELINE PRINCIPLES

4. Reconstruction may be appropriate when it accurately reproduces a no-longer existing building on its original site, if the building (1) would have contributed to the historic and architectural character of the area; (2) will be compatible in terms of style, height, scale, massing, and materials with the buildings immediately surrounding it; and (3) is accurately based on documentary, physical, or pictorial evidence.

5. Continuous construction in the neighborhood during the early 20th century resulted in a variety of building types and styles that illustrate the evolution of architectural styles and technology over the years. New buildings should continue this tradition while complementing and being visually compatible with surrounding historic buildings.

6. New construction should respect, and not disrupt, the established pattern and rhythm of existing historic buildings on the same and opposite sides of a street.

7. Development of the area began in the early 1900s and continues today. Inglewood Place's period of significance for historic development runs from 1909 to 1966. The period of significance can change as more is learned about a neighborhood, or individual buildings, and as the neighborhood changes.

III. NEW CONSTRUCTION

A. Height

1. The height of the foundation wall, porch roof(s), and main roof(s) of a new building shall be compatible, by not contrasting greatly, with those of surrounding historic buildings. The majority of historic buildings in the neighborhood are one and one-half stories tall. Generally, a building should not exceed one and one-half stories, except in those areas where historic two-story buildings are found.

There are just five historic two-story residential buildings in Inglewood Place and they are located in the 1100 and 1300 blocks of Greenfield Avenue, 3500 block of Golf Street, 3500 block of Kennedy Avenue and 1100 block of Shelton Avenue.

B. Scale

1. The size of a new building and its mass in relation to open spaces shall be compatible, by not contrasting greatly, with surrounding historic buildings.

C. Setback and Rhythm of Spacing

1. The setback from front and side yard property lines established by adjacent historic buildings should be maintained. Generally, a dominant rhythm along a street is established by uniform lot and building width. Infill buildings should maintain that rhythm.

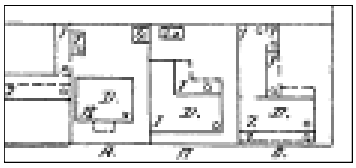
2. The Commission has the ability to determine appropriate building setbacks of the required underlying base zoning for new construction, additions and accessory structures (ordinance no. *17.40.410*).

Appropriate setbacks will be determined based on:

- *The existing setback of the contributing primary buildings and accessory structures found in the immediate vicinity;*
- *Setbacks of like structures historically found on the site as determined by historic maps, site plans or photographs;*
- *Shape of lot;*
- *Alley access or lack thereof;*
- *Proximity of adjoining structures; and*
- *Property lines.*

Appropriate height limitations will be based on:

- *Heights of historic buildings in the immediate vicinity*
- *Existing or planned slope and grade*



Setback requirements didn't exist when our historic districts developed so existing conditions sometimes require a little leeway in setbacks required by codes to help new construction fit in with the neighborhood.

3. In most cases, an infill duplex for property that is zoned for duplexes, should be one building, in order to maintain the rhythm of the street. Detached infill duplexes may be appropriate in the following instances:

- There is not enough square footage to legally subdivide the lot but there is enough frontage and width to the lot to accommodate two single-family dwellings in a manner that meets the design guidelines;

III. NEW CONSTRUCTION

- The second unit follows the requirements of a Detached Accessory Dwelling Unit; or

- An existing non-historic building sits so far back on the lot that a building may be constructed in front of it in a manner that meets the rhythm of the street and the established setbacks.

D. Materials, Texture, Details, and Material Color

1. The materials, texture, details, and material color of a new building's public facades shall be visually compatible, by not contrasting greatly, with surrounding historic buildings.

2. The majority of historic buildings are sided in brick, lap siding, stone or a combination of masonry and lap siding. Shingle siding should be minimally used for infill construction but is appropriate for additions and outbuildings.

   a. Inappropriate materials include vinyl and aluminum, T-1-11- type building panels, "permastone", and E.F.I.S. Stud wall lumber and embossed wood grain are prohibited.

   b. Appropriate materials include: pre-cast stone for foundations, composite materials for trim and decking, cement fiberboard lap siding, smooth-finished fiberglass doors.
      - Lap siding, should be smooth and not stamped or embossed and have a reveal of between 5" and 10", depending on the immediate historic context.
      - Four inch (4") nominal corner boards are required at the face of each exposed corner unless the lap siding is mitered.
      - Stone or brick foundations should be of a compatible color and texture to historic foundations.
      - When different materials are used, it is most appropriate to have the change happen at floor lines.
      - Foundation lines should be visually distinct from the predominant exterior wall material. This is typically accomplished with a change in material.
      - Clapboard sided chimneys are generally not appropriate. Masonry or stucco is appropriate for chimneys.
      - Texture and tooling of mortar on new construction should be similar to historic examples.
      - Faux leaded glass is inappropriate.

1110 Shelton Avenue is clad in lap siding.

3. Asphalt shingle is an appropriate roof material for most buildings. Metal and tile are not appropriate; however, terra cottage ridge tiles are found throughout

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the district.

Generally, roofing should NOT have: strong simulated shadows in the granule colors which results in a rough, pitted appearance; strongly variegated colors; colors that are too light (e.g.: tan, white, light green); wavy or deep color/texture used to simulate split shake shingles or slate; excessive flared form in the shingle tabs; or uneven or sculpted bottom edges that emphasize tab width or edges, unless matching the original roof or a dominant historic example.

By far the most common roof form in Inglewood Place is the side gable. (1310 Stratford Avenue)

E. Roof Shape

1. The roof(s) of a new building shall be visually compatible, by not contrasting greatly, with the roof shape, orientation, and pitch of surrounding historic buildings. The most common roof forms in the neighborhoods are side gable, cross gable, hipped, and cross gable and hipped. Pitches range from the low slope of the ranch style homes to steeper pitch of the earlier homes.

2. Small roof dormers are typical throughout the district. The most common form is gabled and a few have a hipped or shed roof. Wall dormers are only appropriate on the rear, as historic examples in the neighborhood are rare.

F. Orientation

1. The orientation of a new building's front facade shall be visually consistent with surrounding historic buildings.

2. Primary entrances are an important component of most of the historic buildings in the neighborhood and include gabled, hipped and shed roof partial– or full-width porches, stoops, enclosed or "vestibule" type entrances, and decorative door surrounds. Infill duplexes should have one primary entrance facing the street. In the case of corner lots, an entrance facing the side street is possible as long as it is designed to look like a secondary entrance.

2314 Riverside Drive is an example of a vestibule type entrance.

3. Generally, lots should not have more than 1 curb cut. Shared driveways should be a single lane. Sometimes this may be accomplished with a single lane curb cut that widens to a double lane deeper into the lot. Generally, new driveways should be no more than 12' wide from the street to the rear of the home. Front yard parking areas or driveways which end at the front of the house are not consistent with the character of the historic neighborhoods.

1203 Kenwood Drive is an example of a decorative door surround.

G. Proportion and Rhythm of Openings

1. The relationship of width to height of windows and doors, and the rhythm of solids (walls) to voids (door and window openings) in a new building shall be

III. NEW CONSTRUCTION

compatible, by not contrasting greatly, with surrounding historic buildings.

2. Window openings on the primary street-related or front façade of new construction should be representative of the window patterns of similarly massed historic structures within the district. In most cases, every 8-13 horizontal feet of flat wall surface should have an opening (window or door) of at least 4 square feet. More leniencies can be given to minimally visible side or rear walls.

3. Double-hung and casement windows should generally exhibit a height to width ratio of at least 2:1. Picture windows and fixed windows (and in some cases double-hung windows) may be square or have a horizontal orientation if the principle building follows a post-1955 form, such as a ranch house.

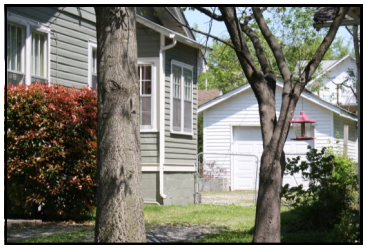
4. Single-light sashes are appropriate for new construction. If using multi-light sashes, muntins should be fully simulated and bonded to the glass, and exhibit an interior bar, exterior bar, as well as a spacer between glass panes.

5. Four inch (nominal) casings are required around doors, windows and vents on non-masonry buildings. Trim should be thick enough to extend beyond the clapboard. Double or triple windows should have a 4" to 6" mullion in between. Brick molding is required around doors, windows and vents within masonry walls but is not appropriate on non-masonry buildings.

H. Outbuildings

(Although the MHZC does not review use itself there are additional ordinance requirements for buildings that are or have a Detached Accessory Dwelling Unit (DADU) required by ordinance 17.16.030 that are reviewed by the MHZC. This information is provided for informational purposes only and does not replace ordinance 17.16.030. The word "shall" refers to detached accessory dwelling units. There is more leniency with outbuildings.)

1. A new garage or storage building should reflect the character of the period of the house to which the outbuilding will be related. The outbuilding should be compatible, by not contrasting greatly with surrounding historic outbuildings in terms of height, scale, roof shape, materials, texture, and details.



One bay garage at 1117 Stratford.

Outbuildings: Height & Scale

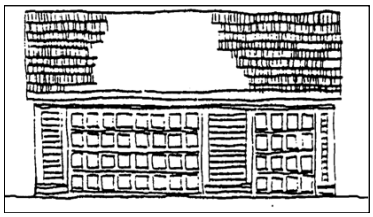
a. *On lots less than 10,000 square feet, the footprint of a DADU or outbuilding shall not exceed seven 750 feet or fifty percent of the first floor area of the principal structure, whichever is less.*
b. *On lots 10,000 square feet or greater, the footprint of a DADU or outbuilding shall not exceed 1000 square feet.*
c. *The DADU or outbuilding shall maintain a proportional mass, size, and height to ensure it is not taller or wider than the principal structure on the lot. The DADU or outbuilding*

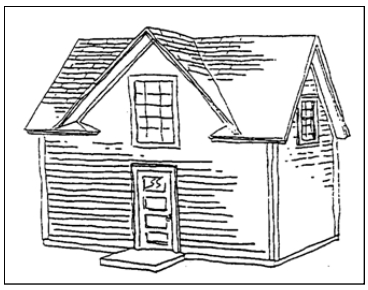
III. NEW CONSTRUCTION AND OUTBUILDINGS

height shall not exceed the height of the principal structure, with a maximum eave height of 10' for one-story DADU's or outbuildings and 17' for two-story DADUs or outbuildings. The roof ridge height of the DADU or outbuilding must be less than the principal building and shall not exceed 25' feet in height.

2. Historically, outbuildings were utilitarian in character. High-style accessory structures are not appropriate for Inglewood Place.

3. Roof
   a. Generally, the eaves and roof ridge of any new accessory structure should not be higher than those of the existing primary building. In Inglewood Place, historic accessory buildings were between 8' and 14' tall.
   b. Roof slopes on simple, utilitarian buildings do not have to match the roof slopes of the main structure.
   c. The front face of any street-facing dormer should sit back at least 2' from the wall of the floor below.
   d. *The DADU or outbuilding may have dormers that relate to the style and proportion of windows on the DADU and shall be subordinate to the roof slope by covering no more than fifty percent of the roof plane and should sit back from the exterior wall by 2'. (The width of the dormer shall be measured side-wall to side-wall and the roof plane from eave to eave.)*





4. Windows and Doors
   a. Publicly visible windows should be appropriate to the style of the house.
   b. Publicly visible pedestrian doors must either be appropriate for the style of house to which the outbuilding relates or be flat with no panels.
   c. Metal overhead doors are acceptable on garages when they are simple and devoid of overly decorative elements typical on high-style wooden doors.
   d. Generally garage doors on garages attached to the side of the house should be oriented towards the rear of the home. Where the context or historic house form allows for a front-facing garage it should be no more than 1 bay and 1 story.

5. Siding and Trim
   a. Weatherboard is a typical siding materials. Brick, stone, and parge-coated concrete block are also appropriate.
   b. Outbuildings with weatherboard siding typically have wide cornerboards and window and door casings (trim).
   c. Four inch (4" nominal) corner-boards are required at the face of each exposed corner for non-masonry structures.
   d. Stud wall lumber and embossed wood grain are prohibited.
   e. Four inch (4" nominal) casings are required around doors, windows, and vents within clapboard walls. Trim should be thick enough to extend beyond the clapboard. Brick molding is required around doors, windows,

Detached Accessory Dwelling Units *are allowed in overlays that are zoned R80-R6, RM2-RM20-A, RM40-RM100A, OR20-OR40A and ORI and ORI-A. Buildings with this use must meet the requirements of Ordinance No. 17.12.020, as well as these design guidelines.*

III. NEW CONSTRUCTION AND OUTBUILDINGS

and vents within masonry walls but is not appropriate on non-masonry clad buildings.

6. Outbuildings should be situated on a lot as is historically typical for surrounding historic outbuildings. Typically vehicular storage should not be attached to the principle dwelling except in these situations:
   a. The new principle dwelling is following a post-1955 form such as a ranch house.
   b. A drop in grade allows the garage to be fully at the basement level with access from a recessed side wall or the rear wall.

Setbacks & Site Requirements.

d. To reflect the character of historic outbuildings, new outbuildings for duplexes should not exceed the requirements for outbuildings for the entire lot and should not be doubled. The most appropriate configurations would be two 1-bay buildings with or without parking pads for additional spaces or one 2-bay building.

e. *For corner lots, the DADU or outbuilding's street-side setback should match the context of homes on the street. If there is no context, the street setback should be a minimum of 10'.*

Driveway Access.

h. On lots with no alley access, the lot shall have no more than one curb-cut from any public street for driveway access to the principal structure as well as the detached accessory dwelling or outbuilding.

i. On lots with alley access, any additional access shall be from the alley and no new curb cuts shall be provided from public streets.

J. Parking accessed from any public street shall be limited to one driveway for the lot with a maximum width of twelve feet.

7. Additional Requirements for DADUs from Ordinance 17.16.030. See requirements for outbuildings for additional requirements.

a. The lot area on which a DADU is placed shall comply with Table 17.12.020A.

b. The DADU may not exceed the maximums outlined previously for outbuildings.

c. *No additional accessory structure shall exceed two hundred square feet when there is a DADU on the lot.*

d. A DADU is not allowed if the maximum number of dwelling units permitted for the lot has been met or if the lot has been subdivided since August 15, 1984.

Ownership.

e. No more than one DADU shall be permitted on a single lot in conjunction with the principal structure.

f. The DADU cannot be divided from the property ownership of the principal dwelling.

g. The DADU shall be owned by the same person as the principal structure and one of the two dwellings shall be owner-occupied.

h. Prior to the issuance of a permit, an instrument shall be prepared and recorded with the

III. NEW CONSTRUCTION AND OUTBUILDINGS

register's office covenanting that the DADU is being established accessory to a principal structure and may only be used under the conditions listed here.

Bulk and Massing.

i. The living space of a DADU shall not exceed seven hundred square feet.

I. Utilities

1. Utility connections such as gas meters, electric meters, phone, cable, and HVAC condenser units should be located so as to minimize their visibility from the street.

2. Generally, utility connections should be placed no closer to the street than the mid point of the structure. Power lines should be placed underground if they are carried from the street and not from the rear or an alley.

J. Public Spaces

1. Landscaping, sidewalks, signage, lighting, street furniture and other work undertaken in public spaces by any individual, group or agency shall be presented to the MHZC for review of compatibility with the character of the district.

II. ADDITIONS

A. Location

1. Generally, an addition should be situated at the rear of a building in such a way that it will not disturb either front or side facades. Additions should be physically distinguished from the historic building and generally fit within the shadow line of the existing building.

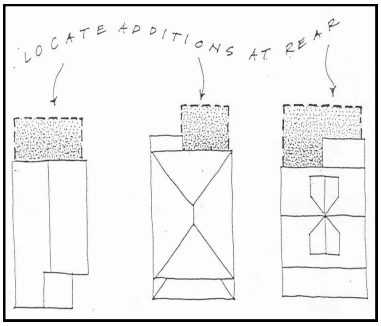
   a. Connections to additions should, as much as possible, use existing window and door openings rather than remove significant amounts of rear wall material.
   b. Generally rear additions should inset one foot, for each story, from the side wall.

2. When a lot width exceeds 60 feet or the standard lot width on the block, it may be appropriate to add a side addition to a historic structure.

   a. The addition should sit back from the face of the historic structure (at or beyond the midpoint of the building) and should be subservient in height, width and massing to the historic structure.
   b. Side additions should be narrower than half of the historic building width and exhibit a height of at least 2' shorter than the historic building.
   c. To deemphasize a side addition, the roofing form should generally be a hip or side-gable roof form.

IV. NEW CONSTRUCTION: ADDITIONS

B. Massing

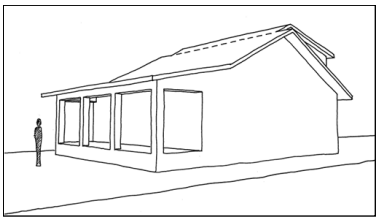


Generally additions should be located behind the historic house.

1. In order to assure than an addition has achieved proper scale, the rear addition should generally be shorter and thinner than the existing building. Exceptions may be made when unusual constraints make these parameters unreasonable, such as an extreme grade change or an atypical lot parcel shape or size. In these cases, an addition may rise above <u>or</u> extend wider than the existing building; however, generally the addition should not be higher <u>and</u> extend wider.

   a. When an addition needs to be taller:
   Whenever possible, additions should not be taller than the historic building; however, when a taller addition is the only option, additions to single story structures may rise as high as 4' above ridge of the existing building at a distance of 40' from the front edge of the existing building. In this instance, the side walls and roof of the addition must sit in as is typical for all additions. The portion of the roof that can be seen should have a hipped, side gable or clipped gable roof to help decrease the visual mass of the addition.

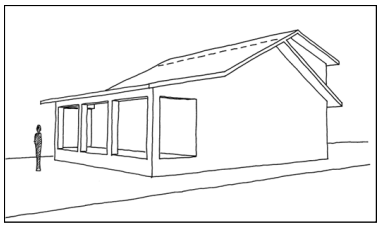
   b. When an addition needs to be wider:
   Rear additions that are wider than an existing historic building may be appropriate when the building is narrower than 30', the building is shifted to one side of the lot, or the lot is greater than 60' in width. In these instances, a structural alcove or channel must separate the existing building from the new addition. The structural alcove should sit in a minimum of 1' and be at least twice as long as it is deep.
   A rear addition that is wider should not wrap the rear corner. It should only extend from the addition itself and not the historic building.



Appropriate Ridge Raise: *rear dormers are set in from the side wall of the existing house at least 2', creating a division between new and old.*

2. No matter its use, an addition should generally not be larger than the existing house, not including non-historic additions, in order to achieve compatibility in scale.

3. Additions which are essentially a house-behind-a-house with a long narrow connector are not appropriate, as the form does not exist historically. Short or minimal connections that do not require the removal of the entire back wall of a historic building are preferred.



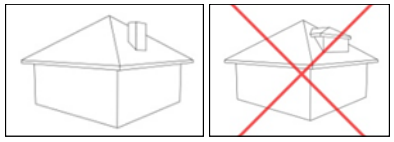
Inappropriate Ridge Raise: *rear dormers have no inset; they visually and physically alter the roof structure of the existing house.*

4. When an addition ties into the existing roof, it should be at least 6" below the existing ridge.

5. Ridge raises are most appropriate for one-story, side-gable buildings, (without clipped gables) and that require more finished height in the attic. A ridge raise is generally not appropriate for low sloped roofs, such as those found on ranch forms. The purpose of a ridge raise is to allow for conditioned space in the attic

IV. ADDITIONS

and to discourage large rear or side additions. The raised portion must sit in a minimum of 2' from each side wall and can be raised no more than 2' of total vertical height within the same plane as the front roof slope.



The dormer shown added on the right image is inappropriate because it required the removal of the chimney.

6. Foundation walls should sit in from the existing foundation at the back edge of the existing structure by one foot for each story or half story.

   Exception: When an addition is a small one-room deep (12' deep or less) addition that spans the width of the structure, and the existing structure is masonry with the addition to be wood (or appropriate substitute siding). The change in material from masonry to wood allows for a minimum of a four inch (4") inset. Foundation height should match or be lower than the existing structure.

Dormers should not be added to secondary roof planes.

7. The height of the addition's roof and eaves must be less than or equal to the existing structure.

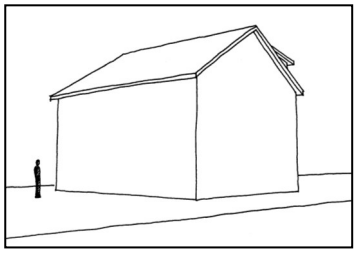
8. Visually evident roof slopes should match the roof slopes of the existing structure, and roof planes should sit in accordingly for rear additions.

C. Roof Additions: Dormers, Skylights & Solar Panels

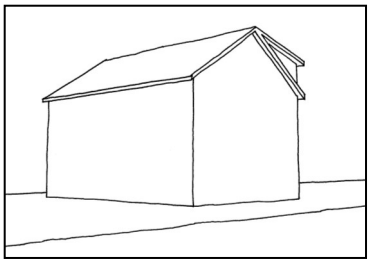
1. Dormer additions are appropriate for some historic buildings as they are a traditional way of adding ventilation and light to upper stories. The addition of a dormer that would require the removal of historic features such as an existing dormer, chimneys, cupolas or decorative feature is not appropriate.

   a. Rear dormers should be inset from the side walls of the building by a minimum of 2'. The top of a rear dormer may attach just below the ridge of the main roof or lower.

   b. Side dormers should be compatible with the scale and design of the building. Generally, appropriate scale and design can be accomplished with the following:
   - New dormers should be similar in design and scale to an existing dormer on the building.
   - If there are no existing dormers, new dormers should be similar in design and scale to a historic dormer on another historic building that is similar in style and massing.
   - The number of dormers and their location and size should be appropriate to the style and design of the building. Sometimes the width of roof dormers relate to the openings below. The symmetry or lack of symmetry within a building design should be used as a guide when placing dormers.
   - Dormers should not be added to secondary roof planes.
   - Eave depth on a dormer should not exceed the eave depth on the main roof.
   - The roof form of the dormer should match the roof form of the building



Appropriate *rear dormers are set in from the side wall of the existing house at least two feet, creating a division between new and old.*



Inappropriate *rear dormers have no inset; they visually and physically alter the roof structure of the existing house.*

IV. NEW CONSTRUCTION: ADDITIONS

or be appropriate for the style.

- The roof pitch of the dormer should generally match the roof pitch of the building.
- The ridge of a side dormer should be at least 2' below the ridge of the existing building; the cheeks should be inset at least 2' from the wall below or adjacent valley; and the front wall of the gable should setback a minimum of 2' from the wall below. (These minimum insets will likely be greater than 2' when following the guidelines for appropriate scale.)
- Dormers should generally be fully glazed and aprons below the window should be minimal.
- The exterior material cladding of side dormers should match the primary or secondary material of the main building.

2. Skylights should not be located on the front-facing slope of the roof. Skylights should be flat (no bubble lenses) with a low profile (no more than six inches tall) and only be installed behind the midpoint of the building).

3. Solar panels should be located at the rear of the building, unless this location does not provide enough sunlight. Solar panels should generally not be located towards the front of a historic building unless this is the only workable location.

D. The creation of an addition through enclosure of a front porch, stoop or entry is not appropriate. The creation of an addition through the enclosure of a side porch or attached garage may be appropriate if the enclosure is designed in such a way that original form and openings on the porch or garage remain visible and undisturbed.

E. Contemporary designs for additions to existing properties are not discouraged when such additions do not destroy significant historical, architectural, or cultural material; and when such design is compatible, by not contrasting greatly, with the size, scale, color, material, and character of the property, neighborhood, or environment.

F. A new addition should be constructed in such a manner that if the addition were to be removed in the future, the essential form and integrity of the original structure would be unimpaired. Connections should, as much as possible, use existing window and door openings rather than remove significant amounts of rear wall material.

G. Additions should follow the guidelines for new construction.

V. DEMOLITION

A. PRINCIPLE

The demolition of a building, or major portion of a building, which contributes historically or architecturally to the character and significance of the district is not appropriate and should be avoided.

B. GUIDELINES

1. Demolition is not appropriate

a. if a building, or major portion of a building, is of such architectural or historical interest and value that its removal would be detrimental to the public interest; or

b. if a building, or major portion of a building, is of such old or unusual or uncommon design and materials that it could not be reproduced or be reproduced without great difficulty and expense.

2. Demolition is appropriate

a. if a building, or major portion of a building, has irretrievably lost its architectural and historical integrity and significance and its removal will result in a more historically appropriate visual effect on the district;

b. if a building, or major portion of a building, does not contribute to the historical and architectural character and significance of the district and its removal will result in a more historically appropriate visual effect on the district; or

c. if the denial of the demolition will result in an economic hardship on the applicant as determined by the MHZC in accordance with section 17.40.420 (Historic Zoning Regulations), Metropolitan Comprehensive Zoning Ordinance.

VI. RELOCATION

A. PRINCIPLES

1. Moving a historic building from its original site should be avoided.

2. Moving a non-historic building, or a building which has irretrievably lost its architectural and historical integrity, may be appropriate.

B. GUIDELINES

1. Moving a building into the district is appropriate if the building will be compatible with the historic buildings surrounding the new location in terms of height, scale, setback and rhythm of spacing, materials, texture, details, material color, roof shape, orientation, and proportion and rhythm of openings.

2. Moving a building out of the district is not appropriate unless:

   a. the building does not contribute to the district's historical and architectural significance, or has irretrievably lost its architectural and historical integrity; or

   b. the building is historic, but the loss of its architectural and historical integrity in its original location is certain.

3. Moving a building from one location to another within the district is not appropriate unless:

   a. the building will be compatible with the historic buildings surrounding the new location in terms of height, scale, setback and rhythm of spacing, materials, texture, details, material color, roof shape, orientation, and proportion and rhythm of openings; and

   b. if historic, the loss of its architectural and historical integrity in its original location is certain.

VII. DEFINITIONS

Addition: *1. New construction that increases the habitable space of an existing structure, and is capable of being heated or cooled. 2. An alteration that changes the exterior height of any portion of an existing building, such as skylights, covered porches, covered decks, carports and porte cocheres.*

Adjacent:: *Close proximity, surrounding*

Appropriate: *Suitable for, or compatible with, a property or district, based on accepted standards and techniques for historic preservation.*

Certificate of Appropriateness: *See Preservation Permit.*

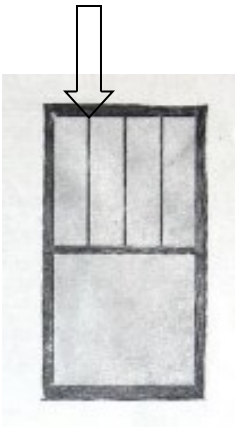
Contributory Status: *Buildings constructed during the period of significance for the district and that have physical integrity are considered as "contributing" to the historic character of the district. They may or may not be significant in their own right. Buildings that do not contribute to the historic character of the district are called non-contributing. Contributory status can change over time as new information becomes available and as districts age. The first factor to consider is the building's age. Was the building constructed during the period of significance of the district? Is that period of significance still valid? The second consideration is an analysis of the changes that have taken place over time. Does the building retain the majority of its character defining features and form? If the building retains its original form, despite numerous changes, it is likely still considered contributing.*

Example of embossed grain.

Demolition: *The tearing down of a building, or a portion thereof.*

Economic Hardship: *A condition that warrants the demolition of a contributing structure where the cost of a structure plus the cost of repairs to the structure to make it habitable are greater than the market value of the structure. Economic hardship may be caused by, but not limited to structural, termite, and fire damage. This exception shall not apply to any property owner who creates a hardship condition or situation as a consequence of their own neglect or negligence. Refer to Section 17.40.420 D of the Metro Code of Nashville and Davidson County.*

Elevation: *A scaled drawing that illustrates the view of a face of a building.*



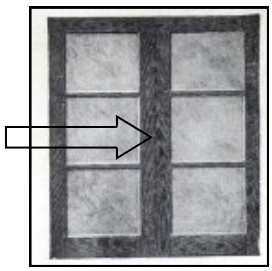
Muntins are also known as "grills" or "dividers."

Embossed Grain: *The embossed pattern pressed into a manufactured material, simulating wood grain or texture.*

Facade: *An exterior face of a building.*

Historic: *A structure or site, usually constructed more than fifty years ago, which possesses historical or architectural significance, based on the criteria for listing in the National Register of Historic Places.*

Muntin: *A secondary framing member to hold panes within a window or glazed door.*



Center bar between the two windows is a mullion.

VII. DEFINITIONS

Mullion: *A vertical member separating (and often supporting) window, doors or panels set in series.*

New Construction: *Any building, addition, structure or appurtenance constructed on a lot after the designation of the historic preservation, neighborhood conservation, or historic landmark zoning overlays.*

Non-Historic: *A structure or site, usually constructed within the last fifty years, which does not possess historical or architectural significance, based on the criteria for listing in the National Register of Historic Places.*

Orientation: *The directional expression of the front facade of a building, i.e., facing the street, facing north.*

Period of Significance: *The time frame in which a neighborhood developed or was platted into building lots and substantially built out with structures, based on the criteria for listing in the National Register of Historic Places.*

Port Cochere: *A carriage porch or portico-like structure generally located at a secondary entrance to a building.*

Preservation Permit: *A legal document issued by the Metropolitan Historic Zoning Commission confirming review and approval of work to be done on property within the boundaries of an historic or neighborhood conservation zoning overlay districts. A preservation permit is required before obtaining a building permit. Previously called Certificate of Appropriateness.*

Public Right-of-Way: *Publicly owned and maintained streets and walkways. For the purposes of historic, neighborhood conservation and landmark zoning overlays, alleys are not considered public rights-of-way.*

Public Space: *Any area owned, leased, or for which there is held an easement by a governmental entity, or an area that is required to be open to the public.*

Reconstruction: *Construction of an accurate replica of a historic building or portion thereof, based on physical, pictorial or documentary evidence.*

Relocation: *The moving of a building from one site to another.*

Shall: *What must happen.*

Should: *What must happen unless circumstances illustrate why an alternative is more appropriate.*

METROPOLITAN HISTORIC ZONING COMMISSION

Sunnyside in Sevier Park
3000 Granny White Pike
Nashville, TN 37204

Phone: 615-862-7970
Fax: 615-862-7974

The Metropolitan Historic Zoning Commission reviews applications to create new historic overlay districts and reviews and approves preservation permits in historic and conservation districts for new construction, alterations, additions, repair and demolition. For design guidelines, permit applications, and meeting information, visit us at www.nashville.gov/mhc.

WE ARE ON THE WEB AT WWW.NASHVILLE.GOV/MHC

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